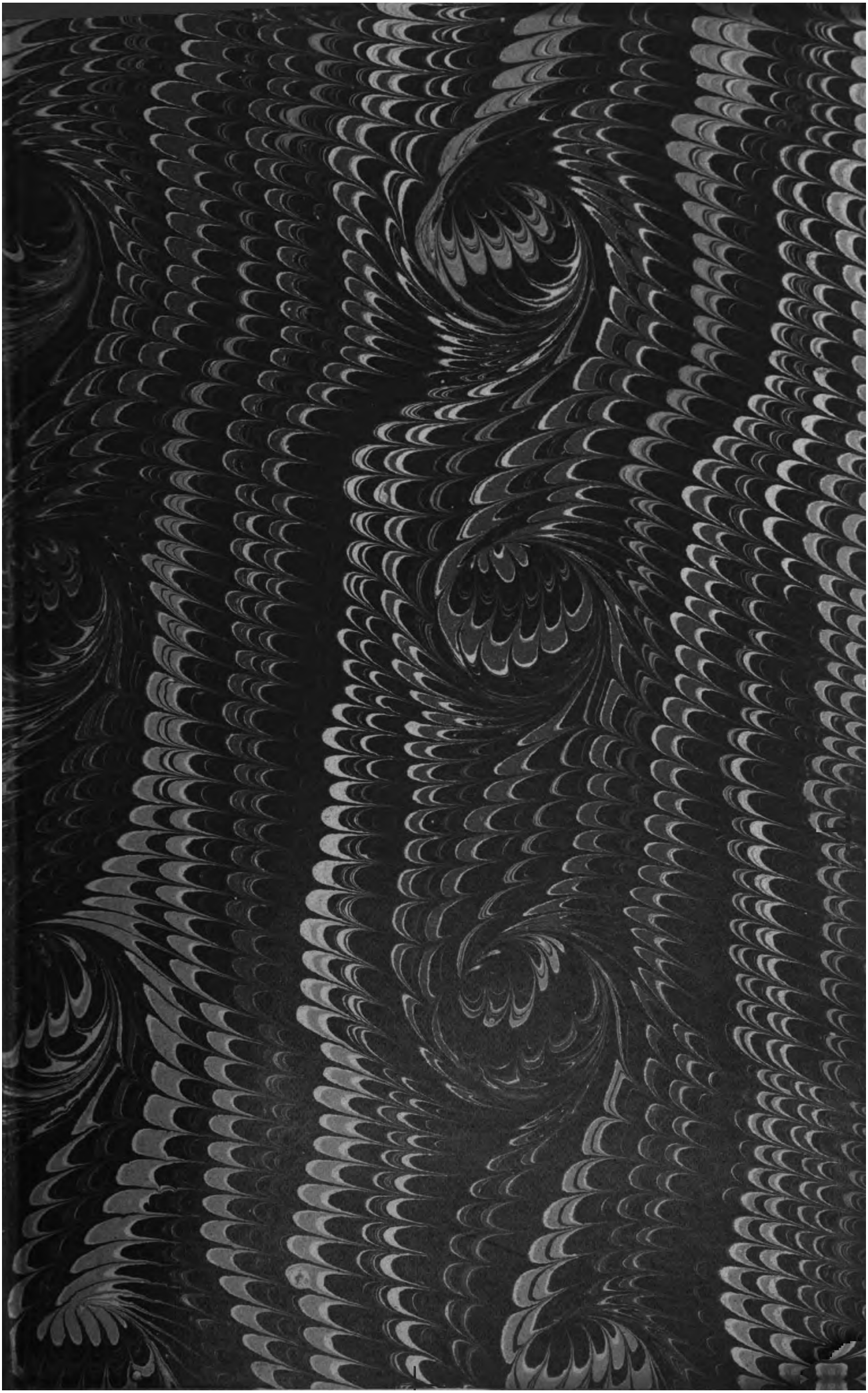

In the *fifth* impression, the back-ground under the bar of the chair is again shaded, but the shades of the body are not so deep as in the last impression.

253 ABRAHAM FRANCE, OR FRANSZ.

B 5.5.— 5.10.— 3.5.— W 5.5.— 3.18.— 5.10.— 1.10.—

This *amateur* had so strong a passion for prints, that, as his circumstances were narrow, he frequently denied himself the necessaries of life, that he might be able to make a purchase that pleased him.

He is represented sitting in an elbow chair under a window on the right, holding up a print which he is viewing with great attention. In the early impressions the head of a figure is distinctly seen through the paper. His hair is dark, and he has *moustaches*. He is dressed in a richly flowered coat, which has a cape with tassels hanging from it. Before him is a large table, on which a portfolio lies open, and on the table, to the left is a scull, with two vases, and a small *Chinese* figure sitting. On the wall in front, hangs an arched picture of the crucifixion, with folding doors open, and a subject painted in the inside of each. On each side of the crucifixion hangs another arched picture; that on the left side is a landscape, the subject of the other is concealed from view by the arm and head of *France*. This piece is full of work and is well finished, and the *chiaro-scuro* in some of the impressions has a fine effect. It is *scarce*.

$6\frac{2}{10} — 8\frac{2}{10}$

Of this portrait there are *six* impressions.

In the *first*, which is *extremely rare*, there is a window

curtain which is thrown back with its end over one of the folding doors of the picture, and sun beams are visible before the curtain. He is not sitting on a chair as in the other impressions, but it may be supposed, on a stool or bench, his left leg stretching out towards the right corner of the print. His hair is light.

In the *second* impression, the curtain remains, but there are no sun beams. The stool is altered to an elbow chair.

7.7.— In the *third* impression, the curtain is taken away. Two vases are seen imperfectly, on the table near the *Chinese* figure. The hair still remains light, and the trees are not yet introduced. The right hand has still the effect of holding the print, but in the remaining impressions it has a different one. The *three first* impressions are all of them *extremely rare*.

2.2.— In the *fourth* impression which is *very scarce*, his hair is dark; his right hand seems to rest upon the top of the print, rather than to be holding it up as in the former impressions. There are trees seen through the window. The hat, which lies on a stool under the window, is more distinctly seen than in any of the other impressions. The shadow on the back-ground above the table, is not massy as in the last and future impressions, but is etched with little more shade than in the other parts below the pictures, and the back-ground above them is likewise lighter.

1.11.6 In the *fifth* impression, the shade above the table is very dark, as is likewise the back-ground in the upper part, and the print in general is more worked upon.

1.1.— In the *sixth* impression, the print is still more highly finished.

254 OLD HAARING, OR HARING, THE BURGOMASTER.

He is represented sitting in a chair in the middle of the print, and is seen in front; his elbows are supported on the arms of the chair; his left hand hangs down, and his right is raised, and disposed as if he held a pinch of snuff between his fingers and thumb. His hair is white, and his head is covered with the calotte. Two tassels hang from a broad band or cape, and the linen at his sleeves is turned up in the like manner as the cape; both of his knees and the upper part of the legs are seen. Above him is a casement with a curtain drawn to the left side of it, which cuts off the top corner of the window. There is a fine expression in the face of this portrait, the composition of which is in a masterly stile. It is *scarce*.

B 10.15.— 3.15.— 4.14.6 G1.18.— W 7.7.—

$7\frac{7}{10} — 5\frac{8}{10}$

Of this piece there are *two* impressions.

The *first* impression, which is *extremely rare*, has the window quite square, and without the division in the middle, and the window less worked. The curtain is narrower at the top than at the bottom, and hangs down in large folds, and the clothes are darker than in the other impression.

2.2.— B 2.2.—

In the *second* impression, the curtain is increased at the top by additional drapery, which seems to be done with the design of breaking the square form of the window, of which it cuts off a part from the top diagonally. The pillar, which divides the window in two, is now inserted, and the drapery is lighter and more pleasing.

255 YOUNG HAARING, OR HARING.

He was the son of the Burgomaster. This piece is

B.3.—
5.5.—
16.6.—
93.18.—

executed in *Rembrandt's* dark manner, and the *chiaro-scuro* has a strong effect. The light comes through the window, and falls full on his left cheek and band, and the rest of the subject is kept down in shade. He is sitting in an elbow chair, rather inclining towards the left; he rests both hands on the arms of the chair, and holds his hat in his right hand. There is a curtain rod that crosses the window, about one third from the top of it, and the curtain is drawn to the right side. On the lower row of the window panes, is written *Rembrandt f.* 1655, the 6 is reversed. This portrait is the same size as that of his father, viz.

$$7\tfrac{7}{10} - 5\tfrac{8}{10}$$

There are *three* impressions of it.

In the *first*, which is *extremely rare*, the curtain and rod are not introduced, nor are the cuffs of his sleeves; and the whole is less wrought upon. The name and date are likewise wanting.

2.2.—

In the *second* impression, the curtain and rod, and cuffs of the sleeves are introduced, and this impression has a fine effect, and is *scarce*..

10/

In the *third* impression, the plate is in general worn lighter, and on the left side hangs an arched landscape, the subject of which is a fisherman standing by his boat, with a mast and sail across his shoulders; on the right is a large tree, and on the left beyond the water, a windmill with a house. The plate has probably fallen into the hands of some print-dealer or artist, after it has been much worn, who has made this alteration to increase the number of impressions, the plate was afterwards reduced to $4\tfrac{7}{10}$ by 4.

256 JOHN LUTMA.

B 5.17.—
2.14.—
2.1.—
4
1.15.—
W 4.10.—
4
2.10
G 5.—
1.6.—
4
4.14.6

This person was a noted goldsmith of *Groningen*. His portrait is one of *Rembrandt's* best; the expression in the face is particularly spirited. He is sitting in an elbow chair, with his arms resting upon it, and holds something like a metal figure in his right hand; he has on a black velvet cap; his hair is very short, and his beard bushy. At his left elbow is a table, on which lies a scollop, with a box of gravers and a hammer. On the top corners of the chair, are two grotesque heads. Above the table is written, (but apparently not by *Rembrandt*) *Joannes Lutma, aurifex natus Groningæ*. To the right is a window, and in the right corner of it, stands a water bottle. In the top left corner of the window is written *Rembrandt f.* 1656.

$7\frac{8}{10} — 5\frac{9}{10}$

Of this piece there are *four* impressions.

In the *first*, which is *extremely rare*, the window and bottle are not introduced, and the rest is in a very unfinished state.

3.3.— In the *second* impression, which is *very scarce*, the window and bottle are likewise wanting, but the rest of the piece is highly worked on.

1.11.6 In the *third* impression, the window and bottle are added, as likewise the names of *Rembrandt* and *Lutma*, and the inscription. Fine impressions are *scarce*.

In the *fourth* impression, the plate is reduced in size, being only $7\frac{6}{10}$ high, including a margin of a quarter of an inch. This was in *M. Van Leyden's* collection, and may be regarded as *presque-unique*.

257 ASSELYN OR CRABBETJE.

John Asselyn was a painter; the name of *Crabbetje* was

B 6.16.6
2.16.—
4
1.11.—
W 9.9.—
2.10.—
4
1.10.—
H 1.18.—

given him by the *Bentivogli* Society at *Rome*, on account, it is said, of a crookedness in his fingers. He is represented a half-length standing, turned a little to the left, his hair falls upon his neck; on his head is a high crowned hat turned up on the left side; round his neck is a band with tassels hanging from it. He wears a cloak tied round the waist with a sash; his left hand, from which hangs a glove, is placed on his hip, and his right hand has a glove on, and rests upon a table, on which lies his pallet, with several portfolios. He has ruffles at his hands. In the right corner at the bottom, is written *Rembr. A. B.* with some figures that cannot be made out. It measures, including a margin $1\frac{1}{10}$ broad,

$$8\tfrac{5}{10} — 6\tfrac{7}{10}$$

Of this piece there are *two* impressions very different.

10.10.— In the *first*, which is *extremely rare*, there is an easel standing behind him, with a large picture on it, on which is painted some architecture; and there are a few slight etchings in the back-ground, to the left of the easel, and above it. This impression has a fine effect.

1.1.— In the *second* impression, the character of the face is altered, and the easel and picture are wanting. There are some loose etchings in the back-ground, in the impressions that were first taken off, but they are effaced in the common impressions.

2.12.6 258 EPHRAIM BONUS.

This person was a *Jewish* physician. He is represented coming down a staircase, with his right hand on

the balustrade; his head is seen nearly in front, with a high crowned hat on; his hair is short and dark, and he has a *Jewish* beard; a short cloak covers his left shoulder, under which the hand and arm are concealed, and on the fore finger of his right hand is a diamond ring. He has a band round his neck, and a cuff at his sleeve. This piece is one of *Rembrandt's* finest portraits; the face is full of expression, and the *chiaro-scuro* has a masterly effect. Towards the bottom at the right corner, is to be read (though with difficulty) *Rembrandt f.* 1647. It is *scarce*, and measures, including a margin of $1\frac{3}{10}$,

$$9\tfrac{5}{10} - 7$$

There is a *prior* impression, which may be considered as *presque-unique*, wherein the fingers are less etched, and the stone of the ring is dark; the lower part of the fold of his cloak is white, and the balustrade is less wrought upon. This impression was in the collection of *M. Van Leyden.*

259 WTENBOGARDUS, OR UYTENBOGAERT, A DUTCH MINISTER.

This minister was of the sect of the Remonstrants, and lived under the government of *Prince Maurice*, whom he always opposed, and for some time successfully; but was at length obliged to fly from the *Prince's* resentment. This subject is executed in an oval, squared at the bottom, in an irregular octagon plate. He is sitting at a table in a gown faced with fur; he wears the calotte cap, and has a ruff round his

neck. His hair is short, and appears to be turned grey, the beard is likewise short and thick, his face is nearly a full front, with the body turned a little to the right; his right hand is supported on the arm of the chair; in his left hand is a book open, which rests upon some others lying on the table, and farther back are several other books thrown negligently one upon another. Behind him is a pillar, and to the right of it, an arch in the back-ground. On each side of the print a curtain is drawn aside. This is a fine portrait, highly finished, and produces a strong effect. In the two angles at the top, is written *Rembrandt f.* 1635. It is *scarce*. Under the print are the following *Latin* verses by *Grotius*:

Quem pia mirari plebes, quem castra solebant,
Damnare et mores aula coacta suos,
Jactatus multum, nec tantum fractus ab annis
WTENBOGARDUS *sic tutus, Haga redit.*

H. Grotius.

$8\frac{8}{10} - 7\frac{3}{10}$

There is a *prior* impression, which may be regarded as *presque-unique*; it was in the collection of *M. Van. Leyden*. The curtain on the right is wanting, and the plate is less wrought upon in general, yet the effect is admirable. The *Latin* verses are not inserted. The piece is rectangular, measuring $9\frac{9}{10}$ by $7\frac{2}{10}$.

260 JOHN CORNELIUS SYLVIUS.

Sylvius was a minister of great learning. This portrait is in an oval, round which is written, *Spes mea Christus*, which was his motto, and *Johannes Cornelii*

Sylvius. Amstelodamo—bat: functus S. S. Minist: annos 45 *et* 6. *menses. In Frisiâ, in Tyemarum et Phirdgum annos* 4. *In Balc et Harich unicum. In Minnertsgae, annos* 4. *Slotis, annos* 2. *In Hollandiâ, Slotis annos* 6. *Amstelodami, annos* 28. *et* 6. *menses, ibidemq; obiit anno* 1638. 19. *Novembr. natus annos* 74. At the bottom, in a broad margin, are the following *Latin* verses:

Cujus adorandum docuit Facundia Christum,
Et populis veram pandit ad astra viam,
Talis erat Sylvî facies, audivimus illum
Amsteliis isto civibus ore loqui.
Hoc Frisiis præcepta dedit; pietasq; severo
Relligioq; diu vindice tuta stetit.
Præluxit, veneranda suis virtutibus, ætas.
Erudytq; ipsos fessa senecta viros.
Simplicitatis amans fucum contemsit honesti,
Nec sola voluit fronte placere bonis.
Sic statuit: Jesum vita meliore doceri
Rectiús, et vocum fulmina posse minus.
Amstela, sis memor extincti, qui condidit urbem
Moribus, hanc ipso fulsiit ille Deo.

C. Barlæus.

Haud ampliùs deprædico illîus dotes,
Quas æmulor, frustraquè persequor versu.

P. S.

This is esteemed one of *Rembrandt's* best portraits. It is *very scarce*, especially if a good impression; the etching is so tender that many could not be taken

off before the plate was worn. The head, which is nearly a full front, is finely executed; it is covered with a calotte, the hair and beard are white, the hair is short, but the beard is long, divided in the middle, and pointed; round the neck is a ruff; his gown is faced with fur at the breast, and at the sleeves which are short and open. The fingers of his left hand are placed in a book which is closed, and lies on a desk before him. He stoops a little, and is addressing his audience with his right hand, which projects in front, and casts a shadow that extends beyond the oval; as likewise does the book, and the effect thereby produced, is very singular and striking. Behind him is a pillar, and on the left side a curtain which is drawn up, and which likewise casts some little shade beyond the oval. A square is described without the oval. On the pillar near the top, is written *Rembrandt* 1646. This piece is *very scarce.* The plate measures 11 by $7\frac{5}{10}$, but the oval only $7\frac{5}{10}$ by $6\frac{3}{10}$.

261 WTENBOGARDUS OR UYTENBOGAERT THE BANKER.

B 19.5.—
9.5.—
&
3.3.—
W 21.—.—
&
10.10.—

This is likewise one of the finest and *scarcest* portraits in the collection. The composition, effect, and execution, are all in the best stile. In *Holland* it is called the *Goldweigher*, and in *France* the *Banker*. *Wtenbogardus* was *Receiver-general* to the states of *Holland*. He is represented sitting in the counting house. His face is seen nearly in front with *moustaches*; his hair is short; he has on a velvet cap.

His head inclines a little over his right shoulder, which gives great spirit to the attitude. His gown is turned up before, and at the sleeves with fur. He holds a a pen in his right hand, which rests on a large account-book, that lies open on a desk standing on a table covered with a richly flowered cloth, fringed at the bottom, on which are several bags of money. He is delivering a bag to a man, who is kneeling on his left knee, and appears to be receiving it in order to pack it in a cask that stands before him, with the head off. Two other casks lie on their sides, with a mallet and driver lying upon one of them. On the left side is a large iron chest. Over the table is a shelf suspended from the ceiling, on which lie several bundles of papers; and from it hangs a pair of scales, in one of which is a bag of money. In the back-ground on the left, stand two persons behind a door-hatch, as if waiting to transact business. On the wall is a large arched picture, which represents the history of the *Brazen Serpent*; to the right of it hangs a sword. This piece is *very scarce*, and measures 10 by 8, including a margin of $\frac{6}{10}$ of an inch, in which is written *Rembrandt f.* 1639.

There are *two* impressions of it.

In the *first*, which is *extremely rare*, the face is blank, except two or three strokes for the features.

The *second* impression is that which has been described at large, and is *very scarce*.

There is a copy by *Van Bruges* which is reversed.

There is likewise an excellent copy by *Capt. Baillie*, in the same direction as the original, but the head is rather more upright.

262 THE LITTLE COPPENOL. Va Copy by Balan.

B 5.5.—
4.15.—
4
4.1.—

Coppenol was a writing master in *Holland*, and this print is called the *Little Coppenol*, to distinguish it from another portrait of him that is larger, and will be described in the next number. He is represented a half-length sitting at a table, which is in the left corner of the print; his body is in profile, but his face is seen nearly in front, being turned to speak to a boy that stands behind him with his hat in his hand, and he is striking an oval for his instruction. His hair is very short, and he wears a calotte; he has no beard, but short *moustaches*; his coat is turned up with cuffs; on the table lie several sheets of writing paper; *Coppenol* rests his left hand upon one of them. Above the table is a window, the upper corner only of which is seen; from this window the light proceeds, and not from a candle that stands at the bottom of it. To the right of the window hang some mathematical instruments. This piece produces a strong effect and is *scarce*. It is curious for the difference in the impressions. The size, including a margin of an inch, is

W 7.7.—
4
1.13.—
G 2.—.—
Wt 2.—.—

$$10\tfrac{2}{10} — 7\tfrac{5}{10}$$

Of this print there are *four* impressions.

The *first* impression is *extremely rare*. It is before the mathematical instruments were introduced; and it has other marks for ascertaining ts priority. The candle and

candlestick are less worked than in the other impressions, the lower part or plate of the candlestick, being only outlined, without any shade on the under side; and the feather of the pen is white and shorter, without a stroke of shade. This impression has the semi-oval, which in *Holland* is called the *Ox's Eye.*

7.— The *second* impression is likewise *extremely rare.* In it the mathematical instruments are introduced, hanging up near the window. On the wall is a large picture with folding doors. The subject is the crucifixion, with the *Maries* weeping at the foot of the cross. Within the left folding door are seen some houses, but the subject on the other is not readily to be made out. The *Ox's Eye* is effaced.

3.— In the *third* impression, which is *very scarce,* there is neither the picture nor the *Ox's Eye,* but that part of the print is rudely etched.

2.— In the *fourth* impression, which is *scarce,* the *Ox's Eye* is again introduced, and the wall where the picture hung is finished in a dark shade, and the figures are likewise more finished.

263 THE GREAT COPPENOL. (A Copy in two States.

This portrait is so called to distinguish it from the preceding. It is esteemed as a capital piece of this master; the countenance is very expressive, and the whole is highly finished. He is sitting before a table turned to the right, but his face is nearly a full front; his head is covered with the calotte, his hair short and white, with small *moustaches,* but no beard. He has a large plain band round his neck; his habit is a kind

of cassock, with very small buttons near together, and with open cuffs at his sleeves. Over the cassock is a gown or cloak open and falling back with a tassel at the cape. He holds a blank paper with both hands, and in his right hand is a pen. The plate was probably damaged, for it was cut to a size which takes in little more than the head, measuring (including a margin of half an inch) 6 by $5\frac{2}{10}$. This reduced plate is still in existence in *France*, and there are good impressions of it, which shews that there were not many taken off when entire, for the head is delicately etched. *Coppenol* wrote some verses under the entire print, as likewise under the smaller portraits of himself. They are curiously written, and enhance the value of those impressions on which they are found.

W 4.14.6
G 1.11.6

$$13\frac{5}{10} — 11\frac{6}{10}$$

There are *three* impressions of it.

In the *first*, which may be regarded as *presque-unique*, the back-ground is white, except a column behind *Coppenol* on the left side. This impression has been sold for fifty guineas; and it has brought nearly that price at several sales.

B 57.15.—
8.—
5.15.6

In the *second*, which is *extremely rare*, the sleeves of his habit are more shadowed; the back-ground is covered with etchings; the column is not seen, but a large curtain is introduced, which reaches nearly to the extremity on both sides.

6.6.—

In the *third* impresson, which is *very scarce*, the back ground is dark, the curtain more fully expressed, and

in general the sleeves and the fore part of the habit are more shadowed. *P. Yver* remarks that this impression, though the most *common*, has sold for nearly ten pounds in *Holland*.

This print has been copied in *France*. *Cornelius Vischer* has also engraved the portrait of this writing master, but although it is one of his best pieces, yet it is allowed that there is more spirit and effect in that of *Rembrandt's*.

264 VAN TOL, THE ADVOCATE.

He is seated behind a table, in an elbow chair, in the right corner of which is a grotesque head, but the other corner has none. The frame is studded with nails of different sizes. His face is nearly in front. He wears a hat with a high crown and broad brim; the bottom of the crown is tied round with a cord. His hair is very short, he has a long square beard with hair on his upper lip. Both his arms are supported on the elbows of his chair; in his right hand, which he turns towards his body, is a pair of spectacles; his left hand is shut, and rests on the corner of a large book that lies before him upon another book and some loose paper. He has a plain large neck band, and wears a gown turned up with fur in front. In the right corner are three bottles, in one of which is a receiver. These bottles are a symbol of chymistry, in which *Van Tol* was a proficient. The back-ground is shaded a little above the bottles, and on the left side higher than the top of the chair. This is a very fine portrait, and is *extremely rare*, being found in very few collections. It has been sold as high as fifty guineas.

It measures, including a margin of half an inch,

$7\frac{7}{10} - 5\frac{8}{10}$

There is a good copy executed in *France*, in the same direction as the original.

31.10.— 265 THE BURGOMASTER SIX.

B21.—.— W36.15.— W-19.19.— H6.9.6

This celebrated portrait and the last, *Van Tol*, are the most valuable in this class. An impression of *Van Tol* has been sold for fifty guiueas, and the same sum has been given for a *first* impression of this portrait. It must indeed be confessed, that besides its rarity, it is one of *Rembrandt's* best performances; the *chiaro-scuro* is as finely preserved as in his best paintings. The Burgomaster is represented a full-length, standing and leaning his back against a window, the lower casement of which is open. He is reading a quarto pamphlet, which he holds doubled in his hands. As the whole piece is illuminated from the window, all the light that is thrown upon the face is by reflection from the book. The manner, in which *Rembrandt* has expressed the attention of his friend and patron to the subject he is reading, is inimitable. His hair is full and bushy, waving gently and gracefully to his shoulders; his habit and neck band are open before, with tassels hanging down, and his cloak is thrown off behind him, part of it lying on the window frame, and part on a table, on which lie his sword and belt. His cane stands on the table, leaning against the wall, and over it hangs his hat, with a short sword near the top of the cane. Above the table is an historical picture, with a curtain drawn

before part of it. In the left corner, in front, stands a chair with a cushion and three books on it, the uppermost of which is open. On the right side of the window, a curtain is drawn back in a festoon. Beneath the window, the floor is raised a step, and the wall is covered with matting, which *Gersaint* mistakes for stone-work. In a narrow margin of an eighth of an inch, is written to the right, *Rembrandt f.* 1647, and on the left *Jan Six Æ*, and a little farther on, 29. This print is *extremely rare.*

$9\frac{6}{10} - 7\frac{6}{10}$

There are *two* impressions of it.

In the *first* impression, which is a *very great rarity*, the name and age of the Burgomaster, are wanting, and the two middle figures in the date are reversed.

As *Six* was the particular friend of *Rembrandt*, it is not surprising that he exerted all his abilities in finishing this plate, which was the property of the Burgomaster himself, but whether as a purchase or a present is uncertain.

M. Gersaint relates, that in one of his journeys to *Holland*, he happened to be at *Amsterdam* when *Six's* cabinet was selling. It consisted of a large collection of prints, and some paintings by the best masters. He purchased several prints, and among others, three or four portraits of the owner, for as there were twenty-five of them, they sold for no more than from 15 to 18 *florins* each. In 1750, it was purchased in *Holland* for an *English amateur*, for 150 *florins*. At *Mr. Batt's* sale, in 1756, it was sold for 34l. 13s. The estimation in which a *first* impression is held at present, has already been mentioned.

When *Beringhen* made his collection, he could not procure this print, though he would have spared no expense to have obtained it; he therefore consoled himself with procuring a copy of it to be made with a pen, and afterwards washed with *Indian* ink. This copy passed with the rest of *Beringhen's* collection into the *King* of *France's* cabinet, and is so well executed, as to have deceived several *amateurs*.

XI. FANCY HEADS OF MEN.

266 THREE ORIENTAL HEADS.

These heads are executed in the stile of *Castiglione*. The head of the FIRST is a full front, shewing both ears; the body is turned a little to the left. On the head is a calotte; there is no hair seen but a single tuft, which comes from under it down the middle of the forehead; he has *moustaches*; the eyes are full and staring. He wears a robe turned up with fur, and adorned with a chain, at which hangs a medallion. The back-ground is shaded with some loose irregular hatchings on the left to the top, and on the right as high as the ear. This piece is etched strongly, and with spirit. Above the head is written *Rembrandt*; and the word *Venetiis* in singular characters, with the date 1635 underneath.

$5\frac{9}{10} - 4\frac{9}{10}$

THE SECOND HEAD is a profile turned to the left; on the head is a rich turban, with fur at the top; his robe is also turned up with fur. His *moustaches* are bristly; the back-ground on the right is shaded with

irregular hatchings nearly to the top. Above the head is written *Rembrandt Venetiis fecit*, in the same manner as in the former piece. The *e* in *Rembrandt* is reversed. This piece is likewise a strong and spirited etching.

$5\frac{9}{10} - 4\frac{9}{10}$

12-12 — THE THIRD ORIENTAL HEAD is seen in profile, turned to the right. He wears an embroidered turban, the ends of which hang down behind, and are fringed; in front is a feather. He has *moustaches* on his upper lip, and his beard is long and black; indeed the whole of the figure is etched in a particularly strong and black stile. The back-ground is nearly covered with loose hatchings, executed in a very singular manner. Near the top on the left, is written *Rembrandt* (the *e* reversed) with *Venetiis f*, under it, and beneath, 1635. This piece is *extremely rare*, being met with in very few collections.

$6\frac{2}{10} - 5\frac{3}{10}$

B 2.13.— There are copies of these *three heads*, executed by *Livens*, who put his mark to them. These are the heads from which it has been inferred that *Rembrandt* was at *Venice*, and executed them there in the year 1635; but as there is no positive assertion of his ever having been in *Italy*, whatever may have been his motive for marking these heads in the manner he has done, it is more probable that he never was at *Venice*.

There is a copy of the *third head* executed in *France*, and intended to deceive the unwary, and as the original is *extremely rare*, there is not a ready means of detection.

It can only be distinguished by the experienced connoisseur.

10/6 267 A YOUNG MAN IN A MEZETIN CAP.

This is a bust; the hair is dark and reaches to the shoulders, the beard is in the manner of that of a B10.6 *Jew*; the face is nearly a profile, turned to the left; and the body is habited in a dark robe. In the back-W7.6 ground, there are a few single strokes on the right side as high as the shoulder; and on the left, opposite to the mouth, is written *Rt.*

$6\frac{2}{10} - 5\frac{3}{10}$

7/6 268 THE BUST OF AN OLD MAN WITH A LARGE BEARD.

He is seen nearly in front, turned a little to the left, with his head inclining, and his eyes almost shut, as if going to sleep. His beard is long and square. He has on a fur cap bound round with a scarf that falls down behind his shoulders. His cloak is fastened over the breast with a clasp, but the cape is open. The back-ground is shaded on the left half way upward, and with a few single strokes on the right side opposite to the neck. Towards the top left corner, is written *Rembrandt.*

$4\frac{4}{10} - 4\frac{1}{10}$

7/6 269 THE BUST OF AN OLD MAN BALD-HEADED, WITH A LONG BEARD.

The forepart of the head is bald, but on the crown the hair stands up, and is frizled; the beard is long, and white; the face is seen in front, and he is in a

stooping attitude; his body is turned a little to the right, and covered with a gown turned up with fur; his right shoulder is not worked upon.

$2\frac{8}{10} — 2\frac{5}{10}$

270 TWO PROFILES OF A BALD-HEADED MAN.

B. 8. —

These are supposed to be the head of *Wtenbogardus* the minister, in profile.

M. 5. 6

The FIRST is turned to the right. The head is bald before, with short hair behind, and *moustaches* on the upper lip and chin; the eyes are turned a little downward. He is covered with a fur gown. The back-ground is almost light near the bottom, but deeply shaded towards the upper part. Low down on the right side, is written *Rt.* 1630.

$2\frac{7}{10} — 2\frac{3}{10}$

Of this piece there are *four* impressions.

The *first* impression, which is *extremely rare*, contains only the head finished, and the upper part of the shoulder lightly traced. The back-ground is white. Towards the middle at the bottom, is written *Rt.* It measures, including a margin, $4\frac{7}{10}$ by $3\frac{8}{10}$.

7. 6

The *second* impression is likewise *extremely rare*. He is covered with a robe, bordered with ermine, and round his neck hangs a chain, with the *insignia* of some order hanging to it. The ground is white, as is the preceding, except a few strokes on the left, opposite the shoulder. In the middle of the margin, is written *Rt.* 1630, and a little on one side, *Rt.* 163, the cypher being wanting. The size is the same as in the *first* impression, and the effect is admirable; it is therefore to be

regretted, that *Rembrandt* reduced the size of the plate to $2\frac{7}{10}$ by $2\frac{3}{10}$ as it is in the *third* impression, which was first described.

The *fourth* impression is less than the *third*.

THE SECOND HEAD is also seen in profile in the same direction, but is more stooping; the character is the same. The back-ground is lightly shaded on the right side as high as the chin; and in the left corner at the top is written *Rt.* 1630.

$$2\frac{2}{10} — 1\frac{7}{10}$$

Of this there are *two* impressions.

The *first* impression is without the name and date. It has a better effect than the *second* impression, and is *very scarce*.

271 AN OLD MAN WITH A POINTED BEARD.

Gersaint thus describes this piece. The head is larger than usual; the face is a full front, and both ears are seen. He is covered with a robe, of which the end of the cape is white. The back-ground on the left is shadowed with strokes, which increase from the bottom to the top.

$$2\frac{6}{10} — 2\frac{1}{10}$$

P. Yver looks upon this print as the work of *Livens*, and says that it is but indifferently executed; assuredly it is not done by *Rembrandt*.

272 THE BUST OF AN OLD MAN IN AN OVAL.

This head is a profile turned to the right, with a calotte on; the beard is long and white, the face is likewise light; there is a kind of double cape on the

shoulder. The back-ground on the right, is a little shaded at the bottom. This bust is well executed, and produces a good effect.

$2\frac{9}{10}$ — $2\frac{1}{10}$

This print has been copied by *Capt. Baillie.*

10.6 273 AN OLD MAN WITH A BALD HEAD.

This is a small bust. The face is a three-quarters, turned towards the left, and looking downward; the head is bald before; the beard bristly. The light comes in on the right side, and the back-ground is a little shaded on the left at the bottom. This piece is executed with a light stroke. It is *scarce*, and a good impression is very seldom to be found. It measures $1\frac{7}{10}$ square.

274 AN OLD MAN WITH A BEARD.

Of this number it is believed there is no such print by *Rembrandt*. *Gersaint*, however, thus describes it. This is a bust very well executed, and is *extremely rare*. The face is a three-quarters, turned to the left; the hair is curled, and a little bushy. He is covered with a cloak which is light, as well as the side of the head to the right. Near the top on the left, is written *Rt.* 1631.

$2\frac{1}{10}$ — $1\frac{8}{10}$

275 BUST OF A BALD OLD MAN WITH HIS MOUTH OPEN.

The head is entirely bald, and leans forward; the mouth is open, the beard is bristly, the body is turned a little to the right, from whence the light comes in

full upon the head, the nose, and his left shoulder. In the left corner, near the top, is written *Rt.* 1631. This piece has a strong effect.

$2\frac{7}{10}$ — $2\frac{2}{10}$

There are *two* impressions of it.

15.— In the *first* impression, which produces the most agreeable effect, and is *very scarce*, the whole is less wrought upon, particularly on his left shoulder, where the folds of the cloak are very lightly shaded with single strokes above the margin.

10.6 In the *second* impression which is *scarce*, this shade is cross hatched, and the whole is more worked, the teeth are obliterated, and the ear is more defined.

5.— 276 BUST OF AN OLD MAN IN A VERY HIGH FUR CAP.

This little bust is seen nearly in front stooping, but rather inclined to the right, from whence the light comes in. On the head is a very high fur cap, square at the top, and covering the eye brows. The habit is double breasted, fastened with a button on the left side.

$1\frac{7}{10}$ — $1\frac{2}{10}$

277 BUST OF A MAN WITH A BEARD FROM EAR TO EAR.

The face is a three-quarters turned to the left, and shadowed on the same side; he has a *Jewish* beard very much curled; his mouth is open, and he appears to be crying out. On the head is a cap, and his shoulders are covered with a worked cloak. This

is one of the pieces from the leaf of Sketches N°. 332, and is *very scarce*.

$1\frac{6}{10}$ — $1\frac{4}{10}$

There are *two* impressions of it.

/.1. — In the *first* impression, which is *extremely rare*, the cloak is not shadowed near the margin on the right side, and on the left, there is a little white left on the breast.

10/6 In the *second* impression, the cap, face, and cloak, are more wrought upon, and cross hatched, and the bottom of the cloak, near the middle, is a little shaded with the single stroke.

278 THE SLAVE WITH THE GREAT CAP.

This is another small bust; the face is a three-quarters, turned to the right over the shoulder, and shaded on the same side. The cap is very high, the contour waving, and it is turned up round the head, it reaches the extremity of the plate on the right side. The shoulders and breast are only traced. It is *scarce*, and measures $1\frac{5}{10}$, by $\frac{9}{10}$ at top, and nearly $\frac{9}{10}$ at the bottom.

Of this piece there are *two* impressions.

In the *first* impression, which is *very scarce*, the shadow on the right side of the cap does not reach to the top, as it does in the *second* impression, in which the face and neck are likewise deeper shaded, and that part of the cap which is turned up is shaded, but in the *first* impression it is light.

279 A TURKISH SLAVE.

This is another small bust, representing a *Turkish* slave in profile, placed on the left side of the plate,

and turned to the right. It is very lightly etched, and shadowed only down the back. On the head is a cap larger at the top than at the bottom; he has *moustaches*, and wears a ruff longer before, than at the side. This piece is one from the leaf of Sketches, N°. 332, and is *extremely rare*.

B 1.—

$1\frac{5}{10} — \frac{9}{10}$

There are *two* impressions of it.

In the *first*, which is the *most rare*, only the top of the cloak is shadowed, and the plate is not cleaned.

280 BUST OF A MAN SEEN IN FRONT IN A CAP.

The head is seen nearly in front, covered with a low cap, both ears are seen, particularly his left; he has thin *moustaches*; his cloak is bordered with fur, and open before, the light comes full on the upper part of his left cheek, his forehead, and nose, and catches on the breast. The back-ground is shaded, though but lightly so about the head. This piece is well executed with a strong effect.

B-16—

$3 — 2\frac{4}{10}$

There are *four* impressions of this piece.

3.3.—

The *first* may be regarded as *unique*, it was in the collection of *M. Van Leyden*. On the left side from the top to the bottom, is a piece of architecture coming forwarder than the figure, of which only the head is in a finished state, and the body but lightly sketched, and the back-ground is white. There is a margin, but without the name and date. It measures $3\frac{8}{10}$ by $2\frac{9}{10}$ wide.

2.12.6

In the *second*, which is *presque-unique*, the architecture re-

mains, and the bust is in a finished state, but the back-ground remains white. In the margin is written *Rt.* 1630.

1.11.6 In the *third* impression, the back-ground remains white, but the architecture is wanting. It is *extremely rare*, and measures $3\frac{1}{10}$ by $2\frac{4}{10}$.

7.6 In the *fourth* impression, the figure is more wrought upon, and the back-ground is shaded. The plate is reduced to 3 by $2\frac{4}{10}$.

7.6 281 BUST OF A MAN WITH CURLING HAIR RESEMBLING REMBRANDT.

The head is uncovered, the hair is curled, and stands up on the crown, the under lip is thrust out; the body inclines a little to the right, but the head is rather turned to the left over his right shoulder, his forehead is knit up. His habit, which is open before, is only sketched, except a little shade on the top of his right shoulder, opposite to which are a few slight scratches in the back-ground. The light comes in from the right. This head resembles *Rembrandt* more than several that are ranked in the class of *Portraits of him.*

$2\frac{5}{10}$ — $2\frac{4}{10}$.

There is an impression of this print, where the face and hair are covered with hatchings, and dark in all their parts. The top left corner of the back-ground is dirty. This is *scarcer* than the other, but the effect is not so good.

1.1.— 282 PROFILE OF A BALD OLD MAN.

This is a fine head, lightly etched, and seen in pro-

file turned to the right, bald before, but with a tuft of hair behind that curls up; his neck is wrapped round with the fur cape of his garment; his beard is not long, but is bristly from the ear to the chin; his mouth is a little open; the body from the cape downward, is only sketched. There are some irregular strokes as a design for the back-ground, besides a few strokes opposite to the breast.

$2\frac{6}{10} — 2\frac{2}{10}$

There are *two* impressions of this piece.

The *first*, which is *very scarce*, is somewhat larger, and is taken off before the edges were polished. The effect is better than in the *second* impression.

283 BUST OF A MAN IN A FUR CAP STOOPING.

This is a bust of a man without a beard, turned to the left; the head, which is a three-quarters, is much inclined, and covered with a small fur cap; his cloak is turned up with fur and open before. The back-ground about the head is light, but there are some loose hatchings in the top right corner; and on the left side from the top downward, opposite the mouth, and from thence to the arm is a deep shade. Near the the top on the left is written *Rt.* 1631.

$2\frac{9}{10} — 2\frac{3}{10}$

The *first* impression, which is *scarce*, is less wrought upon, particularly in the head and cap.

284 PROFILE OF A BALD MAN COARSELY ETCHED.

This bust is executed in a hard coarse manner. The head is seen in profile turned to the left, and bald

B 13_(2 of)

past the crown, but there are some straight short hairs behind. The light comes from the left. The back-ground is deeply shaded with irregular cross hatchings on the right side from the top downward opposite to the neck, and on the left below the chin. This is one of the *scarcest* pieces in this class. It measures, including a margin at the top, and another at the bottom of $\frac{6}{10}$ of an inch each, (both of which must have been cut off when *Gersaint* measured it)

$4\frac{1}{10} — 2\frac{7}{10}$

10.6 285 BUST OF A MAN SINGULARLY OUT-MOUTHED.

B 18.—
10—
4/
16.—

This head is seen nearly in profile, turned to the left, and covered with a calotte, it is shaded on the same side; the beard is short, thick, and frizled. His lips project very forward. He is covered with a habit turned up with fur, and open before, and round the neck is a cravat. The back-ground is shadowed on the left, gradually diminishing toward the top. This piece is lightly etched, and is *scarce.*

$3 — 2\frac{5}{10}$

10.6 286 AN OLD MAN WITH A LARGE WHITE BEARD.

B 1.—.—
W—15—

This is a three-quarters and turned to the right, the head is a little inclined; it is bald before, with thin hair standing up on the crown; the body is covered with a gown that appears to be made of a stuff with a high knap; the light falls full on the forehead, nose, and beard, which is white, very long, and broad. The back-ground is shaded a little on the left above the shoulder. In the left corner at the top, is written

Rt. 1630. This piece is boldly executed, with a good effect.

$3\frac{8}{10} — 3\frac{2}{10}$

10.6 287 A YOUNG MAN A HALF-LENGTH.

This piece is very well executed with a light point. B-7- The head is nearly a profile turned to the left, the hair is rather short, thick, and a little frizled. Wt-11- He wears a close habit bound round with a girdle, with full sleeves, and a very broad worked cape. Near the top is written *Rembrandt f.* 164. The last figure of the date is wanting, and in the name, is an *e* instead of the letter *r*. There are a few irregular hatchings in the back-ground.

$3\frac{7}{10} — 2\frac{6}{10}$

7.6 288 A MAN WITH A BROAD BRIMMED HAT AND A RUFF.

B 10.6 This bust is placed on the left, and turned to the right. On the head, which is a three-quarters, is a hat with a broad brim turned up before, round the neck is a large ruff; the habit is buttoned, and he has *moustaches*. The light falls nearly in front. His mouth is a little open, and the teeth are seen. At the top to the left, is written *Rt.* 1630.

$3\frac{1}{10} — 2\frac{5}{10}$

5 289 BUST OF AN OLD MAN WITH A LARGE BEARD AND FUR CAP.

This is a fine head, very lightly executed, and a good impression is *very scarce*. The head is a little turned to the left, and covered with a fur cap, the light falls full on the right side, the beard is very

broad, white, and long. At the bottom on the left side, there is a light shade in the back-ground.

$2\frac{4}{10} — 2\frac{1}{10}$

1.1.— 290 AN OLD MAN IN A RICH VELVET CAP.

B-15.— This piece is one of the finest and most finished that *Rembrandt* has produced. The head is a three-quarters turned to the right side, and covered with a velvet mezetin cap, ornamented with a rich band that goes over the top of it, and is fastened in front with a clasp. His garment, which is turned up with fur, forms many folds on the top of the shoulder. His left hand is seen, and appears to rest on the head of his cane. His beard is long, and very bushy, and reaches up to the ears. The light comes in on the right side. In the top left corner is written *Rembrandt f.* 1637.

$3\frac{7}{10} — 3\frac{2}{10}$

291 AN OLD MAN WITH A SQUARE BEARD.

B 1.16.— This piece is coarsely etched in *Rembrandt's* first manner, and is deemed a *rarity*. The head is a three-quarters turned to the right, and shadowed on the opposite side; it is covered with a very singular coarse cap, the eyes are turned downward, and the habit is bordered with fur. The back-ground is only slightly shaded above his right shoulder. At the top is written *Rt.*

$3 — 2\frac{2}{10}$

Of this there are *two* impressions.

The *first* is *presque-unique*, and is little more than a sketch, It measures $3\frac{4}{10}$ by $2\frac{9}{10}$.

292 BUST OF AN OLD MAN WITH A VERY LARGE BEARD.

The body is a little turned to the right, but

the face, which is a three-quarters, is inclined to the left, which is the shadowed side; the beard is very long and broad, the forepart of the head is bald, but on the crown the hair stands up frizled, the eyes look downward, the shoulders are covered with a plain cloak. There is a little shade in the back-ground, on the left side, above the shoulder. In the corner above it, is written *Rt.* 1631. It is lightly etched.

$2\frac{6}{10} — 2\frac{6}{10}$

Of this piece there are *two* impressions.

In the *first* impression, which is *very scarce*, there is neither name nor date; it is also less wrought, particularly in the shade of the face, his right shoulder, and the shade in the back-ground above it, and in the hair about his left ear.

There is a copy of this print, reversed, which is well executed.

293 A PORTRAIT RESEMBLING REMBRANDT IN A MEZETIN CAP.

This bust, which is executed with taste, and resembles *Rembrandt*, is by some thought to be the same as N°. 12. The body is turned to the right; the face is nearly seen in front, but inclines a little to the left; on the head is the mezetin cap which falls on the top of his right ear, the hair is frizled, the mouth is a little drawn up, and he has *moustaches*. Under a cloak, which is ornamented about the shoulders, appears a kind of doublet, which is open near the top, where it is fastened with a string. The light comes in on the right side, and the back-ground receives the

shadow of the figure on the left. In some impressions, high up on the left, is written *Rembrandt*, but not by himself. It measures, including a margin of nearly half an inch, $3\frac{6}{10} — 2\frac{5}{10}$.

There is a copy of this piece reversed.

10.6 294 A FULL FACE LAUGHING.

B-6-
W-8-

This piece is finely executed, in a good taste, and full of expression. The body is turned to the right, but the face is a full front; the head is covered with a a calotte on the crown, but the hair, which is curled, is seen over the forehead, as well as on each side of the face. By the contraction of the risible muscles, the upper teeth are discovered. His habit is buttoned, and round his neck is a cravat untied, one end of which hangs over the top of his garment before, and the other end falls behind him over his right shoulder. The light comes in on the right side, and in the background on the left, are a few single strokes above the shoulder. Near the top on the left is written *Rt.* 1630. It is *scarce*.

$2 — 1\frac{6}{10}$

Of this piece there are *two* impressions.

The *first* impression, which is *very scarce*, is less wrought upon than the *second*.

There is a copy of this reversed, if not two; for one of them is very spirited, and has been pronounced by good judges, to be at least equal in appearance of originality, to that which has been described, and the character is as well or better expressed. It is the same size, but is without the calotte, though some marks remain, which shew there was an intention of introducing it.

295 PROFILE OF A MAN WITH A SHORT THICK BEARD.

This piece is etched with a broad stroke, and the shadows are deep; it is a bust turned to the right from whence comes the light, and the face is near that edge of the plate; he wears a cap, his hair is very short, and his beard short, thick, and pointed. There is a little shade in the back-ground behind him, and his habit is turned back, and forms a sort of cape over the shoulders. Near the top on the left, is written *Rt.* 1631. This print is *extremely rare.*

$1\frac{9}{10}$ — $1\frac{5}{10}$

296 A PHILOSOPHER WITH A HOUR-GLASS.

This piece is coarsely etched in the manner of a wood cut, and produces a very great effect. He is sitting in front, leaning his left arm and hand on a table, his garment is bordered with fur. The head is nearly a profile turned to the right, covered with a large high fur cap, wider at the top than at the bottom. It has a flap covering the ear, with a string and tassel hanging from it. His beard is white, long, broad, and jaggy. On the right side is an hour-glass, with a death's head behind it; a curtain hangs down behind him, and the back-ground is shaded with the single stroke at the top, from the curtain to the right side. Near the top to the left is written *Rt.* 1630. This piece is *very scarce.*

$2\frac{2}{10}$ — 2

There are *three* impressions of it.

In the *first*, which is *extremely rare*, the beard is whiter by being less finished, and the character of the face

differs a little. The fur of his garment, which is behind his neck, is also coarser, and so is the rest of the garment, nor is the hand so well executed as in the other impressions, but the effect is stronger.

The *second* impression is more wrought upon.

The *third* impression is still more so, and has the name and date.

7.6 297 BUST OF A MAN RESEMBLING REMBRANDT.

B-14.— The *French* call this bust, *Homme avec trois crocs.* It is a head of *Rembrandt* executed with spirit, seen nearly in front, but rather inclined to the right; he wears the usual cap, his hair is curled, and he has *moustaches*, his cloak is turned up with fur, and his neck is bare. The light comes from the right.

2 — $1\frac{7}{10}$

Of this there are *two* impressions.

In the *first*, which is *scarce*, the cloak towards the left corner, is less wrought upon than in the *second* impression.

7.6 298 THE HEAD WITH THE MUTILATED CAP.

This head likewise resembles *Rembrandt.* The cap is of the usual sort, but the top of it is cut off by the boundary of the plate; the body, which is only sketched, is turned to the left, from whence the light comes in; the head, which looks upward, is turned to the right, and is nearly a full face. The countenance, and particularly the expression of the eyes, is that of a person seized with terror. He has thin *moustaches*, and his mouth is a little open. The back-ground is very lightly shaded on the left, from the bottom half way upward. This head is etched

with spirit. On the breast is written *Rt.* and the date, which is 1630, but it cannot be easily made out.

2 — $1\frac{7}{10}$

In *Marcus's* catalogue, mention is made of a *very scarce* impression, which is $\frac{2}{10}$ of an inch larger, than that which is described.

299 A MAN WITH MOUSTACHES IN A HIGH CAP SITTING.

This is a three-quarters portrait of a man sitting, and the upper part of the chair is seen. The face is a three-quarters turned to the right, with *moustaches*; the eyes are wide open; on the head is a very large high cap, which finishes at the bottom with a kind of bandage; he has a cloak on, turned up with white fur. In the back-ground above the chair is a light shade, which gradually diminishes towards the top; above it, near the corner, is written *Rt.* 1630. This piece is well executed. It measures 4 — $3\frac{4}{10}$ at the top, and is a little wider at the bottom, and rather longer on the right side than on the left.

Of this piece there are *two* impressions.

The *first* impression is *very scarce*. It measures $4\frac{2}{10}$ by nearly $3\frac{5}{10}$ at the top, and full $3\frac{5}{10}$ at the bottom. It was afterwards reduced at the top, and on the right side.

300 BUST OF A MAN IN A CAP, ONE OF REMBRANDT'S FIRST PERFORMANCES.

The head is seen in front, covered with a cap that is waved at the top and sides; the hair is very much frizled, the cloak, which turns back before, is jagged on the edges, the back-ground is shaded on the left side

as high as the cheek. The right side of the bust is clear, but the cap, face, and cloak, are very deeply shaded on the left, the whole is coarsely etched, and appears to be one of *Rembrandt's* first performances, and is one of his *scarcest* prints. It measures, including a narrow margin,

$2\frac{5}{10} - 2\frac{3}{10}$

Of this piece there are *three* impressions.

2.2.— The *first* impression, which is not mentioned by *Gersaint*, nor in the supplement, is *presque-unique*. In it the shadows are not uncommonly deep, the whole being less wrought. On the left, opposite to the cap, is written *Rt*.

1.11.— The *second* impression is *extremely rare*, the shadows are very dark in the figure, and that in the back-ground is somewhat deeper.

1.1.— The *third* impression is *very scarce*, it measures 2 by $1\frac{8}{10}$ the mark *Rt*. is cut off, and the plate is diminished every way. It is more finished in the jagged edges of the cloak.

2.2.— 301 THE MAN'S HEAD WITH THE CAP AND STAY.

B1.—.— This is a profile turned to the left, and shadowed on the same side. The cap is somewhat pointed before, and has ear-pieces that are fastened under the chin with a stay; the shoulders are covered with a cloak that has a very broad cape, and at the neck is a ruff; the beard is short and bristly; in the back-ground opposite to the breast, are a few single strokes. The etching of this piece is coarse and hard, but spirited. It is *extremely rare*.

$2\frac{1}{10} - 1\frac{5}{10}$

7.6 302 BUST OF A MAN BALD-HEADED.

The face is a three-quarters, turned to the right, on which side the light comes in, the head is bald, except a few short hairs that are perceived above the ear; he wears a cloak faced with broad fur. All the right side of the back-ground is shaded, and the bottom of the left. In the top left corner is written *Rt.* 1631. A good impression of this piece has a fine effect, but is *seldom* to be found.

B-5.-

7.6 2

$2\frac{6}{10} — 2\frac{3}{10}$

Of this print there are *two* impressions.

In the *first*, which is *very scarce*, the head and the cloak towards the shoulder are less wrought, and the neck still less.

1.11.6 303 AN OLD MAN SLEEPING.

This piece is one of *Rembrandt's* best productions. In point of composition, expression, finishing, and effect, it is carried to great perfection. The head is seen in front supported on his left hand, and both arms rest upon a book that is open; a pair of spectacles hang on the fore-finger of his right hand; the cap is very singular, lying upon his head in three heights of wreaths, with a pointed finishing at the top; the shoulders are covered with a mantelet of fur. The light comes in on the left side; the back-ground is darkly shaded on the left, but lighter on the right. It is *scarce*.

B1.15.—

W-15.—

$2\frac{7}{10} — 2\frac{1}{10}$

2.6 There is a very good copy of this print of the same size, and in the same direction.

7.6 304 AN OLD MAN WITH A VERY LARGE BEARD.

B 10.6 G 16.— This bust is a little turned to the right, from whence the light comes in, falling upon the forehead and the top of his left shoulder; the head is inclined, bald a little in front, but covered with frizled hair on the crown; the beard is very long and broad. There is a little shade in the back-ground above his right shoulder. Near the top, on the left, is written *Rt.* 1630, but this is wanting in some impressions.

$3\frac{6}{10} - 3$

15. 305 A GROTESQUE HEAD IN A HIGH FUR CAP.

B -9- This is a profile turned to the right, and shaded on the left, the nose is turned up and flat at the end; the head is covered with a high fur cap waved at the top and both sides, and bound round with a crossed bandage. It is arched at the top, the arch springing from the bottom of the plate. It is *scarce.*

10.6 2 $1\frac{5}{10} - 1$

There are *two* impressions.

The *first*, which is *very scarce*, is less wrought upon in every part.

10.6 306 ANOTHER GROTESQUE HEAD WITH THE MOUTH OPEN.

B -5- This little head, though coarsely etched, is full of spirit. It appears to be that of a beggar covered with a small cap ending in a point; the eyes are shut, and the mouth is open like that of a man in pain crying

out very loud. The face is a three-quarters turned to the right, from whence the light comes in, the beard reaches from ear to ear and is bristly, the habit, which is only sketched before, is fastened with a button on the left side, and turned back at the neck. It is *scarce*.

$1\frac{4}{10} — 1\frac{1}{10}$

Of this there are *two* impressions.

In the *first*, which is *very scarce*, there are not so many cross hatchings on his right shoulder.

* 307 A MAN PAINTING.

This is a half-length, in *Rembrandt's* dark manner, representing a man painting. It is *extremely rare*.

$2\frac{7}{10} — 2\frac{5}{10}$

* 308 AN OLD MAN'S HEAD.

This head is covered with a hat with a conical crown. Behind it is a head without a beard, in a flat hat. It is not quite finished, and is *extremely rare*. This piece is probably part of the leaf of sketches, N°. 335; the description and the size warrant the opinion.

$2\frac{1}{10} — 2\frac{5}{10}$

* 309 PORTRAIT OF AN OFFICER.

He wears a mezetin cap and feather, with a gorget. The face is a three-quarters with *moustaches*, turned to the left, the light comes in on the right side, the hair is curled and falls down on the shoulders, both his hands are supported on the hilt of his sword. The back-ground is covered with irregular hatchings. To-

wards the top is written *Remb. fe.* 1642, as likewise *Bol*, by whom it is supposed to be executed. The figures 6 and 2 are reversed.

$5\frac{4}{10} — 4\frac{4}{10}$

* 310 A YOUNG MAN SLEEPING.

B 1.3.—

This piece represents a young man sleeping under a kind of arcade, which is very ill expressed. The head is nearly a three-quarters, the left of the face is in shade, and the profile shadow of the face is seen in the back-ground on the right side of the print. This piece is *extremely rare*. It is in the collection which *Beringhen* made for the *King* of *France*, but is thought by judges not to be the work of *Rembrandt*.

$1\frac{5}{10} — 1\frac{6}{10}$

XII. PORTRAITS OF WOMEN.

311 THE GREAT JEWISH BRIDE.

This is a fine portrait highly finished. The bride is sitting in an elbow chair, her face is a three-quarters turned to the left; her hair is long, flowing over her shoulders down to her waist; her head, round which is a string of pearls, is uncovered, according to the custom in *Holland*, among the *Jewish* women when they go to be married; she rests her right hand on the end of the elbow of the chair in which she is sitting, and in her left, she holds a scroll of paper. She has a kind of toilet gown over her other apparel. Close by her right hand is a table, on which lie several bundles of papers and books. The back-ground consists of stone-work; on the left side is an arch. On the cloth which covers the table, is the letter *R* reversed.

B 2.9. —
4.4. —
2.2. —
W 1.8.6
W 1. —
H 2.5. —

$8\frac{7}{10} — 6\frac{6}{10}$

8.8. — Of this piece there are *three* impressions.

In the *first* impression, which is *extremely rare*, the lower part of the plate, for the space of two inches and three quarters on the right side, and three inches and a half

on the left, is white, being entirely unwrought upon, except where the ends of the hair reach into it. The face, hair, and back-ground, appear to be in the state in which they first came off the plate; the reflection from the figure on the back-ground, is higher than in the finished plate, being on a level with the top of the head; the stone-work to the right of the arch is different.

In the *second* impression, which is called in *Holland*, the *Great Jewish Bride with the white sleeve*, the hands and the toilet gown are white. This impression is *very scarec.*

The *third* impression is the finished plate which was first described.

312 SAINT CATHARINE.

This figure, which is usually called the *Little Jewish Bride*, is a half-length standing. Her face, which is a three-quarters turned to the right, is pleasing; her hair is long, covering her back and shoulders, and her head is bound round with a string of pearls. She is in a night gown with wide sleeves; the gown is fastened close under the chin; her hands are joined together. At the bottom to the right is seen part of a wheel, such as is generally assigned to the representations of *St. Catharine*, and at the top, on the same side, is written backward *Rembrandt f.* 1638. This piece is finely etched with a light point.

$4\frac{4}{10} — 3\frac{1}{10}$

313 TWO PORTRAITS OF OLD WOMEN.

These pieces are companions, and resemble *Rembrandt's* mother. The disposition of the portraits is

the same, but reversed. The body of the first is directed to the right, the face is a three-quarters, very finely finished, the countenance is remarkably placid. She is sitting in an elbow chair at a round table, only part of which is seen; her hands are crossed and placed before her, she wears a close cap, and over her head is a loose black veil, and on her shoulders a mantelet of fur. The back-ground is shaded on the left from the bottom, as high as her elbow, and immediately above it is written *Rt. f.*

$5\frac{8}{10} - 5\frac{1}{10}$

Of this piece there are *three* impressions.

The *first* impression is *very scarce*; it is clearer than the others; the nose is smaller, and it is without the strong mark under her left eye.

The *second* impression has a disagreeable black spot at the end of the nose, and a strong mark under her left eye.

In the *third* impression the black spot has been effaced, and the nose enlarged; the strong mark remains under her left eye.

The OTHER PORTRAIT is turned towards the left; her face is a three-quarters; she wears a cap similar to the other, but across the forehead is a bandage of network, and over the head is a black veil, she has a small ruff round her neck, which is open before. Her mantelet is of fur. She is likewise sitting in an elbow chair with her hands crossed, and part of a covered round table is perceived before her. Behind her chair is a light shade, and on the left towards the top, is written *Rembrandt f.* These pieces are executed in a

good stile, but the face of this is not so highly finished as the other.

$5\frac{8}{10} — 4\frac{6}{10}$

314 A YOUNG WOMAN READING.

She is a half-length sitting, and leaning on a table covered with a flowered cloth. She is reading with great attention in a book that lies open before her, on which she rests her left hand; part of her right hand is hid under her gown at her breast. She is seen in profile turned to the left, on which side the light comes in; round her cap is wound a kind of flowered scarf tied behind, the two ends hanging over her left shoulder. This piece is full of expression, and has a fine effect; a good impression is *scarce*. Near the top is written *Rembrandt f.* 1634.

$4\frac{8}{10} — 4$

Of this print there are *three* impressions.

1.11.6 In the *first*, which is *extremely rare*, the piece is every where clearer, especially in the face and neck. The nose is shorter than in the *common* impression. The upper part of the sleeve is less defined, and appears narrower; and the black line which bounds the print on the left side is not straight, nor does it intersect the hatchings at the bottom, as in the others.

10.6 In the *second* impression, which is *scarce*, the nose is not altered; a line is drawn on the left side of the print from the top to the bottom, through the hatchings of the table covering. The upper part of the sleeve is wider and more defined.

7.6 In the *third* impression, the nose is longer than in the others.

* 315 AN OLD WOMAN MEDITATING AFTER READING.

This piece seems intended for a companion to the preceding, being of the same size, of the same date, and executed in a similar taste. It is in *Marolles's* collection in the *French King's* library, and may be considered as *presque-unique*. It represents an old woman sitting at a table; she is almost a half-length, and turned to the left; her right hand is under her garment, which is bordered with fur, and her left rests on the book; her head is raised and turned a little to the right, and her countenance is expressive of contemplation.

106 316 REMBRANDT'S WIFE.

She has an agreeable face, seen nearly in profile, turned to the right; she has two rows of pearls round her neck, and pearls at her ears; the back part of her hair is bound round with strings of pearls. The hair hangs over her forehead, down the sides of her face and behind her in a frizled state. Her handkerchief, which is laced, is open before; she has full sleeves tied round the middle of her arm, and her waist is very short. The back-ground is shaded about half way upward. Above her head is written *Rembrandt f.* 1634.

$3\frac{4}{10} - 2\frac{6}{10}$

1.1.— 317 AN OLD WOMAN WITH HER HAND ON HER BREAST.

This, as well as the two portraits described in N°. 314, has a resemblance of *Rembrandt's* mother. She is a half-length seen in profile, sitting in an elbow chair,

on which she rests her right hand, and places her left on her breast; she is turned to the right, from whence the light comes in; her head is bound round with a flowered scarf which hangs over her right shoulder, and behind her, as low as her elbow. The back-ground is shadowed on the left as high as her shoulder. Low down on the right is written *Rt.* 1631. This print is *scarce*, particularly a good impression.

B 10.6

$5\frac{7}{10} — 5\frac{1}{10}$

There is another impression which is *extremely rare*, in which the shadowing in the back-ground on the left, goes higher than the top of the head; there is also a bag or net at the back part of the head to hold the hair; and the scarf, which hangs behind from the head, is not flowered. The effect in this is not so good as in the *common* impression.

B 1.2.

7.6 318 REMBRANDT'S MOTHER.

She is turned a little to the right, her eyes look downward; her head is covered with a black open veil; her habit is black, and her left hand is placed high up on her breast. The face is finely finished with a light point, and is very expressive of old age; the back-ground is shaded. In the margin, towards the left, is written *Rt.* 1631.

7.6 2

$3\frac{6}{10} — 2\frac{6}{10}$

There is a *prior* impression, which is *very scarce*; it is less wrought upon, particularly in the back-ground about the head.

10.6 319 HEAD OF AN OLD WOMAN, ETCHED NO LOWER THAN THE CHIN

This head likewise resembles *Rembrandt's* mother;

it is finely characterized, and executed in a good taste; it is a three-quarters turned to the right, shadowed on the left side, and covered with a hood. The back-ground is slightly etched above the shoulder on the left, with the single stroke. Above the head is written *Rembrandt f.* 1633. It is *scarce.*

$1\frac{7}{10} — 1\frac{6}{10}$

Of this piece there are *two* impressions.

In the *first* impression, which is *extremely rare*, the plate is a quarter of an inch larger at the bottom, which makes the shape more agreeable, by the subject not ending abruptly at the chin.

320 ANOTHER HEAD OF AN OLD WOMAN ETCHED NO LOWER THAN THE CHIN.

This is another head resembling *Rembrandt's* mother, not so old as in the last. On the head, which is seen in front, is a kind of hood. The mouth is a little drawn up; the light comes in on the right side, but a great part of the face is darkly shaded, particularly her forehead and left cheek. There are a few scratches at the bottom of the back-ground on the left side. A little above them is written *Rt.* 1628, the 2 is reversed. This piece is *scarce*, particularly a good impression.

$2\frac{5}{10} — 2\frac{5}{10}$

In the collection of *M. Van Leyden*, there was an impression of this print, which was regarded as *unique.* In it the face only is finished, and the hood is sketched with a pencil.

10.6 321 BUST OF AN OLD WOMAN, LIGHTLY ETCHED.

Wh 6.6 In this piece there is likewise a resemblance of *Rembrandt's* mother. The head is a three-quarters turned to the right, and shadowed on the left side; it is covered with a light thin veil that falls upon each shoulder; the garment is turned up with fur and open before. It is lightly etched with spirit. In the top corner on the right is written *Rt.* 1628, the 2 is reversed.

$2\frac{6}{10} — 2\frac{5}{10}$

322 AN OLD WOMAN IN A BLACK VEIL.

B 1.— 14.— 13.— Wh 12.— This bust produces a strong effect. The head is a three-quarters turned to the right, and the piece is deeply shadowed on that side, the light coming full upon the other. The head-dress is covered with a black veil that falls upon the shoulder; the garment is turned up before with fur; the dress of the head and neck is somewhat like that of a nun. The background is clear, except a very small part on the right opposite to the chin. In the top left corner is written *Rt.* 1631. This piece is *scarce.*

$2\frac{3}{10} — 2\frac{1}{10}$

Of this print there are *four* impressions.

11.— The *first* may be regarded as *presque-unique*, and is no more than a sketch. The head, as well as the veil and bust, is but feebly sketched, and the fur and fold of the garment are not at all expressed.

—15.— In the *second* impression, which is *extremely rare*, that part of the veil which hangs over her right shoulder, is shadowed only in the half-tint; the garment, the fur,

and the piece in general, is less wrought upon, than in the two succeeding impressions.

In the *third* impression, which is *very scarce*, the veil, instead of being in the half-tint, is cross hatched and darker, and the fold of the garment, the fur, &c. is more wrought upon than in the former.

In the *fourth* impression, the whole is in general more finished, particularly the linen under the chin, and the stomacher, and this is *scarce*.

7.6 323 A WOMAN WITH A BASKET.

This is a half-length, etched with little more than the single stroke; the head is nearly a profile, turned to the left, her hands meet before, but are not joined, her basket hangs under her right arm, and at her left side hangs a kind of a pouch or pocket; her hair is turned up behind, but falls a little over the ear; on her head is a small flat hat, she has a tippet over her shoulders, and a bridle under the chin. The light comes in on the right side, and the back-ground is shaded on the left half way upward.

$3\frac{4}{10} - 2\frac{4}{10}$

7.6 324 A MORISCO.

The face of this woman is the character of a *Moor*, though the complexion is fair. She is sitting at a table, turned to the left, which is the enlightened side; the face is nearly a profile, the head-dress a kind of scarf falling down the back with a feather in it. The back-ground is shaded lightly on the right side, and along the top. This piece is etched in a dry manner.

$3\frac{8}{10} - 3$

There is a *prior* impression which is larger than this, and is *very scarce*, it measures $4\frac{5}{10}$ by $3\frac{4}{10}$.

5.— 325 BUST OF A WOMAN, THE LOWER PART OVAL.

This bust is lightly etched; the face is a three-quarters, turned to the right, and shaded on the same side; the head is covered with linen in the manner of a turban, and a lappet of linen hangs under the chin. The garment is faced with fur; the back-ground is lightly shaded on the right side, and on the left are two straight lines from the top to the shoulder crossing each other. The lower part of the bust is finished in an irregular oval, with a blank of half an inch from the bottom of it to the edge of the plate.

$2\frac{8}{10} — 2\frac{2}{10}$

Of this piece there are *two* impressions.

The *first* impression may be regarded as *unique*. It measures $2\frac{0}{10}$ square.

5.— 326 A WOMAN IN A LARGE HOOD.

This is a three-quarters, lightly etched with a very fine point. The body is nearly seen in front; the head is inclining, and turned a little to the right; on it is a large hood negligently put on, the ends of which hang low down over each shoulder; the rest is only lightly sketched, but it appears as if her hands were placed before her under her apron. The back-ground is lightly shaded.

$2\frac{5}{10} — 2$

*327 AN OLD WOMAN'S HEAD.

B 1.1.— The etching of this piece is coarse and hard, but spirited. It appears as if the top of the plate had been

cut off. The face is turned a little to the right, and shaded on the same side, and the back-ground is deeply shaded on the right. On the left at the top is written *Rt.* It is *extremely rare.*

$1\frac{5}{10}$ — $1\frac{7}{10}$

There is a *scarcer* impression, which is not quite so much shaded, especially on the left cheek and eye, and forehead.

*328 A WOMAN READING.

She is a half-length, sitting and covered with a toilet cloth, leaning her head upon one hand, and with the other turning over the leaves of a book. This piece is lightly etched, and may be regarded as *unique.*

$4\frac{2}{10}$ — 4

XIII. STUDIES OF HEADS, AND OTHER SKETCHES.

10.6 329 THE HEAD OF REMBRANDT, AND OTHER STUDIES.

In this piece many subjects are etched as essays. Near the top, is the head of *Rembrandt*, seen nearly in front; the cap is unfinished. On the left, is a rude sketch, that cannot fully be made out. Upon turning the print to the right, an old man and an old woman are discovered, each leaning on a stick; they appear to have been in conversation, and are parting different ways, the man towards the left, and the woman to the right. Above them is the head of an old woman covered with a veil, and under them is the head of an old man reversed.

B 1.1.—

$4 - 4\frac{1}{10}$

330 PART OF A HORSE, AND OTHER SKETCHES.

In this piece there are several sketches in different directions. Towards the top, the hinder part of a house is sketched, and higher, quite in the left corner, is the profile of a head, and to the right another is seen in front, the lower part of it unfinished. There is likewise a kind of coppice surrounded with a wall; a

B 3 3.—

pretty large tree, and some others less. This is one of the *rarities* that *M. Houbraken* parted with to an *English amateur*. It is *extremely rare*.

$4\frac{3}{10} — 5\frac{5}{10}$

7.6 331 REMBRANDT'S WIFE, AND FIVE OTHER HEADS.

B 17.— These six Heads are etched with spirit. Above the middle of the print is the head of *Rembrandt's* wife, turned a little to the left, in a veil thrown back. Higher up on the left, is a *Turk's* head in a turban, seen nearly in profile, turned towards the right. Opposite to it, on the right side, is a woman's head, etched with the single stroke, seen in front in a veil; she leans upon her left elbow, and holds her hand up to her mouth. Near the bottom, in the middle, is a woman's face in profile, turned to the right, and looking downward. On the left is a young woman's head in front, covered with a large flat hat loosely tied under the chin; and on the right side is the head of another young woman, her head uncovered, and turned a little to the right, from whence the light in general comes in. Near the bottom, towards the left, is written *Rembrandt f.* 1636.

W 1.10.—

6—5

* 332 A SHEET OF SKETCHES.

B 4.4.— This plate of sketches when entire, may be regarded as *presque-unique*. It contains five heads of men, one of which has on a square cap, and is placed on the right; another has on a fur cap, and is seen to the left. This plate measures $3\frac{9}{10} — 4\frac{7}{10}$; but it has since been cut into five, and several of the heads, par-

ticularly the two just mentioned, are to be found separate, but they have all been retouched. When entire, (as it is in the collection made by *Beringhen*) there is the appearance of there having been a *sixth* head near the top of the plate, seen in front; but *Rembrandt* effaced this head with a burnisher, the marks of which are visible. The mark *Rt.* is written backward.

The *five* pieces, into which this plate has been cut, are described in the following Numbers, viz. 141, 277, and 279 in this Catalogue; and 128, and 129 in the Supplement.

It is probable, that almost all the impressions that had been taken off from the entire plate, were cut into pieces either by the artist himself, or by the collectors, and that this is particularly the case with those that are less finished, as the heads were more finished after the plate was divided.

10.6 333 THREE HEADS OF WOMEN.

Towards the top is a woman's head seen in front, and covered with a veil; her right hand is extended and placed to her face, the thumb near the bottom of the cheek, and the fingers up to the forehead. A little lower, and to the right, is another head; the face is almost a profile turned to the right, the head-dress unfinished. The third head is to the left, nearly a full front, and is sketched only with a single faint stroke. The back-ground is shaded on the right towards the bottom. This piece is *scarce*.

5 — 4

W 3.4.— * There is another impression *presque-unique*, in *Beringhen's* collection, made for the *King of France*, in which only the uppermost head appears, the two others having been added afterwards.

5.— 334 THREE HEADS OF WOMEN, ONE ASLEEP.

High up on the left is a woman sleeping, with her head resting on her left hand. To the right of her is another woman's head, seen nearly in profile turned to the left, and covered with a dark veil drawn together at the back of her head. Low down, in the middle, is a third woman's head, seen likewise nearly in profile, turned to the left, and looking downward. A veil, which covers her head, is only sketched with a single light stroke. At the top is written *Rembrandt f.* 1637.

W-13-

$5\frac{5}{10} — 3\frac{7}{10}$

1.1.— 335 TWO WOMEN IN SEPARATE BEDS, AND OTHER SKETCHES.

B 1.11.— W 2.7.— W 1.1.—

Near the middle of this piece is a woman lying in bed; her arms are uncovered, her left arm is extended downward, and she takes hold of the upper part of it with her right hand; part of a curtain is sketched, hanging down near her head. Below her arm is a woman's head lightly sketched with a single stroke. To the left are two busts of old men; the foremost has a large beard, and wears a high cap turned up with fur; the other is behind him, and is without a beard, in a common slouched hat; their heads are about three-quarters, turned to the right. Above the last, are an old man and an old woman lightly sketched; they are

walking to the right, each supported on a staff; their lower parts are not made out. On turning the print, sideways to the left, the upper part of a very old woman is discovered on the left near the top, in a fur hat, holding the edge of her cloak with her left hand. Lower down is a woman sleeping in a bed, with her arms uncovered and lying upon her breast. Above her is a large broad shade, circumscribed with a faint expression of a curtain drawn to the feet of the bed. This piece is lightly etched with much spirit. See N°. *308.

$5\frac{5}{10} - 6$

*336 REMBRANDT'S HEAD AND SEVERAL OTHERS.

This sheet of sketches is *extremely rare*, it was in the collection of *Messrs. Helle and Glomy*, who sent it into *England*. Among other small heads, lightly etched, there is one, near the middle of the plate, which resembles *Rembrandt*.

$5\frac{3}{10} - 3\frac{2}{10}$

337 REMBRANDT'S HEAD, AND OTHER SKETCHES.

A little to the right of the middle of the print is a head of *Rembrandt* seen in front, with his hair frizled, the light coming in on the left side. On the left of the head, is part of the figure of an old man seen in profile, turned to the left; he wears a high cap, which is much narrower at the top, than at the bottom; his cloak is buttoned over his breast, and at the button hole is fastened a hat, which he holds up with both hands joined together, as if to receive alms in it. On turning the print sideways to the right, a woman is seen standing on the left side in profile, turned to

the left, and covered with a gown or cloak, with hanging sleeves; she holds a basket with both hands; before her stands a child, seen from behind. Above the child, at the top of the plate, is a man's head very feebly expressed. Towards the left corner at the bottom, is written *Rt.* 1650, but it is not to be read without difficulty. This piece is *scarce.*

$4\frac{4}{10} - 3\frac{6}{10}$

338 THE SKETCH OF A DOG.

This piece is so *scarce,* that only *one* is supposed to be extant. It contains only the sketch of a dog, placed on the left, and turned to the right, of which no more than the head is finished.

$4\frac{6}{10} - 6$

15.- 339 SKETCH OF A TREE, AND OTHER SUBJECTS.

3 10.- Wt 16.-

Near the middle of this piece stands a tall tree, reaching nearly to the top; to the left of it, and between it and the stump of another tree, stands a little figure. On turning the print sideways to the right, is discovered part of a man's head, with a mezetin cap which is highly finished; the face is only finished about his right eye; the hair reaches to the left corner of the print; his left eye has been taken out with a burnisher, but part of the eye-brow remains; and, as the plate is now cut, it could not have contained more than the upper half of his face. Above the cap an eye is etched, and to the right of it, a small sketch of hair.

$3\frac{1}{10} - 2\frac{6}{10}$

This is the same piece that Messrs. *Helle and Glomy* have introduced in N°. 230, among the landscapes. It is *scarce.*

*240 TWO SMALL FIGURES.

This is a small print, to the right of which two small figures are traced; one of them is more finished than the other, and has a high cap on his head, and is seen as low as the knee. The other is but very imperfectly sketched. The plate is divided into two by a line. Upon the left are several small traces, the subject of which cannot well be determined. This print is in *Beringhen's* collection, made for the *King of France*, and is *extremely rare.*

B 1.10.—

$1\frac{7}{10} — 3$

*341 THREE PROFILES OF OLD MEN.

This is a sheet of sketches, containing three heads of old men seen in profile, and turned to the right, which appear to be three attempts at the same character; the most perfect is that at the top of the plate on the left; under it is another slightly sketched, and afterwards obliterated by zigzag scratches; to the right of this sketch is the same head in a calotte. This piece is likewise in the collection made by *Beringhen* for the *King of France*, and is *extremely rare.*

B 3.15.—

$4 — 3\frac{2}{10}$

XIV. DOUBTFUL PIECES,

OR SUCH

AS HAVE BEEN ERRONEOUSLY ATTRIBUTED

TO

REMBRANDT.

M. Gersaint *has introduced into this class, several pieces that cannot now possibly be attributed to* Rembrandt. *Of such the descriptions are here abridged as much as possible. In this class, Nos.* 345, 347, 348, 350, 357, 358, 359, 361, 362, 363, *and* 364, *have been admitted into some of the first collections in* Holland *as the works of* Rembrandt; *among others in those of* M. De Burgy *of the* Hague, M. Molewater *of* Rotterdam, *and* M. Van. Hulst, *and have been much sought after; but* Gersaint *has very judiciously arranged them among the doubtful pieces.*

76 342 JACOB AND ESAU.

This piece represents *Esau* selling his birth-right to his brother *Jacob*. On the left side near the bottom, is written *Rembrandt f.* in a hand not at all resembling

Rembrandt's; and there is no appearance of his manner, either in the composition or execution, which is dry, and produces little effect. It is the work of *Verbeccq*, and etched in the same stile as the two following pieces, which are likewise certainly by him.

$10\frac{9}{10} - 8$

10.6 *343 THE RETURN OF THE PRODIGAL SON.

This piece is by *Verbeccq*, whose mark *P. V.* is towards the top at the left corner. The story is so well told, that it is surprizing that *Messrs. Helle and Glomy*, and *P. Yver*, should describe it as an unknown subject. The prodigal son is kneeling, and supplicating the forgiveness of his father, who is seated under a magnificent canopy. His brother stands in an unfeeling attitude, apparently dissatisfied with the reception that the repentant prodigal is likely to meet with from his father; his mother takes him by the hand, and endeavours to reconcile him to it. This piece is well executed, and produces a fine effect.

$5\frac{7}{10} - 4\frac{9}{10}$

7.6 *~~3~~4 A SHEPHERD SITTING UNDER A TREE.

This piece is executed in the manner of the two preceding. A shepherd is sitting cross-legged on a bank, under a spreading tree. He has a feather in his cap, he holds a pipe in his right hand, and his crook lies on the ground behind him. On the fore-ground is written *P. Verbeccq*, 1619. This print is an oval.

$4 - 5\frac{2}{10}$.

345 DAVID ON HIS KNEES PRAYING.

This piece is executed somewhat in *Rembrandt's* dark manner, and represents *David* kneeling, in an ermine robe, with a crown on his head, and his hands lifted up before a table, on which lies a great book open under a window. In the back-ground the harp appears set up against a wall under a picture, and on the left is a great chair, by the side of which is a large taper burning, that illuminates the whole room: behind it there is another picture. This piece is much sought after, and is generally believed to be *Rembrandt's*, but as it is deficient both in spirit and skill, it is at best one of his first essays. It is *extremely rare.*

$5\frac{9}{10} - 7$

*346 BOAZ AND RUTH.

Boaz is dressed in the oriental manner, giving his orders to some reapers, and pointing with his right hand towards *Ruth*, who is gleaning at some distance. This piece is etched with spirit, but does not appear to be the work of *Rembrandt*.

$4 - 2\frac{8}{10}$

347 THE NATIVITY OF OUR LORD.

In this piece the whole subject is illuminated from the infant *Jesus*, who lies in a cradle. The virgin lifts up his covering to shew him to the shepherds, and *Joseph* is sitting in front behind the cradle. On the right side, a shepherd is standing with his hat on. To the left of the cradle, a shepherd and shepherdess are kneeling, and a lamb lies on the ground at the shepherd's right foot There are several other persons standing behind. The back-ground consists of stone-work,

with an arch in the middle. In this print there is but little resemblance of *Rembrandt's* manner, but it is *scarce*, and much sought after. The impressions are faint.

$4 - 2\frac{8}{10}$

3.13.6

348 THE REST IN EGYPT.

B 1.3.—

Joseph and the virgin are sitting on a bank under some trees on the right; she holds the infant *Jesus* in her lap, and *Joseph* leans his head upon his left hand, and holds a crutch-stick in his right. The ass is lying down in the left corner. This is a night piece, and the whole subject is illuminated from a lantern that hangs on the bough of a tree to the left of *Joseph*. It is a pleasing little print, well executed with effect, and is generally placed among the works of *Rembrandt*. Towards the left, near the bottom, is written 1642, but some impressions are without this date. It is *extremely rare*.

$3\frac{7}{10} - 2\frac{6}{10}$

349 OUR LORD DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE.

This piece has a good effect, but the etching is hard and unlike the manner of *Rembrandt*. *Jesus* is standing on a step to the right, and is striking the money-changers with a rod; he has thrown down a table, on which were some open money bags; the money is thrown out, and a man is gathering it up. To the right is a woman in shade, who appears to be crooked, she holds a basket with both hands. The back-ground

represents the entrance into the temple. It is *extremely rare.*

$8\frac{5}{10} - 6\frac{2}{10}$

350 THE WOMAN TAKEN IN ADULTERY.

This piece is much in the manner of *Rembrandt*, but ill executed, and is not finished. It represents many figures, and one of the *Jews*, who is placed in the middle of the print, holds the woman by the arm with his right hand, and with his left shews her to our Lord, who is to the right, and is sketched only with the single stroke, all that side being unfinished. It is *very scarce.*

Wt. 9.6

B—9

$3\frac{8}{10} - 5\frac{2}{10}$

351 OUR LORD IN THE GARDEN OF OLIVES.

This piece is in a dark manner, the shadows very deep, and the opposition of light being too strong, renders the etching hard; the design is likewise very bad. It is however much sought after, though it must be considered at best, but as one of *Rembrandt's* first attempts. Our Lord appears to be praying, and an angel embraces and sustains him; the apostles are sleeping towards the bottom, and on the left, the soldiers are coming to seize *Jesus*. The subject is illuminated from a great light that comes in at the top on the right. It is *extremely rare.*

$4\frac{7}{10} - 7\frac{1}{10}$

352 THE JEWS DEMANDING THE EXECUTION OF OUR LORD BEFORE PILATE.

On the right is a throne, on which *Pilate* is standing between the two arms of his chair. The *Jews*

are on the left standing before the throne, and through an arch, a cross is discovered a little inclining. This piece is not much shaded. On the base of the throne is written *R. Hoog fecit.* 1648. It is *very scarce.*

$4 - 5\frac{3}{10}$

2.2. — B — 10.6

353 THE INSIDE OF A PROTESTANT CHURCH.

This piece was designed for a book published in *Amsterdam*, in 1654, the subject of which is an explanation of the catechism, by *Beeltsnyder*. It represents the inside of a church, adorned with many pillars, from which spring arches to support the roof. On the left side is a pulpit, and below it a desk, in which stands a minister, who is catechising a number of children that are collected before him. There are many persons assembled in the church, and the men have all of them their hats on. On the floor are several grave stones with figures cut on them. This piece is tolerably executed, and with considérable effect in the *chiaro-scuro*, but the countenances are without character or expression ; and neither *Gersaint*, nor *Houbraken*, who besides being a capital artist, had an extensive and critical knowledge of the works of others, believe this to be *Rembrandt's*. It was however in their time, purchased by a print fancier at the *Hague*, as essential to his collection, at the price of 60 *florins*, which is equal to five pounds ten shillings *sterling*. It is *very scarce*.

$6\frac{5}{10} - 5\frac{2}{10}$

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, the sounding board of the pulpit is not supported by two iron stays, as it is in the *second*. There is likewise no letter press on the back, which the *common* impressions have.

354 A BATTLE.

The scene of action is to the left, where a horseman is seen from behind; his horse rears on his hind legs, and he is throwing a lance with his left hand, at a man who is running away. In the right front is a *Turk* or *Polander* in a turban, with a feather in it, who is likewise running; his mouth is open, and terror is excellently expressed in his countenance. This piece is etched with skill and spirit, but does not appear to be *Rembrandt's*. It is *extremely rare*.

$4\frac{8}{10} — 6\frac{4}{10}$

355 THE MOUNTEBANKS AT A FAIR.

Lot 1.—
B—13—

In the left front is an arch of brick-work; further back, at the foot of some architecture in ruins, is a great crowd gazing at two mountebanks on a stage, and the head of another is seen peeping from behind a curtain. In the right front is a rat-killer, habited like a a *Spaniard* in a high crowned hat, with a narrow brim; on a pole which he holds in his left hand, is a wicker basket with a rat in it. This piece is executed with great spirit in a good taste; and in the landscape, somewhat in *Rembrandt*'s manner; the effect is likewise brilliant, but it is the production of *Vlieger*. It is *very scarce*.

$5 — 7\frac{8}{10}$

356 A YOUTH SKETCHING.

This piece represents a young man sitting on a stone, under a wall to the left; he holds the paper in one hand, and his pen in the other; his habit has very large buttons, and he is turned to the right. In the distance on the same side, there are some houses. It is well etched, and has a good effect, but has nothing in it of the manner of *Rembrandt*. It is *scarce*.

$5 - 3\frac{1}{10}$

357 A FIDDLER WITH A WOMAN SINGING.

This piece is well executed, with a good effect, but is more like the production of *Van Vliet*, than of *Rembrandt*. It represents a man on the threshold of a door, and another standing by him. Before the door is a man playing on the violin, and a woman singing, and to the right, are several children listening to the music.

$2\frac{1}{10} - 1\frac{7}{10}$

358 A WOMAN STANDING AND A MAN SITTING.

This piece is ill executed, and the *aqua fortis* has failed almost in every part; there is not the least probability that it is *Rembrandt's*, but it may possibly be the work of *Van Vliet*. On the right is a tall woman standing, and towards the bottom on the left, a man is seen from behind sitting.

$1\frac{6}{10} - 1\frac{1}{10}$

359 SAINT FRANCIS.

On the right of the print is a rock, under which *St. Francis* is sitting, his head is supported on his

right hand, and his elbow rests near a book that lies open. This piece is lightly etched in a dry manner, without effect, and with but little taste. It is *scarce*.

$2\frac{6}{10} — 2\frac{5}{10}$

360 THE HEAD OF A GOAT.

On the left is a study of the head of a goat as far as the extremity of the neck, executed somewhat in the dark manner. In the diſtance towards the right, are two very little figures seen from behind, the tallest of which carries a staff on his shoulder. This piece is *scarce*, but not *Rembrandt's*.

$2\frac{7}{10} — 4\frac{2}{10}$

10.6 361 THE PEN-CUTTER.

This piece represents an old man in a mezetin cap, with a large white beard, and habited in a black velvet gown, with spectacles on. He is turned a little to the left, sitting behind a table, on which a large book lies open before him, with another book shut, on which stands an hour-glass, and near it an ink-stand; he holds a pen in his right hand, and is cutting it with his left. In the back-ground behind him is an arched door. This print is well designed and executed, and is probably after *Rembrandt*, but not by him.

$6\frac{7}{10} — 5\frac{1}{10}$

4.— 362. A YOUNG MAN.

The head is a three-quarters, uncovered and turned to the left; the hair is straight. A cloak hangs on his left shoulder, under which is a common coat buttoned before, and with three large buttons on his right sleeve. The back-ground is shaded with irre-

gular hatchings. This piece is etched in a dry, hard manner, without effect, and is for the most part rejected, as not being the work of *Rembrandt*.

$3\frac{7}{10} — 2\frac{5}{10}$

363 AN OLD MAN'S HEAD, WITH A SHORT BEARD.

This head is turned a little to the right, inclining downward; the back is only traced with a single stroke on the left side. The etching is light, and all the impressions are defective. It is *very scarce*.

$2 — 1\frac{7}{10}$.

Of this print there are *two* impressions.

In the *first*, which is *extremely rare*, the head is much better expressed, and it has more effect than in the *second*.

This piece is N°. 25 in *De Burgy's* catalogue.

364 AN OLD MAN WITH A BALD HEAD, AND WHITE BEARD.

This bust is turned to the left, the forehead and the crown of the head are white; it is lightly etched and shaded on the left side, the shoulders are covered with a cloak. All the back-ground is shaded with light strokes, which are more faint near the middle, particularly on the left side of the head. It is of that class which approaches nearest to *Rembrandt's* manner, but is nevertheless doubtful. It is *extremely rare*, and has been purchased at extravagant prices.

$3\frac{1}{10} — 2\frac{8}{10}$

2,6 365 AN OLD MAN READING.

He is sitting in a chair; his face is a three-quarters turned to the right, he is reading in a large book that

lies open on his knee, his left hand rests on the book, and his right hand is raised towards his breast. The back-ground is shaded on the right side along the top, and on the left higher than his chair. It is well designed, and executed somewhat in *Rembrandt's* manner, but is more likely to be after, than by him.

$3\frac{4}{10} - 2\frac{9}{10}$

10.6 366 THE PORTRAIT OF AN OLD MAN, WITH A FRIZLED BEARD.

This is a half-length executed with great spirit, in a masterly manner. His head is seen in front with the mezetin cap on, his hair and beard are curled and bushy, and confounded with each other. His garment is faced with fur, a cross hangs at his breast, and his hands rest on a walking stick. The body is turned a little to the right. This piece is the work of *Bol*, and in the top right corner is written *F. Bol. f.* 1642, the two last figures are reversed.

$4\frac{7}{10} - 3\frac{4}{10}$

367 A LANDSCAPE.

Near the middle among some trees, a piece of architecture is discovered, which represents a circular temple; and close on the right are some ruins that reach to the top of the print, the lower part of which consists of several arches and vaults within them. This print is rudely scratched without spirit, somewhat in the manner of *Morin*, and is generally found with three others done by the same hand. It is by no means *Rembrandt's*. It is *very scarce*.

$3\frac{5}{10} - 6\frac{4}{10}$

368 A LANDSCAPE.

This seems to be some view in *Germany*. It is etched in a dry manner without any effect, and the composition is very different from that of *Rembrandt*. In the front near the middle, is a small figure of a man with a staff in his hand, crossing a road towards the left, on which side is a winding river, and by the side of it some houses; and lower, near the middle, are several other houses, one of which is very high. In the right front is a clump of trees, and in the distance a chain of mountains, on the highest of which is a tower or castle. It is *very scarce*.

6 — 7

A

SUPPLEMENT

TO THE

CATALOGUE

OF THE

WORKS

OF

REMBRANDT,

TRANSLATED FROM THE FRENCH

OF

PIERRE YVER.

SUPPLEMENT, &c.

I. PORTRAITS OF REMBRANDT.

10.6 1—†11 A BUST OF REMBRANDT WHILST YOUNG.

G15.— His face is nearly in front, his body turned towards the right, and the light comes in from the left. He wears a fur cap which comes down to his eye-brows. The bottom of his right ear is seen, and his hair, which is frizled, hangs down upon his right shoulder. His habit is open before, and bordered with fur. The back-ground is white, except a light shade of single strokes on the left, as high as the shoulder. On that side, near the top, is written *Rt.* 1630.

$2\frac{4}{10}$ — 2

2—12 ANOTHER BUST OF REMBRANDT.

It is placed on the left of the print, with the body

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† The *second* number is that in *P. Yver's* catalogue.

Where any deviation from the original occurs, it has been caused by comparing the print with *P. Yver's* description.

turned to the right. The left side of the face is shaded, and the hair, which is frizled, falls upon the left shoulder. His habit is a little open at the top, and is bordered with fur. The back-ground is white, except some little strokes at the right corner. At the top, on the left side, is written, very distinctly, *Rt.* 1631. This piece is *very scarce.*

$2\frac{4}{10} — 2\frac{3}{10}$

There is a *second* impression which is less than the other, and is without the name and date. It measures nearly 2 by $1\frac{5}{10}$.

II. SCRIPTURE SUBJECTS

FROM THE

OLD TESTAMENT.

3—14 ABRAHAM SENDING AWAY HAGAR AND ISHMAEL.

Abraham is seen in front to the left of the print, in a cap, and a long robe. *Ishmael* is at the side of him, and seen likewise in front; farther to the right, is *Hagar* weeping; her head is downcast, and covered with a large veil. They are standing on the first step in front of the house, and *Sarah* is seen

through a window. This subject is treated with all the spirit of which this great painter was master.

$2\frac{9}{10}$ — $2\frac{2}{10}$

4—15 THE SAME SUBJECT.

This piece seems as if done as a companion to the last. The patriarch is seen on the left, almost in front, his arms folded in his robe, and his head bare. To the right *Hagar*, in the attitude of a person in sorrow, is about to depart. *Ishmael* is seen from behind, and appears to detain her. In the back-ground, on the left, are some trees ; the rest of it is blank. This piece has a good effect, and is *scarce*, as well as the preceding print.

$2\frac{9}{10}$ — $2\frac{1}{10}$

III. SCRIPTURE SUBJECT

FROM THE

NEW TESTAMENT.

5—30 THE HOLY FAMILY.

The whole of this piece is covered with hatchings, except the middle, where is seen a sort of arcade,

through which comes the light; and where the virgin is sitting, seen in front, holding the infant *Jesus* upon her knees, and giving him the breast. *Joseph* is seen sitting before her, with a book in his hand, in which he is reading.

$3\frac{8}{10} — 2\frac{8}{10}$

IV. FANCY PIECES.

6—53 AN OLD MAN SEEN IN FRONT.

He has a white beard, and his hair is bristly. He is sitting, and his body is turned to the right, from whence the light comes in. His right arm leans on a book that is open, and which lies with some other books on a table to the left. In his right hand he holds a pen, and his left (which is only sketched) rests on the elbow of his chair. His garment is in part only sketched. The back-ground to the left is shaded. This piece is assuredly by *Rembrandt*, and is etched in the same stile, as N°. 99, *Saint Jerome*, and is as *great a rarity*.

$9\frac{4}{10} — 7\frac{9}{10}$

7—60 AN ASTROLOGER, OR OLD MAN, ASLEEP.

He has a cap on, and a long white beard, and is sitting fast asleep before a table, on which are many books, a candle, and a globe. With his right hand he holds a pen, and with his left, his spectacles, which are in part hid by his gown. He is turned towards the right from whence the light proceeds. On the left there is a pillar which reaches the top of the print, and on the right is a curtain drawn up, and an arched cupboard. The back-ground is hatched with cross strokes. This piece has a good effect and is *scarce.*

$5\frac{5}{10} — 4\frac{6}{10}$

1.11.6 8—61 AN ALCHYMIST IN HIS LABORATORY,

Or rather, *An Astrologer or Philosopher in his Study.* He is seen in profile to the right of the print, and turned to the left. He is rising from his chair, and supports himself by resting his left hand on its elbow. He is in a gown, and has a cap on. His right hand is on the table before him, on which is a book open, wherein he is reading by candle light; there is likewise a globe on the table. To the left is a round projection (probably the outside of a well-staircase) at which is fixed a clock. On the right side is an arched door. This etching is rather hard, and the design heavy. As *M. De Burgy* not only believed it to be done by *Rembrandt*, but likewise to be one of his *most rare* prints, *M. Van Leyden* has placed it among his works, but *P. Yver* looks upon it as doubtful.

B—5.—

$2\frac{9}{10} — 2\frac{1}{10}$

V. BEGGARS.

9—62 A BEGGAR SITTING IN AN ELBOW CHAIR, OF WHICH THE BACK IS SEEN.

He is turned towards the right of the print, from whence the light comes in; his head is bald, his beard thin, his hands joined together and placed before him. His garment is lightly worked upon; the elbow and back of the chair are covered with strokes; all the rest is white.

$5\frac{1}{10} — 3\frac{5}{10}$

10—63 A BEGGAR, SEEN FROM BEHIND, WITH A BASKET OF PEDLARY AT HIS BACK.

He holds a long staff in his right hand, which rests against his shoulder. At his side is a beggar woman seen in front, covered with a sort of shepherdess's hat, and holding a child by the hand. The back-ground is white, but at the top to the right is a sort of arcade, or grotto, ill expressed with strokes harder than the rest of the print. There is no name, but this as well as the last, is undoubtedly the work of *Rembrandt*, and is *extremely rare*.

$2\frac{6}{10} — 2\frac{7}{10}$

11—75 COMPANION TO N°. 173, A PEASANT STANDING.

It represents a woman standing, seen in profile, and looking towards the right; she holds her right hand before her, her feet are naked, and a bottle hangs at her girdle. The left side and the top of the print, are lightly shaded. *P. Yver* says that he should have attributed this print to *Livens*, but that it is found in the collection of *Rembrandt's* works, made by *M. Molewater*, *M. De Burgy*, and others.

$2\frac{3}{10}$ — $1\frac{4}{10}$

VI. LANDSCAPES.

12—83 A BEAUTIFUL LANDSCAPE.

Towards the middle, is a country seat of two stories high, with three chimnies, and three dormer windows in the roof. To the right is a windmill, raised very high, and near it is a vessel under sail. In the left corner is a thatched cottage, of which only the half is seen, with a clump of trees. A gateway supported by two leaning posts, is fixed on a wooden bridge, which commences at the left corner, and terminates at some distance from the house. Above the end of it are seen some vessels under sail, and in

the left distance, another windmill. On the right side is a piece of water, three sides of which are fenced off from the bank with upright posts and planks. This piece is very interesting and is *scarce*.

$2\frac{9}{10} - 8\frac{3}{10}$

13—84 A LANDSCAPE WITH A CANAL.

Towards the right of the piece, a canal is seen in perspective, and towards the middle, a large tree, surpassing some others in height, is reflected in the water. Near this tree, or rather in the middle of the print, is a large thatched cottage, before which are some trees not shaded. Towards the left is a *Dutch* barn; and in the left corner, in the distance, a town and two windmills. Quite to the right is a palisade, which seperates the fields from the high road; and at the end of the road are some houses and trees indistinctly expressed. There is likewise a windmill near the canal. The back-ground is white at the top, on the right is written 1659. This Landscape is one of the *rarest* of *Rembrandt's* works.

B 1.5.

$2\frac{9}{10} - 8$

There is an impression without the date, which has not so good an effect as the other, having been taken after the plate was smoothed.

14—86 A COTTAGE, WITH A DUTCH BARN, &c.

This piece does not produce a good effect, the aqua fortis having failed. Towards the middle, is a *Dutch* barn filled with hay, adjoining to a cottage, before the door of which is a barrier which extends before it, and a clump of trees; and farther off are four higher trees.

The rest to the right of the plate, has failed for a quarter of an inch. In front is a canal, towards the middle of which grow several reeds; and a little boat is fastened to a stake fixed in the water. This piece is undoubtedly by *Rembrandt*.

$3\frac{9}{10} — 6\frac{1}{10}$

15—87 A LANDSCAPE OF GREAT EFFECT.

In front is a canal, in the corner of which, to the right, is a fishing boat fastened to a stake; the fisherman who is in it, is in a stooping attitude. Behind is a large cottage, with a square chimney in the middle of the roof; and this cottage has a door hatch, the upper part of which is open; behind it appears the top of a *Dutch* barn, and by the side of it are some trees with thick foliage. In the back-ground on the left, is another cottage, and a *Dutch* barn, with many trees; and in the distance are perceived, with some difficulty, two mills. The back-ground is white, except on the left near the top, where it is filled up with hatchings.

$2\frac{9}{10} — 7$

4-4- 16—88 A LANDSCAPE STRONGLY ETCHED.

On the right is a large wooden house with three chimnies. One is at the top near the gable end, the other two on the side, are in a very ruinous state. In front of the house runs a rivulet, with a wooden bridge over it on the right. In the distance is a steeple, and a flock of birds are seen flying, about the middle of the print. It is *extremely rare*.

$3\frac{6}{10} — 6\frac{4}{10}$

17—89 THE HAY WAGGON.

This is a pleasing landscape. On the left is a peasant drawing water from a well, behind which is a high forest tree. On one side of the well is perceived a hill, and a *Dutch* barn; before the hill are two trunks of trees, and a waggon loaded with hay, whence the print is called in *Holland*, *De Hooy Wagentje*. The back-ground is white. This piece is undoubtedly the work of *Rembrandt*.

$2\frac{7}{10} — 5\frac{2}{10}$

18—90 THE CASTLE.

This landscape is highly finished; it is called in *Holland*, *Het Casteeltje*. A castle or fortress is seen, which has eight pointed towers. In the back-ground are perceived some mountains, and on the left a tree which reaches to the top of the print. It is *very scarce*.

$3\frac{1}{10} — 4$

19—91 THE BULL.

This landscape is called in *Holland*, *Het Steertje*. In the middle, in front, is a bull tied by the horns, with a long rope, which comes from the left. There is a large trunk of a tree, with other trees close behind, which constitute the back-ground. On the left is a sort of a stile, and on the right is seen a cottage at a little distance. In the right corner, at the bottom, is written *Rembrandt f.* 164. The figures are so small as to be scarcely visible, and the last figure is lost in the line at the edge of the print. It is etched in a coarse manner and is *extremely rare*.

$3 — 4\frac{2}{10}$

B 6.18.—

VII. FANCY HEADS

OF

MEN AND WOMEN.

20—112 AN OLD MAN WITH A SHORT BEARD.

This is a small head of an old man, the beard of which is short and frizled. It is *extremely scarce*, and measures an inch square.

21—124 BUST OF A YOUNG MAN IN AN OCTAGON.

This is the bust of a young man finished to the neck, the rest of the plate being white. He is inclosed in an oblong octagon, and wears a hat, such as is worn by the ministers of *Holland*, the etching of which is more finished than the portrait. His hair hangs loose on his left shoulder, where it appears fainter than on the right. Towards the left top of the print are some strokes. This piece is *presque-unique*. *P. Yver* had only seen it in *M. Van Leyden's* collection.

$4\frac{3}{10} - 3\frac{5}{10}$

22—125 BUST OF A YOUNG MAN LIGHTLY SKETCHED.

He is covered like the preceding, with a hat such as is worn by the ecclesiastics, and the head and hat

are the most expressed, though lightly. He is placed on the right, and turned to the left of the print.

$3\frac{6}{10} — 2\frac{6}{10}$

23—126 BUST OF A YOUNG MAN IN A MEZETIN CAP AND FEATHER.

He is seen partly as through a window or frame, which borders round the print. He is directed to the left, and the light comes in from the right; he wears the mezetin cap with two feathers, and is clad in a robe fastened with two clasps. On the left shoulder is an epaulette. The back-ground is entirely worked upon. At the bottom in the right corner, something appears like drapery. It measures, including a border,

$2\frac{8}{10} — 2$

24—127 BUST OF A MAN

He is placed on the right of the print, on which side the light comes in. The right side of his face is shaded, the hair is frizled and thick, and falls on the right shoulder; on the upper lip is a *moustache*. His cloak is light on the top of the left shoulder. The back-ground is shaded, except in the left corner at the bottom, which is white, and where is written *Rt*.

$2\frac{7}{10} — 2\frac{6}{10}$

10.6 25—128 BUST OF AN OLD MAN WITH AN AQUILINE NOSE.

The face is a three-quarters directed towards the right, from whence comes the light. He wears a high fur cap, of which the border is nearly white; and the top of it projects, and reaches nearly to the right top

corner of the print. His nose is aquiline, and he has *moustaches*. He is in a fur cloak, which, being open before, discovers his shirt and a sort of vest. The back-ground is white. This piece is part of a leaf of sketches N°. 332.

$1\frac{4}{10}$ — $1\frac{1}{10}$

26—129 BUST OF AN OLD MAN SEEN NEARLY IN PROFILE.

He is turned towards the right, from whence comes the light. He is partly bald, and very sharp in the upper part of his face; his hair behind is bristly. His beard is long, and his countenance attentive, which is well expressed by his mouth being a little open. He is covered with a robe. The back-ground is white. This piece is *very scarce*, and as well as the last, is part of a leaf of sketches, N°. 332.

$1\frac{4}{10}$ — $1\frac{1}{10}$

27—130. BUST OF A MAN IN A RUFF, WITH FEATHERS IN HIS CAP.

This little bust is a full face, and the light comes from the right. He wears a bordered cap, drawn down to his eyes, which is ornamented on the left side with two feathers. Round his neck is a ruff. He has a beard, with *moustaches*, and wears his hair. The back-ground is clear except on the left side, where is a light shade towards the top of his shoulder. This piece is etched with a light point, and the impressions are weak. It is *not common*.

$1\frac{2}{10}$ — 1

28—131 HEAD OF A MAN SEEN IN FRONT, IN AN OCTAGON.

This head is well designed. It has on a fur cap and the hair is frizled. In the back-ground, which is clear on the left, may be read, though with difficulty, *Rt.* (*P. Yver* has not mentioned the size of this piece.)

29—132 BUST OF AN OLD MAN WITH A WHITE BEARD.

He wears a cap with a border, and has a white beard. The body, which is covered with a cloak turned up with fur, is placed on the left, and directed towards the right, from whence the light comes in. The back-ground is entirely white. This portrait is well finished, has a great effect, and is *rarely* to be met with.

2 — $1\frac{7}{10}$

30—133 PORTRAIT OF TITUS THE SON OF REMBRANDT.

This is the bust of a young man placed in the middle of the print. It is mentioned in *M. de Burgy's* catalogue, as a piece *extremely rare*. It is executed in a very hard manner with coarse strokes; and there are some connoisseurs who alledge, that it is etched on pewter. However that may be, he is represented with his hair in part bristly, and in part frizled, which falls on his left shoulder. The body is a little turned to the right, from whence comes the light, and is clad in a habit with a cape. The ground is white, except a few coarse strokes on the left towards the

head. At the top left corner is written, in reversed letters, *Rt.* 1639.

$6\frac{9}{10} - 6\frac{1}{10}$

31—140 AN OLD WOMAN READING.

This piece is a *very great rarity*, and is well etched with a light point. It represents an old woman half-length, and seen a little in profile. She has on a large hat, and wears spectacles. She is placed to the left, and turned towards the right of the print, holding with both hands a book open, in which she appears to be reading with great attention. The background is white, except some few strokes near the upper part of the face.

$3 - 2\frac{6}{10}$

32—141 HEAD OF A WOMAN, A STUDY.

This sketch is in the corner to the right, and is lightly etched. She is in a cornet cap, and the body is turned towards the right. This piece is regarded as *unique*.

$2\frac{5}{10} - 2\frac{2}{10}$

VIII. DOUBTFUL PIECES.

33—142 THE ADORATION OF THE KINGS.

This piece by some, has been placed as a companion to N°. 342, in *Gersaint's* catalogue, *Jacob and Esau.* The etching is hard, and it is at best but in *Rembrandt's* first manner. The subject is in a stable. Towards the right, is a portico reaching to the top of the print. One of the kings holding a cup, is going from the right to the left. Two other kings are on their knees before the infant *Jesus*, who is sitting on the lap of the virgin ; one of them presents a salver, in which the infant seems to put his hands ; his head is surrounded with rays of glory. At the bottom are many figures ; one on the right is standing up, and seen from behind. This piece is *very scarce.*

$10\frac{5}{10} — 8\frac{2}{10}$

34—144 A LANDSCAPE.

This piece is etched with heavy strokes in a dry manner. On the right is a hay-stack of an irregular octagonal form, and near it are two figures, one of which is fishing. In the distance is a church with a

spire, and a mill. There are some trees and a house in the back-ground, but they are very indetermined.

$1\frac{8}{10} - 6$

35—145 A LANDSCAPE, ARCHED AT THE TOP.

B—7.— This little piece is lightly etched. In the left corner are two trunks of trees, one of them reaching to the top of the print; and farther on is a vessel sailing. In front is a man with a staff passing over a bridge, and in the distance is seen a windmill, with some loose sketchings. *P. Yver* regards this as a very doubtful piece, though it was in *M. de Burgy's*, and several other collections.

$\frac{8}{10} - 3\frac{2}{10}$

36—146 A LEAF OF SKETCHES.

In this piece some affect to discover the manner of *Rembrandt*. To the right is an old man sitting, holding a paper in his hand, and he has on a very singular cap. Farther on is another old man sitting in a similar cap; he rests his left hand on a table placed between them, and his right on his knee. At his side is a figure standing, holding a book and seeming to speak. Farther off are two figures, engaged with an old man on his knees, as if begging pardon for some fault. In the back-ground to the right is a curtain, with four figures and a vase.

$4\frac{1}{10} - 5\frac{2}{10}$

37—147 ABRAHAM SENDING AWAY HAGAR.

B—6.— The patriarch is seen in front, in the middle of the print, on a step before the door of his house. At his side appears *Hagar* departing, and wiping the tears

from her eyes; she carries a bundle of clothes under her right arm, and a pitcher hangs at her side. *Ishmael* is seen from behind with a staff in his hand. The building takes up half of the back-ground on the left.

$4\frac{1}{10} - 3\frac{4}{10}$

38—148 THE ECCE HOMO.

In this piece our lord is seen standing, a little turned towards the right of the print, from whence the light comes in; his hands are joined and hang down before him; behind him are two *Jews*, one of whom wears a cap; the other turns to look at him, and presents the reed to him. Before him is a young boy with a a torch. This piece is *very scarce*.

$5\frac{3}{10} - 3\frac{9}{10}$

39—149 BUST OF AN OLD MAN SLEEPING.

He has a great white beard, and his hair is bristly; he is placed on the right, but turned towards the left of the print, and is in the attitude of a man sleeping. His cloak is full of strokes on the right side; the rest of it is only sketched. The back-ground is entirely white.

$6\frac{6}{10} - 5\frac{6}{10}$

40—150 BUST OF A MAN SEEN IN FRONT.

This piece is well etched in a good taste. He has a serious air and fixed attention; his hair is a little frizled, and his beard thin. The body is turned towards the left, and upon his shoulder is a large *bandoleer* with a clasp of jewels. The back-ground is white, except a few strokes towards the top of the

shoulder. This piece is *not common.* It measures, including a margin at the bottom,

$6\frac{9}{10} — 5\frac{6}{10}$

41—151 BUST OF AN OLD MAN.

His face is a little turned towards the right, he wears his own hair, and has a beard. His habit, which has a cape, is a little open at the top, where two or three buttons appear. This piece, which is firmly etched, though with a light point, is very much sought after by the *amateurs.* The ground is white, and it measures, including a margin,

$5\frac{3}{10} — 4$

42—152 SAINT JEROME.

He is placed to the right, and his body is a little turned towards the left of the print; he holds in his hands, which are joined, a death's head and a great staff. His habit has a little cape. The back-ground is entirely white.

$5\frac{2}{10} — 4$

43—153 AN OLD MAN READING.

He is placed on the left, and is turned towards the right. He has a great beard but little hair, and his right ear is discovered; his cloak is in large folds. He appears to read with much attention in a book which he holds in his right hand. This piece has a good effect.

$4 — 2\frac{9}{10}$

44 154 AN OLD MAN SEEN IN PROFILE.

He has a bald head, and *moustaches* on his upper lip and chin. He is turned towards the right. The body is not made out, but the beginning of a fur

border round his neck may be perceived, and some little strokes towards the head. All the rest is white. It is etched with much spirit.

$3\frac{2}{10} - 2\frac{5}{10}$

45—155 BUST OF A MAN IN PROFILE.

He is turned towards the right, and has a cap on in shape of a turban; he is clad in a fur habit. The back-ground is white. This print is *very scarce*, and measures, including a margin,

$3\frac{5}{10} - 2\frac{1}{10}$

46—156 BUST OF AN OLD MAN.

He is placed in the middle of the print. His head is turned towards the right, from whence the light comes in, and the body is turned to the left. His head which has been shaved is thinly covered with hair; his cloak is a little open before. The back-ground is white, except a few strokes at the top on the left. On the right, towards the bottom, is written, by another hand, *R. V. R.*

$3 - 2\frac{8}{10}$

47—157 BUST OF AN OLD MAN IN PROFILE.

This piece is lightly etched with spirit. He is placed on the right, and turned towards the left. His hair falls down on his forehead which is inclined. His beard is large and downy. There are a few strokes in the left corner, the rest of the back-ground is white. Some connoisseurs pretend that it is done by *Peter Quast*, but from it's spirit, it appears to be the work of *Rembrandt*, or one of his best scholars.

$3\frac{2}{10} - 2\frac{9}{10}$

48—158 A PIECE WROUGHT IN THE DARK MANNER.

It represents the figure of a woman nearly a half-length, with a fine front face. The head is a little turned towards the right, the hair is loose; a string of pearls hangs round her neck, and she is clad in a robe open before. Her right hand rests upon her breast, and her left upon her robe. All the back-ground is covered with little strokes.

$2\frac{7}{10} — 2\frac{4}{10}$

49—159 BUST OF A MAN ETCHED IN A DRY MANNER.

He is placed in the middle of the print; his hair is frizled and bushy, his attention is fixed. The body, which is only in part sketched, is covered with a cloak in folds, which is open at the neck. The back-ground is white, except some hatchings in the left corner near the top of the face.

$2 — 1\frac{8}{10}$

50—160 HEAD OF A BALD OLD MAN.

This piece is lightly etched. He is seen in profile placed on the left, and turned towards the right. The body is wrapped in a cloak bordered with fur, and fastened with a clasp. The back-ground is covered with hatchings, except in the right corner towards the nose. *M. de Burgy* placed it among the works of *Rembrandt*, but *P. Yver* did not believe it to be his.

$2\frac{3}{10} — 1\frac{9}{10}$

51—161 HEAD OF AN OLD MAN IN A ROUND CAP.

It is a full face, with his left ear seen through the hair; he has a great white beard, with a round cap

bordered. This is a beautiful piece, *scarce*, and much sought after.

$2\frac{6}{10} — 1\frac{8}{10}$

52—162 A MAN'S HEAD IN THE MANNER OF CASTIGLIONE.

This is a full face and lightly etched. He wears a cap with folds, which covers part of the eye and left ear, and the hair hangs down on the shoulders. The body is turned to the left and is covered. This piece is etched with a fine point in a very good taste, much in the manner of *Castiglione*.

$2\frac{8}{10} — 2\frac{2}{10}$

5.— 53—163 THE PORTRAIT OF KLAAS VAN RYN.

He is seen in front, sitting in an elbow chair, with his right arm resting upon it, the hand being placed in his breast. He wears a pointed cap, and has a bushy beard reaching from ear to ear. A clasp and some buttons are seen on his vest. Towards the top left corner, among some hatchings seen above the back of the chair, is written *Rembrandt f.* 1644; there are likewise a few single strokes in the back-ground, opposite to his left shoulder. In the margin is written *Klaas van Ryn out* 70 *Jaar* 1644.

B-7—

Some persons pretend that this is the portrait of the father of *Rembrandt*, who was a miller, and lived on the banks of the *Rhine*, in the jurisdiction of *Haserswoude*, one league from *Leyden*, in *Holland*. *P. Yver* says, that though he has found this portrait, which is *truly scarce*, placed among the etchings done

by *Rembrandt*, in most collections of his works; and (as well as in others) in that of *M. de Burgy*, N°. 218; yet he placed it among the *doubtful* ones, as not believing it to be done by the hand of *Rembrandt*.

END OF THE SUPPLEMENT.

PRINTS

AFTER THE

PICTURES AND DESIGNS

OF

REMBRANDT,

BY

OTHER ENGRAVERS.

I. PORTRAITS OF REMBRANDT,

AND

HIS FAMILY.

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1 PORTRAIT of *Rembrandt* drawing; mezzotinto by *Van Gole*. Catalogue N°. 1, $12\frac{6}{10} — 9\frac{2}{10}$.

2 The same subject; an etching, $5\frac{3}{10} — 4\frac{7}{10}$.

3 Bust of *Rembrandt*. *Vignette* to *De Burgy's* catalogue of *Rembrandt's* prints; etched by *Simon Fokke*, 1755, $2\frac{3}{10} — 2\frac{9}{10}$.

4 Portrait of *Rembrandt* when young. In the collection of the *Marquis Gerini*, at *Florence*; engraved by *J. G. Seuter*, $13\frac{3}{10} — 10\frac{5}{10}$.

5 The same portrait; mezzotinto by *C. Townley*, 1778, $16\frac{3}{10} — 11\frac{4}{10}$.

6 Portrait of *Rembrandt* when very young; etched by *G. F. Schmidt*, 1771, $6\frac{1}{10} — 4\frac{9}{10}$.

7 Portrait of *Rembrandt* when young. In the collection of the *D. of Argyle*; etched by *T. Worlidge*, $9 — 6\frac{5}{10}$.

8 Portrait of *Rembrandt* from the same; mezzotinto by *D. Martin*, 1765, $6 — 4\frac{5}{10}$.

9 Bust of *Rembrandt*; an etching marked *J. H. S.* $8\frac{5}{10} - 6\frac{5}{10}$.

10 Portrait of *Rembrandt*; etched by *Sir T. Reeve*, $2\frac{3}{10} - 2\frac{3}{10}$.

11 Head of *Rembrandt*; an etching marked, *Rembran. h. c. f.* $6\frac{3}{10} - 5\frac{5}{10}$.

12 Portrait of *Rembrandt* in the mezzotin cap; etched by *T. Worlidge*, $4\frac{7}{10} - 3\frac{3}{10}$.

13 Portrait of *Rembrandt*. In the collection of the *Duke of Montague*; mezzotinto by *R. Earlom*, 1767, 20 — 14.

14 Portrait of *Rembrandt*; mezzotinto by *Van Bleeck*, 1747, 14 — 10.

15 Portrait of *Rembrandt*. In the *Dusseldorff* collection; etched by *Hess*, $13\frac{2}{10} - 9$.

16 Portrait of *Rembrandt*. In the *Choiseul* collection; etched by *C. Weisbrod*, $6 - 4\frac{6}{10}$.

17 Portrait of *Rembrandt* with a pallet in his hand. In the collection of the *C. De Vence*; etched by *De Marcenay*, $7\frac{5}{10} - 5\frac{6}{10}$.

18 Portrait of *Rembrandt*. In the *Vienna* collection; engraved by *Prenner*, $8\frac{8}{10} - 6\frac{4}{10}$.

19 Portrait of *Rembrandt*. In the *Medici* collection; mezzotinto by *C. Townley*, 1777, $16\frac{5}{10} - 11\frac{5}{10}$.

20 The same portrait; etched by *G. F. Schmidt*, 1771, companion to N°. 6, $6\frac{1}{10} - 4\frac{9}{10}$.

21 Portrait of *Rembrandt's* father sitting in an elbow chair, with a large staff in his hand; by *Surugue le Fils*.

22 Portrait of *Rembrandt's* father; mezzotinto by *Greenwood*.

23 Portrait of *Rembrandt's* mother reading, and sitting on a carved seat, with her right foot on a *Dutch* stove; etched by *Van Vliet*, 11 — $8\frac{8}{10}$.

24 Portrait of *Rembrandt's* mother praying. In the collection of *Sieur Godskoffsky*; etched by *G. F. Schmidt*, $6\frac{6}{10}$ — 5.

25 Portrait of *Rembrandt's* mother reading. In the collection of *Mr. Edward Scarlett*, optician to his Majesty; mezzotinto by *Mc. Ardell*, 14 — 10.

26 Portrait of *Rembrandt's* mother reflecting on what she has been reading. In the collection of *M. de Winter*; mezzotinto by *P. Lauw*, $13\frac{8}{10}$ — $9\frac{5}{10}$.

27 Portrait of *Rembrandt's* mother paring her nails. In the collection of *Mr. Ingham Foster*; mezzotinto by *J. G. Haid*, 1764, 20 — 14.

28 Portrait of *Rembrandt's* mother plucking a fowl; mezzotinto by *R. Houston*, 14 — 10.

29 Portrait of *Rembrandt's* mother, sitting before a table with a book open. In the cabinet of *M. Glume*, painter; etched by *G. F. Schmidt*, 1774, $8\frac{5}{10}$ — $7\frac{2}{10}$.

30 Portrait of *Rembrandt's* mistress, with his mother; mezzotinto by *J. G. Haid*, 1767, 20 — 14.

31 Portrait of *Rembrandt's* wife; by *W. P. Leeuw*, $8\frac{2}{10}$ — $5\frac{7}{10}$.

32 Portrait of *Rembrandt's* wife; mezzotinto by *W. Pether*.

33 Portrait of *Rembrandt's* wife. In the *Houghton* collection; mezzotinto by *R. Earlom*, 1777, 18 — 12.

34 Portrait of *Rembrandt's* sister; mezzotinto.

II. PORTRAITS.

Six portraits of men; etched by *Van Vliet*, viz.

1 A THREE-QUARTERS, with the hair frizled 1634, $9 - 7\frac{5}{10}$.

2 *Philon* the *Jew* in a fur cap, with a scarf round the bottom of it, 1633, $8\frac{4}{10} - 7\frac{1}{10}$.

3 A *Polander* in a turban, with a plume of feathers and jewels, $9 - 7\frac{5}{10}$.

4 A Philospher, or minister, in a calotte, 1634, $8\frac{5}{10} - 7\frac{1}{10}$.

5 *Judas Iscariot*, from a capital picture by *Rembrandt*, of *Judas* returning the thirty pieces of silver, 1634, $9 - 7\frac{5}{10}$.

6 An officer with a gorget, laughing, $9 - 7\frac{5}{10}$.

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7 *Mariana* in a veil; *W. P. Leeuw*, $9\frac{4}{10} - 6\frac{8}{10}$.

8 A young man in a cap and feather; by the same, $7\frac{9}{10} - 6\frac{2}{10}$.

9 An officer in profile, with a gorget and chain, and a fur cap with feathers in it; etched by *Van Vliet*, 1631, $5\frac{8}{10} - 5\frac{1}{10}$.

10 An old man's head in front with *moustaches*, in a calotte; by *S. Savry*, $7\frac{3}{10} - 5\frac{4}{10}$.

11 A Philosopher's head, a wood print, $2\frac{1}{10} - 2$.

12 An old man with a long beard, in a cap and ruff, sitting in an elbow chair; by *Suyderhoef*, 13 — $10\frac{1}{10}$.

13 The same portrait; etched by *A. Conradius*, 13 — $10\frac{1}{10}$.

14 Portrait of a man in a large hat. In the cabinet of *Anth. Cousin*; engraved by *N. Dupuis jun.* $10\frac{7}{10}$ — $8\frac{2}{10}$.

15 Portrait of a man writing; engraved by *Fillule*. In the collection of *C. de Brühl*, $10\frac{9}{10}$ — $8\frac{5}{10}$.

16 Portrait of an old man sitting with his hands joined together. In the same collection; by the same, $10\frac{7}{10}$ — $8\frac{5}{10}$.

17 *L' Ami de Rembrandt*. In the collection of *M. Frey*; etched by *Romanet*, $8\frac{9}{10}$ — $6\frac{8}{10}$.

18 An old man in front in a ruff, the forehead bald; marked *Rt.* in; etched in the manner of *Livens*, $5\frac{8}{10}$ — $5\frac{1}{10}$.

19 Bust of an old man; by *H. Dtheir*, 1633, $6\frac{7}{10}$ — $5\frac{2}{10}$.

20 A man sitting at a table with a book before him; etched by *Livens*.

21 A man in armour, on a horse richly caparisoned; by the same.

22 *Admiral Van Dorp Ridder, &c.* by *S. Savery*, $5\frac{7}{10}$—$4\frac{3}{10}$.

23 A small portrait of *Van Tromp*.

24 An officer in a cap with feathers behind. In the *Vienna* collection; engraved by *Prenner*, $8\frac{9}{10}$ — $6\frac{4}{10}$.

25 An old man in a hat and feathers. In the same collection; by the same.

26 A young man in a round cap, reading. In the same collection; by the same, engraved on the same plate with N°. 25, $6\frac{2}{10}$ — $8\frac{7}{10}$.

27 Portrait of *Swalmius*, etched by *Suyderhoef*, $13\frac{5}{10}$—$10\frac{7}{10}$.

28 An old man's head, full face, in a cap and long beard; mezzotinto by *W. Vaillant*, $7\frac{2}{10} - 5\frac{2}{10}$.

29 The same subject; mezzotinto marked *P. V. S. F.* $6\frac{1}{10} - 4\frac{8}{10}$.

30 Portrait of *John Six*; by *W. Vaillant*.

31 An officer carrying a pair of colours; by *P. Louw*.

32 Portrait of *M. Butner*; mezzotinto by *J. Greenwood*.

33 Portrait of *Moses Henriques*, a *Portuguese Jew*.

34 *Lucien Auteur Grec*; mezzotinto $6\frac{8}{10} - 4\frac{6}{10}$.

35 Portrait of a *Jewess*; mezzo. by *C. Corbutt*, $6\frac{8}{10} - 4\frac{6}{10}$.

36 A young woman, half-length; in the cabinet of the *King of Denmark*; by *J. M. Preisler Gr. du Roi*.

37 An old man with a great beard and bald head. *En invenis crines et barbam, &c. Val. Dan. Preisler, Norib. sc. et exc.* 1756.

38 Bust of a man in a turban. In the cabinet of *M. de Hartman Conseiller*, &c.; by *Preisler*, 1761.

39 The *Persian by J. Daulle*.

40 Bust of a man with a great frizled beard by *J. Lauw*.

41 Portrait of a young officer. *Rembrandt pinxit*, 1634.

42 *Le Peseur D'Or*, by *J. Vanderbruggen*.

43 Portrait of an officer in a large bordered hat with a feather; by *J. Stolker*.

44 Portrait of an old woman in a cornet cap, and a ruff round her neck. At the bottom is written *Avia*; by the same.

45 Portrait of an old man, his hair frizled, with *moustaches*, his hat on and ruff plaited; by the same.

46 Bust of an old man with short frizled hair, and *moustaches*, an oval; etched by *A. Riedel*, 1754.

47 An old man with a large hat adorned with pearls, with his hands folded; by the same, 1755.

48 Portrait of an officer in a toque; by the same, 1755.

49 An oriental head, in a turban with two tassels, in profile; by the same, 1755.

50 An old man, half-length, in a bonnet, with long hair and *moustaches*; by the same.

51 A young man leaning on a pedestal; with eight *French* lines, beginning *Viens Tircis &c.*; engraved by *Surague* $10\frac{1}{10} - 7\frac{4}{10}$.

52 Portrait of *Jeremiah Dekker*; mezzotinto by *Arent Van Halen*, $7\frac{5}{10} - 5\frac{3}{10}$.

53 *L'ingenieux Merlin Anglois*; etched in an oval with arms, and a cypher at the top corners, $5\frac{7}{10} - 4\frac{4}{10}$.

54 The large *Coppenol*; by *Surague*.

55 The Goldweigher with the monkey; mezzotinto by *Van Bleeck*, *very scarce*, $11\frac{7}{10} - 8\frac{7}{10}$.

56 The *Burgomaster Six*, mezzotinto, $13\frac{8}{10} - 9\frac{8}{10}$.

57 The same, an oval in a square; mezzotinto by *Houston*, 1762, $6 - 4\frac{5}{10}$.

58 An old man in an elbow chair, his hands joined together. In the *Pal. Pitti* at *Florence*; engraved by *T. Ver. Cruys*, $13\frac{8}{10} - 10\frac{3}{10}$.

59 A man sitting with a large hat on his head; mezzotinto by *J. G. Haid*.

60 A *Dutch* officer with long hair; mezzotinto by the same.

61 Portrait of a man in the *Dresden* gallery; by *P. Tange*, $13\frac{3}{10} - 10$.

62 Bust of a man in the mezetin cap. *Rembrandt, e. f.* $3\frac{6}{10} - 3\frac{2}{10}$.

63 Profile of a young man; etched by *A. Pond*, $7\frac{5}{10} - 5\frac{3}{10}$.

64 Portrait of an *Oriental*, half-length; etched by *G. F. Schmidt*, one of his first essays, 1735, $2\frac{9}{10} - 2\frac{3}{10}$.

65 A young man stooping, a full face, in a mezetin cap; by the same, 1753, $4\frac{9}{10} - 3\frac{8}{10}$.

66 A woman reflecting on what she has been reading. In the collection of *M. Glume*; by the same, $8\frac{4}{10} - 7\frac{2}{10}$.

67 An old man with short hair, and a long beard, nearly in profile; by the same, 1757, (not in *Schmidt's* catalogue) $4\frac{9}{10} - 3\frac{9}{10}$.

68 *La Poilleuse*, a beggar woman extending her left hand for charity; by the same, 1755, $4\frac{9}{10} - 3\frac{8}{10}$.

69 An old man in a *Persian* dress; his right hand on a stick, his left in a girdle. In the cabinet of *M. Godskoffsky*; by the same, 1756, $6\frac{5}{10} - 5\frac{1}{10}$.

70 A man in profile, in a cap; with a fur gown, a chain and medallion; by the same, 1758, $6\frac{3}{10} - 5$.

71 The same subject, $5 - 4$.

72 A young man, full face, with frizled hair, with a chain and medallion; by the same, 1754, $4\frac{8}{10} - 3\frac{8}{10}$.

73 A young nobleman leaning on a wall, in a rich robe and mezetin cap. In the collection of the *Count de Kamcke*; by the same, 1763, $8 - 6\frac{2}{10}$.

74 A lady with a fan in her hand, and pearls in her hair, richly dressed; companion to the last; by the same, $8 - 6\frac{3}{10}$.

75 *La Princesse D' Orange*, by the same, 1767, $7\frac{7}{10} - 6\frac{3}{10}$.

76 Bust of a young man, his head uncovered. In the cabinet of *M. le Conseiller Trible*; by the same, 1768, $5\frac{7}{10} - 4\frac{3}{10}$

77 *La Juive Fiancée*. In the cabinet of *Count De Kamcke*; by the same, 1769, $9\frac{1}{10} - 7\frac{1}{10}$.

78 *La Pere de la Fiancée reglant sa Dot*; in the same cabinet, and by the same, 1770. Companion to the last, $9\frac{1}{10} - 7\frac{1}{10}$

79 A gentleman and lady walking in a garden. In the collection of the *Count de Vence*; etched by *De Marcenay*, 1775, $7\frac{8}{10} - 9\frac{2}{10}$

80 Bust of an old man; by the same, $3 - 2\frac{6}{10}$.

81 *La Vieillard Atrabilaire*; by the same, 1764, $5\frac{2}{10} - 4\frac{1}{10}$.

82 *La Dame a la Plume*, an oval; by the same, 1768, $5\frac{2}{10} - 4\frac{1}{10}$

83 *La Vieillard a la Toque*, an oval; by the same, 1771, $5\frac{2}{10} - 4\frac{1}{10}$.

84 Portrait of *Flinck* the painter. In the *Dusseldorff* collection; etched by *Hess*, $8\frac{5}{10} - 6\frac{8}{10}$.

85 Portrait of *Flinck's* wife. In the same collection; by the same, $8\frac{2}{10} - 6\frac{7}{10}$.

86 Bust of a man, in a large cap, stooping. In the cabinet of *M. Poullain*; etched, *Bassan direxit*, $6\frac{4}{10} - 4\frac{7}{10}$.

87 *Ragotski Sigismond*, Prince of *Transylvania*; mezzotinto by *M. Jackson*, $11\frac{5}{10} - 8\frac{2}{10}$.

88 The same; mezzotinto by *Bernard Picart*, $10\frac{5}{10} - 7\frac{5}{10}$.

89 A man in his study. In the collection of *Mr. Hudson*; etched by *T. Worlidge*, $7\frac{7}{10} - 5\frac{6}{10}$.

90 An old man in a mezetin cap with a great beard, and his hands joined together, a line beginning *Agli*, &c. Two different impressions; by *Captain W. Baillie*, $11\frac{4}{10} - 9\frac{4}{10}$.

91 A warrior leaning his right arm on a rock, and holding his pike against his shoulder with his left hand; engraved, $8\frac{7}{10}$ — $6\frac{4}{10}$.

92 A warrior with a sword in his hand. In the collection of the *Earl of Besborough*; mezzotinto by *W. Pether*, 1764, 20 — 14

93 An old man in a large cap, with a bushy beard, his hands nearly hid in his cloak; engraved, $11\frac{5}{10}$ — $7\frac{8}{10}$.

94 An old man in a cap and cloak, with a chain; a cane in his right hand, and a glove in his left; engraved by *Danzell*, size of the subject $10\frac{6}{10}$ — $8\frac{8}{10}$.

95 The same subject reversed; engraved, 13 — 10.

96 The *Dutch* lady, an oval; mezzotinto by *Read*, 1776, $10\frac{5}{10}$ — 8.

97 An old man's head, full face, with a cap on, and a long beard; mezzotinto, $6\frac{1}{10}$ — 5.

98 A man in a turban, with a short thick beard. In the collection of *M. Ketelaar*; mezzotinto by *P. Louw*, $12\frac{3}{10}$ — $8\frac{5}{10}$.

99 The pen-cutter; mezzotinto by *R. Houston*, 14 — 10.

100 A man with a knife in his right hand; his left supporting his chin. In the collection of *John Blackwood, Esq.* mezzotinto by *R. Houston*, 14 — $9\frac{9}{10}$.

101 The same subject; mezzotinto by *C. Phillips* $5\frac{7}{10}$ — $4\frac{5}{10}$.

102 The same subject. In the middle is written *R. I.* small size.

103 The same subject, by *J. De Groot*.

104 The Burgomasters. In the academy in the Stadthouse, *Amsterdam*; mezzotinto by *R. Houston*, 18 — $20\frac{3}{10}$.

105 *Renier Hanslo* in his study with his wife. In the collection of *Sir L. Dundas*; mezzotinto by *Josiah Boydell*, 1781, 21 — $17\frac{5}{10}$.

106 Portrait of a man with *moustaches* and black curling hair, in a square hat, neck-band and tassels, with his right hand on his breast; mezzotinto by *B. Richards*, 13 — 9.

107 A woman in an oval. The face light, and inclining towards the left; mezzotinto, $13\frac{5}{10}$ — 10.

108 Bust of an old man nearly full face, in a large cap, with a long beard. In the collection of the *Duke of Argyle*; mezzotinto by *T. Watson*, $14\frac{8}{10}$ — 11.

109 Portrait of *De Witt*. In the collection of *H. Isaac, Esq.* mezzotinto by *J. G. Haid*, 1765, 20 — 14.

110 Portrait of *Prince Rupert*. In the possession of *Mr. Orme*; mezzotinto by *V. Green*, 1755, 20 — 14.

111 *Achilles*. In the collection of *Sir J. Reynolds*; mezzotinto by *J. G. Haid*, 1764, 20 — 14.

112 A man in a hat and feather, with a glove in his right hand, and a staff in his left. In the collection of *Sir J. Reynolds*; mezzotinto by *W. Pether*, 20—14.

113 The *Jew Rabbi*. In the collection of the *Duke of Devonshire*; mezzotinto by *W. Pether*, 1764, 20—14.

114 The same; by the same. The hands and breast-clasp, more kept down in shade, 1778, 20 — 14.

115 Companion to the *Jew Rabbi*. A man in a cap, with a chain and cross, his right hand holding a scroll, his left drawing a curtain aside. In the collection of the *Duke of Newcastle*; mezzotinto by *W. Pether*, 1766, 20 — 14.

116 *Rembrandt's* frame maker, in a large hat and ruff. In the collection of the *Duke of Ancaster*; mezzotinto by *Dixon*, 20 — 14.

117 A man sitting in an elbow chair, in a high crowned hat, with a ruff and pointed beard. In the collection of *J. Barnard, Esq.* mezzotinto by *R. Houston.* $13\frac{9}{10}$ — $9\frac{9}{10}$.

118 The same; mezzotinto by *C. Phillips*, 6 — $4\frac{5}{10}$.

119 An old man's head with a white beard; mezzotinto by *R. Houston*, $4\frac{7}{10}$ — 4.

120 An old woman's head; mezzotinto by the same, $4\frac{7}{10}$ — $3\frac{8}{10}$.

121 Portrait of *Van Tromp*; mezzotinto by *G. Graham*, 1794, 15 — 11.

III. LANDSCAPES.

AND

SEA PIECES.

1, 2 TWO LANDSCAPES arched; engraved in *England*, 1651, marked *T. D.*

3 Landscape, a night piece. Peasants and cattle before a fire under a tree, at the foot of a hill on which is a castle. In the collection of *H. Hoare, Esq.* engraved by *J. Wood*, 1752, $14\frac{5}{10}$ — 19.

This print was republished in 1774, by *Boydell*, under the title of *A Fire-light*.

4 *Commencement d'Orage.* In the Cab. of *Count de Vence*; etched by *De Marcenay*, 1778, $10\frac{1}{10}$ — $11\frac{4}{10}$.

5 Landscape in the collection of *P. Delme, Esq.* etched by *Chatelain*, $12\frac{4}{10}$ — $15\frac{8}{10}$.

6 Landscape with a fortified castle. In the *Choiseul* cabinet; etched by *T. Baillet*, $6\frac{2}{10}$ — $8\frac{8}{10}$.

7 A sea piece, a gale of wind. In the same cabinet; etched by *Delvanys*, $4\frac{9}{10}$ — 6.

8 A small landscape, in which is a woman and an ass; by *P. Louw*. Oblong.

9 Another with two boys laughing; by the same. Upright.

IV. SCRIPTURE SUBJECTS

FROM THE

OLD TESTAMENT.

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1 LOT and his daughters, with the city of *Sodom* on fire in the distance; etched by *Van Vliet*, 1631, 11 — $8\frac{8}{10}$.

2 *Lot* and his daughters. In the collection of *Prince Henry of Prussia*; etched by *G. F. Schmidt*.

3 *Abraham* offering up his son *Isaac*. In the *Houghton* collection; mezzotinto by *J. G. Haid*, 1767, 21 — 14.

4 *Abraham's* sacrifice. The same subject; mezzotinto; by *J. Murphy*, 1781, 20 — 14.

5 *Le Patriarche Jacob*. In the collection of *M. Cesar*; etched by *G. F. Schmidt*, 1757, $4\frac{8}{10}$ — $3\frac{9}{10}$.

6 *Joseph* accused to *Potiphar* by his wife; etched by *Exshaw*, $20\frac{2}{10}$ — $17\frac{6}{10}$.

7 *Moses* presented to *Pharaoh's* daughter. In the *Choiseul* collection; etched, *Bassan direxit*. $5\frac{8}{10}$ — $7\frac{2}{10}$.

8 The sacrifice of *Manoah*. In the *Dresden* gallery; engraved by *Jacob Houbraken*, $15\frac{2}{10}$ — $16\frac{6}{10}$.

9 *Samson trahi par Dalila*. In the collection of *Count de Schoonborn Heussenstam*; mezzotinto by *J. Jacobe, a Vienne*, 1786, $20\frac{3}{10}$ — $23\frac{2}{10}$.

10 The same subject; engraved by *F. Landerer*.

11 *David* playing on the harp before *Saul*; by *W. P. Leeuw*, $16\frac{8}{10}$ — 13.

12 *Bathsheba* discovered bathing, by *King David*. In the the collection of *M. Poullain*; etched by *Le Grand*, 6 — $7\frac{5}{10}$.

13 *David* & *Bethzabée*. In the collection of *Count de Brühl*; etched by *J. M. Moreau*, 1763, $15\frac{2}{10}$ — $18\frac{5}{10}$.

14 *Absalom* humbling himself before *King David*. In the collection of *J. Purling, Esq.*; engraved by *J. Fittler*, for the *Unique Bible*, 7 — $4\frac{8}{10}$.

15 *Elijah* raising the widow's son. In the collection of *H. Hoare, Esq.*; mezzotinto by *R. Earlom*, 1768, 20 — 14.

16 *Eliseo che predise i Regi attentati contro se stesso. Elisha* prophesying his own danger. In the collection of *Sign. Bartolo Bernardi A. S. Apollinare Venezia*; engraved by *Pietro Monaco*, 19 — $13\frac{5}{10}$.

17 *Haman & Mordecai*; mezzotinto by *J. G. Haid*.

18 *Haman's* condemnation. In the collection of *J. Blackwood, Esq.* mezzotinto by *R. Houston*, 1775, 20—14.

19 *Belshazzar* beholding the handwriting on the wall. In the collection of *T. Fulwood, Esq.*; mezzotinto by *H. Hudson*, 1725, 19 — $24\frac{5}{10}$.

20 *Tobias* and the angel, going to catch the fish. In the collection of *Mr. Reynolds*; mezzotinto by *Mc. Ardell*, $19\frac{8}{10} — 13\frac{8}{10}$.

21 Blind *Tobit*, with his wife spinning; engraved by *W. P. Leeuw*, $11\frac{7}{10} — 8\frac{2}{10}$.

22 *Tobit* and his wife sitting at their door, waiting their sons return. In the collection of *M. Cesar*; etched by *G. F. Schmidt*, 1773, $8\frac{5}{10} — 9\frac{5}{10}$.

23 *Tobit* receiving his sight. In the collection of the *Marquis D'Argenson*; etched by *A. De Marcenay*, 1755, $11\frac{5}{10} — 8\frac{8}{10}$.

24 The same subject; mezzotinto by *Greenwood*.

25 The angel departing ftom *Tobit* and his family. In the collection of *N. Hone, Esq.* engraved by *A. Walker*, $20\frac{5}{10} — 15$.

26 *Susannah* and the elders. In the collection of *Sir J. Reynolds*; mezzotinto by *R. Earlom*, 1769, 18—21.

V. SCRIPTURE SUBJECTS

FROM THE

NEW TESTAMENT.

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1 THE NATIVITY; mezzotinto by *Bernards*, $16\frac{5}{10}$ — $12\frac{2}{10}$.

2 The adoration of the shepherds; by *Falbe*.

3 The nativity. In the *Dusseldorff* collection, arched; etched by *Hess*, $13\frac{1}{10}$ — $9\frac{2}{10}$

4 The elevation of the cross. In the same collection; by the same, $13\frac{3}{10}$ — $9\frac{4}{10}$.

5 The descent from the cross. In the same collection; by the same, $13\frac{3}{10}$ — $9\frac{3}{10}$.

6 The burial. In the same collection; by the same, 13 — $9\frac{1}{10}$.

7 The resurrection. In the same collection; by the same $13\frac{3}{10}$ — $9\frac{3}{10}$.

8 The ascension. In the same collection; by the same, $13\frac{3}{10}$ — $9\frac{4}{10}$.

9 *Jesus Christ* disputing with the doctors in the temple. In the collection of the *Elector of Munich*; etched by the same, 1786, $17\frac{1}{10} — 14\frac{5}{10}$.

10 The same subject; mezzotinto by *Greenwood*.

11 The head of our saviour in profile; mezzotinto, $6\frac{9}{10} — 4\frac{7}{10}$.

12 *Saint John*; mezzotinto by *Vaillant*, $6\frac{8}{10} — 6\frac{2}{10}$.

13 The Holy Family. In the cab. of the *D. de Praslin*; etched by *Martini* and *Le Bas*, $9\frac{9}{10} — 8$.

14 The presentation in the temple. In the cabinet of *M. Le Brun*; etched by *Weisbrod* and *Le Bas*, $9 — 6\frac{7}{10}$.

15 The presentation in the temple. In the collection of the *Hon. Horace Walpole*; mezzotinto by *R. Earlom*, 1767, 20 — 14.

16 *Jesus* and the *Samaritan* woman at the well; etched by *Livens*, $2\frac{8}{10} — 3\frac{4}{10}$.

17 The same subject. In the collection of *J. Blackwood, Esq.* mezzotinto by *R. Houston*, 1775, 16 — 20.

18 Our Saviour with his disciples, in the storm at sea. In the possession of *M. Braamcamp, Amsterdam*; etched by *Exshaw*, 1760, $25\frac{5}{10} — 20$.

19 *Jesus Christ* driving the money changers out of the temple; by *Sol. Savry*, $16 — 20\frac{3}{10}$.

20 *Jesus Christ* raising the daughter of *Jairus* to life. In the collection of *M. Cesar*; etched by *G. F. Schmidt*, 1767, $9\frac{1}{10} — 10\frac{8}{10}$.

21 The good *Samaritan*. In the *Choiseul* collection; etched by *Binet*, $6 — 4\frac{3}{10}$.

22 The lord of the vineyard paying his labourers, in the

collection of *H. Isaac, Esq.*; engraved by *S. F. Ravenet*, $20\frac{5}{10}$ — 17.

23 The same subject; mezzotinto by *W. Pether*, 20 — 16.

24 The same subject; engraved by *Fittler*, $8\frac{8}{10}$ — $5\frac{2}{10}$.

25 The tribute to *Cæsar*. In the collection of *J. Blackwood, Esq.*; mezzotinto by *Mc. Ardell*, 16 — 20.

26 A *Magdalen*. In the collection of *M. Wohlgebohrnen*; mezzotinto by *J. Kleine*, $11\frac{5}{10}$ — $7\frac{6}{10}$.

27 *Jesus Christ* with *Nicodemus*; mezzotinto by *Greenwood*.

28 *Philip* baptizing the *Eunuch*; etched by *Van Vliet*, 1631, $23\frac{3}{10}$ — $19\frac{3}{10}$.

29 The same subject with sixteen *Dutch* verses; by *C. Visscher*, 16 — $20\frac{5}{10}$.

30 The *Ecce Homo*; etched by *G. F. Schmidt*, 1756, $6\frac{8}{10}$ — $5\frac{5}{10}$.

31 The descent from the cross. In the cabinet of *J. De Bary, Amsterdam*; etched by *B. Picart*, 1730, arched, $9\frac{2}{10}$ — $7\frac{2}{10}$.

32 The same subject, a wood print arched; by *J. B. Jackson*, $20\frac{5}{10}$ — 14.

33 *Jesus Christ* laid in the tomb; etched. Size of the subject, $8\frac{8}{10}$ — $11\frac{5}{10}$.

34 *Jesus Christ* disappearing from the disciples at *Emmaus*; etched by *Captain Baillie*, $9\frac{8}{10}$ — $8\frac{1}{10}$.

35 The same subject by *Houbraken*, $7\frac{4}{10}$ — $5\frac{7}{10}$.

Of this there are *three* impressions.

The *first* is the etching only.

The *second* is something more finished.

The *third* is much in the dark manner.

VI. PIOUS SUBJECTS.

1 ST. JEROME, kneeling in a cave, finely etched by *Van Vliet*, 1671, $14\frac{1}{10} — 11\frac{3}{10}$.

2 *St. Jerome* sitting at the foot of a tree reading; by the same, $13\frac{1}{10} — 8\frac{6}{10}$.

3 *St. Anastasius* reading in a room with a gothic arched roof; engraved by *P. Balliu*, $11\frac{9}{10} — 9\frac{6}{10}$.

4 The philosopher in meditation. In the *Choiseul* collection.

5 The philosopher in contemplation. In the same collection, and etched on the same plate, $8\frac{4}{10} — 4\frac{9}{10}$.

6 *Le Philosophe en meditation.* In the collection of the *Count de Vence*; engraved by *Lod. Surague*, 1763, $9\frac{8}{10} — 11$.

7 *Le Philosophe en contemplation.* In the same collection, and engraved by the same, 1764, $9\frac{8}{10} — 11$.

8 A philosopher in his study, writing, with a globe and a large book before him; engraved. Size of the subject, 11 — 13.

9 An old man writing. Before him is an hour-glass with some books, and a bundle of papers; etched, $4\frac{1}{10}$ — $4\frac{8}{10}$.

10 A philosopher; etched by *Rodermont*, $6\frac{3}{10}$ — $5\frac{5}{10}$.

11 An old man contemplating over a skull. In the collection of the *Earl of Derby*; etched by *H. Winstanley*, $8\frac{4}{10}$ — $6\frac{8}{10}$.

12 *Les Morts Enseveles. F. Basan exc.*

13 The studious philosopher. In the collection of the *Duke of Devonshire*; mezzotinto by *C. Phillips*, 20 — 14.

14 The same subject; mezzotinto by *J. G. Haid.*

VII. HISTORICAL

AND

FANCY PIECES.

1 VERTUMNUS and *Pomona*; engraved by *Lepicié*, $9 - 9\frac{6}{10}$.

2 A man with a lantern leading a woman; in the left corner the moon appears; etched $5\frac{8}{10} - 5\frac{2}{10}$.

3 *La Double Jouissance.* A young man holding up a drinking glass, with a young woman sitting on his knee; etched by *Anton. Riedel*, 1764, $11 - 8\frac{9}{10}$.

4 The same subject. *George Leop. Hertel, excud. A. V.* $10\frac{3}{10} - 8\frac{1}{10}$.

5 *Le Negociant d' Amsterdam.* In the collection of *M. Vanderduren*; etched by *Martinus Peirt*, $14\frac{8}{10} - 17\frac{8}{10}$.

6 The same subject, called, *Les Ouvriers de la Vigne.* In the collection of *M. Crozai, Baron de Thieræ*; etched by *St. Fessard*, 1767, $14\frac{7}{10} - 17\frac{7}{10}$.

7 *Baucis* and *Philemon*; mezzotinto by *T. Watson*, 1772, 18 — 21.

8 The cradle. A woman reading by candle light, to another sitting by a cradle with a child in it. In the collection of the *Duke of Orleans*; mezzotinto by *Mc. Ardell*, $13\frac{5}{10}$ — $18\frac{5}{10}$.

9 A family going to dine. In the *Choiseul* collection; etched by *Binet*, $5\frac{7}{10}$ — 6.

10 The mathematician; mezzotinto, by *Mc. Ardell*, 20 — 14.

11 *A Morisco* woman with a vase, $5\frac{6}{10}$ — $3\frac{2}{10}$.

12 *L'Avarice*. In the cabinet of *M. Pauwels*; engraved by *A. Cardon, jun. Brussels*, 1792, $10\frac{3}{10}$ — $7\frac{8}{10}$.

13 A woman teaching a child to read. In the imperial gallery, at *St. Petersburg*; mezzotinto by *James Walker*, 1792, 20 — 14.

14 *Anchises* in a cave, with *Troy* seen at a distance in flames. In the collection of *M. Cesar*; etched by *Schmidt*, 1768, $7\frac{7}{10}$ — $5\frac{8}{10}$.

15 *Le Prince de Gueldre mènacant son pere emprisonnè*. In the collection of the *King of Prussia*; etched by *G. F. Schmidt*, 1756, $9\frac{7}{10}$ — $7\frac{7}{10}$.

16 There is a mezzotinto after the last print, reversed by *W. Leader*, 1765. It is the same size. The title is *Samson in the prison house at Gaza.*

17 The same piece was engraved by *Daniel Berger, jun.* 1767, with the figures in the same direction as they are in the original picture, which *Schmidt* has reversed; there are likewise two *Negroes* behind the prince, which *Schmidt* has left out.

PRINTS

IN

IMITATION

OF

REMBRANDT'S

DRAWINGS.

SEVERAL SUBJECTS

ETCHED BY

M. LE COMTE DE CAYLUS.

A SET. The History of *Joseph*. Each $8\frac{5}{10} — 6\frac{3}{10}$.

1 JOSEPH telling his dream to his brethren.
2 *Joseph* let down into the pit.
3 *Joseph* sold to the *Ishmaelitish* merchants.
4 *Jacob* afflicted at the sight of *Joseph's* garment.
5 The chastity of *Joseph*.
6 *Potiphar's* wife accusing *Joseph* to her husband.
7 *Joseph* in prison with the butler and baker.
8 *Joseph* interpreting *Pharaoh's* dream.
9 *Joseph* made governor of *Egypt*.
10 *Joseph* making himself known to his brethren.

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11 The angel delivering *St. Peter* out of prison, $8\frac{8}{10} — 9$.
12 An old man sitting near a table with a dog by his chair, and an old woman leading a goat into the room, $5 — 7\frac{3}{10}$.
13 An old man sitting and warming himself at a fire, before which stands a dog, with an old woman leading a goat and spinning, $7\frac{5}{10} — 6\frac{3}{10}$.

PIECES by *B. Picart*, from his *Impostures Innocentes.*

1 An old woman asking alms at a door, $5\frac{8}{10}$ — $4\frac{3}{10}$.
2 *Boaz* and *Ruth*, $4\frac{3}{10}$ — $5\frac{3}{10}$.
3 The woman taken in adultery, $3\frac{1}{10}$—$4\frac{3}{10}$.
4 Our Lord with *Martha* and *Mary*, $4\frac{5}{10}$ — 5.
5 Our Lord with the disciples going to *Emmaus*, $4\frac{1}{10}$ — $5\frac{2}{10}$.
6 Our Lord foretelling his death to his disciples, $4\frac{4}{10}$ — 6.
7 A *Roman* charity, $5\frac{1}{10}$ — $4\frac{9}{10}$.
8 The same subject, 5 — $3\frac{9}{10}$.
9 *Marcus Curius Dentatus* rejecting the presents of the *Samnites*, $5\frac{8}{10}$. — 7.
10 *Judas* receiving the price of his treachery; arched, $5\frac{7}{10}$ — $8\frac{5}{10}$.

EIGHTEEN etchings of *Lions*; by *B. Picart*, in his collection of *Lions*, after several masters.

PIECES by *M. Poole*, of *Amsterdam.*

1 A presentation in the temple, $4\frac{5}{10}$ — $4\frac{2}{10}$.
2 Our Lord healing a sick person who is kneeling before him, $5\frac{2}{10}$ — $6\frac{7}{10}$.
3 Our Lord mistaken for the gardener by *Mary Magdalen*, $4\frac{7}{10}$ — $4\frac{3}{10}$.
4 *Philip* baptizing the eunuch, $6\frac{8}{10}$ — 7.
5 The bust of an *Oriental* figure leaning against the back of a great chair, $1\frac{7}{10}$ — $2\frac{3}{10}$.
6 Three heads sketched, $2\frac{1}{10}$ — $2\frac{2}{10}$.

7 An *Oriental* figure drinking, $4 - 1\frac{1}{10}$.
8 An old man leaning on a stick, $4\frac{5}{10} - 1\frac{8}{10}$.
9 A man sitting under an arch, $6\frac{4}{10} - 3\frac{9}{10}$.
10 A man in an *Eastern* dress sitting in a great chair, with an old man standing by him, $4\frac{3}{10} - 3\frac{7}{10}$.
11 An *Eastern* prince sitting in an elbow chair, $5 - 2\frac{6}{10}$.
12 Three men at dinner, with a woman attending, $4\frac{5}{10} - 6$.

A SET; by *Busch*, inspector of the *D. of Brunswick's* gallery.

1 Bust of a philosopher. *Rembrandt f.* 1640, $4\frac{2}{10} - 2\frac{6}{10}$.
2 Bust of an old man in spectacles, $3\frac{3}{10} - 2\frac{4}{10}$.
3 Bust of an old man in front, in the mezetin cap, $3\frac{2}{10} - 2\frac{4}{10}$.
4 Another old man in a high fur cap, $3\frac{2}{10} - 2\frac{4}{10}$.
5 A man's head in a calotte, with a large beard, $3 - 2\frac{6}{10}$.
6 Bust of a warrior (not in *Rembrandt's* stile) $3\frac{2}{10} - 2\frac{7}{10}$.
7 Bust of an officer, $2\frac{7}{10} - 2\frac{1}{10}$.
8 The same subject, $2\frac{7}{10} - 2\frac{1}{10}$.
9 Profile of a man, a line beneath forming the beginning of an oval.
10 Bust of a man, ditto.
11 Bust of a man, ditto.
12 Bust of a man, ditto.
13 Head of a man, ditto.
14 Bust of an old man, ditto.
15 The head of a satyr.
16 Profile of a warrior, $2\frac{1}{10} - 1\frac{3}{10}$.
17 Bust of a man, $2\frac{1}{10} - 1\frac{7}{10}$.

18 Head of a man nearly in profile.
19 Head of an old man.
20 Bust of a man, $2\frac{3}{10}$ — $1\frac{7}{10}$.
21 *Abraham* and *Isaac*; *Rembrandt*, 1640, $4\frac{3}{10}$ — $3\frac{1}{10}$.
22 The angel and *Tobias*; *Rembrandt f.* 1635, ditto.
23 *St. Jerome* reading; *Rembrandt f.* 1641, ditto.
24 A *Magdalen*; *Rembrandt f.* 1635, ditto.
25 The angel delivering *St. Peter* out of prison; *Rembrandt f.* 1635, ditto.
26 The flight into *Egypt*; *Rembrandt f.* 1636, ditto.
27 Our Saviour as the gardener; *Rembrandt f.* 1641, ditto.
28 The repose in *Egypt* $2\frac{5}{10}$ — $2\frac{5}{10}$.

A SET; by *Laurentz*.

1 The portrait of *Rembrandt*, $3\frac{3}{10}$ — $2\frac{8}{10}$.
2 *Rembrandt's* wife, $3\frac{3}{10}$ — $2\frac{8}{10}$.
3 Landscape with ruins of a church, $4\frac{8}{10}$ — 7.
4 Landscape with cottages, $4\frac{8}{10}$ — 7.
5 Preparation for the Passover, 1759, 6 — $7\frac{6}{10}$.
6 *Jesus Christ* entombed, 1756, 6 — $7\frac{6}{10}$.
7 An old woman combing a girl's hair, 1756, $4\frac{7}{10}$—$6\frac{5}{10}$.
8 A man holding his right hand to his chin, 1756, $4\frac{7}{10}$ — $3\frac{2}{10}$.
9 Head of a *Polander*, $3\frac{3}{10}$ — $2\frac{8}{10}$.
10 Head of a young woman with a feather in her hair, $3\frac{7}{10}$ — $2\frac{8}{10}$.
11 An old man, in a large hat, walking, 1756, $3\frac{7}{10}$—3.
12 An old man in a high cap, walking, 1756, $3\frac{7}{10}$ — 3.
13 A woman carrying a child, 1756, $5\frac{3}{10}$ — $3\frac{5}{10}$.

14 An old man drawing, 1756, $3\frac{5}{10}$ — $4\frac{2}{10}$.
15 A child asleep, 1756, $3\frac{5}{10}$ — $4\frac{2}{10}$.
16 *Jesus Christ* conversing with *Martha*, 1756, $6\frac{5}{10}$—$4\frac{7}{10}$.
17 A *Persian*, 1759, $6\frac{2}{10}$ — $5\frac{6}{10}$.
18 An old man sitting in a chair, 1756, 6 — $4\frac{3}{10}$.
19 An old woman carrying a jug of water, 1756, 6 — $3\frac{7}{10}$.

A SET; by *A. Bartsch.*

1 An old woman reading by candle light, 1783, 9 — $7\frac{5}{10}$.
2 Our Saviour with *Nicodemus*, 1782, $10\frac{5}{10}$ — 13.
3 The death of *Ananias* and *Sapphira*, 1782, $9\frac{2}{10}$ — $13\frac{7}{10}$.
4 *Haman* and *Mordecai*, 1783, $11\frac{5}{10}$ — $15\frac{3}{10}$.
5 An old woman spinning, 1782, $11\frac{5}{10}$ — $9\frac{4}{10}$.
6 to 11 An old man walking; a child asleep; an old man walking; a woman carrying a pitcher; an old man sitting in an elbow chair; an old man sitting on a bank; 1783, $11\frac{5}{10}$ — $12\frac{7}{10}$.

EIGHT. In *Rogers's* imitations of drawings; vol. ii.

1 *Esau* selling his birth-right to *Jacob*. In the collection of *T. Hudson*, painter; by *Sim. Watts*, 1765, 11—$9\frac{5}{10}$.
2 *Joseph* interpreting *Pharaoh's* dream. In the same collection; by the same, 1766, $11\frac{2}{10}$ — 14.
3 *Jesus* raising *Jairus's* daughter. In the same collection; by the same, 1765, 11 — $12\frac{7}{10}$.
4 A monk sitting in his cell, in devout meditation. In the collection of *Charles Rogers, Esq.*; by *W. W. Ryland*, 1763, 16 — $11\frac{5}{10}$.

5 *Turks* drinking coffee. In the collection of *Ralph Willet, Esq.*; by *S. Watts*, 1767, $11\frac{5}{10} - 8\frac{4}{10}$.

6 An old man knocking at a door. In the collection of *Mr. Reynolds*, 1763.

7 An old woman reflecting on what she has been reading. In the same collection, and on the same plate; by *W. W. Ryland*, 1763, $13\frac{2}{10} - 6\frac{7}{10}$.

8 A boy telling his story. In the same collection; by *W. Hebert*, 1762, $12\frac{3}{10} - 11$.

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1 Profile of a man in a cap, his finger pointing to his chin. *Rembrandt del.* and *G. F. Schmidt*, reversed, 1748, $3\frac{6}{10} - 2\frac{8}{10}$.

2 Profile of an old woman with her mouth open turned to the left; by the same, $3\frac{9}{10} - 3$.

3 A landscape; evening, a canal with mills, &c. arched at the corners; etched by *Capt. Baillie*, 1765, 7 — 12.

4 A landscape; an open country with the stump of a tree in the middle of the fore-ground; with the motto, *Tacet et loquitur*. In the collection of *Mr. Hone*; by the same, 1760, 7 — 12.

5 The entombing the body. In the collection of *Mr. Hudson*; by the same, $10\frac{4}{10} - 12\frac{8}{10}$.

6 *L' Histoire touchante*. A man reading to another by candle light. In the collection of *Mr. Dan. Neyman*; by the same, 1767, $8\frac{6}{10} - 10\frac{6}{10}$.

7 The prodigal son's return; by *Dietricy*, $2\frac{4}{10} - 2\frac{3}{10}$.

8 A beggar in a large cap, walking to the left, with his stick under his arm; etched, and marked *Rembrandt f.* 1635, $6\frac{8}{10} - 2$.

9 A man laughing, the same subject as N°. 294, marked *Rembrandt f.* $4\frac{5}{10} - 3\frac{4}{10}$.

10 *St. Jerome* in his cave kneeling; published by *Vandergucht*, $7\frac{5}{10} - 9\frac{2}{10}$.

11 The same subject nearly; by *M. Darley*, $8\frac{4}{10} - 10$.

12 A landscape, a cottage with a river in front; by *Giuo. Zocchi*. Size of the subject, $4\frac{5}{10} - 6\frac{9}{10}$.

13 Cottages, its companion; by the same, $4\frac{5}{10} - 6\frac{9}{10}$.

14 A boy looking over a door-hatch in front, in colours; by *Cornelius Ploos Van Amstel*, $9\frac{4}{10} - 7\frac{4}{10}$.

15 A woman seen from behind leaning over a door-hatch; by the same, $6\frac{1}{10} - 5\frac{8}{10}$.

16 *St. Peter*; by *Captain Baillie*, $8\frac{8}{10} - 5\frac{8}{10}$.

17 An elephant; by the same.

18 Landscape in imitation of a drawing in *Indian* ink; by *D. Chedowiecki*,

19 Landscape in imitation of a drawing in *Bistre*; by *J. M. Falbe*.

20 A woman on her death bed, with a lamp burning, and an old man praying. In the collection of *Mr. Jon. Richardson*; by *A. Pond*, 1736, $8 - 8\frac{7}{10}$.

21 Landscape, with a cottage near a canal, within it are a man and woman sitting by a fire; a night piece; by *Overlaet, sous la direction de Martenasie d' Anvers*, 1761, $6\frac{4}{10} - 9\frac{7}{10}$.

22 The angels departing from *Abraham*; by *M. de St. Maurice*.

23 A blind beggar supplicating alms from an old man; by the same.

A

CATALOGUE

OF THE

WORKS

OF

REMBRANDT'S SCHOLARS,

VIZ.

BRAMER, BOL, LIVENS,

AND

VAN VLIET.

COMPILED FROM THEIR

ORIGINAL ETCHINGS.

ETCHING

BY

LEONARD BRAMER.

A LADY at her toilet, with a gentleman playing on the lute, and singing; he is standing behind the toilet table, on which lie several trinkets. To the left on another table, is a lute with a *German* flute lying on some music books, and on the ground are several musical instruments reared up. This is the only etching by *Bramer*, it is *scarce*, and all the impressions are faint. Towards the bottom left corner is written, *L. BRAMER, Invent.* $10\frac{3}{10} - 9\frac{2}{10}$.

PRINTS

AFTER

LEONARD BRAMER.

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1 PORTRAIT of *Leonard Bramer*; engraved by *A. V. D. Does*.

2 Another; by *Houbracken*.

3 Another; by *Weyerman*.

4 Another; a *Vignette* in *Descamp's* lives of the painters.

5 The dice-players. *Chez Beauvarlet*; marked *Brahemer p*.

6 The game of nine pins. The same.

7 A Bacchanalian piece; by *C. F. Boetius, Dresden*.

8 Nymphs bathing; by the same.

9 *Pyramus and Thisbe*. In the collection of the *Earl of Pembroke*; engraved by *P. C. Canot*, $17\frac{6}{10}$ — $21\frac{7}{10}$.

ETCHINGS

BY

FERDINAND BOL.

1 A WOMAN sitting in a room and suckling her child. Behind her is a man leaning, and looking over her shoulder; near her foot sits a cat. In the middle of the room is a cradle, and on the left side a bed. This piece is executed somewhat in *Rembrandt's* dark manner, and was for some time considered as done by him; till the name and date, *F. Bol*, 1649, were discovered on a pane of a window, which is on the right side of the print. *Gersaint's* catalogue, page 311, $7\frac{3}{10}$ — $8\frac{4}{10}$.

B 12.—

2 *Abraham* offering up *Isaac*. This is a fine composition, executed with great spirit. *Isaac* lies on the ground with his hands tied together. *Abraham* is behind him in a stooping attitude, in the action of drawing his

6.1-1.16.—

knife out of the case, but looking earnestly at an angel who arrests his left arm. Behind him appears the head of a ram entangled in a thicket. On the left side, on the ground, is written *F. Bol. f.* This piece is arched. Cat. p. 315, $15\frac{9}{10}$ — $12\frac{8}{10}$.

3 *St. Jerome* in a cavern. He is sitting towards the right on a bank, almost naked; he is turned to the left, and is contemplating a crucifix which he holds with both hands. Above his left shoulder hangs his hat and a bottle. Before him is a lion lying on the ground, with its head turned towards him. Behind the lion is an arch in the rock. Above a book, which lies open in the right corner, is written *F. Bol, fe.* 1644. This piece is arched. Cat. p. 315, $11\frac{2}{10}$ — $9\frac{7}{10}$.

4 Portrait of a young man in a high crowned hat. His face is a three-quarters turned towards the left. He is sitting behind a table, on which he leans his left arm. On the left side is a pilaster from which springs an arch. In the top right corner is written *Bol, f.* Cat. p. 316, 6 — $4\frac{4}{10}$.

5 Portrait of a man in the mezetin cap with two feathers. He is turned to the right and wrapped in a flowered cloak. Towards the top right corner is written *F. Bol, f.* 1642. Cat. p. 316, $3\frac{5}{10}$ — 3.

6 A young woman leaning upon some stone-work at a window. She is seen in front, and in her right hand, which is raised up, she holds a pear. Near the left corner is written *F. Bol.* 1652. Cat. p. 316, $5\frac{8}{10}$ — $4\frac{7}{10}$.

7 Portrait of a woman in an oval. She is nearly in profile turned to the right, and wears a large hat with two feathers in it. This is a very pleasing head well executed, and the *chiaro scuro* produces a fine effect. At the top is written *F. Bol, f.* 1624. Cat. p. 316, 4 — 3.

8 A philosopher in meditation. He is sitting nearly in front, and has a large beard. He holds his spectacles in his right hand, which rests upon the elbow of his chair. His left elbow leans on a table, on which are some books with a globe. He wears a fur gown, and a mezetin cap. In the back-ground is a pillar, and to the right of it a book-case, with a curtain drawn a little sideways. On a paper which lies on the table is written *Bol fecit*, 1653. It is arched. Sup. N°. 1, $9\frac{1}{10}$ — $7\frac{1}{10}$.

Of this piece there is a *very scarce* impression, which is less worked upon in general. Sup. N°. 2.

9 An old philosopher sitting before a table in contemplation. He has a beard, and holds with both hands a book which is open. To the left on the table are two globes; and in the back-ground behind him is a pillar reaching to the top of the print. Sup. N°. 3, $8\frac{3}{10}$ — $6\frac{5}{10}$.

Of this there is an impression which is *very scarce*. The pillar, is not seen, and the whole is less wrought upon. The effect is not so good as in the finished print. Sup. N°. 4.

10 An old man in a mezetin cap, sitting. He rests his left hand on the elbow of his chair, his right is under

his robe which is open before, bordered with fur, and fastened with a buckle. To the right are some books and a candle, not lighted. Towards the top on the left is written *Bol.* Sup. N°. 5, $7\frac{5}{10}$ — $5\frac{1}{10}$.

Ubt 4. — . —

Of this there is a *very scarce* impression, which is in general less finished. Sup. N°. 6.

11 The bust of an old man, a full face, in an oval, cut at the top. He is in a robe, bordered with fur, and fastened before with a diamond clasp. This piece is *very scarce.* Sup. N°. 7.

12 *Gideon's* sacrifice. This piece, and the three following, are erroneously attributed to *Rembrandt*, by *M M. Helle and Glomy. Rembrandt's* catalogue N°. 38.

13 An astrologer. *Rembrandt's* catalogue N°. 147. Sup. N°. 9.

14 Portrait of an officer. *Rembrandt's* catalogue N°. 309. Sup. N°. 8.

15 Portrait of an old man. *Rembrandt's* catalogue, N°. 366. Sup. N°. 10.

16 *Hagar* with *Ishmael* in the desart. *Hagar* is in the middle of the print with a veil on her head. In her despair she has placed *Ishmael* under a bush; she is raising herself from the ground, and looking with amazement on an angel who stands behind her, and comforts her, by pointing with the right hand to a well of water. This piece is very *scarce*, $4\frac{6}{10}$ — $5\frac{3}{10}$.

Ubt — 15. — 17. Holy Family in a Chamber
Ubt 6.16.6 — 18. A Philosopher in his Study.

PRINTS

AFTER

FERDINAND BOL.

1 THE portrait of *Cornelius Tromp, Vice Admiral of Holland*; engraved by *Lambert Vischer*. Sup. N°. 11, $22\frac{5}{10}$ — 17.

2 The philosopher. In the cabinet of *Count de Brühl*; engraved by *L. Zucchi*. Sup. N°. 12, $12\frac{2}{10}$ — $13\frac{9}{10}$.

3 The portrait of *Admiral Ruyter*; by *H. Bary*.

4 *Afbilding der Regenten van dat Leprozen huis, te Amsterdam*, 1649; by *Vinkeler*.

5 *Absalom* asking pardon of his father *King David*; mezzotinto by *J. G. Haid*, 1766.

6 *David* and *Absalom*; by *J Spilsbury*.

7 The history of *King Belshazzar*; by *A. L. Kruger*.

8 *St. Peter* repenting; by *G. F. Schmidt*, 1770, $7\frac{7}{10}$ — $5\frac{8}{10}$.

9 *Diana* in a car drawn by dragons; etched by *E. Bonnesone.*

10 *Vertumnus* and *Pomona*; by *Guttenberg.*

11 A Lady reading. In the *Houghton* collection; mezzotinto by *R. Earlom*; arched, 18 — 12.

12 The Savoyard asleep; by *Godinet.*

13 Bust of an old man. In the *Dresden* gallery; by *J. A. Riedel*, 1755.

14 Head of a man; by *Laurent.*

15 *Joseph* presenting his father to *Pharaoh*; a large mezzotinto; by *F. Gosse.*

ETCHINGS

BY

JOHN LIVENS.

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1 THE RESURRECTION of *Lazarus*. This scene is the inside of a cavern. Our Saviour stands a little on the right, with his hands clasped before him; his head leans back, and his eyes are shut. He appears to be addressing his omnipotent father in earnest prayer. Below him is the tomb uncovered, with the hands of *Lazarus* seen stretched out, above the side of it. Most part of the back-ground consists of a glory. On the left, a *Morisco* woman holds the linen cloth which had covered *Lazarus*; behind her is a sister of his, with three men. A little below our Saviour's feet is written *J. Livens fecit. Franc. Vander Wyngaerde ex.* Cat. p. 316, 14 — $12\frac{3}{10}$.

Wt. 1.10. proof

B 1.2. —

G — 17. —

There is an impression, which is *very scarce*, before the name of *Livens* and *Wyngaerde* were inserted.

G 1.12. —

2 *St. Francis* sitting in a grotto, meditating. Cat. p. 317, $9\frac{3}{10} - 7$.

3 Another *St. Francis*, a whole length, sitting in a chair. Cat. p. 317, $10\frac{1}{10} - 8$.

4 *St. Jerome*. He is sitting with a cloth round his middle, in a grotto, turned to the right. His head is inclined, and he holds a crucifix with both hands; on the right side is a large book, and a bottle, with a small tree; on the left, near the top, hangs his hat, with an hour-glass. He has a glory round his head. Low down on the left is marked I. L. This piece is strongly etched, and produces a good effect. Cat. p. 317, $9\frac{7}{10} - 8\frac{3}{10}$.

In the *first* impression, which is *very scarce*, several parts are indetermined, particularly the book, and bottle; and it is larger, measuring $12\frac{7}{10} - 10\frac{9}{10}$.

5 Head of a *Persian* in a turban, marked on the left side opposite to the head, I. L. Cat. p. 317, $3\frac{7}{10} - 3\frac{2}{10}$.

6 A head bald before, with a collar suspended from the neck. Companion to N°. 5, and the same size. They are both *scarce*. Cat. p. 317.

7 A noble *Venetian* sitting in an elbow chair, seen in profile. A wood cut. It has a fine effect, and is *extremely rare*. It is marked on the right near the bottom I. L. Cat. p. 318, $6\frac{6}{10} - 5^{2}$.

8 A *Persian* head in a turban, a profile. Cat. p. 318, $6\frac{4}{10} - 5\frac{6}{10}$.

9 Bust of a man nearly in profile, in a rich fur robe with clasps; the hair is very short, and frizled. On the

left behind the neck, is marked I. L. *fec.* Cat. p. 318, $6\frac{4}{10}$ — $5\frac{3}{10}$.

10 Another, with a thin beard, it's companion. Cat. p. 318, $6\frac{4}{10}$ — $5\frac{3}{10}$.

11 Portrait of a man seen in front, in a calotte, with a collar. Cat. p. 318, $6\frac{4}{10}$ — $5\frac{2}{10}$.

7.6 12 The portrait of *James Gouterre* an *English* musician, holding his lute in his left hand. In the margin to the right, under four *Latin* lines, is written *Joannes Livius fecit et excudit.* Cat. p. 318, $10\frac{3}{10}$—8.

13 A bust of a *Capuchin*, in profile, turned to the left. Cat. p. 318, $11\frac{5}{10}$ — $9\frac{8}{10}$.

14 A fine bust in a *Persian* dress; a profile, in a turban with feathers, and a fur robe. Cat. p. 318, $10\frac{7}{10}$ — $8\frac{8}{10}$.

15 *Ephraim Bonus*, a *Jewish* physician. In the margin,
B 1.3.— on the left is written *Joannes Lyvyus fecit.* Cat. p. 319, $13\frac{2}{10}$ — $10\frac{4}{10}$.

16 Head of an old woman in profile, executed in a very singular manner. Cat. p. 319, $5\frac{3}{10}$ — $3\frac{8}{10}$.

17 The virgin sitting and presenting a pear to the infant *Jesus* lying on her lap. In the middle of the margin
9—15.— is written *Jesus Maria*, and in the left corner *Joannes Livius fecit.* Sup. N°. 1, $11\frac{1}{10}$— $6\frac{4}{10}$.

18 *St. Anthony* sitting, and turned towards the left. In the middle of the margin is written, *S. Antonius*, and in the left corner *Joannes Livius fecit. et excudit.* Sup. N°. 2, $10\frac{7}{10}$ — $8\frac{3}{10}$.

19 *St. Francis* sitting in a grotto, in meditation; he is on the left side of the print, and turned to the right.
B—17.— Sup. N°. 8, $8\frac{3}{10}$ — $5\frac{9}{10}$.

20 An upright landscape, a wood cut, consisting chiefly of three trees. This is a beautiful piece and is *very scarce*. Towards the middle, near the bottom, is marked I. L. Sup. N°. 4, $8\frac{7}{10} - 5\frac{8}{10}$.

21 Two persons, having quarrelled at cards, are about to fight. One of them is armed with a knife, the other with a beer pot. On a table, between them, is a slate with cards. Death, ornamented with vine leaves, appears as if coming to part them. In the margin are two *Latin* verses; on the left, *Joannes Livius pinxit et fecit.* and on the right *Franc. v. Wyngaerde exc.* Sup. N°. 5, $7\frac{8}{10} - 10\frac{2}{10}$.

G.I.H.—

22 A man kneeling, looking up towards heaven, with his right hand stretched out. To the right is the trunk of a tree. Marked I. L. *fecit.* and in the top left corner, *V. Wyngaerde ex.* Sup. N°. 6, $8 - 6\frac{1}{10}$.

23 *St. Jerome.* He is sitting on the right with his eyes turned towards heaven; he rests his right hand on his knee with a book open, his left hangs by his side. Behind him are some trees, and on the left is an eagle. At the bottom is written *Jean Livens fecit.* and *J. P. Berendr. ex.* Sup. N°. 7, $6\frac{4}{10} - 5\frac{6}{10}$.

24 A man in a cloak walking towards the left. On a large stone lying on the ground, is marked I. L. Sup. N°. 8, $4\frac{8}{10} - 3\frac{6}{10}$.

25 The adoration of the shepherds. Near the middle of the print, the virgin is sitting in profile, with the infant *Jesus* on her lap. *Joseph* is standing behind her; above them is a hay rack. There are several persons in attitudes of adoration. On the left side near the

manger is marked I. L. This piece is coarsely etched and is *scarce*. Sup. N°. 9, $4\frac{1}{10} - 3\frac{4}{10}$.

26 *St. Jerome* sitting on a bank, turned to the right, in contemplation; with a crucifix before him reared up to a rock. Behind him is marked I. L. Sup. N°. 10, $4\frac{9}{10} - 3\frac{6}{10}$.

27 Portrait of an old man, his head nearly bald, with a large round beard. In the top right corner is marked I. L. and lower down *S. Savery excut.* Sup. N°. 11, $7\frac{3}{10} - 5\frac{6}{10}$.

28 Bust of an old man with a flowing beard, in profile, turned to the left; his garment is fastened with a large button. On the left, opposite his neck, is marked I. L. Sup. N°. 12, $6\frac{3}{10} - 5\frac{6}{10}$.

29, 30, 31 Three *Oriental* heads copied after *Rembrandt*, N°. 266, marked I. L. Sup. N°. 13, $6\frac{4}{10} - 5\frac{6}{10}$.

32 A young woman in profile, a half-length, with long hair covering both her shoulders. She has a neck-lace of pearls, and a girdle round her waist. In the right corner, low down, is marked I. L. and at the top, *Franc. v. Wyngaerde excu.* Sup. N°. 14, $6\frac{3}{10} - 5\frac{6}{10}$.

33 Bust of a young man, a profile, placed in the right corner of the print, and directed towards the left. He has a large cape, and short straight hair. Opposite his forehead is marked I. L. Sup. N°. 15, $6\frac{4}{10} - 5\frac{6}{10}$.

34 Bust of a young man in profile, turned towards the right; his hair is thick, and waved; his head uncovered, and he wears a fringed neck-cloth. In the right corner at the bottom is marked I. L. Sup. N°. 16, $6\frac{3}{10} - 5\frac{6}{10}$.

35 Portrait of a man with *moustaches*, marked I. L. Sup. N°. 17, $6\frac{3}{10} — 5\frac{6}{10}$.

36 Bust of an old man, nearly in profile, in a fur cap; he is turned to the right, and his beard is jaggy. Behind his neck is marked I. L. *fec.* On the right near the top, *F. v. Wyn. exc.* Sup. N°. 18, $5\frac{8}{10} — 4\frac{9}{10}$.

37 Bust of a young man in the stile of that by *Rembrandt*, N°. 267. He is a profile, in a mezetin cap, turned to the right. Behind his shoulder is written *J. Livens*, and near the top, *Franciscus Vanden Wyngaerde exc.* Sup. N°. 19, $5\frac{8}{10} — 4\frac{9}{10}$.

38 Bust of an old woman in profile, with a veil on her head. She is on the right side, and turned to the left. In the left corner near the bottom is written *J. Livens, fec.* and below it *F. V. Wyn. ex.* Sup. N°. 20, $5\frac{8}{10} — 4\frac{8}{10}$.

39 Bust of a woman in the same stile. Sup. N°. 21, nearly $3 — 2\frac{4}{10}$.

40 Bust of a woman in profile. She is on the left side, and turned to the right, in a little cap ornamented with pearls. Sup. N°. 22, $5\frac{8}{10} — 5$.

41 Bust of an old man, a profile turned to the right; his hair is very short, and his beard and *moustaches* thin. In the middle of the left side is marked I. L. Sup. N°. 23, $5\frac{8}{10} — 4\frac{7}{10}$.

42 Bust of an old man, his head partly bald, his beard long, his cloak open, and his habit buttoned. In the bottom, on the right, is marked I. L. Sup. N°. 24, $4\frac{9}{10} — 4$.

43 Bust of an old man; his head is inclined, and turned

a little towards the right; he has *moustaches*. In the middle on the right is marked I. L. Sup. N°. 25, $5 - 3\frac{7}{10}$.

44 Bust of an old man, much the same character as the last. Above the middle, on the left is marked I. L. Sup. N°. 26, $3\frac{8}{10} - 3\frac{2}{10}$.

45 Bust of a man seen nearly in front. The head is uncovered and leans backward; the hair is frizled, and the beard and *moustaches* are jaggy. In the middle on the left is marked I. L. and at the top, *Franc. Vanden Wyngaerde*. Sup. N°. 27, $3\frac{1}{10} - 2\frac{7}{10}$.

46 Head of *Jesus Christ* in profile, inclining to the right. On the left towards the top is marked I. L. Sup. N°. 28, $3 - 2\frac{4}{10}$.

47 Bust of an old man, a profile lightly etched, in a high round cap; his beard thick and straight. Sup. N°. 29, $3\frac{1}{10} - 2\frac{4}{10}$.

48 Bust of a man, a profile, in a cap which reaches to the top of the plate. Sup. N°. 30, $3\frac{1}{10} - 2\frac{4}{10}$.

49 An old man sitting, in a calotte. His face is nearly seen in front, and his garment is open, and both hands are seen. On the left is marked I. L. Sup. N°. 31, $2\frac{7}{10}. - 2\frac{3}{10}$.

50 Head of a woman, in a large hat, with a cornet cap. Sup. N°. 32, $3\frac{1}{10} - 3\frac{9}{10}$.

51 Bust of a man laughing, with his teeth seen. Sup. N°. 33, $3\frac{6}{10} - 3\frac{4}{10}$.

52 Bust of a man, a little turned to the left. He wears a cap, his habit has buttons, and he has a cravat round his neck. On the left, towards the head, is marked I. L. Sup. N°. 34, $2\frac{9}{10} - 2\frac{4}{10}$.

53 Bust of an old man, nearly in front (feebly etched) in a calotte, his beard thick and frizled, and his robe bordered with fur. In the middle, on the left, is marked I. L. Sup. N°. 35, 3 — $2\frac{4}{10}$.

54 Bust of a woman, a profile, her hair, which hangs on her left shoulder, is tied near the bottom. She is turned to the left. Sup. N°. 36, 3 — $2\frac{4}{10}$.

55 Bust of an old man, in profile; he has a long beard, and his hair is curled on the crown; he is on the left side of the print and turned to the right. Near the bottom, at the right corner is marked I. L. The best impressions are before the address of *P. de Balliu*, $6\frac{4}{10}$ — $5\frac{7}{10}$.

56 to 59 The four *Evangelists*. They are marked I. L. and measure each, $5\frac{2}{10}$ — $3\frac{7}{10}$.

60 *Vertumnus* and *Pomona*. *Vertumnus* is sitting on the ground in the left corner, and *Pomona* on a bank opposite, beneath some trees. She wears a hat with a large feather in it, $6\frac{3}{10}$ — $5\frac{4}{10}$.

61 The two *Maries* going to the sepulchre. They are walking towards the right, holding a book which is open, in which they appear to be reading attentively, $3\frac{4}{10}$ — $2\frac{7}{10}$,

62 *Jesus* and the *Samaritan* woman at the well; after *Rembrandt*, $2\frac{8}{10}$ — $3\frac{4}{10}$.

63 The head of *Joseph* of *Arimathea*, a profile turned to the left; after the same, $3\frac{2}{10}$ — $3\frac{2}{10}$.

64 *Mercury* and *Argus*. *Mercury* is sitting on a bank playing upon his pipe. On another bank opposite to him, sits *Argus*, leaning upon a staff as if going to

sleep. Under the trunk of a large tree, behind *Mercury*, is *Io* turned into a heifer, with several sheep. Low down on the right, is marked, I. L. *fec.* and near the bottom towards the middle, *Franc. V. Wyngaerde, ex.* $7\frac{6}{10}$ — $6\frac{6}{10}$.

65 The Portrait of *Daniel Heinsius*, secretary to the *King of Sweden*. In the margin under four *Latin* verses, is written on the left, *Joannes Lyvyus pinxit et fecit*, and in the middle *Martinus vanden Enden excudit*, $10\frac{6}{10}$—8.

—10.—

66 *Eight*, a set of little pieces, consisting of seven busts of men and women, and the title, *Variæ Effigies a Joanne Livio. Lugd. Bat.* Two of them are described in the Sup. N°. 28, 29.

67 Bust of a man; the head is a three-quarters, the hair is long, and naturally frizled, falling on the shoulders. He has a plaited neck-band. Above the shoulder on the left, is marked I. L. This is a beautiful wood print, $6\frac{6}{10}$ — $5\frac{1}{10}$.

68 Bust of an old man, turned towards the right, the hair is short, and the beard frizled, with *moustaches* on the upper lip; his robe is bordered with fur, and fastened with a clasp. Towards the left is marked I. L. *fec.* $6\frac{4}{10}$ — $5\frac{2}{10}$.

69 Bust of an old man. The head is a little turned towards the left, the beard and hair frizled. The body is covered with a cloak which is unfinished, 5—$4\frac{2}{10}$.

70 An *Oriental* head. It is turned to the left, covered with a large turban with a tuft of feathers in it, above the left ear. The mouth is a little open, and smiling.

He has a cloak bordered with fur. This piece is *extremely rare*, and appears to be unfinished, $4\frac{1}{10} — 3\frac{5}{10}$.

71 Bust of a man. The head is a three-quarters turned to the right, and covered with a fur cap. His cloak is fastened with a clasp at the top, $3 — 2\frac{4}{10}$.

72 Another bust of a man, of which the head is a three-quarters turned to the right, and covered with a fur cap rather flat at the top. The countenance is graceful with a pensive air, $2\frac{9}{10} — 2\frac{4}{10}$.

73 Bust of an officer with a helmet and gorget. The head is a three-quarters, turned towards the left; the hair is long, frizled, and flowing, $3\frac{4}{10} — 3\frac{2}{10}$.

74 An old man sleeping. The head is a three-quarters turned towards the left, his beard is large and a little frizled, as is the hair, $6\frac{7}{10} — 5\frac{9}{10}$.

75 Bust of an old man turned towards the right. The head is covered with a flat cap, the nose is large, the mouth is likewise large and drawn up, and the chin broad, $4\frac{9}{10} — 3\frac{9}{10}$.

76 An old man sleeping. He is sitting turned to the right, with the head inclined; the hands are clasped together, and rest on his knees. The back-ground, on the right, is in part wrought upon, but appears indetermined, $4 — 2\frac{8}{10}$.

77 A dead *Christ*. The subject is in a grotto, where the virgin and the holy women, with some angels, all appear to be deeply penetrated with sorrow. On the right, at the entrance, is *Joseph* of *Arimathea*, carrying a bason of perfumery to embalm the body of our

Saviour. Near the bottom, a little angel sits on the ground, holding the winding sheet. On the left, at a distance, is seen the cross, whereon our Saviour had been crucified; and another cross on which is one of the thieves may just be discerned, $9\frac{6}{10}$ — $13\frac{4}{10}$.

78 Head of a man, with short hair and beard; at the left ear hangs a ring; the body is turned to the left and covered with a robe, ornamented with jewels on the shoulder, 6 — $5\frac{5}{10}$.

79 *Eight*, a set of seven heads, and the title, *Diverse tronikens géetst van J. L.* $2\frac{9}{10}$ — $2\frac{4}{10}$.

2 A white *Morisco* woman, in profile, turned to the left.

3 Head of a man with a short beard, in a calotte, turned to the left.

4 Head of a man in a high cap, fastened round the head with a double cord, turned to the right.

5 Head of a young man with frizled hair, turned to the right.

6 Another head of a young man with frizled hair, and turned to the right.

7 Head of a young man with long hair, in profile turned to the right.

8 Head of a man turned to the right, in a square hairy cap, very high and pointed, tied round with a band, the ends of which fall upon the left shoulder.

80 The head of a woman in profile, turned to the left; her hair is covered with a bonnet tied round her head, the end of the band covering her ear.

81 The holy family. The virgin is sitting on the right, holding the infant *Jesus* in her arms; she is turned towards *Joseph* and *St. John*, who are on the left side. Near the head of the virgin is written *Joannes Liven fecit*. The height of this print could not be ascertained, it having been cut at the bottom, but the width is $3\frac{7}{10}$.

PRINTS

AFTER

JOHN LIVENS.

1 THE resurrection of *Lazarus*; engraved by *J. Louye*. Cat. p. 316, $16\frac{1}{10}$ — $12\frac{6}{10}$.

2 Father *Paul* in a cavern. *W. P. L. fecit.* $11\frac{7}{10}$ — 8.

3 Head of an old man seen nearly in front, with a short jaggy beard; a wood cut; by *F. du Sart*, $6\frac{9}{10}$ — $5\frac{3}{10}$.

4 *Isaac* blessing *Jacob*; etched by *J. G. V. Vliet*, $18\frac{2}{10}$ — $15\frac{2}{10}$.

5 *Susannah* and the *Elders*; etched by *J. G. V. Vliet*. Sup. N°. 1, $21\frac{7}{10}$ — $17\frac{1}{10}$.

6 Admiral *Van Tromp*; by *J. Francois*, $17\frac{3}{10}$ — $13\frac{5}{10}$.

7 The same person; by *C. Van Dalen*. Sup. N°. 2, $16\frac{5}{10}$ — $12\frac{7}{10}$.

8 Admiral *Van Galen*; by *M. Mozyn*, $17\frac{3}{10}$ — $13\frac{6}{10}$.

9 *Anna Maria A Schurman*; by *Jonas Suyderhoef*. Sup. N°. 3, $13\frac{9}{10}$ — $10\frac{3}{10}$.

10 *Cornelius Haesdonck*; by *S. Savry*. Sup. N°. 4, $13\frac{5}{10}$ — $9\frac{9}{10}$.

11 *John David de Heem* of *Utrecht*, painter; by *P. Pontius*. Sup. N°. 5, 11 — $8\frac{1}{10}$.

12 *John de Heem*; by *Pontius*, $10\frac{6}{10}$ — $7\frac{9}{10}$.

13 *Daniel Segers*; by *P. Pontius*. Sup. N°. 6, $10\frac{5}{10}$ — 8.

14 *Joost Vondel*, a *Dutch* poet; *T. E. Matham excudit*. Sup. N°. 7, $12\frac{7}{10}$ — $9\frac{4}{10}$.

15 *Luke Vosterman* engraver; by *F. Vanden Wyngaerde*, *very scarce*. Sup. N°. 8, $10\frac{5}{10}$ — 8.

16 *Const. Huggens*, secretary to the *Prince of Orange*; by *L. Vorsterman*. Sup. N°. 9, $10\frac{5}{10}$ — 8.

17 *Nicolas L'Anier*; by *L. Vosterman*. Sup. N°. 11, $10\frac{6}{10}$ — $8\frac{2}{10}$.

18 *Admiral Van Galen*; by *M. Mozyn*. Sup. N°. 12, $16\frac{5}{10}$ — $12\frac{8}{10}$.

19 *Francis vanden Wyngaerde*; *F. v. W. ætatis suæ* 23, *A°*. 1637; by *Con. Matthus*. Sup. N°. 13, $3\frac{4}{10}$ — $2\frac{6}{10}$.

20 *Captain Jeron. de Bran*; by *L. Vosterman*, $12\frac{5}{10}$—$8\frac{7}{10}$.

21 Bust of an old man, a full face; by *P. Angel*, 1637. Sup. N°. 14, $2\frac{1}{10}$ — 2.

22 *Abraham Heydanus*. Sup. p. 175.

23 *Paulus du Pont*, engraver; by *P. de Jode*, $6\frac{3}{10}$ — $4\frac{2}{10}$.

24 A warrior resting his right arm upon his sword, $6\frac{3}{10}$ — $4\frac{6}{10}$.

25 Landscape with ruins, in imitation of a drawing; by *Kotwick*, $7\frac{9}{10}$ — $10\frac{4}{10}$.

26 A woman half-length, with her right elbow leaning upon a book, her head resting upon her hand ; etched by *Matt. Oesterreich*, 7 — $5\frac{5}{10}$.

27 The head of a *Polander*, a full face ; the body turned to the left. In the back-ground is marked I. L. $4\frac{8}{10}$ — $3\frac{7}{10}$.

28 Bust of an old man, a full face ; the hair and beard are very short and frizled. This is a wood print; by *F. du Sart*, $6\frac{9}{10}$ — $5\frac{3}{10}$.

ETCHINGS

BY

JOHN GEORGE VAN VLIET.

1 TEN, a set of beggars, with a title, on which are two beggars receiving alms from a man who leans over the cartridge, on which is written, *By t, geeve Bestaet ons leeve.* *J. G. Van Vliet fecit* 1632. They are marked *J. G. Van Vliet inv.* $3\frac{7}{10}$ — $2\frac{5}{10}$.

2 TEN, a set of figures, with a title, on which are two figures, a man and woman, holding a cartridge on which is written *J. G. Van Vliet fecit* 1632, $2\frac{7}{10}$ — $2\frac{2}{10}$.

3 FOURTEEN, a set of single figures, with a title, on which are two figures holding a cartridge, on which is written *J. G. Van Vliet fecit* 1635, $3\frac{8}{10}$ — $2\frac{8}{10}$.

4 SIX, a set of small figures with landscapes in the backgrounds, 2 — $1\frac{7}{10}$.

5 TWENTY TWO, a set of the Arts and Trades, $4\frac{5}{10}$—$3\frac{4}{10}$.

6 EIGHTEEN, a set of the Manual Trades. They are in general marked *J. G. V. Vliet*, and measure about $8\frac{3}{10}$ — $6\frac{4}{10}$.

1 The Taylor,	10 The Besommaker,
2 The Carpenter,	11 The Turner,
3 The Basketmaker,	12 The Statuary,
4 The Cooper,	13 The Glazier,
5 The Baker,	14 The Hatter,
6 The Bricklayer,	15 The Weaver,
7 The Blacksmith,	16 The Currier,
8 The Whitesmith,	17 The Brazier,
9 The Shoemaker,	18 The Sailmaker.

7 FIVE, a set. The five senses. Sup. N°. 3, each $9\frac{5}{10}$ — $7\frac{8}{10}$.

1 SEEING. A philosopher in his study, reading by candle light, in a large book which he rests on a table, on which is a globe, and behind it a candle, concealed by the globe from view. The light has a fine effect on the front of the philosopher, as likewise on a bookcase which is on the right side of the print. In the book is written *J. G. Van Vliet fecit* 1634.

2 FEELING. The barber-surgeon. He is probing the leg of a man who appears to be in great pain. A woman is looking at the operation with strong expression of pity in her face. Near a tortoise, which is crawling on the ground, on the left, is written *J. G. V. Vliet fec.*

3 HEARING. A concert. A man sitting and playing on

the lute; another on the *German* flute, with a third singing and beating time; on the right is another man standing.

4 TASTING. An old woman baking cakes on a stove in the right corner. One man is greedily feeding on a cake, while another is drinking the remains of a large jug of liquor.

5 SMELLING. Two men and a woman sitting at table. One of the men holds a pipe, and puffs the smoak in the face of the woman, who appears to be disgusted with the smell of it. At the bottom towards the right is written *J. G. V. Vliet fe.*

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8 The same subjects, of a smaller size. Sup. N°. 4.

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9 SIX, a set. The history of the passion of our Saviour, viz. 1st, the last supper; 2d, *Christ* betrayed; 3d, the *Ecce Homo*; 4th, the crucifixion; 5th, the descent from the cross; 6th, the resurrection.

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10 The resurrection of *Lazarus*. Our Saviour is standing near the middle of the print, with his right arm extended upwards, and his left hand is gently raised; he is addressing *Lazarus*, who is rising from the tomb, and supports himself on the sides of it with his elbows. There are several spectators in attitudes of astonishment; one of them, behind the rest on the right side, holds a bow in his left hand, and has a quiver of arrows at his back. In a margin is written *J. G. Van Vliet fecit*. Sup. N°. 1, $14\frac{9}{10}$ — $11\frac{7}{10}$.

11 *Jesus Christ* with *Nicodemus*. Our Saviour is sitting on the left, and leaning on a table, on which is a

candle burning; he is addressing *Nicodemus* with great earnestness; the latter sits opposite to him, holding a book which is shut, with both hands, $12\frac{1}{10} — 9\frac{7}{10}$.

12 A family. A man is sitting in the middle of the print on a hamper, in profile, turned to the left. On the left side is a woman with a child on her lap. On the right side, part of a winding staircase is seen; on one of the steps is written *J. G. fe.* $6\frac{1}{10} — 5\frac{4}{10}$.

13 A philosopher in profile, writing. He is turned to the left. On the right side is a bed. On the left, in a a large book which is open, is written *J. G. fe.* Above the book, part of a globe is discovered. The lamp, or candle, which illuminates part of the subject, is concealed from view, $7\frac{1}{10} — 5\frac{2}{10}$.

Wt 13.6

14 The ballad singers. A man and woman are standing elevated above the spectators; they are singing, and selling their ballads. There are several figures in the fore-ground, and two houses with a church steeple in the distance. On the ground, near the left corner, is written, *J. G. Van Vliet. fecit*, $13 — 8\frac{6}{10}$.

Wt 13.—

15 The rat-killer. He is standing on the left, holding a pole, on the end of which is a cage with rats in it, and some rats suspended from it. He holds a packet in his left hand. Three men are standing, and one sitting at a table, on which lie his packets. Near the top is written *J. G. Van Vliet fec.* $6 — 5\frac{3}{10}$.

Wt 10.6

16 The barber-surgeon. He is operating in the mouth of a poor man, while a boy opens a pouch, which hangs at his side, to rob it. Near the bottom is written *J. G. Van Vliet, fecit*, $6 — 5\frac{3}{10}$.

Wt 12.6

Wt 11.6

17 The card-players Two persons are playing at cards,

while two others are looking on, one of whom holds a glass in his left hand. Towards the bottom, on the right, is written *J. G. Van Vliet*, $7\frac{1}{10} — 5\frac{2}{10}$.

18 The backgammon-players. This piece consists of four figures; two of whom are playing at backgammon. In the back-ground on the left is a bed.

19 A conversation. Ten persons are seated round a table, one of them is carving a ham, and another playing the cymbal, $8\frac{3}{10} — 11\frac{5}{10}$.

20 An officer with a girl on his knee. On the left, sits an officer, habited like a *Spaniard*, with a girl on his knee; he supports her with his right arm, and holds a jug in his left hand. Before him is a covered table, with a bowl, a lemon on a plate, a pot of beer, a pipe, &c. upon it. Behind the officer is a bed, before which stands a woman holding a jug and glass, looking at the officer and the girl with complaisance. On the right, before the chimney, the officer's servant is toying with the servant-maid. Towards the left, at the bottom, is written, *J. G. Van Vliet fecit. Peyenaar excu.* $7\frac{5}{10} — 11\frac{5}{10}$.

21 A gentleman sitting with a lady on his knee, in an attitude of gallantry. On the left is a covered table, on which is a plate and glass. On the same side is a door shut. Towards the right is a chimney and a chair, $6\frac{6}{10} — 5\frac{3}{10}$.

22 The portrait of *Frederick Henry, Prince of Orange.* He is seen to the knees, and holds a truncheon in his right hand, his left is hid under a short cloak. His head is a three-quarters turned towards the left. In the margin is written his title, $7\frac{5}{10} — 6\frac{2}{10}$.

23 The portrait of the *Princess of Orange.*

24 A large allegorical print of *Maurice Prince of Orange,* in his chariot drawn by six horses, attended by the virtues overthrowing the vices.

25 Bust of an old man ; his head, which is bald, is a little inclined towards the left. His mouth is open as if he was in great pain. Sup. N°. 6, $2\frac{7}{10}$ — $1\frac{7}{10}$.

26 Portrait of *Rembrandt's* mother reading. She is sitting on a carved seat with her right foot on a *Dutch* stove. This piece is after *Rembrandt.* In the top right corner is written *Rt. Van Ryn inventor* ; *J. G. Van Vliet fecit,* 11 — $8\frac{8}{10}$.

B 2.3.—
Ut 1.2.—
Ut 2.3.—

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27 Six portraits of men, after the same.

Ut 2.12
2791.

1 A three-quarters with the hair frizled. In the top left corner is written, *Rt. inventor,* and in the right, *J. G. V. Vliet, fec.* 1634, 9 — $7\frac{5}{10}$.

2 *Philon* the *Jew,* in a fur cap, with a scarf round the bottom of it. In the top left corner is written, *Rt. van Ryn in. J. G. van Vliet fecit,* 1633, $8\frac{4}{10}$ — $7\frac{1}{10}$.

3 A *Polander,* in a turban, with a plume of feathers and jewels. In the top right corner is written, *Rt. inventor,* and in the left, *J. G. V. Vliet fec.* 9 — $7\frac{5}{10}$.

4 A philosopher, or minister, in a calotte. In the top left corner is written *Rt. inventor,* and in the right, *J. G. V. Vliet fec.* 1634, $8\frac{5}{10}$ — $7\frac{1}{10}$.

5 *Judas Iscariot,* from a capital picture of *Judas* returning the thirty pieces of silver. In the top left corner, is written, *Rt. inventor,* and in the right, *J. G. V. Vliet, fec.* 1634, 9 — $7\frac{5}{10}$.

6 An officer with a gorget, laughing. In the top right
B 4.— corner, is written *Rt. inventor*, and in the left, *J. G. V. Vliet fec.* 9 — $7\frac{5}{10}$.

28 An officer in profile, with a gorget and chain, and a fur cap with feathers in it; after the same. In the top left corner, is written *Rt. V. Ryn in.* in the middle 1631, and in the top right corner *J. G. V. Vliet fecit*, $5\frac{8}{10}$ — $5\frac{1}{10}$.

29 The daughters of *Lot* making their father drunk.
B 1.14.— They are sitting in the mouth of a cavern. At a dis-
W 1.1.— tance *Lot's* wife is discovered, and farther off, on the
W 3.3.— left, *Sodom* in flames. In this piece the *chiaro-scuro* has a fine effect. In the margin is written *Rt. van Ryn inventor*, 1631, *J. G. Van Vliet fecit*, 11 — $8\frac{8}{10}$.

30 The baptism of the *Eunuch*. The *Eunuch* is kneeling on the ground, near the middle of the print, and
W 6.6 turned to the right. Behind him stands *St. Philip*,
B 15.— with his right hand held over the *Eunuch's* head. On an eminence above them is a chariot, with horses and attendants. On the ground, in the middle, is written *Rt. V. Ryn inv. J. G. V. Vliet. fec.* 1631, $23\frac{3}{10}$ — $19\frac{3}{10}$.

31 *St. Jerome* sitting at the foot of a tree. *St. Jerome* is
B 1.1.— on the left, sitting at the foot of a stump of an old
W 25.— tree, behind which is a thatched hovel. He is reading in a large book, which he rests on a covered table. This piece is likewise after *Rembrandt*. In the bottom left corner, is written *J. G. Van Vliet fecit.* $13\frac{1}{10}$ — $8\frac{6}{10}$.

B 2.2.— 32 *St. Jerome* in the cave. This piece is esteemed the

chef d'œuvre of *Van Vliet*; it is extremely well executed, and produces a fine effect. Near the middle, *St. Jerome* is kneeling with a crucifix in his hands, with a large book open before him. To the left, on a bank, lie his hat, an hour glass, and several other things; below them is a mattress on some straw. On the right side, behind him, is seen the fore-part of a lion, lying on the ground. In the right corner, near the bottom, is written *Rt. V. Ryn in. J. G. V. Vliet, fec.* 1631, $14\frac{1}{10} — 11\frac{3}{10}$.

Wt 16.—
W. 6.10.—

33 *Isaac* blessing *Jacob*. *Isaac* is lying in bed with his arms crossed upon his breast. *Rebeccah* stands at the foot of the bed, and is drawing the curtain aside with her left hand. *Jacob* kneels down by the bed side, resting his left hand, in which is a bow, on a step. On the right side is a covered table with a dish of venison upon it, and on the floor stands a large jug. This piece is after *Livens*; near the bottom is written, *J. Lievius inv. J. G. V. Vliet fecit. J. Tangena excudit.* $18\frac{2}{10} — 15\frac{2}{10}$.

Wt 17.—
B 5.—

34 *Susannah* and the elders, after the same. *Susannah* is sitting upon her clothes naked, before a fountain, which is on the right side of the print. One of the elders, who is behind her, pulls her backward by her right arm, which is extended above her head. The other has his left hand upon her breast, and turns his head, as if apprehensive of being discovered. She appears to be crying out in great anguish of mind. The transaction is in a garden; behind them is the trunk of a very large tree. The *chiaro-scuro* in this piece, pro-

Wt 19.—

duces a strong effect. On the right, near a balustrade, is written *J. Lievense inv. J. G. V. Vliet fec.* $21\frac{7}{10}$ — $17\frac{1}{10}$.

35 *Jesus* and the *Samaritan* woman. Our Saviour is sitting by a well, leaning his left arm on the side of it. He is discoursing with the woman, who stands before the well. She rests her right hand upon the bucket, and holds a pitcher in her left. In the bottom left corner is written *J. P. Scooten pin. J. G. V. Vliet*, 1655, $10\frac{5}{10}$ — $8\frac{2}{10}$.

APPENDIX.

PRINTS

BY

REMBRANDT.

APPENDIX.

PRINTS BY REMBRANDT.

3.— 1 THE PORTRAIT OF REMBRANDT ETCHING.

This piece may be regarded as *presque-unique*; it was in the collections of *M. Mariette*, and of *Mr. Hazard.* At the bottom, towards the left, is written *Rembran f.* 1638, the *dt* being omitted.

$4\frac{6}{10} — 2\frac{6}{10}$.

1.— 2 A LANDSCAPE OF AN IRREGULAR FORM.

This piece is described by *M. M. Helle and Glomy*, 2.2— the editors of *Gersaint's* catalogue, as an *addition*, p. 320; and is introduced as N°. 237, by the editors of the *English* edition.

Towards the middle of the print is a low built house on the side of a canal. Above the roof appears the gable end of another house, which terminates in a a point. By the side of these houses, on the right, are several trees, and a paling of wood. A road that

commences near the middle of the print is carried back towards the right before the trees. On the left, in the distance, are two windmills and a steeple. This piece is *extremely rare*; it is very lightly etched, and the impression from which the description is taken, was washed with *Indian* ink, in so masterly a manner, that it was probably done by *Rembrandt* himself. It measures on the right side $3\frac{1}{10}$, and on the left $2\frac{9}{10}$, by $8\frac{1}{10}$ wide.

2.2.— 3 A LANDSCAPE WITH A VIEW OF AMSTERDAM.

B-8.8.— On the right are some houses, surrounded by trees, particularly a large one with a turret. A river runs through the fore-ground; on the left is a boat, wherein are three men, one towards the stern, and two forward. In the back-ground is a view of *Amsterdam*, with windmills, &c. and the sea on the right. In the middle are two small figures on horseback, one of which seems to be pointing out the prospect. This piece is one of those which *Rembrandt* washed with *Indian* ink. It is *presque-unique*.

$2\frac{3}{10} — 6\frac{9}{10}$.

5.5.— 4 COTTAGES.

Two thatched cottages are seen in perspective. That on the right is the largest; near the door is a window open, with two children standing before it; the chimney projects on the outside. The cottages take up nearly the whole of the print; on the left side, in the distance, a village is seen, with a church steeple. Near the middle of the fore-ground, a road commences, which is carried back before the cottages.

Their appearance is very picturesque, being decayed by time, and the thatch interspersed with moss and weeds. Between them are some low trees or shrubs. This, and the following piece, were in the collection of the late *Earl of Bute*, and regarded as *uniques*.

$4\frac{4}{10} — 7\frac{1}{10}$.

55.— 5 A BARN.

In the middle of the print is an old barn covered with thatch, which, like that in the last piece, is interspersed with moss and weeds. On the right side some bushy trees grow up to it. A cart wheel is reared against the back of the barn, and a piece of wood lies on the ground near it. On the left side is a man carrrying two milk pails with a yoke. This piece was likewise in the collection of the late *Earl of Bute*, and is supposed to be *unique*. It is one of those pieces which *Rembrandt* washed with *Indian* ink.

$2\frac{9}{10} — 4\frac{5}{10}$.

6 A COTTAGE WITH A LARGE TREE.

On a rising bank, towards the right of this landscape, is a low thatched cottage, with a man sitting near the door-hatch. On the left side is the lower part of a large tree, the boundary of the print cutting off the top of it. To the right of the trunk, in the distance, is seen a castle on the sea coast. This print is faintly etched, somewhat in the manner of *Rembrandt*, but ought to be classed among the doubtful pieces. It was in the collections of *Pond*, and of the late *Mr. Browne*, and was considered as *presque-unique*.

$8\frac{3}{10} — 5\frac{9}{10}$.

7 PORTRAIT OF AN OLD MAN WITH A LARGE BEARD.

This is the plate N°. 239, in the catalogue of *Rembrandt's* works. It was purchased in *Holland*, some years since, by *M. Le Conseiller Trible*, and finished by *G. F. Schmidt*. It represents an old man in a long fur robe open before, with a scarf; round his neck is a chain with a medallion hanging to it. His right hand rests on some paper lying upon a table, on which is the bust of *Homer*, and some books. Above the table is a window, and in the back-ground, part of a book-case with a curtain. *Schmidt* has finished this piece extremely well, in the manner of *Rembrandt*; and as only *fifty* impressions were taken off, it is a *great rarity*, and much sought after.

$5\frac{4}{10} — 4\frac{5}{10}$.

8 THE MOOR WITH A HAMMER.

Wt 1.19.—

He is turned to the right, and his face is nearly seen in profile. He holds a hammer in his right hand, and with his left takes hold of an ornament fastened to a chain that goes round his neck. He wears a turban, with a feather and jewels, which is more finished than the rest of the print. The back-ground is hatched on the left side as high as the head, and is lightly shaded as high on the right, gradually diminishing from the bottom. This piece is *extremely rare*.

$4\frac{7}{10} — 4$.

9 A GROTESQUE HEAD.

This head is seen in profile, turned to the right. He wears a large cap waved both at the top and the

front, and shaded behind. His nose is blunt, his beard rather short and curled. Behind the head is a perpendicular line, reaching from the top of the print, nearly to the bottom ; another line crosses the upper part of the cap, and there are two strokes before the face. This piece is strongly etched in the manner of a wood print. It was in *Pond's* collection, and formerly in that of the *Burgomaster Six*, and is regarded as *unique*.

$2\frac{5}{10} — 1\frac{9}{10}$

FINIS.

INDEX.

PRINTS AFTER THE PICTURES OF REMBRANDT.

REMBRANDT's SCHOLARS.

APPENDIX.

ERRATA.

P. 6, l. 28, *for* 294, *read* 293.—P. 8, l. 27, *for* 299, *r.* 298.—P. 14, l. 15, *for* 1654, *r.* 1634.—Before No. 38, the asterisk is omitted.—P. 30, l. 14, and 23, *for Berendreck*, *r. Berendrech*, in *Rembrandt's* name the *d* is omitted, l. 26, *for*, The *first*, &c. *r.* The *first* is without the names, and is *scarce*. P. 100, l. 25, *for* $3\frac{1}{10}$, *r.* $3\frac{9}{10}$.—P. 110, l. 13, *for* $2\frac{1}{10}$ *r.* $2\frac{5}{10}$.—P. 221, l. 5, *for* 240, *r.* 340.—P. 224, l. 22, *for* 334, *r.* 344.—P. 282, l. 3, *in some copies for* 1671, *r.* 1631.—P. 309, No. 19, *for* Sup. No. 8, *r.* No. 3.