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GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND



144, II. REMBRANDT AND HIS WIFE, SASKIA. 1636. B. 19



REMBRANDT

WITH A COMPLETE LIST
OF HIS ETCHINGS

WILLIAM HEINEMANN
LONDON 1912

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REMBRANDT

REMBRANDT HARMENSZ VAN RYN, son of Harmen Gerritsz van Ryn, miller (d. 1630), and Neeltge Willemsdochter (d. 1640), daughter of a baker of Zuytbroeck; born at Leyden, July 15, 1606; entered Leyden University as a student of letters, May 20, 1620, but left before the end of the year; studied painting for about three years in his native town under Jacob Isaaksz van Swanenburgh, and at the age of seventeen for about six months under Pieter Lastman in Amsterdam; settled in Leyden from 1624 until 1631, removing with his sister Lysbeth to Amsterdam in the latter half of 1631; married Saskia van Ulenburch, June 1634; from 1639 to 1658 lived in the Breestraat (in the house which is now open to the public); lost his wife in 1642; from about 1652 Hendrikje Stoffels, who had been his servant, lived with him as his wife, until her death about 1664; Rembrandt's material success as a painter was counter-balanced by his zeal for collecting works of art, and in 1656 he was forced by his creditors to declare bankrupt; an inventory of the contents of his house, made in view of the sales which took place in 1657 and 1658, is still preserved; the last part of his life was spent in a lodging on the Rozengracht, and all the money that he earned went to his creditors whom he never satisfied; he died and was buried in the Westerkerk, Amsterdam, October 4, 1669.

THE formal style of art, the essence of line-engraving, reached its zenith in Albrecht Dürer. And Dürer was so great a master that human feeling told through the medium of the severest formalism. But it was not till a century later that human expression found its full outlet in an artist whose sympathy was at once penetrating and comprehensive, who perfected a medium capable of the most spontaneous rendering of the deepest as well as the most fleeting emotions of life.

As a painter Rembrandt was chiefly devoted to portraiture, a devotion no doubt largely due to the conviction that its study gives the most immediate opportunity for depicting human character.

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But it must also be confessed that the overwhelmingly large proportion of portraits to other subjects in his painted work may be partly owing to the demands of clients. That it was not entirely so is immediately evident when one considers the master's untiring industry in painting portraits of himself after his popularity had waned, and commissions nearly ceased. Nevertheless as works for the most part uncommissioned and less lucrative than the paintings, we may take it that the etchings are a true reflection of the actual tendency of Rembrandt's genius when least affected by demands from outside. In his etched work we find that portraits are much less numerous, and by far the largest place is given to the subjects from scripture, treated with the same reality that characterises his sketches from daily life.

Rembrandt's affection for scriptural subjects is a striking fact in face of the general character of Dutch art in the seventeenth century. The reformation in Holland seems to have helped towards the exclusion of art from the domain of religion; and the merely formal and superficial rendering of biblical stories by the classicists of the late sixteenth century may have also had much to account for the secular reaction of the succeeding period. But Rembrandt had no need to seek new ground to escape from a formal rendering of well-known themes. Like most masters of supreme genius, his originality consisted in the realisation of his own deepest and most personal emotion in his treatment of the old stories. They appealed to him as the vehicle of the noblest thoughts of man in relation to himself and God, and he was practically the first artist who dared approach the Scriptures in the spirit of reality that implied a living faith rather than an official creed.

It is perhaps still not superfluous to emphasise the fact that the etchings of Rembrandt (as of nearly all the painter-engravers or etchers) are original works distinct in methods and aims from the paintings or works in any other medium. In Rembrandt's work of rather more than three hundred etchings there are scarcely half a dozen subjects that correspond with his pictures. In general the original engraver or etcher conceives and carries out his design in specific relation to its medium; its expression in another would demand an entirely different treatment.

Rembrandt worked on copper in pure etching and dry-point. In pure etching the plate is first covered with a thin layer or ground of wax composition; the etcher draws through this ground (which offers scarcely any resistance) with an etching needle, opening up the

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surface of the copper where he wishes his lines to appear. The plate is then put in a bath of acid which bites the furrows in the unprotected parts of the plate, *i.e.* wherever the needle has been drawn through the ground. Dry-point, though generally regarded as a branch of etching, as it is so constantly used on the same plate as bitten work, is in reality more akin to line-engraving. No acid is used, and the lines are scratched on the surface of the copper by a strong steel point. The artist does not push this point before the hand like the graver, but uses it in the same way as a pencil. The curl of metal thrown up at the side of the line is not scraped away as in line-engraving, where the aim is clearness of designs, but left to hold the ink, enwrapping the line, as printed from the furrows, in a rich cloudy tone. This curl of metal, or 'burr' (a term also applied to the velvety tone which it causes), is extremely delicate, and a comparatively few impressions suffice to level it with the surface of the copper, and leave the effect a mere ghost of the artist's intention. So that rich impressions from dry-points are infinitely rarer than good ones from the pure etchings, which often yield hundreds of prints without greatly deteriorating in quality. But the more delicate the etching and the closer the mesh of line, the sooner will deterioration of quality set in, so that a glance at the character of an etching, granting that the plate was not destroyed after a very limited issue, will almost immediately reveal one important point, *i.e.* the comparative rarity of good impressions. It is clear and strong open line prints such as the *Christ at Emmaus* of 1654 (282) of which moderate impressions are not so valuable, for such plates were still in fair condition for printing as late as the eighteenth century.

Pure etching is often combined with dry-point, the latter being used to give emphasis and strength to an etching of greater uniformity of tone. Rembrandt did not begin to use dry-point until about 1639, *e.g.* in the *Death of the Virgin* (161), but it is not handled with any richness of effect until such works as the *Triumph of Mordecai* (172) which probably dates several years later. A print like the *Three Trees* (205) might seem from the reproduction to have the rich tone that comes from dry-point, but in this case the dark effect is almost entirely due to a close mesh of pure etched lines. The real quality of dry-point may be better studied in some of the lightly sketched lines in the foreground of the *Artist drawing from a model* (231), *e.g.* the palm branch on the right.

In his early period up till about 1640, Rembrandt's etching is characterised by a clear lineal manner with little tendency to the

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chiaroscuro which gradually became the characteristic feature of his artistic style in etching as well as in painting. Later he tends to a greater breadth of treatment in line, and a less imitative treatment of physical form. At first his experiments in chiaroscuro were produced by the close mesh of etched lines, but it must be confessed that etching as such rather loses its character when the line is so entirely lost in tone. Even the *Hundred Guilder Print* (236) holds its unrivalled place in the art of etching rather for the genius that overcame supreme difficulties than for the supreme fitness of the style in relation to the medium. Rembrandt never showed the breadth of his sympathy and his powers of observation better than in this plate, but for grandeur of conception, concentration of material, and a vigorous handling more in keeping with the scale of his subject, he attained a nobler—I think his noblest—creation in the *Three Crosses* (270). The changes introduced in this plate in a later state are remarkable, and show how completely the etcher can transform his subject. Here the changes are astonishingly drastic, and may have been intended to direct us to an entirely different moment in the drama of the Crucifixion. In other examples, such as the *Christ presented to the People* (271) and the *Landscape with trees, farm-buildings, and a tower* (244), one sees how Rembrandt was constantly striving in the progress of his states towards greater concentration of idea, effecting it in the former by the removal of an entire group of figures, in the latter by the lopping of a cupola on the church tower. Except for an occasional plate like the *Clement de Jonghe* (251) with its open line after the manner of Van Dyck, Rembrandt kept to the method of close painter-like shading throughout the latter part of his life, but in his subject prints he almost entirely discarded this method of chiaroscuro for a more luminous and mysterious shadow effected by the surface tinting of a more broadly etched plate. The various states of the *Entombment* (281), first with the line quite open, then with some added shading partially aided by a surface tint, exemplify the manner of his progress. In this wonderful plate, and nearly all the subjects of his later period, Rembrandt had attained a dignity of composition which we find in few painters outside Venice. In spite of his thoroughly Dutch temperament, Rembrandt had learnt much from the Italians, and in nothing more than in space composition. A very large proportion of his early etchings are studies of separate figures. Only by this constant study of pieces of life was perfected the power by which his greater conceptions were realised with such unity of effect.

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Rembrandt took longer than many a weaker artist to reach his maturity, not that his progress was slower, but the maturity much higher, and even his old age seemed like youth in its perennial receptivity and power of vigorous growth. A well-known connoisseur of the time, Constantin Huygens, writing in 1631, was more impressed by Lievens's brilliant flights of invention than by Rembrandt's vivid power of expressing character and emotion. But while the former and so many of his contemporaries were content with their own facility and the convention they had reached, Rembrandt never remitted the ardour of the great quest which was the very blood of his life. Constantly breaking new paths, and losing at each new turn his earlier patrons, who failed to follow the progress of his genius, he died in comparative neglect, only to be rediscovered by the moderns as one who still belongs to the most living style of art.

A few etchers of the last two or three generations have taken a step further or aside in this or that direction, more particularly in the art of landscape, but even Whistler, at once the supreme virtuoso and the greatest individuality of nineteenth-century etching, falls far short of Rembrandt in the one thing which makes or mars genius of the highest order, *i.e.* depth of humanity, without surpassing him in the technical mastery of expressive line. Rembrandt remains for us the greatest etcher who has ever lived, as well as one of the noblest exponents in art of the deepest and most generous emotions of life.

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A CHRONOLOGICAL LIST OF REMBRANDT'S ETCHINGS

Arranged according to the author's complete catalogue in "Rembrandt's Etchings, an Essay and a Catalogue" (Methuen, 1912), which follows the chronological arrangement of the collection in the British Museum. Numbers that are obelised (†) are plates of doubtful authenticity; starred numbers (*) refer to plates not represented in the British Museum. Conjectural dates are cited within brackets. Except for Nos. 144 (frontispiece), 139 and 164 (on same plate as No. 40), and 196 (on same plate as No. 175), the etchings reproduced (entirely from the British Museum collection) are given in the order of this catalogue, so that plate numbers have been dispensed with. The Roman numerals following the catalogue numbers in the underlines to the plates refer to the states of the etchings as described in the complete catalogue. B. = Bartsch.

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| 1. Rembrandt's Mother : Head and Bust, three-quarters r. 1628. B. 354 | 11. Beggar Seated on a Bank. 1630. B. 174 |
| 2. Rembrandt's Mother : Head only, full face. 1628. B. 352 | 12. Beggar with a Wooden Leg. (1630.) B. 179 |
| 2.* Rembrandt with a Broad Nose. (1628) B. 4 | 13. Beggar Man and Beggar Woman Behind a Bank. (1630) B. 165 |
| 3. Rembrandt Bareheaded, with High Curly Hair : Head and Bust. (1628.) B. 27 | 14. Man in a Cloak and Fur Cap Leaning against a Bank. (1630.) B. 151 |
| 4. Rembrandt Bareheaded : A Large Plate Roughly Etched : Head and Bust. 1629. B. 338 | 15. Beggar in a High Cap, Standing and Leaning on a Stick. (1630.) B. 162 |
| 4.* Aged Man of Letters. (1629.) B. 149 | 16. Ragged Peasant with his Hands Behind Him, Holding a Stick. (1630.) B. 172 |
| 5. Peter and John at the Gate of the Temple : Roughly Etched. (1629-30.) B. 95 | 17. The Flight into Egypt : A Sketch. (1630.) B. 54 |
| 6. The Small Lion Hunt (with one Lion). (1629-30.) B. 116 | 18. The Presentation in the Temple (with the Angel) : small plate. 1630. B. 51 |
| 7. Beggar Man and Beggar Woman Conversing. 1630. B. 164 | 19. The Circumcision : small plate. (1630.) B. 48 |
| 8. Beggar Seated Warming his Hands at a Chafing Dish. (1630.) B. 173 | 20. Christ Disputing with the Doctors : small plate. 1630. B. 66 |
| 9. Beggar Leaning on a Stick, facing l. (1630.) B. 163 | 21. Bust of a Man (Rembrandt's Father?) in full face, wearing a Close Cap. 1630. B. 304 |
| 10. Beggar in a Long Cloak, Sitting in an Arm-chair. (1630.) B. 160 | 22. Bust of a Man (Rembrandt's Father?) wearing a High Cap, three-quarters r. 1630. B. 321 |

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23. Bald-headed Man (Rembrandt's Father ?) in Profile r.; head only; bust added afterwards. 1630. B. 292
24. Bald-headed Man (Rembrandt's Father ?) in Profile r.; small bust. 1630. B. 294
25. Three Studies of Old Men's Heads. (1630.) B. 374
26. Bust of an Old Man with Flowing Beard and White Sleeve. (1630.) B. 291
27. Bust of an Old Man with Flowing Beard: the Head Bowed Forward: l. shoulder unshaded. 1630. B. 325
28. Bust of an Old Man with Flowing Beard: the head inclined three-quarters r. 1630. B. 309
29. Rembrandt in a Fur Cap: the Dress Light: bust. 1630. B. 24
30. Rembrandt Bareheaded, in Sharp Light from r.; Looking over his Shoulder: bust. 1630. B. 10
31. Rembrandt Bareheaded and Open-mouthed, as if Shouting: bust. 1630. B. 13
32. Rembrandt in a Cap, Open-mouthed and Staring: bust in outline. 1630. B. 320
33. Rembrandt Bareheaded, with Thick Curling Hair and Small White Collar: bust. (1630.) B. 1
34. Rembrandt in a Cap, Laughing: Bust. 1630. B. 316
35. Rembrandt Bareheaded, Leaning Forwards as if Listening: bust. (1630.) B. 9
36. Rembrandt Bareheaded, Leaning Forward: bust lightly indicated. (1630-1.) B. 5
37. Head of a Man in a Fur Cup, Crying Out. (1631.) B. 327
38. The Blind Fiddler. 1631. B. 138
39. Head of a Man in a High Cap: three-quarters r. (1631.) B. 302
40. A Polander standing with Stick: profile to r. (the "Little Polander"). 1631. B. 142
41. Sheet of Studies of Men's Heads (the plate afterwards cut into five parts). (1631.) B. 366
42. Diana at the Bath. (1631.) B. 201
43. Naked Woman Seated on a Mound. (1631.) B. 198
44. Jupiter and Antiope: the smaller Plate. (1631.) B. 204
45. A Man Making Water. 1631. B. 190
46. A Woman Making Water. 1631. B. 191
47. Bust of an Old Bearded Man Looking Down, three-quarters r. 1631. B. 260
48. Bust of an Old Man with Flowing Beard: Head Nearly Erect: Eyes Cast Down: Looking Slightly l. 1631. B. 315
49. Bust of an Old Man with Fur Cap and Flowing Beard: nearly full face: Eyes Direct. (1631.) B. 312
50. Rembrandt's Mother with Hand on Chest: small bust. 1631. B. 349
51. Rembrandt's Mother Seated Facing r., in an Oriental Head-dress: half length, Showing Hands. 1631. B. 348
52. Rembrandt's Mother Seated at a Table Looking r.: three-quarter length. (1631.) B. 343

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53. Bearded Man (Rembrandt's Father ?) in Furred Oriental Cap and Robe : half length. 1631. B. 263
54. Rembrandt Wearing a Soft Hat, Cocked : head only : body added afterwards. 1631. B. 7
55. Rembrandt with Long Bushy Hair : head only. (1631.) B. 8
56. Rembrandt in a Heavy Fur Cap : full face : bust. 1631. B. 16
57. Rembrandt Wearing a Soft Cap : full face : head only. (1631.) B. 2
58. Rembrandt with Cap Pulled Forward : bust. (1631.) B. 319
59. Rembrandt with Fur Cap, in an Oval Border : bust. (1631.) B. 12
- †60. Rembrandt with Bushy Hair and Contracted Eyebrows : bust. 1631. B. 25
61. Rembrandt Bareheaded, the Light Falling from the r. : bust. (1631.) B. 332
- †62. Rembrandt in a Slant Fur Cap : bust. 1631. B. 14
63. Rembrandt in a Cloak with Falling Collar : bust. 1631. B. 15
- †64. Rembrandt with a Jewel in his Cap. (1631.) Middleton, 18
- †65. Bust of a Young Man in a Cap. (1631.) B. 322
66. Rembrandt in a Dark Cloak and Cap : bust. (1631.) B. 6
67. Rembrandt (?), Scowling, in an Octagon : head only. (1631.) B. 336
68. Grotesque Profile : Man in High Cap. (1631.) B. 326
69. Peasant with his Hands Behind his Back. 1631. B. 135
- †70. Bust of a Snub-nosed Man in a Cap : Profile r. 1631. B. 317
- †71. Bust of a Man in a Cap, Bound Round the Ears and Chin. (1631.) B. 323
72. Beggar with a Stick, Walking l. 1631. B. 167
73. Beggar with his l. Hand Extended. 1631. B. 150
74. The Blindness of Tobit : A Sketch. (1631.) B. 153
75. Seated Beggar and his Dog. 1631. B. 175
- 75.* A Stout Man in a Large Cloak. (1631.) B. 184
- †76. Old Woman Seated in a Cottage, with a String of Onions on the Wall. 1631. B. 134
77. The Leper ("Lazarus Klap"). 1631. B. 171
- 77.* Beggar Man and Beggar Woman. (1631.) B. 183
78. Two Beggars Tramping towards the r. (1631.) B. 154
- 78.* Two Studies of Beggars. (1631.) B. 182
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. Beggar Standing Leaning on a Stick l. : small plate. (1631.) B. 169
- †82. Bust of an Old Woman in Furred Cloak and Heavy Head-dress. 1631. B. 355
- †83. Bust of an Old Woman in a High Head-dress Bound Round the Chin. (1631.) B. 358
- †84. Bust of a Beardless Man (Rembrandt's Father ?) in a Fur Cloak and Cap : Looking Down : three-quarters l. 1631. B. 307
- †85. Bust of a Bald Man (Rembrandt's Father ?) in a Fur Cloak Looking r. 1631. B. 324

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- †86. Bust of a Bald Man Looking Down, Grinning. 1631. B. 298
- †87. Bust of Bearded Old Man with High Forehead and Close Cap. 1631. B. 314
- †88. Bust of an Old Man Looking Down, with Wavy Hair and Beard: cap added afterwards. (1631.) B. 337
- †89. Small Bust of Bearded Man Looking Down, with Eyes Nearly Closed. (1631.) B. 296
90. Sheet of Studies: Head of Rembrandt, Beggar Couple, Heads of Old Man and Old Woman, etc. (1632.) B. 363
- †91. Rembrandt's Mother in Widow's Dress and Black Gloves. (1632.) B. 344
92. Old Man Seated, with Flowing Beard, Fur Cap and Velvet Cloak. (1632.) B. 262
93. Man Standing in Oriental Costume and Plumed Fur Cap. 1632. B. 152
94. St. Jerome Playing: Arched Print. 1632. B. 101
95. The Holy Family. (1632.) B. 62
96. The Raising of Lazarus: the larger Plate. (1632.) B. 73
97. The Rat-Killer. 1632. B. 121
98. Polander Leaning on a Stick: Profile I. (1632.) B. 141
99. A Turbaned Soldier on Horseback. (1632.) B. 139
100. A Cavalry Fight. (1632-3.) B. 117
101. The Good Samaritan. 1633. B. 90
102. The Descent from the Cross: first plate. 1633. B. 81, 1
103. The Descent from the Cross: second plate. 1633. B. 81, 11, etc.
104. Joseph's Coat Brought to Jacob. (1633.) B. 38
105. The Flight into Egypt: small plate. 1633. B. 52
106. The Ship of Fortune. 1633. B. 111
107. Rembrandt's Mother in a Cloth Head-dress, Looking Down: head only. 1633. B. 351
108. Rembrandt in Cap and Scarf: the Face Dark: bust. 1633. B. 17
109. Rembrandt with Raised Sabre: half-length. 1634. B. 18
110. Rembrandt with Plumed Cap and Lowered Sabre: three-quarter length: afterwards bust in oval. 1634. B. 23
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113. Woman Reading. 1634. B. 345
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115. A Peasant: the Other of the Pair, Replying. 1634. B. 178
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119. St. Jerome Reading. 1634. B. 100
120. The Angel Appearing to the Shepherds. 1634. B. 44
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122. Christ and the Woman of Samaria: among Ruins. 1634. B. 71

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123. The Crucifixion : small plate. (1634.) B. 80
124. The Tribute-Money. (1634.) B. 68
125. The Stoning of S. Stephen. 1635. B. 97
126. Christ Driving the Money-Changers from the Temple. 1635. B. 69
127. Girl with Hair Falling on her Shoulders (the "Great Jewish Bride"). 1635. B. 340
128. Jan Uytenbogaert, Preacher of the Sect of Arminian Remonstrants. 1635. B. 279
129. Old Woman Sleeping. (1635-7.) B. 350
130. Old Bearded Man in a High Fur Cap, with Closed Eyes. (1635.) B. 290
131. The First Oriental Head (Rembrandt's Father?). 1635. B. 286
132. The Second Oriental Head (Rembrandt's Father?). (1635.) B. 287
133. The Third Oriental Head. 1635. B. 288
134. The Fourth Oriental Head. (1635.) B. 289
- †135. Head of an Old Man in a High Fur Cap. (1635.) B. 299.
136. Bald Old Man with a Short Beard, in profile r. (1635.) B. 306
- †137. Curly-headed Man with a Wry Mouth. (1635.) B. 305
138. Polander Standing with Arms Folded. (1635.) B. 140
139. The Quacksalver. 1635. B. 129
140. St. Jerome Kneeling in Prayer, Looking Down. 1635. B. 102
141. The Pan-cake Woman. 1635. B. 124
- †142. The Strolling Musicians. (1635.) B. 119
143. Christ before Pilate : large plate. 1635-6. B. 77
144. Rembrandt and his Wife Saskia : busts. 1636. B. 19
145. Studies of the Head of Saskia and others. 1636. B. 365
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147. The Return of the Prodigal Son. 1636. B. 91
148. Abraham Caressing Isaac. (1637.) B. 33
149. Abraham Casting Out Hagar and Ishmael. 1637. B. 30
150. Bearded Man Wearing a Velvet Cap with a Jewel Clasp. 1637. B. 313
151. Young Man in a Velvet Cap with Books Beside Him. 1637. B. 268
152. Three Heads of Women, one Asleep. 1637. B. 368
153. Three Heads of Women, one Lightly Etched. (1637.) B. 367
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155. Sheet with Two Studies : a Tree, and the Upper Part of a Head Wearing a Velvet Cap. (1638.) B. 372
156. Rembrandt in Velvet Cap and Plume, with an Embroidered Dress : bust. 1638. B. 20
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159. Adam and Eve. 1638. B. 28

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162. The Presentation in the Temple: an oblong print. (1639.) B. 49
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166. The Skater. (1639.) B. 156
167. Jan Uytenbogaert, Receiver-General (the "Gold-Weigher"). 1639. B. 281
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170. Old Man with a Divided Fur Cap. 1640. B. 265
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172. The Triumph of Mordecai. (1640.) B. 40
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174. Sleeping Puppy. (1640.) B. 158
175. Small Grey Landscape: A House and Trees Beside a Pool. (1640.) B. 207
176. View of Amsterdam. (1640.) B. 210
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The title-page border is taken from a portrait etching by Juriaen Ovens, of Frederick III of Holstein Gottorp.

I, 1. REMBRANDT'S MOTHER. Unfinished state. 1628. B. 354.



7, 1. BEGGAR MAN AND BEGGAR WOMAN CONVERSING.
1630. B. 164



20, 1. CHRIST DISPUTING WITH THE DOCTORS : SMALL PLATE.
1630. B. 66



23, 1. BALD-HEADED MAN (REMBRANDT'S FATHER ?) In profile r.;
head only, bust added afterwards. 1630. B. 292. First state, the
body being merely indicated in ink





40. THE LITTLE POLANDER. 1631. B. 142
139. THE QUACKSALVER. 1635. B. 129
164. A PEASANT IN A HIGH CAP, STANDING LEANING ON A
STICK. 1639. B. 133



52, III. REMBRANDT'S MOTHER SEATED. (1631.) B. 343.



54, vi. REMBRANDT WEARING A SOFT HAT, COCKED. 1631.
B. 7. Later state, the body added.



57. REMBRANDT WEARING A SOFT CAP. (1631.) B. 2





110, 1. REMBRANDT WITH PLUMED HAT, AND SABRE. 1634. B. 23
This plate was afterwards cut down to a bust in an oval.



112. REMBRANDT'S WIFE, SASKIA, WITH PEARLS IN HER
HAIR. 1634. B. 347



127, 1. THE GREAT JEWISH BRIDE. 1635. B. 340. Unfinished state



129. OLD WOMAN SLEEPING. (1635-7.) B. 350.





151, II. YOUNG MAN IN A VELVET CAP, WITH BOOKS BESIDE
HIM. 1637. B. 268

Rembrandt

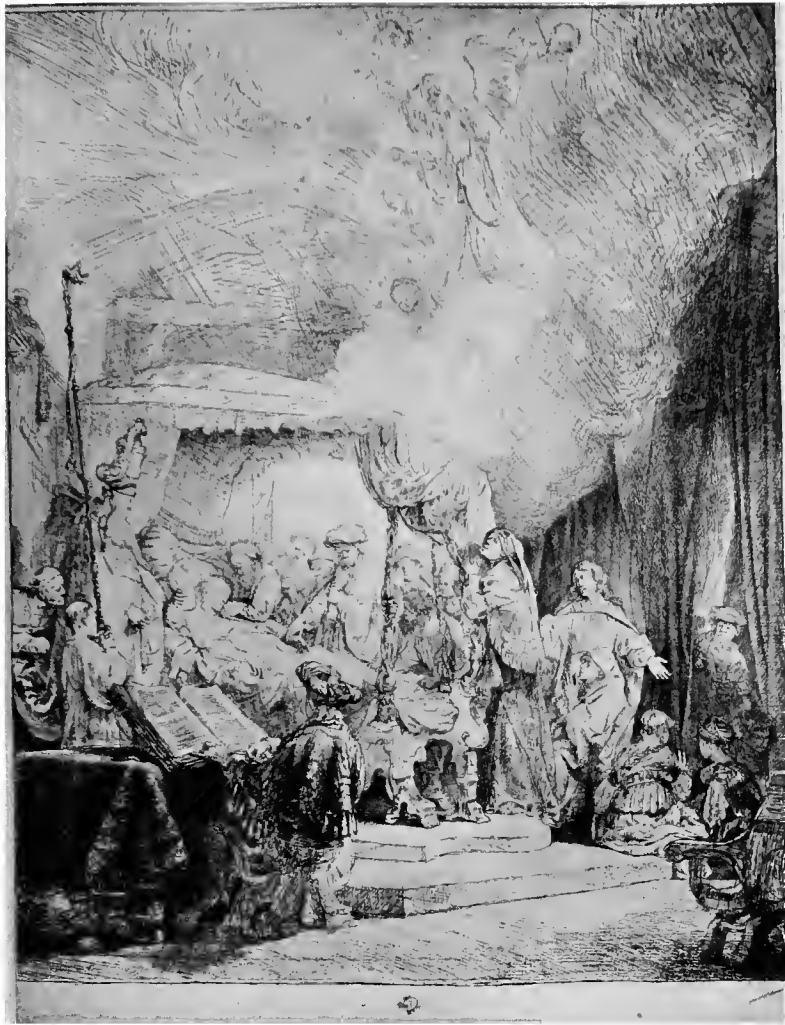
1637



153, 1. THREE HEADS OF WOMEN. (1637.) B. 367. First state, with
one head (portrait of Saskia) only



161, 1. THE DEATH OF THE VIRGIN. 1639. B. 99



167, 1. JAN UYTENBOGAERT, RECEIVER-GENERAL (THE "GOLD-WEIGHER"). 1639. B. 281. First state, the face only lightly indicated



168, 1. REMBRANDT LEANING ON A STONE SILL. 1639. B. 21
From an impression touched by the artist in black chalk



172. THE TRIUMPH OF MORDECAI. (1640, or later.) B. 40



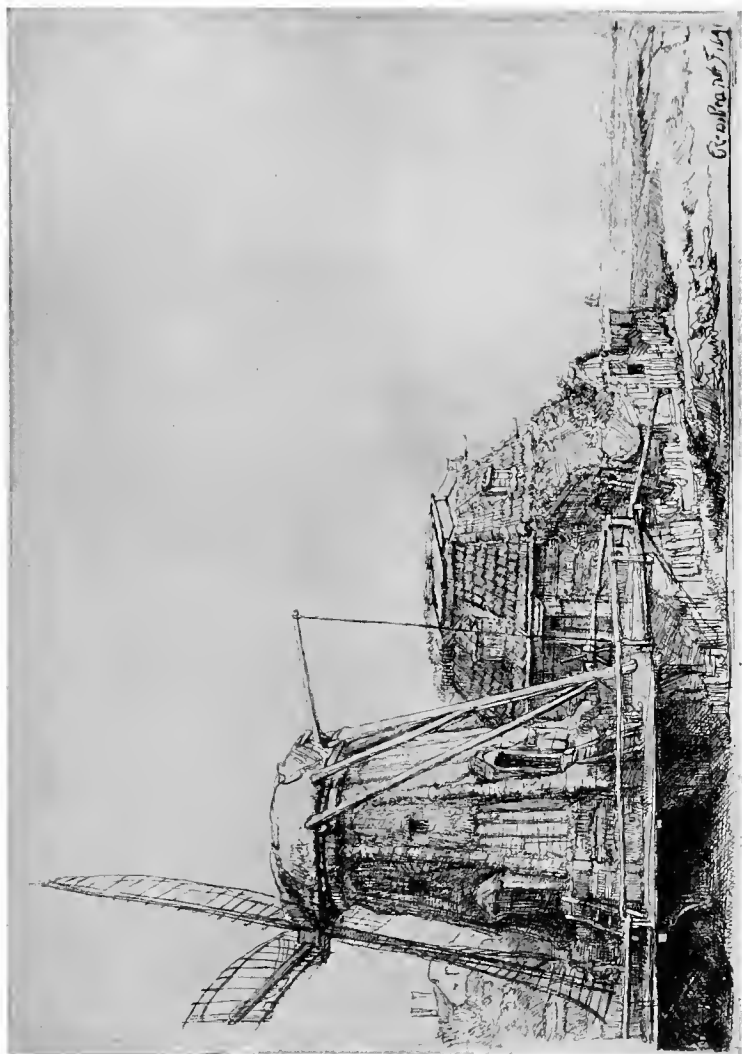
175. SMALL GREY LANDSCAPE. (1640.) B. 207
196. SICK WOMAN WITH LARGE WHITE HEAD-DRESS (SASKIA).
(1642.) B. 359



176, 11. VIEW OF AMSTERDAM. (1640.) B. 210



179. THE WINDMILL. 1641. B. 233





193, 1. THE RAISING OF LAZARUS. 1642. B. 72



205. THE THREE TREES. (1643.) B. 212



209, 1. SIX'S BRIDGE. 1645. B. 208



215. CHRIST CARRIED TO THE TOMB. (1645.) B. 84



216. THE REST ON THE FLIGHT : LIGHTLY ETCHED. 1645. B. 58



228, II. JAN SIX. 1647. B. 285



229, 1. REMBRANDT DRAWING AT A WINDOW. 1648. B. 22.
Unfinished state.



231, 1. THE ARTIST DRAWING FROM A MODEL. (1648, or later ?)
B. 192. Unfinished plate



232, 1. ST. JEROME BESIDE A POLLARD WILLOW. 1648. B. 103



234, 1. JEWS IN SYNAGOGUE. 1648. B. 126



236, 1. CHRIST, WITH THE SICK AROUND HIM, RECEIVING
LITTLE CHILDREN (The "Hundred Guilder Print").
(1649.) B. 74. First state, before adding shading on the neck
of the ass, *r.* Only nine impressions of this state are known,
two being in the British Museum



239, 1. CANAL WITH A LARGE BOAT AND BRIDGE. 1650. B. 236



Rambert. f. d. 50

242, r. LANDSCAPE WITH A MILKMAN. (1650.) B. 213



244, III. LANDSCAPE WITH TREES, FARM BUILDINGS AND A
TOWER. (1650.) B. 223. The two earlier states show the tower
surmounted by a cupola, which was burnished out to increase the
concentration of the subject



249. THE GOLDWEIGHER'S FIELD. 1651. B. 234





252. THE BLINDNESS OF TOBIT: THE LARGER PLATE. 1651,
B, 42



254. THE STAR OF THE KINGS : A NIGHT PIECE. (1652.) B. 113



256, CHRIST PREACHING ("LA PETITE TOMBE"). 1652 B. 67



257, 1. CHRIST-DISPUTING WITH THE DOCTORS: A SKETCH.
1652. B. 65



Edinburgh, 1851.

261. TITUS VAN RYN, REMBRANDT'S SON. (1656.) B. 11



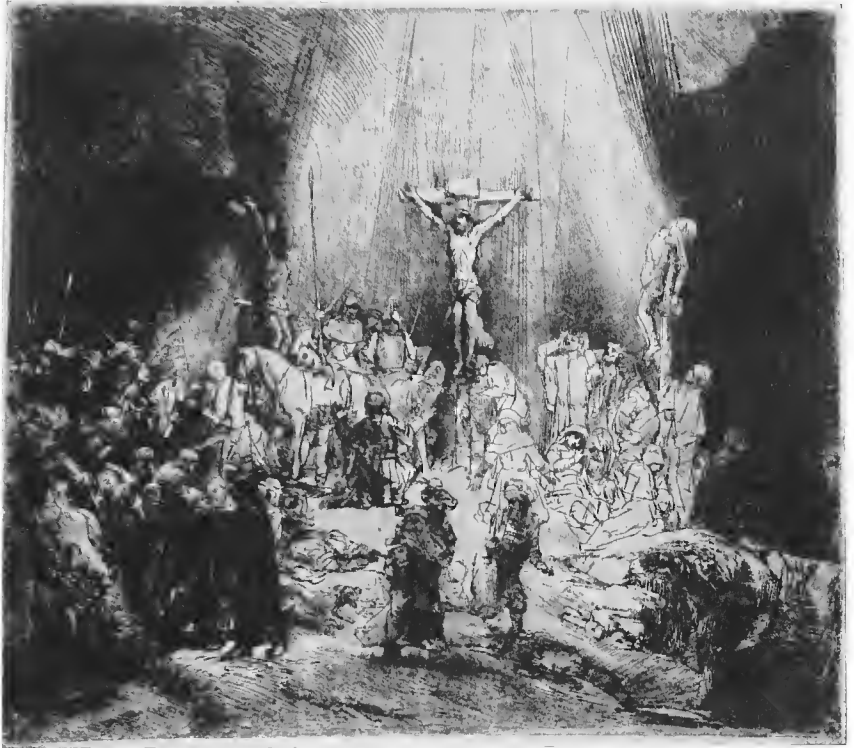
264. LANDSCAPE WITH A ROAD BESIDE A CANAL. 1652. B. 221



267, 1. ST. JEROME READING, IN AN ITALIAN LANDSCAPE.
(1653.) B. 104



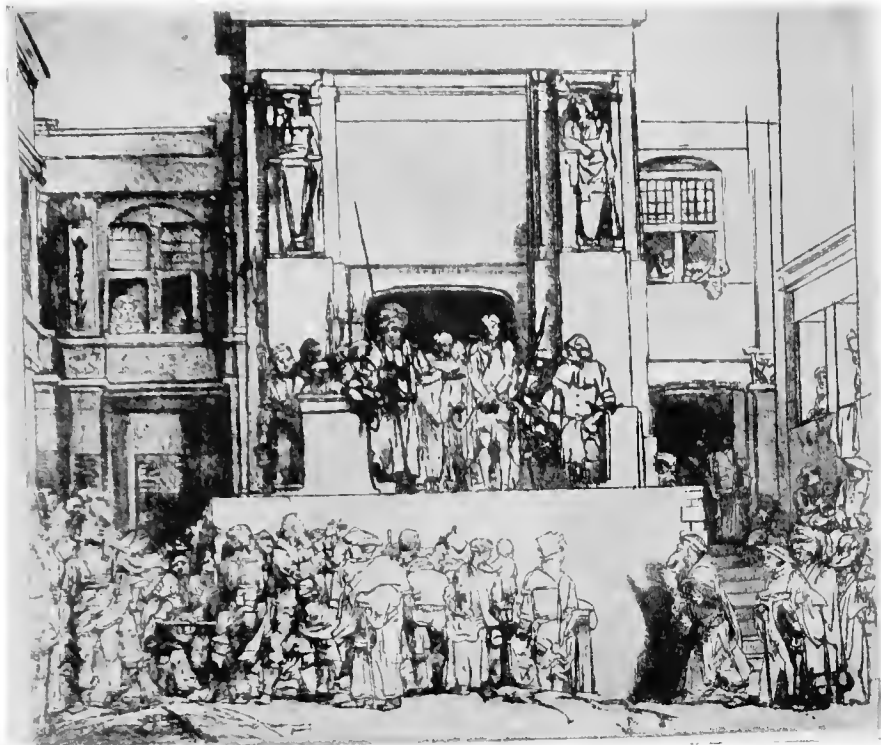
270, 1. THE THREE CROSSES. 1653. B. 78. First state



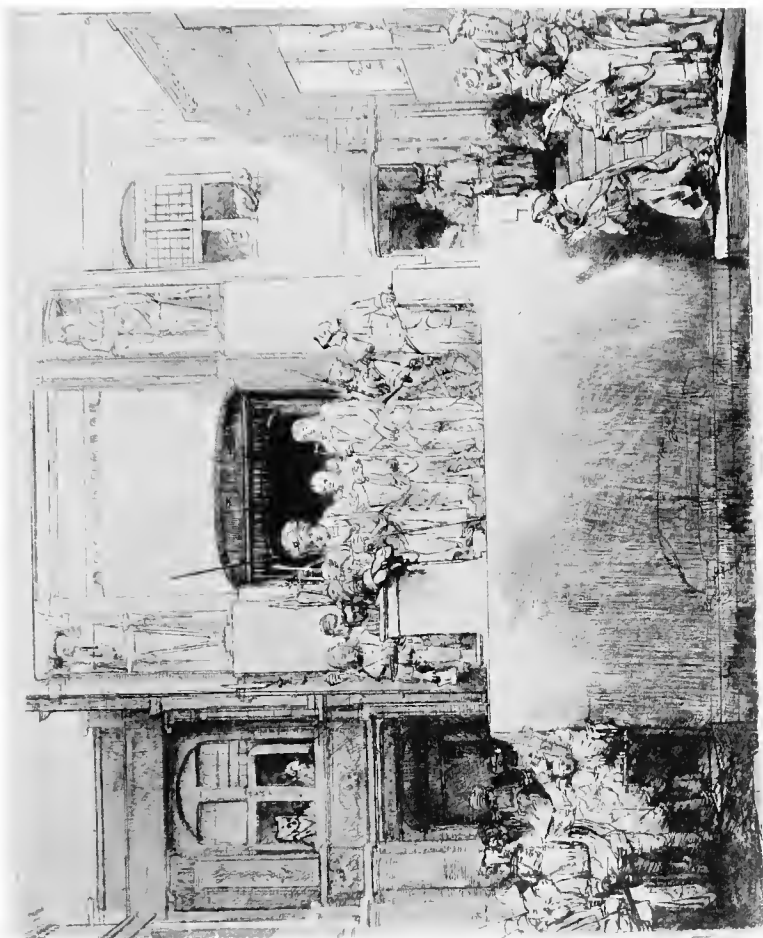
270, IV. THE THREE CROSSES. 1653. B. 78. Fourth state. The plate entirely transformed: the figures in the middle and foreground, *l.* almost entirely effaced; a new group added *l.* of the central cross, the centurion being copied from a medal by Pisanello



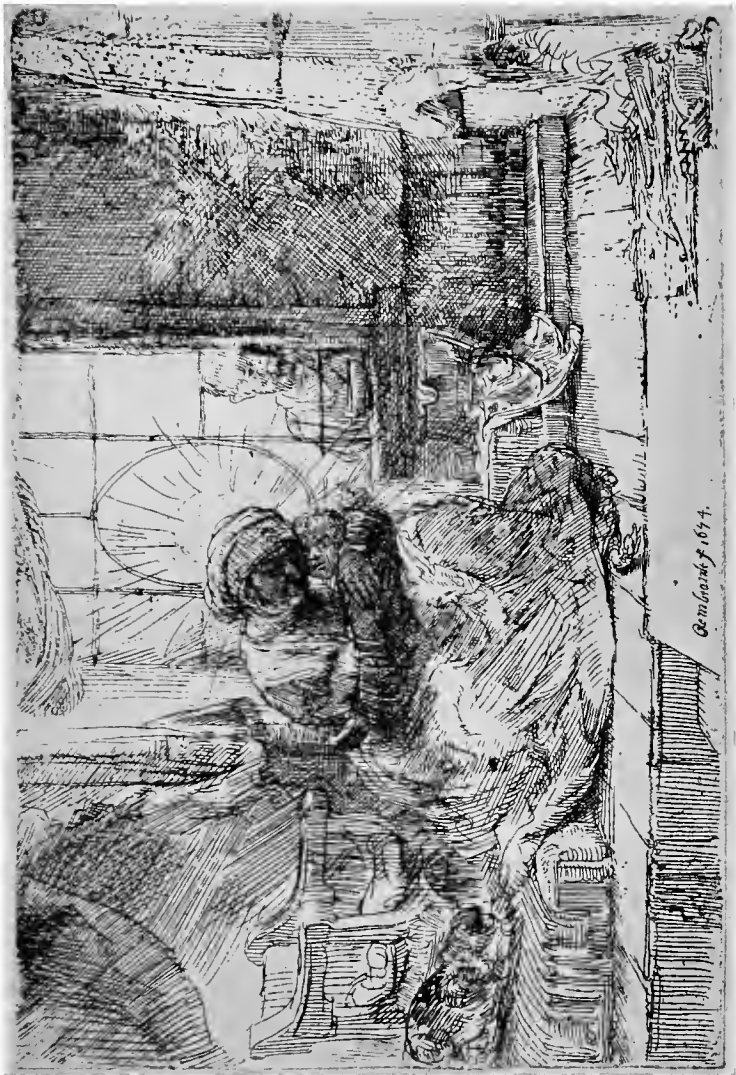
271, 1. CHRIST PRESENTED TO THE PEOPLE. 1655. B. 76.
First state



271, v. CHRIST PRESENTED TO THE PEOPLE. 1655. B. 76. Fifth state, all the foreground figures in front of the tribune erased, concentrating the subject on the central figure



275, 1. THE VIRGIN AND CHILD WITH THE CAT. 1654. B. 63



279. THE PRESENTATION IN THE TEMPLE; IN THE DARK
MANNER. (1654.) B. 50



281, 1. THE ENTOMBMENT. (1654) B. 86. The print is greatly
darkened in its later states







287, 11. JACOB HAARING (THE "OLD HAARING"). (1655.) B. 274



288, 1. THOMAS JACOBSZ HAARING (THE “ YOUNG HAARING ”).
1655. B. 275



289, 1. ARNOLD THOLINX. (1656.) B. 284. This first state, before the addition of further lines of shading on the breast, is only known in two impressions (British Museum, and Baron Edmond de Rothschild, Paris)



290, 1. JAN LUTMA, THE ELDER, GOLDSMITH AND SCULPTOR.
1656. B. 276. First state, before the addition of a window in the
background



303, 1. THE WOMAN WITH THE ARROW. 1661. B. 202



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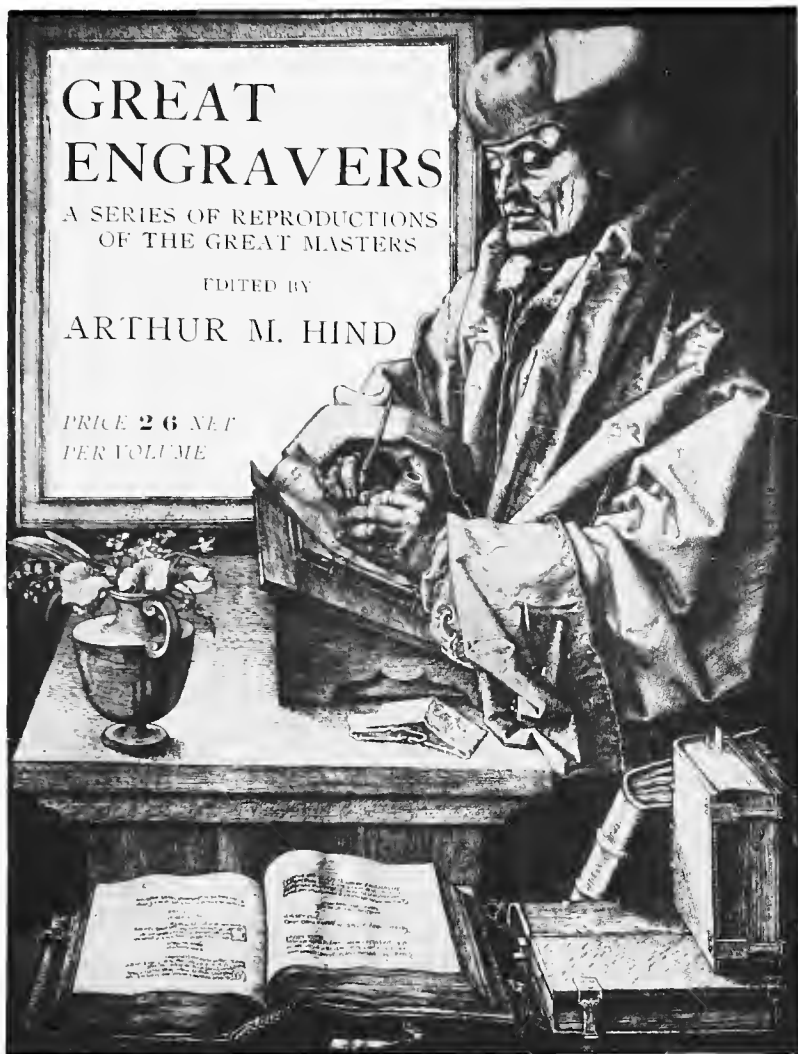
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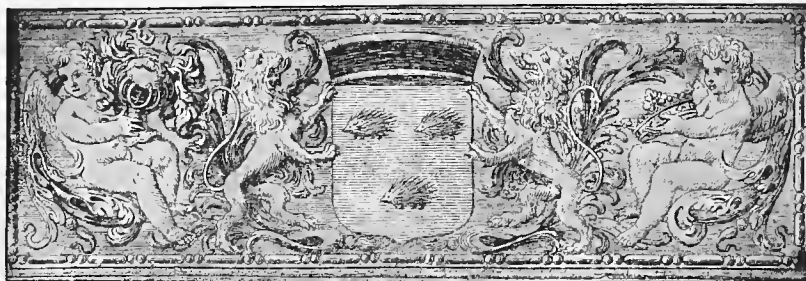
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