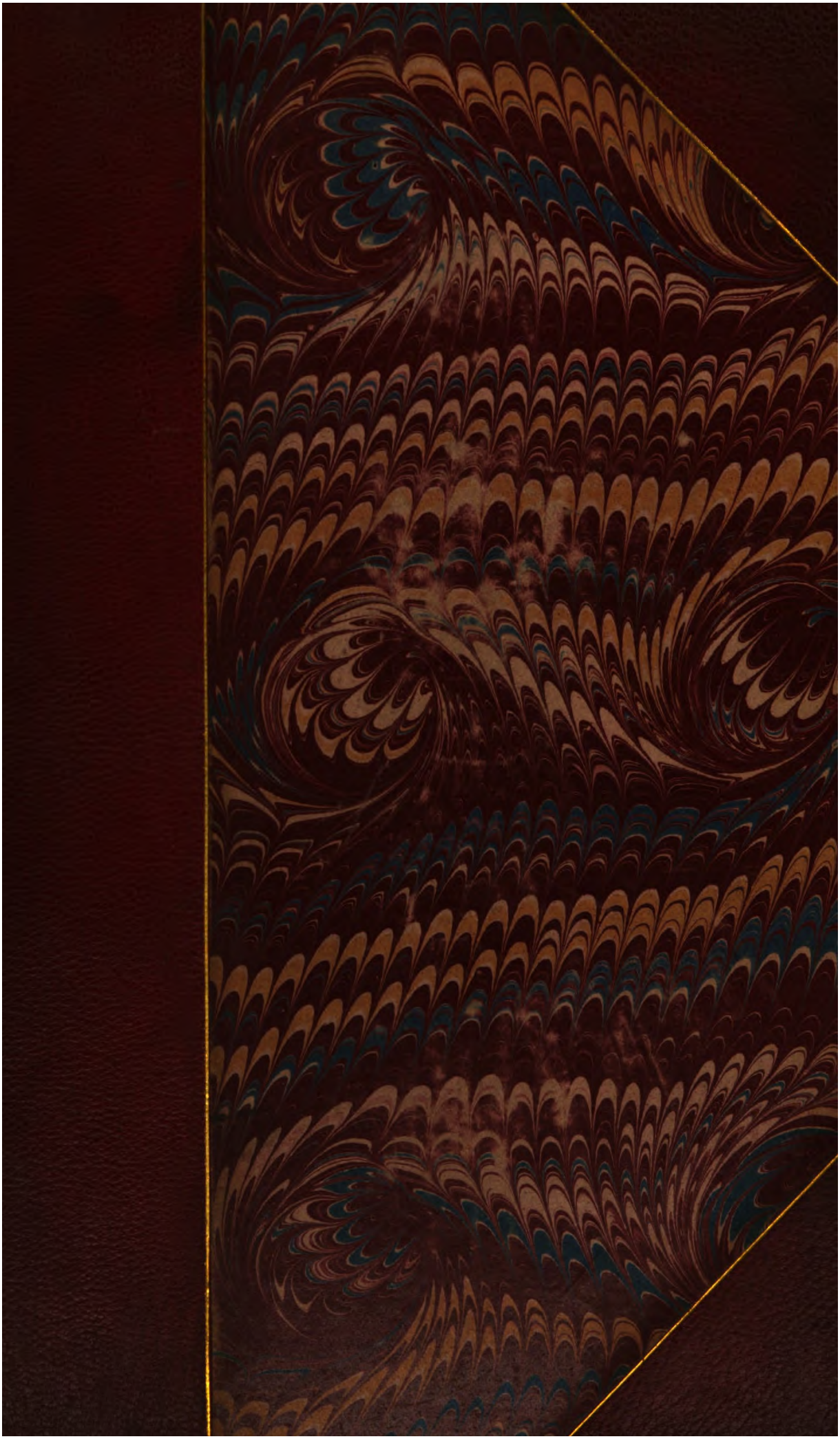

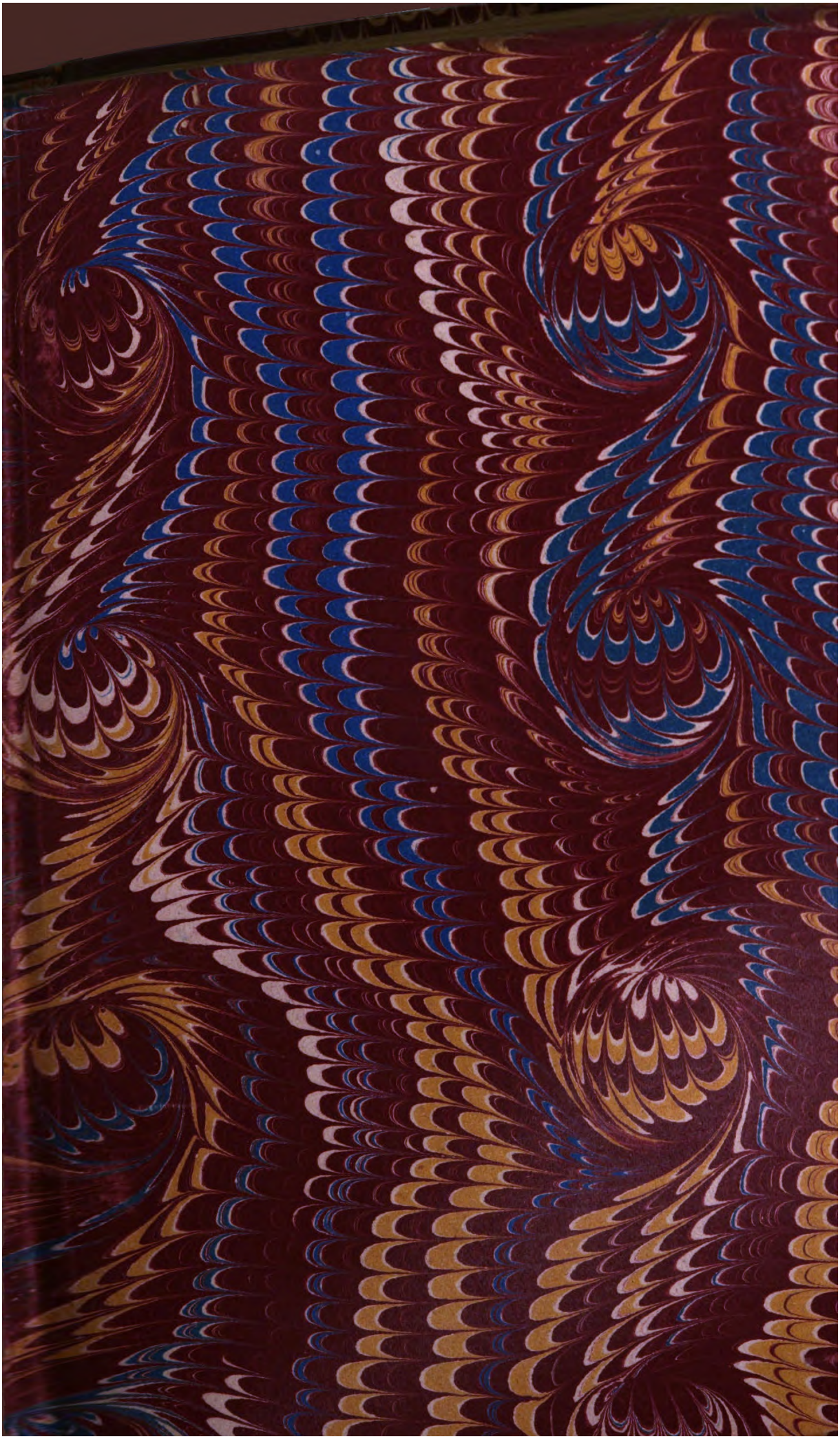

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CATALOGUE

OF

REMBRANDT'S WORKS.

Rembrandt del. *Chapman Sculp.*

REMBRANDT VAN RHYN.

A

DESCRIPTIVE CATALOGUE

OF THE

WORKS

OF

REMBRANDT,

AND OF HIS

SCHOLARS,

BOL, LIVENS, and VAN VLIET,

COMPILED FROM

THE ORIGINAL ETCHINGS,

AND FROM

THE CATALOGUES

OF DE BURGY, GERSAINT, HELLE AND GLOMY, MARCUS, AND YVER.

BY DANIEL DAULBY.

LIVERPOOL,
PRINTED BY J. M'CREERY,
AND SOLD BY J. EDWARDS, PALL MALL, AND CADELL AND DAVIES, IN THE STRAND, LONDON.

1796.

The prices marked against each Number are the prices paid by Mr Daulby while collecting, the other prices are taken from celebrated Sale Catalogues as under

B	Barnard
W	Woodhouse
G	Graves
V	Vernon
Wh	Willett
H	Haring

OBSERVATIONS

ON THE

WORKS OF REMBRANDT.

THE history of a man of genius is in general that of his productions; but this remark is more peculiarly applicable to the great artist, of whose works a new Catalogue is now offered to the public. That he was the son of a miller, who occupied a windmill near the banks of the Rhine, a few miles from Leyden, and that he was born in the year 1606, is the only important information that remains respecting him, except such as is immediately connected with his profession, or with his labours.

After an unsuccessful attempt to avail himself of the advantages of a college education at Leyden, Rembrandt is said to have been indebted for his earliest instruction as a painter, to Jacques Vanzwanenburg. He afterwards studied under Peter Lastman at Amsterdam, under whose name a print is in circulation, which the author of the Supplement to the works of Rembrandt denominates Lot and his Daughter, but which is intended to represent Judah and Tamar. Had this print been in fact the production of Lastman, it would have appeared that Rembrandt had been much indebted to his preceptor, as well for the manner of his execution in his etchings, as for the stile of his design; but it is the work of Van Noordt, probably after a design of Lastman, and is certainly posterior in point of time, to many of those of Rembrandt. The manner of Rembrandt may therefore be considered as originally his own, the result and characteristic of a peculiar genius, or of those early impressions which are antecedent to all other instruction, and which may as well be distinguished by the name of Genius, as by any other appellation.

But whatever instruction Rembrandt derived from his masters, it is certain, that at a very early age, he rejected their assistance, and devoting himself to the study of nature, became his own preceptor. Without a guide, he diligently pursued the path that he had chosen for himself; whether this was the best path that might have been chosen, is a question which will hereafter deserve discussion; but it is certain, that it led him to a considerable height of comparative excellence, where he may be regarded with an eye of envy by many of those more legitimate children of the art, who with much greater advantages, have not had sufficient vigour to make an equal progress.

If it be the essence of painting to present to the eye a forcible and striking representation of external objects (and whatever may have been written as to the end of the art, this is all that the painter, considered simply as a painter, has to do) there are few masters whose works can stand in competition with those of Rembrandt. The mellow brilliancy of his lights, the breadth and harmony of his middle tints, and the rich depth of his shadows, give to his pictures an ef-

fect which seems to be the work of enchantment. This however is not to be considered as merely the result of light and shadow, but must be attributed to a deeper knowledge of the principles of his art. In the composition of his pictures he has seldom been equalled, never excelled. Like a simple narrative, which illustrates some one important truth, his works have, in general, no distracting episodes, no useless appendages, all appears to converge to one point, and to bring forth the intention of the artist in the clearest view. His drawing of the human figure, though remote from elegance, is often marked with the character of nature; of such nature at least as was familiar to his eye; and on that account seldom fails to interest the spectator. His expression of the passions is always energetic; but the substratum, or countenance on which they are expressed, frequently gives them a grotesque and extravagant effect, which is apt even in the most serious subjects, to move the risibility of the spectator. To these qualifications he added a practical knowledge of his art, which enabled him to unite the most accurate touch, with the utmost rapidity of execution. His tints are placed with such harmony and

justness, that he was never obliged to mix them so as to lose their flower and freshness, but he artfully passed over them again to unite the lights and shades, and soften those colours which might be too crude, or brilliant. All is warm and mellow in his works. Like many other eminent painters he adopted at different periods of his life, a different stile. His first was more highly finished, and is beautifully exemplified in the productions of his disciple Gerard Douw. He delighted in great opposition of light and shadow, and carried his knowledge of the *chiaro-scuro* to the utmost extent. It is said that the room in which he usually painted, was so disposed as to admit only a strong light, and that he caused this vivid ray to strike upon that part only which he was desirous of bringing out with the greatest effect; that, on the contrary, when he would have his grounds light, he spread behind his model a cloth of the colour of the ground he chose, and which partook of the same ray that enlightened the head; but he had resources in his genius beyond the limited effect of a light admitted into a dark chamber, and beyond any idea which such a light could suggest to him. His principles are not to be explained by any

particular rule of practice; but are the result of general observations made in taking nature for his guide, whom he regarded with a different eye than the generality of artists. Such is the ease and freedom apparent in his works, that he may be said to have realized that excellence which Lodovico Carracci professed to have been aiming at during his whole life; the art of producing with very little trouble, that which should have a striking effect.

The talent of painting as possessed by Rembrandt, was like a sharp weapon in the hands of a warrior, but between the power of excelling, and the proper application of that power, there seems to be no necessary connexion. On the contrary, the distinction between taste and genius is perhaps more substantial than has generally been imagined, and a great part of the productions in what are called the fine arts, are standing examples, that fertility of invention, and force of expression, have not always been accompanied by a just and accurate taste. Those painters who like Salvator Rosa, Spagnoletto, Castiglione and Rembrandt, have been in a great degree self-taught, are all of them, what, in the language of

the art, are denominated mannerists. What they have undertaken to represent, they represent well, according to the preconceived ideas which they have formed of it, and which the candour of the observer concedes to them, in consideration of their other excellencies. The efforts of a vigorous fancy, embodied to the eye in the most striking manner, and under the guidance of a refined taste, would go near to form a perfect artist; but the annals of painting suggest not the name of a single professor who can justly boast of having united in himself these excellencies. Imperfection is the lot of humanity, and the palm of excellence is due, not to him who possessing great powers, misapplies them to inferior or unworthy purposes, nor to him who directing himself by just principles, has not strength to attain the object which he has judgment to distinguish, but to the man who unites in the greatest degree the power of action with the rectitude of purpose.

In appreciating the merits of Rembrandt by these observations, we may perhaps be enabled to determine what rank he is intitled to hold among the professors of the art. Disregarding, like the rest of his countrymen as well the forms of the

antique, as the beautiful comments upon them discoverable in the works of the early Italian painters, he conceived in his own mind other ideas of the human figure, which he exemplified in an immense number of productions. In these pieces we are not to look for beauty of form, nor always for truth of outline, yet we often observe a dignity of manner, which places him in this respect, far above a mere imitator of common nature, a Teniers, a Bega, or an Ostade. Among his historical pictures, we meet at times with pieces which the first painters of Italy might have been proud to own; and even among his prints, there may be found numerous examples of historical composition which impress the mind with ideas of grandeur, and of awe, of which the raising of Lazarus, and the beautiful little print of Christ with his Disciples at Emmaus, may serve as proofs. It is true his attempts at dignity of character are not always successful; and even his gravest subjects sometimes degenerate into buffoonery or absurdity. Who can forbear a smile when the cattle and their keepers, taking fright at the appearance of the angel who announces the nativity, overturn each other in their confusion to escape; or when Christ in the attitude of a mad-

man, throws down the tables of the money changers, and furiously castigates the offenders with a tremendous bunch of cords? In his subjects of allegory, which fortunately he has but rarely attempted, he is beneath all criticism. The piece, No. 111, of the catalogue, of which an explanation is now for the first time attempted, and the print usually called *La Fortune Contraire*, are striking proofs of his want of judgment in this department.

Even the ideas of grandeur and magnificence, which are at times discoverable in the works of Rembrandt, diminish in proportion as he approached to the representation of the naked figure. He was a painter of the human dress, rather than of the human form, and is indebted for a great part of his excellence to his furs, his mantles, his turbans, and his military accoutrements, of which he is said to have formed a large collection, which he assiduously studied. His academy figures are meagre, squalid, and vulgar, and his representations of the female character are disgusting in a high degree; the heads being in general disproportionally large, the limbs and extremities ill drawn, and diminutive,

and the skin appearing to hang in wrinkles over a corpulent and ill-formed mass of flesh. Yet there is reason to suppose, that in his judgment, these grotesque productions were preferable, as models of beauty, to the chaste and elegant representation of the Italian masters, with whose works he was not totally unacquainted, and whose prints he is known to have purchased with avidity.

The genius of Rembrandt as an historical painter, will be more accurately determined by comparing it with that of a great Italian master, whom he resembled in many striking particulars. The same grandeur of composition, the same powerful effect of light and shadow, the same freshness of tints which distinguishes the works of Titian, and which the hand of time rather improves than impairs, characterize also the productions of Rembrandt. Minute criticism might perhaps point out some distinctions between them. The pencil of Rembrandt had more spirit, that of Titian more softness. The works of the former require to be seen at a certain distance, those of the latter please from whatever point they are viewed; yet upon the whole the

Dutchman need not shrink from a comparison with the Venetian. But when the productions of these artists are estimated by the standard of just criticism, what an astonishing disparity is perceived between them! The human form, under the plastic hands of Titian, bears the character of a superior race. The muscular strength of manly age, the just proportions, and delicious glow of female beauty, and the interesting attitudes, and rosy plumpness of infancy, excite approbation which will be as unchangeable as the principles on which it is founded. But surely some malicious sprite broke in upon the dreams of Rembrandt, and presented to his imagination, as the model of beauty, the perverse caricature of humanity, which, differently modified, appears in all his works. On this, the favorite object of his idolatry, he lavished all the graces of his exquisite pencil, and, infatuated by her allurements, suffered himself to be seduced from that simplicity of unadulterated nature, which is reflected to so much advantage in the mirror of art.

It has been remarked, that had Rembrandt studied in Italy, his drawing would have been

more correct, from having the most perfect models constantly before his eyes. The observation is trite ; this would have undoubtedly been the case, but in all probability there would only have been an exchange of qualities. Rembrandt shone in defiance of drawing, taste, and grace, and it is not unlikely, that if his principal attention had been directed to purity of outline, we should never have heard of his name, except perhaps to an edition of the antique statues.

Let us however do justice to the talents of Rembrandt, and own that there are departments in which he appears to much greater advantage, than as an historical painter. Debarred by a vitiated taste from arriving at the first degree of eminence in works of imagination, he knew how to attain it when the actual model of his imitation was before his eyes, and he had only to transfer to the canvass the effect which he so well knew how to produce. Hence his portraits are deservedly held in the highest esteem, and in grandeur of character, as well as in picturesque effect, often rival the most celebrated works of Titian. The accuracy of his pencil insured a striking resemblance, whilst his skill in the ma-

nagement of light and shadow, and his thorough acquaintance with the harmony and effect of his tints, enabled him to give to his subjects an appearance of reality so striking, as in some instances to have actually imposed on the senses of the spectators. Thus, a picture of his maid-servant placed at the window of his house in Amsterdam, where he fixed his permanent residence about the year 1630, is said to have deceived the passengers for several days. This fact is at least authenticated by De Piles, who had the curiosity when he was in Holland, to inquire after this picture, and finding it was well pencilled, and possessed a great force, purchased it, and esteemed it as one of the highest ornaments of his cabinet.

From this slight inquiry into the merits of Rembrandt as a painter, it will sufficiently appear what rank he is intitled to hold among the eminent professors of the art. Excluded by the effects of a perverted and irremediable taste, from all pretensions to the first honours of his profession, he may be regarded as the most successful of those artists who have exercised great talents

upon false principles, and who may not improperly be called the empirics of the art.

His genuine works are now indeed rarely to be met with, and, whenever they are to be purchased, afford incredible prices. Among his numerous pupils there are twenty at least who distinguished themselves as artists of merit, yet in a cabinet, or at a sale, very few of their names ever appear. If a picture possess any thing of the manner of Rembrandt, it is usually attributed to him, either to inhance the value, or to flatter the possessor.

The same characteristic excellencies and defects which are discoverable in the paintings of Rembrandt, may also be traced in his etchings; which, from his own time to the present day, have been held in high estimation, and acquired only at considerable prices. This extreme partiality to his labours, has been regarded by some as a mere temporary, or fashionable preference, which would in all probability soon be transferred to the works of some other master. It requires however no extraordinary degree of judgment to discover, that this preference rests on a

more solid foundation than has generally been imagined. The prints of Rembrandt approach nearer to the excellencies of painting, than those of any other master; and such is often the harmony of their effect, that we scarcely regret the want of colour. The touch of his needle strongly resembles that of his pencil, and the intended expression is often produced by a few spirited and appropriate strokes, which surprize and delight the judicious observer. Among his prints, as well as his paintings, his portraits are the most estimable of his works. What character, what resemblance of nature, in that of Ephraim Bonus, and how inferior is that of the same person by Livens, who strove with all his talents to emulate this master-piece of art! Even his landscapes, although only the transcripts of familiar scenes, are in a fine stile, and sufficiently indicate, that if he had been conversant with the grander appearances of nature, he might in this department have rivalled a Titian, a Caracci, or a Claude.

Without a thorough conviction that the merits of Rembrandt were of a permanent, and not of a transitory nature, the editor of the fol-

lowing catalogue would scarcely have ventured to present to the public a volume, which professes to be only an arrangement of his works; but it is well known that the avidity of the public to possess these specimens of his talents, begun even in his life-time, and that he availed himself of it to his great emolument. This avidity extended itself not only to the collecting of his prints, but to the choice and variety of the impressions; and the different estimation in which the same subject was held, merely on account of a slight alteration in some unimportant part, may serve at least to shew the extreme curiosity which his works had excited. Thus the Juno without the crown, the Coppenol with the white back-ground, the Joseph with the face unshaded, and the good Samaritan with the horse's tail white, were regarded as inestimable; whilst the same subjects, without these distinctions, were considered as of little comparative value. The facility with which he could change the effect of his etchings, by altering, obliterating, or working on them again, enabled him to provide sufficient amusement for his admirers; and hence varieties frequently occur which are not easily explicable. Nor was he insensible of the value of his labours, but on

the contrary, is said to have frequently suffered himself to be solicited before he would consent to dispose of them, and it is a well attested fact, that the print of Christ Healing the Sick, usually denominated the Hundred Guilder, was so called because he refused to sell an impression of it under that price.

Of the collections of the prints of Rembrandt formed in his life-time, the most celebrated was that of Jan Six, a burgomaster of Amsterdam, whom he regarded as his particular friend and patron, and whose portrait he has given in a print which is justly esteemed as one of the scarcest and most valuable of his works. From that time to the present day, collections have been formed in almost every part of Europe, and the emulation of sovereigns has been excited, and the treasures of royalty expended in their acquisition. The liberality of princes has however frequently been rivalled by that of private individuals, who have made such collections a more particular object of their attention ; and although the collection formed by Beringhen for Louis XIV. was very extensive, it was perhaps excelled by that of M. De Burgy, at the Hague, collected

between the year 1728 and 1755, and which consisted in the whole, including the varieties, of 655 prints.

To those who engaged in the tumult of active life, are of opinion, that the time bestowed on the present publication has been wholly misapplied, the editor has no explanation to give; but to those who think that society affords opportunities for enjoyment, as well as for contention, and that the hours of leisure are not improperly past in the gratification of an innocent taste, he thinks it necessary to mention, that the collecting the prints of Rembrandt has engaged some share of his attention for several years; and although he has resided in a part of the kingdom unfavourable to pursuits of this nature, which can only be engaged in to advantage in the metropolis, yet time and assiduity have in a great degree remedied this defect, and his collection is at present such as to leave him little expectation of making any considerable addition to it. In a state of health which has precluded him from more active employment, the arrangement of this collection, whilst it afforded him no inconsiderable share of amusement, discovered to

him the errors with which the former catalogues of the works of this master, and particularly the English translations of them, abound. These arise not only from the mistakes in the dimensions of the prints, but from the descriptions, which are sometimes erroneous, sometimes unintelligible. The supplement of Pierre Yver, published at Amsterdam in 1756, has indeed corrected many of these errors, but at the same time has occasioned new ones; and besides, this work has never yet appeared in an English dress. These considerations have at length induced the editor to lay before the admirers of this great artist, a more correct and authentic catalogue of his prints than has hitherto been published, in the execution of which, he has availed himself of all the assistance which it was in his power to obtain.

With respect to the arrangement of the following catalogue, the editor has thought it indispensably necessary to adhere to the numbers of Gersaint's catalogue, by which the prints have long been distinguished in eminent collections, and in catalogues formed for sale. It is true, several instances occur, in which that writer has

described the same print under different numbers; but it was thought better to continue the same order, marking such mistakes, whenever they occurred, than to alter the whole arrangement, and thus introduce confusion into a subject which the work is intended to elucidate. In ascertaining the size of the prints, an actual and accurate measurement has been resorted to, in almost every instance, except in such prints as are regarded as *unique*, viz. N°s. 99, 148, 149, 150, 174, 176, 198, 208, 220, 231, 233, 235, 271, 274, 315, 336, and 338; and of the Doubtful, 345, 349, 351, 352, 354, 358, 359, 360, 367, and 368. The size is expressed in English measure, a circumstance essentially necessary to the utility of the work, but, unaccountably, not adverted to in the former translation. The experienced collector is however well aware, that even a variation in the size of a print, is not to be regarded as an indubitable proof of its being a copy, as such variation is frequently occasioned by the different texture or thickness of the paper. In measuring two small prints, apparently of the same size, a difference of one tenth of an inch, or more, may sometimes be found, and when the paper is materially different, the

sizes will vary accordingly. The numbers marked thus (*) are M. M. Helle and Glomy's additions to the catalogue of M. Gersaint, and are, many of them erroneous.

In order to ascertain with some precision, the different degrees of comparative rarity attributed to these prints, the following definite terms have been employed in the ensuing catalogue, in preference to vague and general expressions; *scarce, very scarce, extremely rare, presque-unique, unique.*

To this catalogue of the prints of Rembrandt, a more complete list of engravings by other masters after his works is given, than has ever before been published. It is not however by any means offered as a perfect one, but as the best which the editor has been enabled to procure.

Rembrandt died at Amsterdam in the year 1674, at the age of sixty-eight, leaving a son named Titus, whom he educated in his own profession, in which however it does not appear that he ever attained any great degree of eminence.

Had the talents of Rembrandt been less conspicuous, his name would have been immortalized by the celebrity of his school; which produced the following eminent painters, Gerard Douw, Leonard Bramer, Ferdinand Bol, John George Van Vliet, Gerbrand Vanden Eeckhout, Govert Flinck, besides many other celebrated artists. John Livens is not certainly known to have been his disciple, although he closely imitated his manner, and copied some of his prints.

Several of his scholars have etched either after the works of their master, or from subjects in his stile, of their own invention; a list of these works, of which many are rare and estimable, was deemed a necessary addition to the present catalogue; and the editor has therefore given it in as complete a manner as his researches would allow.

The etchings of Rembrandt consist of about 383 pieces, besides about 237 variations, and 53 doubtful, and may be classed nearly as under;

Portraits of Rembrandt	27	variations	17
Old Testament	18	.	10
New Testament	61	.	54
Pious Subjects	11	.	8
Fancy Pieces	50	.	26
Beggars	26	.	17
Free Subjects	6	.	4
Academical Subjects	14	.	8
Landscapes	50	.	15
Portraits of Men	29	.	33
Fancy Heads	58	.	28
Portraits of Women	20	.	16
Studies	13	.	1
	383		237

10.6 32 ABRAHAM WITH HIS SON ISAAC.

13.-M *Rembrandt* has chosen for this subject, the moment in which *Isaac* asks his father, where is the offering? *Abraham* is represented as explaining to him the command which he had received from Heaven; his right hand is upon his breast, and with his left he points upwards. *Isaac* stands before him to the right, in the attitude of attention, sustaining with his hands a faggot, which he is supposed just to have taken from his shoulder and placed with one end upon the ground. To the left is a fire-pot with lighted embers in it. At the bottom on the left is written *Rembrant*, 1645, the *d* being omitted.

1.3.- 1.-B

$6\frac{1}{10} - 5$

Of this print, which is arched, there is a good copy reversed without name or date.

33 ABRAHAM'S SACRIFICE.

14.G *Abraham* is in the middle of the piece; in his left hand he holds a sacrifical knife, and with his right he covers the eyes of his son *Isaac*, who is kneeling, and leans over his father's right knee. The Angel comes behind *Abraham*, and arrests both his arms. On an altar a vessel is placed to receive the blood of the victim. On the left is a turban, and some drapery. To the right, below the summit of the mountain, are seen two attendants in waiting, with a laden ass; and at a distance two travellers are coming down a hill. This piece is executed with spirit.

At the bottom, to the right, is written *Rembrandt f.* 1655, the *d* is written backwards, as is likewise the 6.

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

Of this there is a copy reversed, without *Rembrandt's* name, or the date, apparently by the same person who copied the last print; they are both of them well executed, but possess not the spirit of the originals.

34 FOUR PRINTS FOR A SPANISH BOOK.

These prints were all etched on one plate, an impression of which is very rarely to be met with entire; when it is, it measures 11 by $6\frac{2}{10}$. At the left corner at the bottom, below the subject of the *first*, *second*, and *third*, and within *that* of the *fourth*, is written *Rembrandt f.* 1655. The book is written by *Manassah Ben Israel*, a *Jew*, whose portrait is likewise prefixed to the work, and is classed among the PORTRAITS in the present catalogue.

B-1.3.—
Ut 2d.—

H 3.3.—
4
2.12.6

JACOB'S LADDER is the subject of the *first* of these pieces. In the upper part of the print several angels are represented on a ladder, encircled with a kind of glory; and *Jacob* is lying on the ground asleep. His head leans on his left hand, and his staff is seen coming from under him near his feet. It measures $4\frac{2}{10}$ by $2\frac{8}{10}$ within the lines of the subject.

Of this piece there are *four* impressions.

10.6 In the *first* impression the objects are all more clearly expressed. *Jacob*, with the ladder and its steps, are distinctly seen.

7.6 In the *second*, the steps of the ladder are not perceived, and the whole is darker.

In the *third*, the sides of the ladder are not seen; and the figure of *Jacob* is not so dark as in the *second* impression.

In the *fourth* every part is still darker, and the figure of *Jacob* is with difficulty to be made out.

THE COMBAT OF DAVID WITH GOLIATH, is the the subject of the *second*. *David* is placed on the right, and *Goliath* on the left of the print, in a cuirass and helmet, and has a shield on his right arm. *David* is preparing to use his sling. They are on higher ground than the army, the heads of the soldiers being but just discovered over the fore-ground.

$4\frac{2}{10} — 2\frac{9}{10}$

There are two impressions, the *first* and *scarcest*, is less worked upon about the head of *David*.

THE IMAGE WHICH NEBUCHADNEZZAR SAW IN HIS DREAM, is the subject of the *third*.

$3\frac{9}{10} — 2\frac{7}{10}$

Of this piece there are *three* impressions, very different from each other.

The *first* and *most rare*, is that wherein the trunk of the image appears in the air, separated from the legs, which seem to be falling to the ground; on the right side of which, different rays or flashes of light are disposed in angles. Beneath the image is a pedestal, on which it is supposed to have stood.

In the *second* impression the legs are not separated from the body, but only divided at the ancles; to the right is seen part of a large terrestrial globe. In this and the *third* impression, over the image is an arch, meant to convey the idea of its having been set up in a niche on a pedestal.

7.6 The *third*, and most common impression differs from the second, in having the names of several nations written on different parts of the image. On the navel is written *Græci*, upon the fillet on the forehead *Babel*, upon his right shoulder *Persi*, upon his left shoulder *Medi*, along his right leg *Romani*, and along his left leg *Mahometani*. The drapery round the head is also enlarged, and reaches down almost to the eye-brows, and the ear is no longer to be distinguished.

10.6 THE VISION OF EZEKIEL is the subject of the *fourth* and last of these pieces. At the top of the print is a glory, in the midst of which is the Deity, surrounded with angels, who are engaged in acts of adoration, and at the bottom are the four animals described by the prophet.

4 — 3

2° — 7.6 Of this piece there are *two* impressions.

In the *first* impression, the rays which come down on each side of the boy are only marked with faint black lines, without any light; nor do they descend to the ground as in the other impression. It is also less worked upon in general.

15.— 35 JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH.

B 1.13.— W 1.4.— To the left of the print, *Rebecca* is standing upon the step of the door, which is open, in an attitude of distress, with her hands joined together. *Jacob*, sitting at her feet, and lifting up his hands, expresses the sudden sorrow that seizes him upon the sight of *Joseph's* coat, which is displayed before him by his two brothers *Simeon* and *Levi*, who bring an account

of his death. One of them points with his left hand towards the place where they say *Joseph* had perished. A little to the right of the middle of the plate, on the ground, is written *Rembrant van Ryn, f.*

This piece, however small, is regarded as one of the best performances of this master. But there is so good a copy of the same size, and the figures in the same direction, that it may easily be mistaken for the original. The following distinction may however point out a perceptible difference. In the door-case, above the shoulder of *Rebecca*, is a joint in the stone, which in both is carried on till concealed by the door. In the original, a stroke of the same thickness, and about the twelfth of an inch in length appears under the other stroke, on the wall, up to the door, above the head of *Rebecca*.

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

There is another copy a reverse, of the same size.

7.6 36 JOSEPH AND POTIPHAR'S WIFE.

8.—B

8.—G

Rembrandt has not treated this subject with that decency which is due to the sacred source from whence it was derived. The wife of *Potiphar* appears naked up to the waist, reclined in a lascivious posture upon a bed, the curtains of which are drawn up at the head, and the bed clothes are thrown off her in great disorder, part of the quilt, which is embroidered, resting upon the floor. She holds *Joseph* by his garment, who turns from her, and endeavours to make his escape to the left. Notwithstanding the inde-

cency of this piece, which is well executed, there appears below *Joseph's* foot, *Rembrandt f.* 1634.

$3\frac{6}{10} — 4\frac{5}{10}$

2.2.— 10.6 2nd W 1.8.— G 1.—.— B 1.12.—

37 JOSEPH TELLING HIS DREAM TO HIS BRETHREN IN THE PRESENCE OF HIS FATHER AND MOTHER.

This piece, tho' etched with a very light hand, is highly finished. *Jacob* is sitting in an elbow chair on the left; he seems extremely attentive to the recital of *Joseph*, who appears in the middle of the piece in an attitude expressive of the words he is uttering. *Behold, we were binding sheaves in the field, and lo! my sheaf arose, and also stood upright; and behold your sheaves stood round about, and made obeisance to my sheaf.* Farther off, to the left, there appears a bed, the curtains of which being open, discover *Rachel*, the mother of *Joseph*, lying in it. One of his sisters is sitting to the right with her back to the spectator, and a book open in her hand. *Joseph's* brethren are in the back ground, one of them in a turban; another to the right, who is next to *Joseph* turns his head from him in great contempt at the idea of making obeisance to his younger brother. On a stove under *Jacob's* chair is written, though scarcely legible, *Rembrandt f.* 1638.

$4\frac{4}{10} — 3\frac{3}{10}$

G the Two 1.15. B 8.— 2.

Of this piece there are *two* impressions, in the *first*, which is *very scarce*, the curtains at the feet of the bed, the door, the head of the person in the turban, and in general almost all the heads in the back-ground, are much lighter than in the second impression; and the effect is better.

38 GIDEON'S SACRIFICE.

On the right of the print an angel is represented, who with a staff applied to the sacrifice, produces fire to consume it. The sacrifice is placed on a rock, before which *Gideon* is kneeling; on this rock *Gideon* afterwards built an altar. The offering is made in a wood under an oak tree. This piece is by some attributed to *F. Bol.*

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

Of this piece there are *four* impressions.

In the *first*, which is *very scarce*, the angel is expressed by an outline, with a very few cross strokes in the robe, and the right wing.

In the *second*, the left wing is shaded, but the face and hair remain only outlined.

In the *third*, the face and hair are finished, with a fillet round the head.

In the *fourth* impression, the face and hair are also finished; but the face is differently shaped, and without the fillet. In the *two last* impressions the ground at the *angel's* feet is quite plain, but in the others it is shadowed with the single stroke. The other parts of the print are pretty much the same in all.

39 HAMAN AND MORDECAI.

Mordecai is conducted in triumph by *Haman* in the midst of the people, mounted on the king's horse, and arrayed in royal apparel, with a sceptre in his right hand. He is at the king's gate, through which at a distance is seen a round temple. *Haman* who appears in front, extends his arms, and seems to proclaim, *Thus shall it be done to the man whom the*

king delighteth to honour. To the right, king *Ahasuerus*, with his queen *Esther*, are looking out of the palace. A concourse of people attend who appear affected with respect and admiration. This piece is executed in a good stile, and is full of work. It is esteemed one of the most beautiful prints of this master.

$6\frac{9}{10}$ —$8\frac{4}{10}$

2.6 40 DAVID ON HIS KNEES.

7-B. *David* (who is known by his harp, which lies on the floor) is represented in his shirt and night-cap, praying on his knees, with his elbows on the side of the bed, and his hands raised and joined together; he is turned towards the left. Among the etchings on the ground is to be read, with some difficulty, *Rembrandt f.* 1652. This piece is not well executed, and possesses but little taste.

$5\frac{6}{10}$ — $3\frac{7}{10}$

5.— 41 TOBIT.

10.-B *Tobit*, who is blind, is represented walking with a stick, and groping with his right hand to find the door, in order to go out to meet his son *Tobias* on his return from *Rages* of *Media*; at his foot a dog is fawning upon him. In the back view, to the right, is the fire-place, with several fish hung to dry; near it stands a chair, and behind the old man is a wheel, which appears to have been thrown down by him. In the dark ground in front is written *Rembrandt f.* 1651.

$6\frac{4}{10}$ — $5\frac{1}{10}$

7.6 42 THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY.

12. B The angel *Raphael* is represented as ascending from *Tobit* and his family, after having revealed himself, upon their offering him half their substance, as an acknowledgment for the services which he had rendered to *Tobias* in his expedition, and the restoration of sight to his father. The subject is treated in a singular manner. *Rembrandt* has chosen the moment in which the angel, (of whom no more than the lower limbs are discovered) is ascending to heaven, rays of light issuing from him. Beneath him is a large trunk open, with the baggage that had served in the expedition to the country of the *Medes*, which *Tobias* had just performed in company with the angel. A servant is sitting by it, and holds the ass that had carried it, by the bridle in his left hand. Above his left knee a figure is discovered at a distance. In the middle of the piece *Tobias* is prostrating himself, and at his side is a dog, by which he is always distinguished. Behind him is his wife *Sara* upon her knees, with her arms lifted up, and his mother *Anna* standing with looks of astonishment, and both her hands raised, and extended before her. His father *Tobit* appears to the left, in front, kneeling, with his hands joined together. A servant is looking through a window, and two others are at the door, one of which is carrying two flaskets, or waiters, with a jug. On the left side appears part of a flight of steps, which lead up to the

door of the house. On the ground is written *Rembrandt f.* 1641.

This piece is designed with taste, very well executed, and produces a good effect.

$4\frac{1}{10}$ — 6

III. SCRIPTURE SUBJECTS

FROM THE

NEW TESTAMENT.

43 THE ANGEL APPEARING TO THE SHEPHERDS.

This is a night-piece in the country. In the middle a bridge is discovered; and on the right some trees and shrubs spring on a bank. At the top to the left appears a luminous space, in which a great number of cherubs are seen. Below them is an angel standing upon a cloud, with his left hand raised towards heaven, revealing to the shepherds the birth of our Lord. They appear to be astonished and terrified at the sudden light that bursts upon them; even the cattle express their fear by flight. The glory illumines the figures, the cattle, and part of the fore-ground, and likewise catches the extremities of the trees. This is an exceedingly fine print, and produces an admirable effect. A good impression is *scarce.*

$10\frac{2}{10} — 8\frac{6}{10}$

There is an unfinished proof, which may be considered as *presque-unique.* In it, the trunk of the principal tree is entirely white, as is the sky; and the angel and cherubs are only traced with the point. The lower part

of the print is also blank, and the figures and cattle only traced.

3.— 44 THE NATIVITY, OR ADORATION OF THE SHEPHERDS.

5.— B.
8.— W.

This print exhibits the inside of a stable, in the middle of which the virgin *Mary* is sitting with the infant *Jesus* in her lap. *Joseph* is on her left hand, sitting on the edge of a wheelbarrow, which is overturned. Behind him are two oxen in their stalls. To the left are several shepherds looking at the infant over a barricade. The whole subject receives light from a lamp placed over the head of the virgin. This piece is lightly etched; at the bottom is written *Remberandt, f.*

$4\frac{1}{10} — 5\frac{1}{10}$

This print has been retouched in the dark manner to amuse the over-curious in impressions.

45 THE NATIVITY, A NIGHT PIECE.

B 7.— 3d
4
1.— 2d

This piece is executed in *Rembrandt's* dark manner. The holy family form a group in the right corner; the virgin resting her head on her right hand, is watching over the infant, which lies sleeping before her. *Joseph* sits with a book open in his hands. The cause of the light which falls upon this group is concealed from view. On the left side two oxen are discovered, and nearer the middle are the shepherds, one of whom is standing with a lantern in his right hand.

$5\frac{8}{10} — 7\frac{8}{10}$

Of this print there are *three* different impressions.

2.2.— The *first* impression, according to *Gersaint*, is the darkest

and most obscure, the figures being scarcely distinguishable, and the effect is not so natural as in the others. It is *very scarce.*

In the *second*, which is also *very scarce*, there is no distinguishing the stall, which appears in the *third* impression, but the back-ground is perfectly uniform and dark.

In the *third*, and most common, there appears above the head of *Joseph* a stall formed with planks, placed horizontally, and fastened to upright stakes, or posts, the ends of which appear above the planks.

46 THE CIRCUMCISION.

The subject is treated in a very singular manner. The virgin sits near the middle of the piece, and is praying. *Joseph* sits near her, and holds the child on his knee. There are several spectators, who are very attentive to the ceremony. The rays which fall from above, illuminate three-fourths of the print, the rest to the right is in *chiaro-scuro.* On the left stands a ladder, at the foot of which lies a cask, and at the side hangs a net. Above the net, in the corner, is written *Rembrandt f.* 1654, and the same again below the net.

$3\frac{7}{10} - 5\frac{7}{10}$

47 THE LITTLE CIRCUMCISION.

This beautiful little piece is highly finished, in a very good taste, and the *chiaro-scuro* has a great effect. Two pontiffs appear in the middle of the print, and he that is on the left holds the infant on his knees, while the other, who is habited in a cope, and sits to the right

4.6 Mt on a folding chair, circumcises him. In the front to the right, the virgin is represented kneeling, and on the opposite side is another person in the same attitude. The virgin is covered with a veil, and praying, with her hands lifted up; over her, *Joseph* is seen standing in an inclined posture, with his hands joined, and looking with great anxiety towards the child, whose head is encircled with a glory. Higher on the left side appears an altar, upon which is placed a smoking vase, and at the side of it a Levite in an erect posture, who holds a crosier in his left hand.

$3\frac{5}{10}$ — $2\frac{5}{10}$

5. 48 THE CIRCUMCISION. BERENDRECK *ex.*

5.6 H This piece is executed with little more than an even single stroke, without much taste. The priest who performs the operation of circumcision, is placed on the left, habited in a cope and mitre. On the right side is a stair case, on which stand two spectators of the ceremony, leaning over a balustrade; there are several other spectators below. At the bottom, on the left side, is written *Rembrandt fecit*, and on the right side *J. P. Berendreck ex.*

$8\frac{4}{10}$—$6\frac{3}{10}$

Of this piece there are *two* impressions.

9.-B The *first* is without the name of *Rembrandt*, and it does not terminate with the column on the right.

49 THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE.

10.6 Mt To the right appears *Simeon*, kneeling, with the infant *Jesus* in his arms; the virgin is also kneeling

before the prophet, and over her *Joseph* is seen standing holding a pair of doves. A ray of light proceeding from the left corner, falls on the child. Several men and women stand behind, who appear attentive to the ceremony. In the middle of the piece is *Anna*, the prophetess, with a crutched stick in her hand; and the holy dove appears hovering over her head. In front to the left are two *Jews* standing conversing together, at their feet sits a rough dog. The back view is the inner part of the temple, where many *Jews* are assembled. This piece is *scarce*, but though it is executed something in the dark manner, the effect is not considerable.

$8\frac{4}{10}$ — $11\frac{5}{10}$

Of this print there are *two* impressions.

10.10 In the *first*, which is *extremely rare*, *Simeon's* head is uncovered; his drapery is much lighter, as is likewise the virgin's, but the *figure* of *Joseph* is much darker than in the *second* impression, and his beard is larger.

3 2.2.—

1.1.— In the *second* impression *Simeon's* head is covered with a *calotte*, or leather cap.

?—18.—

1.— 50 THE PRESENTATION, IN REMBRANDT'S DARK MANNER.

Wt 3.7.— The subject is treated in a very uncommon manner, and the piece executed in a singular stile, the effect of which is very striking. On the right side of the print the high priest appears sitting on a seat that is elevated on some steps; the infant *Jesus* is presented by *Simeon* kneeling, who, as well as the infant, has a glory round the head. The virgin and *Joseph* are kneeling on the left side, and in the middle is

another priest in a cope, standing, holding in his hand a crosier, richly ornamented. On each side is a single spectator of the ceremony, looking over the front of a gallery, which extends from pillar to pillar. It is *very scarce.*

$8\frac{3}{10}$—$6\frac{4}{10}$

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, the left part of the print is totally in shade, the virgin and *Joseph* but confusedly seen, and the whole of the print is much darker than in the impression which has been described.

7.6 51 THE PRESENTATION, WITH THE ANGEL.

Mt-10.6 B—10.— Mr-15.— This piece is lightly etched, and the back-ground in general too faint, the aqua-fortis not having well succeeded. The whole subject is towards the right of the print. The virgin is near the middle, and *Joseph* on her right hand, both kneeling before *Simeon*, who is sitting, and holds the infant in his arms. Above the virgin is seen *Anna*, the prophetess, with her hands joined together; an angel with expanded wings appears over her left shoulder, looking her full in the face, and with his left hand points towards the child *Jesus*. In this group are several spectators, and above, (behind them) is an extensive flight of steps, leading to an inner part of the temple, with many persons ascending them. To the left appears the hinder part of a cripple, with a wooden leg. In a margin at the bottom is written *Rt.* 1630. It is *scarce.*

4 — 3

A DESCRIPTIVE CATALOGUE, &c.

I. PORTRAITS OF REMBRANDT,

OR

HEADS WHICH RESEMBLE HIM.

.5 — 1 THE PORTRAIT OF REMBRANDT DRAWING.

The proof This portrait is a mezzotinto, done after *Rembrandt* by *Van Gole*; and therefore improperly placed by *Gersaint* at the head of his works, instead of being inserted in the catalogue of portraits engraved after him by different artists.

$12\frac{6}{10} — 9\frac{2}{10}$

The *first* impression is without the inscription.

1.1. — 2 THE BUST OF A YOUNG MAN, RESEMBLING REMBRANDT.

The figure is placed towards the left side of the print, from whence the light comes in; the body is

turned to the right, but the face is seen in front; the nose is broad, the eyes are small, the hair is bushy, standing up on the crown and frizled; the neck-band is seen over the habit, and divides in the middle. The ground is light, except a faint shadow at the bottom to the right, a little above which is written *Rt.* A fine impression is *very scarce.*

$2\frac{2}{10}$ — 2

10.6 3. A HEAD, VERY MUCH RESEMBLING REMBRANDT, WELL ETCHED, AND HIGHLY FINISHED.

This is a full front, with *moustaches*; the head is covered with a cap or bonnet, which is set a little on the left side, on which side the hair is short, but is long and curled on the right; it is etched no lower than the neck, and is light on the right side.

2 — $1\frac{7}{10}$

4.4.— 4. ANOTHER PORTRAIT OF REMBRANDT, CALLED THE BIRD OF PREY PORTRAIT.

B 3.--- Of this print there is no good impression, and the few impressions that are extant are *extremely rare*, being more scarce than any other portrait of this master. As it has no great merit it is probable that he destroyed the plate. It is seen nearly in front, the hair is frizled as usual, and the head covered with a slashed bonnet with a feather in it. The body is directed towards the left, and the habit is furnished with button-holes on both sides, and on the sleeves, which are slashed in the *Brandenbourg* fashion. On his right hand a falcon is perched.

5 — $3\frac{9}{10}$

5. A BUST OF A YOUNG MAN RESEMBLING REMBRANDT.

Rembrandt is always distinguished by the largeness of his nose, and the roundness of his visage, by his frizled bristly hair, and the thickness of his lips. This piece is strongly etched, the lines are coarse and thick. The head is uncovered, and seen nearly in front; the neck-band is open before. The light comes in on the right side, full on the cheek and the shoulder. The ground is light on the left, nearly as high as the top of the head, the rest of it is shadowed. This is likewise one of the *most rare* of *Rembrandt's* portraits.

$2\frac{7}{10} — 2\frac{5}{10}$

6. A SMALL HEAD STOOPING, SOMEWHAT RESEMBLING REMBRANDT.

This head is uncovered, and seen nearly in front; the visage is round, the hair shocky and frizled, the nose thick, and the eyes almost shut. It is turned a little towards the right, and shadowed on the left side; the shoulders are expressed only by a single stroke on each side, and the breast is lightly shadowed with the single stroke. The ground is entirely white.

Of this piece, which is etched with a strong point, and is *very scarce*, there are *three* impressions.

The *first* is merely an unfinished sketch, and measures $2\frac{5}{10}$ by $1\frac{9}{10}$ at the top, and two inches at the bottom, and may be regarded as *presque-unique*.

The *second* is more finished, the face, and particularly the

chin, is more worked on, and this impression is with the bur, and measures somewhat more in height than the third impression. It is *extremely rare.*

2.2. — The *third* impression is that which has been particularly described, and measures $1\frac{7}{10}$ by $1\frac{6}{10}$.

10.6 7 A BUST OF A YOUNG MAN, RESEMBLING REMBRANDT, COARSELY ETCHED.

In this piece the strokes are broad and black. It is however undoubtedly the work of *Rembrandt*, and appears to be wrought in his first manner. The head is seen in front, and is covered with a fur cap, which is higher on the right side than on the left. The hair is curled, but falls down on his right shoulder, and is short on the other side; the body is directed towards the left, from whence the light comes in. The ground is light, except a small part to the right, which is shadowed with the double stroke as high as the shoulder. Though this piece is not above mediocrity, yet it is *extremely rare.* It measures $2\frac{6}{10}$ by $2\frac{4}{10}$ in its present reduced state, but before it was cut it measured near an inch more each way.

B large plate 1.—. small —.10.—

8 A PORTRAIT OF REMBRANDT WHILST HE WAS YOUNG.

This portrait is designed with taste, and highly finished with a fine point, a good impression is *very scarce.* The head, which is seen nearly in front, is covered with a common hat, turned up over his left eye. The hair, which is very finely executed, appears on each side of the face, and on his left side hangs down to the shoulder; the body is directed to

the left, and covered with a rich mantle, turned up with fur, and a little raised upon his right shoulder. Round the neck is a ruff, laced and plaited; his left hand, on which is a glove, is adorned with a laced ruffle. The light comes in on the right side. It is *scarce*.

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

Of this piece there are *four* impressions.

1.11.6 B In the *first*, which is *presque-unique*, only the head, hair, and hat, are expressed; the body is not made out.

2.2.- B In the *second* impression, which is *extremely rare*, the ruff is less laboured, and the lace is almost imperceptible, the back ground on the left side is covered with strokes in different directions, instead of being left wholly light, as in the *fourth* impression, and upon the whole it is much superior in beauty and effect.

1.11.6 2.6.- B The *third* impression, which is *very scarce*, differs from the *second* in having written near the top, on the right, *Rembrandt f.* and on the left, near the top, *Rt.* 1631.

1.10 B The *fourth* impression is that which has been described.

9 A HEAD RESEMBLING REMBRANDT.

-.11.6 M.L His distinguishing feature, a large broad nose, is particularly shewn in this print; the hair is frizled, as well on the crown of the head, as on each side of the face, and falls on the shoulder. The beard is short and downy, with *moustaches*, the eye-brows are contracted, and the countenance has the air of grimace. The face is nearly in front, directed towards the left, and shadowed on that side. The shoulder is scarcely marked with a single stroke, but there is a

shadow under the chin. The ground is white. It is etched in a good taste, and is *scarce*.

$2\frac{6}{10} — 2\frac{4}{10}$

B 1st/2nd
—.18.—
1.1.—
—.10.6

Of this there are *three* impressions.

The *first* is *extremely rare*, and measures $3\frac{5}{10}$ by 3.

The *second* impression, which is *very scarce*, measures $2\frac{6}{10}$ by $2\frac{4}{10}$ and is that which has been described.

The *third* impression is more worked upon on the face, and under the chin, and is *scarce*.

*10 A HEAD OF REMBRANDT, IN A CAP WHICH IS MORE HIGHLY FINISHED THAN THE PORTRAIT.

It is said to measure $4\frac{2}{10}$ square. This print is an addition to those described by *Gersaint*, supposed to to have been met with by *Messrs. Helle and Glomy*, but in reality there is no such print.

*11 A PORTRAIT RESEMBLING REMBRANDT, LIGHTLY ETCHED ON A NARROW PLATE AND UNFINISHED.

B 1.1.—

The head is covered with a cap, ornamented with a feather. The face is a full front, and is only an outline, except being a little shadowed about the chin, and in the back-ground at the top. It is *extremely rare*.

$4\frac{8}{10} — 2\frac{5}{10}$

*12 A PORTRAIT OF REMBRANDT, ETCHED IN THE EARLY PART OF HIS LIFE.

The head is covered with a very flat cap. It is said to measure $3\frac{5}{10}$ by $2\frac{4}{10}$ and to be *very scarce*. This is supposed to be the same with N°. 294, otherwise there is no such print by *Rembrandt*.

13 A BUST OF A YOUNG MAN, RESEMBLING REMBRANDT.

B No 13 & 14 The head is uncovered, and the hair frizled. The face is a three-quarters, turned to the right, and shadowed on the opposite side. The eyes are very small, and made so black as to be displeasing; the nose is large and the mouth drawn together. The ground is shaded only on the left side. This piece is *extremely rare*. *P. Yver* thinks it inferior to the works of *Rembrandt*, and probably executed by his disciple *Livens*.

19/-

$3 — 2\frac{5}{10}$

14 A BUST, IN WHICH THERE IS SOME RESEMBLANCE OF REMBRANDT IN HIS YOUTH.

The head is uncovered, and shadowed on the left side, the face is a full front, the hair is frizled, a little standing up. The body is covered with a fur cloak, and turned towards the left. This print is distinguished by two small strokes which are drawn nearly parallel, and cross the tuft of hair at the top of the head.

Of this there are *two* impressions.

1.11.6 The *first* is *extremely rare*, and not mentioned either in *Gersaint's* catalogue or the supplement. To the left within the two strokes, is written *Rt.* 1630.

$3 — 3$

10.6 In the *second* impression, of the above date only the figures 30 remain, the rest being intirely cut off.

$2\frac{9}{10} — 2\frac{4}{10}$

4.4.— *15 A PORTRAIT OF REMBRANDT WHEN YOUNG.

The head is seen in front in a mezetin cap. The

arms are wrapped in a mantle or cloak thrown over his right shoulder, but his left elbow is exposed. The face and hair are shaded to the left; the body is etched with little more than the single point, except a slight shade on the left. The back-ground is also shaded to the left of the head, and there are a few strokes towards the bottom on the right side. It is *very scarce.*

$3\frac{8}{10}$ — $2\frac{8}{10}$

.12.6 *16 A BUST OF TITUS, SON OF REMBRANDT.

£4.—.— 3 2.11.—

This piece is coarsely scratched in an irregular oval, bounded with a sort of chain-work. It is a full face, with a cap on. The effect is very strong; the light comes full on his left cheek, and on the lower part of the nose, which is very broad, and just catches his right cheek. The eyes and the rest of the face are in deep shade. The light likewise falls strong on the body between his left shoulder and breast. The hair is thick and frizled. This print is *extremely rare.*

$2\frac{5}{10}$ — 2

*17 A SMALL PORTRAIT OF REMBRANDT IN A CAP AND FUR CLOAK.

It is said to be a three-quarters front, and turned to the right; the head is a little inclined as if looking downwards. But there is no such print by *Rembrandt*, unless it be the same with N°. 299.

10.6 18 A BUST OF A YOUNG MAN RESEMBLING REMBRANDT.

It is a three-quarters view, turned to the left, and shadowed on the same side; the hair is frizled and

stands up towards the top of the head, the mouth is open, and the under lip thrust out, which gives the countenance an expression of pain. The garment is open at the top. The ground is white, except the bottom to the left, which is a little etched upon ; and on the top on she same side, is faintly written *Rt.* 1630. It is *very scarce.*

$2\frac{8}{10} — 2\frac{4}{10}$

B 2nd 3rd 7/6

B—10.— Of this piece there are *three* impressions. In the *first* impression, which is *extremely rare*, the plate is $3\frac{2}{10}$ by $2\frac{7}{10}$

2.2— 19 A BUST WHICH RESEMBLES REMBRANDT IN HIS YOUTH.

The head is seen in front, covered with a fur cap, which is highest on the right side. The robe, which is turned up with fur, is open at the top. It is shadowed on the left side. The ground is light, except some double strokes on the left, as high as the shoulder ; and at the top on the same side, is written *Rt.* 1631. This print is *scarce.* It measures, including a space at the bottom of the plate of $\frac{2}{10}$ of an inch,

B.11.—

$2\frac{5}{10} — 2\frac{2}{10}$

1.1.— 20 A BUST RESEMBLING REMBRANDT.

The head is a three-quarters, the hair, as usual, is frizled, and stands upright on the crown, though it comes so low on the forehead as nearly to reach the eyebrows. The face is directed towards the left, and is shadowed on the same side. The body is wrapped round with a cloak, which has a cape that turns back, and is buttoned before. The ground is shaded on the

left side, towards the bottom. At the top, on the same side, appears *Rt.* 1631. This piece is *scarce.* It measures, including a margin at bottom of $\frac{2}{10}$ of an inch, and one on the left side of $\frac{1}{10}$ of an inch,

$$2\tfrac{6}{10} — 2\tfrac{1}{10}$$

Of this bust there are *two* impressions.

10-6

The *second* impression has been retouched and strengthened, as well in the head as in the habit, and on the left side the hair falls as low as the mouth. It has not however the character of *Rembrandt's* point, and is most probably retouched by another hand.

6.—

21 A BUST VERY MUCH RESEMBLING REMBRANDT.

Mq.-
B-7.-

The head is seen in front, covered with a high fur cap, in the shape of a turban. The hair is short and curled, the shoulders are covered with a cloak faced with fur. The light comes full on his left cheek. Above, on the left, is written *Rt.* 1631. This is a spirited etching.

$$2\tfrac{5}{10} — 2\tfrac{2}{10}$$

Of this piece there is a copy reversed.

22 A PORTRAIT OF REMBRANDT.

B-16.-
B-5.- 2nd

This is a bust, the face nearly a full front, but the body more turned to the left. The light comes full on the lower part of his left cheek, and on his left shoulder. The rest of the face, and of the figure, is in shade. The head is covered with the usual cap, placed on one side. Round the neck is a kind of scarf, that hangs down behind, and a small epaulette on his left shoulder. The hair hangs loosely on the shoulder. The back ground is white, except a few strokes at the bottom on the right, and some cross etchings on the left.

In a margin, at the bottom, of nearly half an inch, is written *Rembrandt f.* 1633.

$5\frac{2}{10} — 4\frac{1}{10}$

Of this print there are *three* impressions.

The *first* is without the name and date, and is not so highly finished in many parts. It measures $5\frac{3}{10}$ by $4\frac{6}{10}$ and is *extremely rare.*

7/6 The *second* impression, which is *very scarce*, is likewise less finished, but is the same size as the *third* impression, which is already described.

1.1. — 23 A PORTRAIT OF REMBRANDT, WITH A DRAWN SABRE.

16. — B This piece is extremely well executed. He is seen in front with a richly ornamented cap, his hair is full and frizled, and he has *moustaches.* In his right hand he holds a glittering sabre. His habit is embroidered, and the top enriched with ermine and a string of jewels. The back-ground is shaded on the left as high as the shoulder. At the top, on the left, is written *Rembrandt f.* 1634. It is *scarce.*

$4\frac{8}{10} — 4.$

10. 6 24 THE PORTRAITS OF REMBRANDT AND HIS WIFE.

10. — M. *Rembrandt* is sitting on the right side of the print, before a table, on which he rests his left hand, holding a porte-crayon, in the attitude of drawing. He has on the mezetin cap, with a feather in it. His face is a full front, his body inclined to the left. His hair is frizled, and he has *moustaches.* To the left, behind the table, sits his wife; her face is turned a little to the right. The back of her chair appears. The back ground is white, except a few etchings be-

10. B

tween the lower part of the faces. In the left corner at the top, is written *Rembrandt f.* 1636.

$4\frac{1}{10} — 3\frac{6}{10}$

7.6 25 A PORTRAIT OF REMBRANDT IN THE MEZETIN CAP AND FEATHER.

G - 7.6
Wt 5.6
B - 7. —

This piece is executed in a good taste. It is nearly a full face, in the mezetin cap, with a feather at the side. He has *moustaches*, and his beard is rather long and thin. The body is covered with a rich mantle faced with fur, and embroidered, from under which his left arm is discovered, the hand being in the breast. The back-ground is white, except a few cross etchings above his right shoulder. Towards the top, on the left, appears *Rembrandt f.* 1638.

$5\frac{3}{10} — 4\frac{1}{10}$

1.11.6 26 A FINE PORTRAIT OF REMBRANDT.

B - 1.3. —
Wt - 17. —
H 1.6. —
— 12.6
G 1.9. —

This piece is designed with taste, and extremely well executed. It is a half-length, the face more inclined to a three-quarters, than a full front. The hair is long and curled, hanging on the shoulders, and he has long *moustaches*. The head is covered with the mezetin cap, set on one side; the body is wrapped in a rich mantle, and is turned towards the left. His left arm is supported on a piece of stone-work; his left hand, on which is a glove, appears from under his mantle. His right is placed upon his breast. The back ground is white, except a few strokes near the bottom to the right. In the left corner on the top is written *Rembrandt f.* 1639.

$8\frac{1}{10} — 6\frac{4}{10}$

27 THE PORTRAIT OF REMBRANDT DRAWING.

In this portrait *Rembrandt* has laid aside the superb cap and feather, and represented himself as a complete *Dutch* character. This print is finely etched, and highly finished in his dark manner. It is a full front, half-length. His head is covered with a narrow brimmed hat, his garment is very plain, and open at the neck. He is sitting at a table, which is in the front of the print, and holds a crayon in his right hand, with which he is drawing on paper, placed upon a book, on which he rests his left. Upon the left side is a casement open, through which a landscape is seen at a distance. Of this piece the strongest impressions are the best, the strokes of the plate being extremely light and tender. On a short curtain or screen, hanging from the top of the casement is written *Rembrandt f.* 1648. It measures on the right side $6\frac{3}{10}$, and on the left $6\frac{1}{10}$ by $5\frac{1}{10}$.

Of this print there are *three* distinct impressions.

The *first* impression is *extremely rare.* It is before the insertion of the name and date. The inside of the casement, and the hands and ruffles, are all white, and the book and table much less finished. The landscape likewise is wanting.

The *second* impression is *very scarce.* The landscape is still wanting. The inside of the casement is less shaded than in the finished print. The habit, book, papers, covering of the table, and the hands, are all less wrought upon, and the ruffle is white. This impression is the best, and produces a fine effect.

There is a good copy of this print in the same direction as the original.

15.— 28 A PORTRAIT OF REMBRANDT IN AN OVAL.

1.11.6 W
2.2.— B.
G 1.3.—

The face is a three-quarters, the body is turned to the right, and shadowed on the left, the hair is strong and curling, and he has *moustaches*. On the crown of his head is a light cap or *calotte*, with a feather in front; he is clad in a kind of *Persian* habit, which is fastened before with a clasp, and has on his breast an officer's gorget, over which is thrown a striped scarf. The ground is lightly shaded round the oval, on the upper part, and is a little darker above his right shoulder. On the right side is written *Rembrandt f.* 1654.

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

Of this portrait there are *three* different impressions.

The *first* is so *extremely rare*, that it is believed there were not more than *two* in *Holland* when *Gersaint* made his catalogue, viz. one in the collection of *M. Van Leyden*, the other in that of *M. le Conseiller Muilman* at *Amsterdam*. In the two other impressions the figure is only a bust, but in this it is discovered to the knee, the left hand holds a naked sabre that hangs down to the bottom of the plate, which is $7\frac{9}{10}$ by $6\frac{4}{10}$.

W—.7.—
B—.10.—

In the *second* impression, which is *very scarce*, there is a kind of square formed by an outline at each extremity of the oval, before the plate was cut to that shape.

There is a copy of this print reversed, in the oval, and another in the square.

II. SCRIPTURE SUBJECTS

FROM THE

OLD TESTAMENT.

*29 ADAM AND EVE.

They are represented naked in Paradise, *Eve* appears standing in the front of the print, with the forbidden fruit, of which she persuades *Adam* to eat. *Adam*, who is standing to the left, seems to refuse the fruit, and to remonstrate against the crime. To the right is the trunk of a tree, upon which Satan is represented, under the figure of a large winged serpent, holding another apple in his mouth. In the remotest part of the landscape, towards the right, an elephant is discovered. *Rembrandt's* skill in expressing naked figures was very defective. In this piece the heads are disagreeable; but upon the whole it produces that effect which distinguishes the works of this great master. In the margin of the print is written *Rembrandt f.* 1638. A good impression is rarely to be found.

$6\frac{4}{10}$—$4\frac{6}{10}$

In the catalogue of *Marcus's* prints, mention is made of an *earlier* impression, which is less wrought on, particularly in the figure of *Eve*.

7.6 30 ABRAHAM ENTERTAINING THE THREE ANGELS.

B – 2.5. –
W 2.18. –
G – 11.6

Abraham is seated near the door of his house, at table with the *Angels*; one of which (to the left) sits on the table itself. They are not represented with that youth and light appearance supposed to be consistent with their character; that in front has a very Jew-like appearance, and that on the right looks like an old man. The patriarch holds a cup in his right hand as intending to drink. *Sarah* is discovered listening at the back of the house door, and appears to smile at the promise which she is supposed to hear the *Angels* make to *Abraham* of a son. Behind them is a boy drawing water out of a well. The back-ground is filled up with trees. To the left, at the bottom, is discovered with some difficulty, *Rembrandt f.* 1656.

$6\frac{3}{10} — 5\frac{2}{10}$

10.6 31 ABRAHAM SENDING AWAY HAGAR AND ISHMAEL.

B – 17. –

In this piece the buildings, as well as the figures, are extremely well executed in a rich stile of composition. *Abraham* stands with his right foot on the first step, at the door of the house. *Hagar* and *Ishmael* are just departing from him, the former, with her face nearly covered, appears to be weeping. *Sarah* is leaning through a window, pleased at their departure. *Isaac* is seen within the door, from which a dog is descending the steps. At the top, to the right, is written *Rembrandt f.* 1637.

$5 — 3\frac{7}{10}$

There is an impression *extremely rare*, which is $4\frac{8}{10}$ in heighth. At the top is a margin which has been cut, by which the print is reduced to its present size.

52 THE LITTLE FLIGHT INTO EGYPT.

This piece is well designed and executed, but it is difficult to meet with a good impression. The holy family are crossing towards the left. *Joseph* has a staff in his left hand, and holds the bridle of the ass in his right, which he pulls towards him, to make the beast mount a little eminence. The effort which the ass makes to ascend is admirably expressed. The virgin sits on the ass with the child on her lap. The baggage is behind her, in the front of which is fastened a mallet and a saw. To the left is the trunk of a large tree, and some other trees are in the distance. In a slip at the bottom, which is not left quite blank, is written *Rembrandt inventor et fecit*, 1633.

2 Impressions $3\frac{5}{10}$ — $2\frac{4}{10}$

6.— There is another *Flight into Egypt* which is regarded as *unique*. The virgin is sitting on an ass, travelling 2.— to the left; she holds the infant *Jesus* in her arms. *Joseph* has a staff in his left hand, and with his right is leading the ass by the bridle; he is seen in profile, his garment is tucked up, and tied round with a girdle, at which hangs a saw, his usual characteristic. This print in the back ground is scratched and spotted, but is lightly etched; it has little effect, and probably on that account displeased *Rembrandt*, who cut the plate to the size in which it is recorded by

Gersaint under a different class, N°. 163, viz. $3\frac{1}{10}$ by $1\frac{9}{10}$ but when entire, as it has been described, it measured $5\frac{8}{10}$ by $4\frac{8}{10}$

53 THE FLIGHT INTO EGYPT, A NIGHT PIECE.

B. 11th/2nd Impression 8.— —

In this piece the holy family are likewise travelling to the left. *Joseph* appears behind the ass's head, and carries a lantern in his right hand, which illuminates the piece. The virgin is riding on the ass, with the infant covered up on her lap. A bottle hangs on the ass's shoulder, and behind the virgin is the luggage in a covered basket. To the right a tower on a hill is perceived.

$5 — 4\frac{4}{10}$

Of this print *Marcus* had *eight* impressions all varied in their effects. *Gersaint* mentions three only, and the *Supplement* enumerates *six*.

1.1.—

The *first* impression is *extremely rare*; it is little more than the etching, without being worked upon by the graver. The group is almost wholly enlightened, and the rays which proceed from the lantern are strong and much diffused. The trees on the left, with the tower on the hill to the right, and the sky above it, are all readily discriminated. The two hinder legs of the ass are parallel, though the off fore leg is in motion.

1.1.—

In the *second* impression, which is *very scarce*, the light reflects upon the front of the figure of *Joseph*, from the knees upwards; likewise on the head, neck, and legs of the ass, and on the right cheek of the virgin, and downwards to the shoulder of the ass. The bottle and luggage are plainly seen, but the landscape and the sky are not so, particularly the landscape.

The *third* impression is still darker.

The *fourth* is darker than the *third*, but the luggage is still discernible.

The *fifth* is still darker, without the distinction of the sky and landscape. The bottle and the luggage are scarcely to be made out.

The *sixth* is gradually darker.

The *seventh* impression is quite dark, except the lantern, the fore-part of *Joseph*, the head of the virgin, and the head and bended knee of the ass.

The *eighth* impression is that in which the moon is introduced.

54 THE RETURN FROM EGYPT.

The virgin and *Joseph* are travelling on foot to the right, leading *Jesus* between them, who appears to be of the age at which he is afterwards represented to have been found by them disputing in the temple. A little dog is running before them. The back ground is in general rocky, with some trees on the left side. To the right is a piece of water, with a bridge of two arches over it, and some houses on both sides of the bridge. A great number of cattle are driven towards the bridge, over which, in the farthest distance, is a castle on a rock. At the bottom, to the right, is written *Rembrandt f.* 1654. It is *scarce*.

$3\frac{7}{10} - 5\frac{7}{10}$

55 THE FLIGHT INTO EGYPT, THE HOLY FAMILY CROSSING A RILL.

The virgin is represented holding the infant in her arms, and sitting on the ass, which is crossing a rill

of water, in which *Joseph* is up to the knees, leading the ass with his right hand, and groping with his staff in the left. Their progress is to the right. The back ground consists of rocks, and shrubbery growing from them, without any sky being seen. At the bottom, towards the left, is written *Rembrandt f.* 1654. This piece is a companion to the last, before which it ought to have been ranked.

$3\frac{7}{10} — 5\frac{7}{10}$

4.4.— 56 THE FLIGHT INTO EGYPT, IN THE STILE OF ELSHEIMER.

B 4.14.6
M 4.16.—
G 1.12.—

This is a fine piece designed in the stile of *Adam Elsheimer*, and executed in the manner of *Count Goudt.* The landscape here is principal, and represents a valley, or dell, into which the holy family are descending from the right. On each side are hanging woods, through a vista of which is seen a winding river, and a town, with a spire steeple in it. The view beyond these is terminated by a chain of mountains. In front of the wood on the right, the virgin is sitting on the ass, with the child wrapped up in her lap. *Joseph* has hold of the bridle, and guides the ass down the hill. This print is *scarce.*

$8\frac{4}{10} — 11\frac{2}{10}$

H 2.11.—
Y
1.9.—

Of this print there are *two* impressions, besides an unfinished proof which is *extremely rare*, being taken off by *Rembrandt* that he might see the state of the plate on which he was working. The *chiaro-scuro* being entirely wanting, it is not animated with that spirit which glows in the finished plate; the group of fi-

gures, with the ground about them, are wholly light.

In the *first* finished impression, which is *very scarce*, the bur is left, which renders it more agreeable than the *common* impression, which became glaring, after the lights were given to it by the burnisher.

57 THE REST IN EGYPT, IN A WOOD, BY NIGHT.

This is a beautiful little etching, finely executed, and has a good effect. The virgin is sitting on the ground in front, with the infant on her lap, supported by her left hand; she rests her right elbow on a bank, with her hand to her forehead, under her hat. *Joseph* is likewise sitting on more elevated ground, immediately behind her, leaning his right elbow on the bank, with his left hand placed on his knee. A bottle and part of the luggage is seen on the ground, with a strap thrown over it unbuckled. Above *Joseph's* right shoulder, on the bough of a tree, hangs a lantern, which illuminates the piece. To the right the head and neck of the ass appear.

$3\frac{6}{10} — 2\frac{4}{10}$

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, the ass is not introduced.

58 THREE PIECES WHICH ARE GENERALLY CLASSED TOGETHER; THE REST IN EGYPT, ST. PETER, AND A MAN WITH A PEN.

These pieces, which are nearly of the same size, are all etched with a very light stroke. Probably *Gersaint* has classed them together on account of the

Mt 1.6.–
H 2.2.–

aqua fortis having operated in an equally weak degree on them all; but this method, as well as that adopted in N°. 34, affects the real *number* of the prints executed by this master, and in this instance is particularly wrong, the subjects belonging to two classes, viz. *Subjects from the New Testament*, and *Fancy subjects*.

10.6

THE REST IN EGYPT is the most common of the three. The virgin and *Joseph* are represented sitting on a bank, beneath an overhanging rock. *Joseph* throws his left leg over the right knee: he holds an apple in his left hand, and in his right a knife, with which he seems intending to cut it. Near his foot lies a saddle. The virgin with her right arm supports the infant on her knees, and with her left hand gently raises the linen that covers him. *Joseph* looks earnestly at the child, with a smile on his countenance. To the left is the stump of a tree; on the top of it a bird is perched, and over it another bird is hovering, as if going to alight. At the bottom, to the left, is written *Rembrandt f.* 1645.

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

1.1. –

THE ST. PETER is *more scarce*. The saint is kneeling, and seen in front; he is habited in a kind of night-gown, or cloak, and holds a key in each hand; his right hand rests on his staff, and the left on a hillock, from which grows a large tree, the lower part of its trunk only being seen. At the bottom, towards the right, is written *Rembrandt f.* 1645.

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

11.— THE MAN WITH A PEN is *equally scarce* with the *St. Peter*. To the left an old man in a cap, with a long beard, is represented nearly in profile; he rests his left hand on a book, which stands upright on a table; he holds a pen in his right hand, and rests it over his left, and his right elbow is supported by something not made out. At the side of the table in the right corner, stands a globe, of which one fourth part only is discovered.

$5\frac{1}{10} — 4\frac{2}{10}$

59 THE REST IN EGYPT, UNIQUE.

322.— This piece is very lightly etched, almost with the single stroke, and though not executed with so much taste, as generally appears in *Rembrandt's* works, yet it has passed for his; probably because it was found in the set of his works which had been collected by the *Burgomaster Six*, or which indeed was formed by *Rembrandt* himself, who sent his pieces to his friend as he finished them. This rare print was in the possession of *M. Houbraken*, who bought it, with many others, at the sale of the burgomaster's effects after his decease. Notwithstanding, however, so many apparent proofs in its favour, I have authority to say, on the opinion of an excellent judge of the works of this master, that it has nothing of the manner, composition, or execution of *Rembrandt* in it.

Joseph is represented sitting on the ground, to the right of the print; between his legs is a kind of pot, or kettle, placed upon some wood; he holds in his

right hand a bowl, or dish, out of which the virgin with a spoon feeds the infant, sitting on her knees. The ass is placed behind him, and at his feet is a hand-basket, full of different tools, with a saw lying across it, by which *Joseph* is characterized as a carpenter.

$8\frac{4}{10} — 6\frac{4}{10}$

7.6 60 THE VIRGIN AND THE INFANT JESUS IN THE CLOUDS.

B 10.–
H 7.–

The virgin is kneeling on her left knee, and holds the infant on her right, supporting him with her arms; her hands are clasped together. From the head of *Jesus* proceeds a large glory, and the virgin's head is thrown back in an attitude of devotion. In front before her left knee appears the head of a child reversed, which had either been left on the copper before *Rembrandt* began this subject, or was introduced by him as a puzzle for the connoisseurs. A little below this head is with difficulty discovered *Rt. f.* 1641, as likewise lower down, and farther on the right, the same mark and date.

$6\frac{6}{10} — 4\frac{2}{10}$

In *M. De Burgy's* catalogue mention is made of *two* impressions, the difference in which consists in the mouth of the virgin.

7.6 61 THE HOLY FAMILY.

B–10.–
H–6–

This piece is designed with much taste, and lightly etched. The virgin is sitting near the foot of a bed, of which one of the posts, with part of the curtain, is

seen; she holds the infant on her knee, supporting it at the breast with her right arm, her left hand being applied to the breast. Her left shoe is off. She has a pleasing countenance; her head-dress, and indeed the whole of her person and dress is in a plain elegant stile. *Joseph* is seen in profile to the left, reading. Close by the left side of the virgin is a trunk open, and beneath it on a step is written *Rt.*

$3\frac{8}{10} — 2\frac{8}{10}$

2.6 62 THE HOLY FAMILY, JOSEPH LOOKING IN AT THE WINDOW.

B-10- This piece is etched in a dry, hard stile, without effect. The virgin is sitting in front, holding the child on her lap; her hands join together, and she leans so forward that her head touches that of the child. At her right side on a covered step is an elbow chair with a cushion on it, and above it is a canopy. On the step lies a cat. *Joseph* looks into the room at them, through a window, before the middle of which is a glory, proceeding from the heads of the virgin and child. To the right is a stone chimney piece, with fuel on the hearth. In the middle, at the bottom, is written *Rembrandt f.* 1654.

$3\frac{7}{10} — 5\frac{6}{10}$

7.6 63 JESUS DISPUTING WITH THE DOCTORS IN THE TEMPLE, A SKETCH.

B-10- *Jesus* is sitting a little to the left of the print, near a group of Rabbis, one of whom, sitting in front of him, seems to be in disputation with him. Another, sit-

ting in the centre of the piece, has more the grotesque appearance of a cobler or blacksmith, with his leather apron, than of a *Jewish Rabbi.* To the right of him stands a tall figure seen in profile, behind him is a little old man, stooping and leaning on his stick. To the right are four spectators looking over a partition covered with a loose cloth or drapery. At the top, above the head of *Jesus* is written *Rembrandt f.* 1654. This piece is a sketch, executed with little more than the single stroke.

$3\frac{8}{10} — 5\frac{7}{10}$

7.6 64 THE SAME SUBJECT, A LARGER SKETCH.

B-11.- In this piece are about twenty figures. *Jesus* stands to the right addressing himself to the doctors, with both hands a little raised. One of them, on the right side, sits opposite to *Jesus*, on a stool with a cushion on it. Another on the left side sits on the floor, leaning on his right elbow. Six of the figures on the right appear to be spectators, and are looking over a partition covered with drapery, in the manner of the last piece. To the left, at the bottom, is written *Rembrandt f.* 1652.

$4\frac{9}{10} — 8\frac{3}{10}$

10.6 65 THE SAME SUBJECT, A SMALL UPRIGHT.

This little piece is composed in a good stile, and finely etched with a tender point, but the impressions are weak, the aqua fortis having failed to produce its effect. To the right of the print, the young *Jesus* is standing on the uppermost of two circular steps, in the attitude of a person who is reciting. He, and

three doctors, form a kind of circle. Farther back, in the temple, are three other doctors, sitting behind a table covered with tapestry. They appear to have recourse to a large book that is open, in order to decide upon some controverted point. In the distance, to the right, *Joseph* and *Mary* are entering in at the door of the temple. This piece is *scarce*.

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

Of this piece there are *two* impressions.

The *first* is *extremely rare*. Instead of the three doctors at table, there is only one, and on the left, close to the edge, are two other figures which were cut off in reducing the plate, which measured $4\frac{4}{10}$ by $3\frac{2}{10}$ including a margin, wherein is written *Rt.* 1636.

1.1.– 66 LITTLE LA TOMBE.

This print is generally misnamed; being called *The Little Tomb*, but the tomb exists only in imagination. The original and true name of the print is *Little La Tombe*, the name of an artist of *Rembrandt's* acquaintance, whose portrait is to be found in the group, but not now generally known. This circumstance, and the diminutive stature of the artist, gave rise to the name of the print. *Jesus Christ* appears in the middle standing on a piece of elevated stone work, with both his hands lifted up, preaching to the people. They seem very attentive to his discourse, and the heads in general are full of expression and character. Through an arch some buildings are seen; in the middle of the fore-ground a boy is represented lying

B 1.14.–
2. —
2.15.–
4.1.–
1.16.–
1.8.–
2.12.6

down and tracing out something with his left forefinger; a top and string are lying by his side. To the right of him a woman is sitting on the ground, seen from behind; she holds a child on her knees; on her right hand a man sits on the ground, leaning on his elbow, paying great attention to our saviour's discourse; above him stands an old man with a great beard, in profile, stooping. At the feet of *Jesus* sits a woman, resting her head on her left hand, and to the left of him sits a man leaning, with his left hand up to his face, which is very expressive of attention. On the left side in front, stands a man in a turban. This piece is well executed, and has a good effect.

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

Of this print there is an impression *very scarce*, in which the sleeve of the man standing on the left side in a turban, with his gown tucked up, is white. There is likewise an impression with the name and date *Rembrandt f.* 1636, but it is evidently added by another hand.

10.6 67 THE TRIBUTE TO CÆSAR.

Wt-8.-
B 1.3.-
W 2.10.-
G.-9-

This is a beautiful little piece, full of figures, extremely well executed, and produces a fine effect. Our Lord, round whose head is a brilliant glory, appears, in the midst of the Pharisees, answering their questions concerning the payment of tribute to *Cæsar*. He puts his left hand upon one hand of the Pharisee, lifting up the right, with which he points to heaven, while he says, *Render unto Cæsar the things that are Cæsar's, and unto God the things that are God's.* They are struck by the force of this

reply, and their countenances are expressive of great disappointment. To the left is a building, which appears to be a temple, out of which three figures are coming. In the left corner, at the bottom, is an arch, towards which a man is descending down a flight of steps. Over the arch sit two persons who are reading in a book.

$2\frac{9}{10}$ — $4\frac{1}{10}$

Of this piece there are *two* impressions.

The *first* is *extremely rare*, being clearer than the other, which is more wrought upon.

5.— In the *second* impression the man in the right corner, sitting on a richly ornamented stool, is more shaded both in the face and on his clothes. Those impressions are always to be suspected which are too black, and in which the figures are shadowed with too many strokes.

10.6 68 CHRIST DELIVERING THE KEYS TO ST. PETER.

This piece is erroneously titled by *Gersaint*. The subject is *Our saviour healing the sick*, and is the same piece as described in N°. 76.

7.6 69 JESUS CHRIST DRIVING THE MONEY CHANGERS OUT OF THE TEMPLE.

B both This is a fine print, full of work, highly finished,
1.10,— and produces a grand effect. The architecture of the
4.2.— temple is richly disposed, many pillars are seen, and
2/10.— from the arched ceiling on the left, is suspended a
Vernon lustre. Our saviour, from whose head proceeds a
1.— glory, is in the middle of the fore-ground; he has overturned a table, at which sat a money-changer,

who is securing a bag with money; several pieces are sliding off the table. The man looks up with fear at our saviour, whose left hand holds up a scourge, with which he is about to strike him. A woman with a basket of doves on her head, with many other persons, are endeavouring to get away. To the right all are in hurry and confusion; some are thrown down by cattle, which are making their escape. Behind them on an elevation in the temple is seen the high priest, with many attendants. One of them holds a crosier, and they appear to be sitting in judgment on a person who is on his knees before them. The heads of this piece are full of expression. At the bottom, to the right, is written *Rembrandt f.* 1635.

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

There is a second impression, in which the man, who is dragged on the ground by the ox, has the mouth much wider than the other; but this has been done since *Rembrandt's* time, as the plate has been long preserved, and has been re-touched in other parts.

Wt 16.6

10.6

70 THE PRODIGAL SON.

B 10.6

W-19-

This piece is well designed and executed. The repenting prodigal on his knees upon the steps of his father's house, is embraced and raised by his father. His only covering is a cloth tied round his middle. His mother appears opening a casement to look at him; to the right a servant is coming out of the door with apparel to clothe him, and behind him, the elder son is seen with a countenance expressive of disappointment at the return of his brother. The

countenances of the father and the prodigal son, are equally expressive, one of compassion and forgiveness, meeting that of remorse and penitence in the other. At a distance, through an arch to the left, is seen a peasant with cattle, alluding to the parent's command to kill the fatted calf. Under the left foot of the father is written *Rembrandt f.* 1636.

$6\frac{1}{10} — 5\frac{4}{10}$.

71 JESUS AND THE SAMARITAN WOMAN AT THE WELL, ARCHED.

Impressions

17.-
Do
19.-
2 Do
11.6

This piece is arched at top. Our Lord is sitting behind *Jacob's* well in the left part of the print, leaning his right arm over an upright stone, placed at the back of it, upon which is written *Rembrandt f.* 1658. His left hand rests upon his knee. The woman is standing opposite to him towards the middle of the print; she leans on a bucket which stands on the edge of the well, her arm passing under the handle of it. Her hands are placed before her, one upon the other. Between our saviour and her is a rock, which is differently shaded in the several impressions, an earthen pitcher stands on the lower steps of the well. Some of the disciples are approaching towards the well. In the back ground appears the city of *Sichar* in *Samaria*, with its gardens; and travellers are passing to and fro.

$4\frac{9}{10} — 6\frac{2}{10}$

Of this piece there are *four* impressions.

The *first* impression, which is *extremely rare*, has neither name nor date. The head of *Jesus* is wholly differ-

ent from the other impressions. The weeds which are before the well to the left, are not shadowed. The rock near which our saviour rests on his knee is very dark, the back-ground above the head is also shaded, and there is a blank margin of three inches above the arch.

In another impression without the margin, the name and date are not inserted. The weeds at the side of the well are shaded, and the rock, near our saviour's left hand, is white. Thus far is according to *Gersaint's* account, and *Pierre Yver's* in the supplement; but in *De Burgy's* catalogue, mention is made of *four* impressions, which, like all the others in that catalogue (only made for the sale) are not properly distinguished. In this instance they are thus enumerated;

Christ with the *Samaritan* woman at the well, with the shadow, and the little rock white. *First impression.*

The same, without the shadow, with the rock dark.

15. The same, without the shadow, with the rock white.

The same, without the shadow, with the rock grey, and some variation at the well.

7.6 72 JESUS AND THE SAMARITAN WOMAN AT THE WELL, AN UPRIGHT.

In this piece, which is executed in a good taste, and highly finished, there is a large building to the left in ruins, in which several arches are seen in perspective, with a flight of stairs leading to them. In the front appear two pieces of timber, which support a pulley, from whence hangs a chain, at the end of which is fastened the bucket that stands on the edge of the well: the woman has hold of the chain

with her right hand, a little above the bucket, and rests the other on the side of the well. Our Saviour sits on the left side of the well, and appears to be addressing her with great earnestness, with his right hand raised opposite to his breast. In the distance, to the right, is the city of *Sichar*, from whence the disciples of *Jesus* are coming to him with provisions. At the top, on the same side, is written *Rembrandt f.* 1634. It measures $4\frac{8}{10}$ by $4\frac{1}{10}$ at top, and $4\frac{3}{10}$ at the bottom.

7.6 73 THE SMALL RESURRECTION OF LAZARUS.

This piece is extremely well designed in a picturesque stile, and executed with a fine point. This 1.13.— interesting scene is in the inside of a cavern, with a tower on a hill, seen through an aperture of it. *Jesus Christ* stands on the left, in an attitude full of dignity and grace; and *Lazarus* is rising from a tomb on the right. The attention and astonishment of the spectators is admirably expressed, particularly in one of the sisters of *Lazarus*, who is kneeling in the left corner, in a very striking attitude. Beneath her feet is written *Rembrandt f.* 1642; the last figure is reversed.

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

.3.– 74 THE LARGER RESURRECTION OF LAZARUS.

3 zd This is a large arched piece, finely executed, and the *chiaro-scuro* produces a great effect. Our Lord, who is placed a little to the left, and turned to the right, is represented standing in a dignified attitude, on a stone which appears to have been a part of the tomb of *Lazarus*. His left hand is extend-

G. 1. 6. — ed above his head, and his right rests upon his side; behind him is a group of six figures, two of whom, with uplifted hands, appear terrified at the prodigy. At the feet of our Lord appears *Lazarus*, in the action of just rising above the tomb; his death-like countenance is admirably expressive of his late situation. On the right are several figures; one of them, probably intended for his sister, stretches out her arms, and seems in haste to receive him; above her a man (his head covered with a cap) starts back with terror and amazement. Above our Lord are some folds of drapery that form a kind of funereal canopy, within which, in the back-ground, hang the turban, and sword, with the bow and quiver of *Lazarus*. On the rock, opposite to the breast of our Saviour, is written *Rt. v. Ryn f.*

$14\frac{5}{10} — 10\frac{1}{10}$

Of this piece there are *three* different impressions.

B 9. 9. — The *first* is *extremely rare*, if not *unique*. The man to the right, in the attitude of terror, has his head uncovered. Before the tomb, near the right corner, is a woman seen from behind, which *Rembrandt* effaced, and substituted the present one in its stead.

The *second* impression, which is *extremely rare*, differs only from the *first* in the substitution of the woman in profile, in the right corner; and a change in the face of the other, who stretches out her arms.

B 5. — — In the *third* impression the frighted man has a cap on.

B 5. 15. 6

75 THE HUNDRED GUILDER PIECE.

21. — — The piece generally known by this name, represents our Lord healing the sick. He is seen in front,

standing a little to the left, with an extensive glory proceeding from his head; he leans his left elbow upon some stone-work, and his left hand is held up; his right hand is stretched out towards the people to whom he is speaking. In front, towards the middle, a woman appears on a mattress, lying on the ground, depressed with languor and disease; above her an old woman raises her shrivelled arms in a supplicating posture; another approaches our Saviour, carrying a child; these, with many other sick persons, implore his assistance. To the left are many figures that appear to be spectators of the miracles, some of them seem to be disputing about the power or authority by which they are performed. To the right are a great number of sick persons. One in a wheelbarrow, with two figures just above him, an old woman leading an old man, are most admirably expressive of great age and decrepitude. To the right of them an *Æthiopian* is seen with a camel in the back-ground, denoting that the fame of our Saviour's miracles had spread far abroad. This piece is shadowed to the right, and on the left is illuminated. It is generally esteemed the *chef d'œuvre* of *Rembrandt*, being highly finished, the characters full of expression, and the effect of the *chiaro-scuro* very fine. A good impression is *very scarce*. It measures on the left side 11 inches, and on the right $10\frac{9}{10}$, by $15\frac{3}{10}$ at the top, and $15\frac{2}{10}$ at the bottom.

A fine impression of this print sells for thirty guineas. The plate was purchased in *Holland* by *Captain Baillie*, who re-touched it, but it is now cut up. There are im-

Vernon 1.12.—

pressions of the two groups from the left extremity, one above the other.

One takes in the dog's shoulder, and measures $5\frac{6}{10}$ by 3.

The other terminates with the hand of the figure who places it on his left breast, and measures $2\frac{1}{10}$ by 3.

76 JESUS CHRIST HEALING THE SICK.

G 10.6
Y 18.6
W – 19.–
B 1.8.–

Pierre Yver says that this and N°. 68 is the same print, which from *Gersaint's* imperfect description, is probably the case. Our Lord stands near the middle of the piece, but rather inclined to the right; his head incircled with a large glory. An old man is kneeling before him, and two others at his side, and close to the left in front, a person who seems to be dropsical, is sitting in an elbow chair. There are several other characters, chiefly spectators. This piece is slightly etched, almost with the single stroke, and is *very scarce*. At the bottom, near the middle, is written *Rembrandt* 1650.

$6\frac{4}{10} - 8\frac{2}{10}$

7.7.–
3.3.–
Y 1.11.6

77 THE GOOD SAMARITAN.

In the front a horse is seen, standing in profile, which a lacquey holds by the bridle. On the other side of the horse appears a man who carries in his arms the wounded traveller whom he has just taken from his horse. On the left is a flight of steps which lead to the door of the inn, where the good *Samaritan* is charging the host to take proper care of his guest. To the left a man in a cap and feather looks at the transaction through a window. To the right is a well, from which a woman is drawing water, and in the distance beyond it, are seen several public buildings; and beyond them a rock. The

introduction of a dog, towards the right corner, in an attitude in the true *Dutch* stile, is an injury to the composition (considered as a piece of sacred history) which otherwise is very fine, and richly picturesque. This is one of the pieces that *Rembrandt* has finished with the greatest care, producing a wonderful effect, with a fine point, and light hand. In the middle of the margin, at the bottom, is written *Rembrandt inventor et fecit*, 1633.

$10\frac{2}{10}$ — 8

Of this print there are *three* different impressions; and as but very few of the *first* and *second* were taken off, they are exceedingly fine and valuable.

In the *first*, which is *extremely rare*, the tail of the horse appears white, and the wall on the landing of the steps is not shaded.

In the *second*, which is *more scarce* than the *first*, the tail of the horse is shadowed, and the neck is more shadowed, but the wall remains white.

In the *third*, which is *most common*, the horse's tail, and the wall, are both shadowed, and the name and date are added.

There is a copy of this print which may deceive collectors, as it is the same size, and in the same direction as the original. The horse's tail, and the wall, are shadowed. In the margin is written to the right, *Rembrandt van Ryn, inventor*, and to the left, *S. Savri excud.* This margin is generally cut off to deceive purchasers.

78 OUR LORD IN THE GARDEN OF OLIVES.

Our Lord is in front, to the right, praying; he kneels on a bank, or eminence, and is supported by

B – 12. –
W – 2 imper
3.10. –

an angel; on the left, lower down, are the apostles sleeping on the ground; and behind, on the same side, the door of the garden appears open, and the guards are seen entering to apprehend *Jesus*. Above them, a tower in the city appears. The moon is seen towards the top. Close in the right corner is to be read, though with some difficulty, *Rembrandt f.* 165. There was not room to add the fourth figure.

$4\frac{4}{10} — 3\frac{3}{10}$

There are impressions of this piece which have more or less of the bur, but without any other variation, than what the effect, in consequence of it, produces.

8.8. – (1) 79 OUR LORD BEFORE PILATE.
4.4. – (2)
10.10. – (3)

The front of the judgment hall is here represented, with the base of a portico projecting, on which are *Pilate* and his attendants, who shew *Jesus* to the people that are assembled before it. In two niches above, are the statues of Justice and of Mercy. *Pilate* is standing with a wand in his right hand, and pointing with his left to *Jesus*, who stands in front, with his hands tied before him. On the ground, in the left corner, stands a man in a cap, with a large plume of feathers, who appears to be haranguing the people, pointing with his left hand towards our Saviour, in the manner of *Pilate*. In this piece there are many good figures, but it is rather a sketch, or a study, than a finished print.

G 3.7. –
W + 3.11. –

There are *three* impressions.

B 4.11. –

The *first*, which is much superior to the others, and is *very scarce*, measures 15 by $17\frac{8}{10}$. The effect of the

bur is very strong, and almost obscures some of the heads.

The *second* impression is $14\frac{1}{10}$ by $17\frac{8}{10}$. In it, a balustrade is introduced over the window on the right, which, with the window, and figures below it, are lightly shaded; and the shade extends over the right door. It is *scarce*.

In the *third* impression, all the figures which appeared before the base of the portico are effaced, and there appears a mask in the middle of it, and a niche on each side. The door in the middle of the edifice, before which *Jesus* is exposed to the people, is arched, and there are some other little ornaments below the cornice at the top of the door, none of which appear in the other impressions, which are without a name. At the top of a door to the right is written *Rembrandt f.* 1655. It is *extremely rare*.

M. Gersaint remarks, that the last of these impressions, though it has the least merit, is yet the most rare, and sells for the most money. But there is great reason to suspect, that the alteration was not the work of *Rembrandt*, for it has greatly injured the composition of the piece, nor is it easy to conjecture the occasion of it; for that which is substituted in the stead of those parts that were erased, is very ill done. The cause of its rarity is probably the ill effect of the alteration, which induced the proprietor to destroy the plate, without printing off the intended impressions.

Upon this observation of *Gersaint*, Messrs. *Helle* and *Glomy* remark, that this impression is probably taken from another plate antecedent to that which is before

described; because all the figures are differently designed, though they are disposed in the same manner; and that of this plate, there are *three* impressions.

In the *first* the base of the portico is plain; in the *second* it has two niches; and in the third, between the two niches, there is a statue, with a large beard; and it is this statue, of which only the upper part is discovered, that *M. Gersaint* calls a mask. Upon the whole, it is probable that *Rembrandt*, not liking the design, effaced it and etched it again, perhaps upon the same plate.

$14\frac{1}{10}$ — $17\frac{8}{10}$

3.3 — 1.11.6 & 1.11.6

80 THE THREE CROSSES.

This is the companion of *Our Lord before Pilate.* It represents our Saviour crucified between the two thieves, and like the last, is rather a sketch, than a finished print.

Our Lord is represented in front on the cross, a little to the right of the middle of the piece. On each side, at equal distances, are likewise crucified the two thieves, who are seen nearly in profile. To the left of our Saviour's cross are three horses, two of which are mounted by persons with spears in their hands. The person who had dismounted from the other horse, kneels on the ground with his left knee, looking towards our Saviour with extended arms, and his hands a little raised up. To the left of this group of horses, is another horse, mounted by a man with a spear. At the foot of the cross stands *St. John*, weeping, with his head inclined towards the feet of his master, near him are the three *Maries* on the ground, in

attitudes of grief. In the fore-ground, in the middle of the piece are two old men walking in haste towards the right, and conversing together. There are many spectators, forming various groups throughout the print. The greatest part of it is illuminated by different rays proceeding from the top. At the bottom, a little to the left, is written *Rembrandt f.* 1653. It is *scarce.*

$15\frac{2}{10} - 17\frac{8}{10}$

12.6 Of this there are said to be *three* impressions. The *first* is before the name and date, and is *very scarce.*

The *second* impression is *scarce.* The name and date are 1.15.— added. It is more wrought upon, particularly on the fore ground, on a sloping bank on the left, and in the middle, under the two figures that are walking. The figures likewise on the left side in general are much darker. The impressions from this plate are more frequently on vellum or parchment than on paper.

That which is called the *third*, is the most common, but 1.16— it is certainly from another plate. The three figures 4 on the crosses are much the same, except, that they 10.6 are more shaded, and that on the right is almost enveloped in darkness. The composition in general is 14—10.6 altered; the figures, and even the horses, are almost all different, and are in more obscurity and confusion. The horse on the left is rearing on his hinder legs. The right hand person of the two that are walking, remains much the same, but darker; and the name and date are erased. Of this variation *three* impressions have been noticed, but the difference only consists in their being more or less dark.

15.— 81 OUR LORD ON THE CROSS BETWEEN THE TWO THIEVES, AN OVAL.

B 2.6.— W .19.—

This piece is etched with a fine stroke, and lightly shaded. Our Lord is on the middle cross, seen nearly in profile. The thief on the right is seen in front, and the other from behind, and the reed (at the end of which is a spunge) rests against that cross. The *Maries* are at the foot of the cross lying on the ground in great grief. To the right the fore-part of a horse appears and there are many spectators.

$5\frac{4}{10} — 3\frac{9}{10}$

7.6 82 THE LITTLE CRUCIFIXION.

W 1.12.— B 1.15.—

The cross on which is our Saviour, stands on the left nearly in profile. The mother of our Lord is on the ground to the right in a fine attitude, supported by one of the *Maries*, and the other is seated at the foot of the cross in great grief. In the front stands a man richly habited, in a turban, and seen from behind, and probably designed for *Joseph of Arimathea*. In the back-ground some public buildings appear. This piece is well designed and executed with a fine point. At the top is written *Rembrandt f.*

$3\frac{7}{10} — 2\frac{6}{10}$

14.14.— 83. THE ECCE HOMO.

5.5.—2

This piece is the companion of the descent from the cross, N°. 84, which is nearly the same size. The disposition of this piece was an arduous task, as it consists of an incredible number of figures. *Pilate* is standing under a canopy to the right; his left arm is extended, and he appears to be speaking to the crowd

of *Jews* that are before him; one of whom is kneeling with the reed in his left hand. Our Lord is seen in front standing, surrounded by the guards, and exposed to gratify the malice of the populace. His eyes are raised to heaven, his arms hang down, and his hands are manacled and joined together before him; on his head is the crown of thorns. His body is naked except a slight covering thrown over the shoulders and tied over the breast, and a cloth tied round his waist. At the foot of the judgment seat appears a *Jew*, who stretches out his right hand towards the crowd that fills the lower part of the print, and seems desirous of appeasing the fury of the people; promising them that their demands shall be satisfied. The back-ground is rich in architecture. This piece is *very scarce*, and is highly esteemed; there are many fine heads in it, and it is extremely well executed, producing a great effect. It measures including a margin of $\frac{4}{10}$ in which is written *Rembrandt ft.* 1636.

$21\frac{6}{10} — 17\frac{6}{10}$

There are *three* impressions of it, besides an impression which may be regarded as an *extremely great rarity*, if not *unique*. In it the figures of *Pilate* and the principal persons are only traced; the rest is less wrought upon than in the other impressions, and the canopy is larger; as may be perceived by the other impressions, wherein it is evident that the canopy has been shortened.

The *first* impression is *extremely rare*; in it the right cheek of the head above that of the man holding the reed is

only etched with a single stroke, but in the finished impression it is crossed with diagonal lines to give it more shade.

The *second* impression is darker in several parts than the *third*, particularly in the drapery of the person presenting the reed, the shade being very black, but it is lightened in the *third* impression, as well as some other parts. In some of the finished impressions there is after the date inserted—*CUM PRIVILEG*—in large letters scarcely to be made out. In the margin are several trials of the tool.

There is a copy of this piece by *Savry*; the figures are in the same direction as in the original.

B – 19 –

9.9 –
4
2.2 – 2

B 16.5.6
4
20.5 –

G 1.15 –
4
3 –

84 THE DESCENT FROM THE CROSS.

The companion of the *Ecce Homo*. The subject is illuminated by the rays of light that fall from the sky directly upon the group, which is busied in taking down the body of *Jesus Christ* from the cross. In the upper part of the print a man stands upon a ladder, leaning over the transverse beam of the cross, and holding with his right hand a corner of the sheet in which the body is to be wrapped. There are two other ladders reared against the cross, with a man on each; one of whom is supporting our Saviour by his left arm, and the other by his right. Two men stand below and sustain the body which they receive in the sheet, the effect of their hands under which, is well expressed. On the left stands *Joseph of Arimathea* seen in profile richly habited: the two ends of his turban hang down be-

hind, and his garment is embroidered and turned up with fur; his hand is supported on a walking stick. In the right corner is *St. John* with the virgin and *Mary Magdalen*, spreading a rich fringed carpet on the ground, to receive the body. Beyond them are several spectators who appear to be suitably affected by this mournful event. The city of *Jerusalem* occupies the back-ground. In the margin, a little to the left, is written *Rembrandt f. cum pryvlo.* 1633. This print is extremely well executed; the composition is grand, the heads full of character, and the effect, in a good impression, very fine.

$20\frac{3}{10}$ — $16\frac{1}{10}$

Of this print there is an impression which may be regarded as *unique*. It is but a first etching, without the smallest effect.

Besides which, there are *two* other impressions.

In the *first*, which is *extremely rare*, the leg of one of the men, who stands below to receive the body of our Saviour, is etched with the single stroke only.

In the *second*, the leg is finished with cross hatchings. In the margin is written *Rembrandt f. cum pryvlo.* 1633. This impression has a wonderful effect, and is generally regarded as the *first*. After the name and date, in some impressions, is written *Amstelodami Hendrickus Vilenburgensis excudebat*, and in others, *Amstelodami Justus Danckers excudebat*, but these are very inferior, particularly in the figures in the right corner which lose much of their richness and finishing.

There is a reversed copy of this print.

10.6 85 THE DESCENT FROM THE CROSS, A SKETCH.

B–17–
W– 10.6
G– 8.–

This piece is executed with little more than an outline. The body of *Jesus* is seen nearly in front in the middle of the print; his left arm is already freed from the cross, and hangs loose by his side; and on the other side, a man is standing upon a step-ladder with a pair of pincers, drawing the nail by which his right hand is fastened. In the left corner the virgin is fainting and supported by one of the *Maries*. Before her on the ground lie a scull and bones; and towards the right corner the crown of thorns. To the *left*, near the cross, stands the other *Mary*, with her hair dishevelled, weeping; on the other side, *St. John* holds up the sheet to receive the body of our Lord. There are several spectators. At the bottom, towards the right, is written *Rembrandt f.* 1642.

$5\frac{9}{10} - 4\frac{6}{10}$

Of this there are *two* impressions. In the *first* impression, the group in the left corner is less shaded than *in the second.*

7.6 86 THE DESCENT FROM THE CROSS, A NIGHT PIECE.

W– 10.6
G– 8.–

The scene is represented by torch-light, on the summit of a mount on the left. A man standing close to the cross holds a torch which illuminates the subject. Others are just receiving the body from the cross. At the foot of the mount is a bier with a sheet lying on it, which a woman is spreading open in order to receive and bear off the body. To the right appears *Joseph of Arimathea*, seen in part only, in profile, and

in the back ground the city is perceived. On the sheet is written *Rembrandt f.* 1655.

$8\frac{3}{10} — 6\frac{4}{10}$

Of this there are *two* impressions. The *second* impression is darker and more finished than the *first*.

2.2.— 87 JESUS CHRIST ENTOMBED.

This is a companion to the preceding. In the lower part of the print to the right, the disciples are entombing the body of *Jesus Christ*. To the left are the three *Maries* weeping, and above them stands a *Jew*, probably *Joseph of Arimathea*, leaning on his stick, and two persons behind him. The background consists of an arched vault; in front of it is some stone-work, on which are placed two sculls, and behind them appears the upper part of an arch, and a large arch which reaches to the top of the print.

$8\frac{3}{10} — 6\frac{4}{10}$

This print is *scarce*, and is remarkable for the number of variations, there being reckoned *six* different impressions.

B 1.6.— In the *first* impression, which is *very scarce*, every part is readily distinguished, as it has been already described; a great part of it is only etched with the single stroke, and it does not produce much effect.

The *second* impression is more finished, and much darker. The figures are illuminated by reflection from a torch, B—12— supposed to be held over the body of *Jesus*, but unseen; being intercepted by one of the disciples, who is seen from behind. The light falls upon our Saviour, three

of his disciples, the virgin, and *Joseph of Arimathea*. The rest of the subject is with difficulty made out.

The *third* impression is still darker, except the arch behind the sculls, which is lighter than the back-ground in general, but the sculls are darker than in the preceding impressions.

B-14—

The *fourth* impression is very dark. Neither the vault, the arch, nor the stone-work are to be seen; and the figures are scarcely distinguishable.

B-11—

P. Yver mentions *six* impressions. In the collections of *De Burgy* and *Marcus*, there were only *four*; which probably were all that ought to be accounted different; the rest being entirely owing to the wearing of the plate, which was altered by *Rembrandt*; probably to find out the best effect of the *chiaro-scuro*.

7.6

88 THE FUNERAL OF JESUS.

On the right side of the print, the body of our Saviour is carried on a bier by four persons, towards a cavern which is perceived on the left. Several persons attend the funeral, among whom the virgin *Mary* is seen weeping. The cavern is at the foot of a rock or mountain, on a distant part of which to the right are seen several persons. This piece is lightly etched, and the composition is good. At the bottom is written in large letters *Rembrant*, the *d* being omitted.

B.1.9.—

$5\frac{2}{10}$ — $4\frac{2}{10}$

89 THE VIRGIN MOURNING THE DEATH OF JESUS.

B 4.14.6

The figure of the virgin is a half-length, turned to the right and placed before a piece of stone-work,

on which lie the crown of thorns and the nails. She seems to muse over these memorials of our Lord's passion, with a fixed attention, and silent sorrow. This piece is *extremely rare.**

$4\frac{3}{10} — 3\frac{5}{10}$

There are *two* impressions of it. In the *first* there is some coarse shadowing below the arms and under the chin, which in the *second* and *best* impression is scraped away and softened.

90 OUR LORD AND THE DISCIPLES AT EMMAUS.

This piece is etched in a harsh manner with a coarse tool. Our Lord is sitting behind a table under a large canopy, and seen in front; he holds a piece of bread in each hand, in the action of blessing it, by which he is known to his disciples. A large glory surrounds his head. On the table is a dish with a joint of meat upon it, and close by it stands a goblet half filled with wine. The disciple on the left is risen from his seat, and stands with his hands lifted up and joined together. The other is sitting on the right with his arms half extended, in an attitude of astonishment. In front on the same side is a cook going down some steps, with his left hand upon the rail; and behind him is a dog. At the bottom to the left is written *Rembrandt f.* 1634.

$8\frac{2}{10} — 6\frac{3}{10}$

Of this there are *two* impressions. In the *first*, which is *very scarce*, the rays round the head of *Jesus* are not easily distinguished; and the hat hanging on the chair

behind the disciple on the right, is so imperfect, that the shape of it is scarcely to be made out; and upon the whole the piece is defective, wherein it differs from the finished plate or *second* impression.

10.6 91 OUR LORD AND THE DISCIPLES AT EMMAUS, THE LITTLE PRINT.

B 2.4.—
W. 1.—

This is a beautiful print, the composition is fine, it is well executed, and the *chiaro-scuro* produces a great effect. Our Lord is represented sitting to the right breaking bread, and a dog is standing by his side; a luminous glory encircles his head. *Rembrandt* has chosen the same moment of time in this as in the last, viz. that wherein he is known to his disciples by the breaking of bread. One of the disciples is sitting opposite to *Jesus* in an elbow chair; his hands are raised and joined together. The other seen in front on the right hand of his master, holds a shoulder of mutton by the knuckle in his left hand, which he is about to cut with his right, till stopped by this solemn act of our Saviour's, on whom he gazes with a mixture of wonder and awe. In the left corner on the floor, lies a knapsack, with a staff under the strap of it. In the middle of the margin at the bottom is written *Rembrandt f.* 1634.

4 — $2\frac{9}{10}$

10.6 92 THE DECOLLATION OF SAINT JOHN THE BAPTIST.

Of this piece there is no good impression; it is lightly etched, and in some parts the aqua fortis has failed. *St. John* is kneeling in the middle of the print,

turned to the right, and is naked, except the camel's hair garment, which is wrapped round his waist; his hands are joined together. By his side on the ground lies a little cross, with a streamer waving round it, the usual characteristic of the Baptist. The executioner stands on the left, his arms are raised to give the fatal stroke. In the back-ground appear a multitude of spectators coming through an arched gate-way, and in the front of them stand *Herod* and *Mariamne*, with a *Moor*, who holds a charger to receive the head. To the right is a building adorned with columns, between which two persons are looking at the execution. At the bottom to the left is written *Rembrandt f.* 1640.

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

93 THE DECOLLATION OF SAINT JOHN, DOUBTFUL.

The artist, in this piece, has caught the moment in which the executioner is sheathing the sword, immediately after the blow has been given. In the back part of the print to the left, is an opening, through which appear three figures. At the bottom to the left is written *R. I.* This piece is *very scarce.*

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

There are *four* impressions of it.

The *first*, which is the *scarcest*, is much less finished than the other; particularly in the drapery of the executioner, and the distant part of the cave or prison, where there is no work. On the left side over a dish are two steps.

The *second* is particularly distinguished in having the scarf on the shoulder of the executioner, less worked upon.

3 . 15. — In the *third*, the work encroaches more upon the lights, and the steps are taken out.

B — 10. — In the *fourth*, the scarf is entirely covered with work.

By some this print is attributed to *Livens* from a design of *Rembrandt's*.

1.1. — 94 ST. PETER AND ST. JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE.

G 1.5. — & 1.17. — & 2.3. — B 2.15. — & 1.17. —

In this piece is a rich disposition of architecture, which fills the left part of the print, and is seen through an arch supported on a column. To the right in the distance, appears a kind of amphitheatre, with immense crowds of people surrounding a flight of steps leading to an altar in the middle of the print, on which a sacrifice is burning; and the high priest is seen under a canopy with attendants. At the gate of the temple, which is on the left side, stand two *Jews*; and on the same side in front is a cripple sitting on a step; he is seen from behind; and holding a hat in his left hand, appears to ask alms of *St. Peter*, who is standing before him wrapped in a cloak or mantle, having both his arms extended. *St. John* appears at his side in a similar habit, with his stockings fallen down to his ankles. This piece is in great esteem, and ranked among the best of *Rembrandt's* performances. The countenances of the two *Jews* at the gate are admirable, and full of expression; and the whole has a fine effect. Upon the steps on which the lame man is sitting, is written *Rembrandt f.* 1659.

W 4.14.6

$7\frac{1}{10} — 8\frac{5}{10}$

Of this there are *three* impressions. In the *first*, which is

very scarce, the cloak of *St. Peter* has fewer folds, and has rather a stiff appearance; his legs are more heavy and ill shaped.

In the *second*, which is *scarce*, and has the best effect, the faces are much better characterized, executed with more spirit, and animated with stronger expression. *St. Peter's* cloak is better expressed in the plaits or folds, and his legs better designed.

The *third* impression, which is *most common*, differs from the *second* in having the whole of the ground to the right dark, whilst in the others, only half of it is in shade.

M. Houbraken was possessed of a piece $8\frac{7}{10}$ by $6\frac{7}{10}$ wide, which was purchased by *Pond*, in which the subject is differently treated; there is one other impression in *Beringhen's* collection made for the *King of France*, and probably not a third to be found.

In this piece, which is lightly etched, the lame man is sitting on the ground to the right, with two crutches lying by him. *St. Peter* is standing with his arms extended. *St. John* is standing by his side in an attitude rather inclining. Upon the right is a gate, which resembles that of a prison rather than a temple. On the left appears a piece of architecture, at the bottom of which is a door through which are seen two *Jews* in cloaks and caps. The stile of the head of *St. Peter* is very fine, and it is much to be regretted, that *Rembrandt* had not patience to finish the piece with more care. He destroyed the plate himself, preserving only the head of *St. Peter*, which he finished a little

more. It is a bust looking downwards. It measures 2 by $1\frac{6}{10}$.

10.6

95 THE BAPTISM OF THE EUNUCH.

B — 12. —
G — 15. —
H 10.6

This piece is executed in a very good taste, nearly with a single stroke. The *Eunuch* is about the middle of the print kneeling, and turned to the right, with a *Moorish* page standing behind him holding his mantle and cap. *St. Philip*, who has a venerable characteristic appearance, is seen in front, administering baptism to him. To the left is a man on horseback who holds a pike, resting it on his left shoulder; he likewise carries a bow with a quiver of arrows, and has a sword hanging by his side. In the distance appears the chariot of the *Eunuch* with an umbrella fixed over it. In the back-ground to the right are several trees, and above them is seen a hill, with buildings on it. At the bottom in the right corner is written *Rembrandt f.* 1641.

$7\frac{1}{10} — 8\frac{3}{10}$

*96 THE ANGEL DELIVERING SAINT PETER OUT OF PRISON.

H 2.2 —
W 2.11. —

St. Peter is represented departing from the prison, the door of which is arched; the angel conducts him by the left hand, pointing with the right the road which he is to take. The back-ground is dark; the light comes in from the right. This print is coarsely etched, and is by some thought not to be the production of *Rembrandt*. It is however *extremely rare*.

$4\frac{8}{10} — 3\frac{9}{10}$

97 THE DEATH OF THE VIRGIN.

The disposition of this subject is grand; it is executed in a masterly manner and produces a fine effect. The virgin appears to be expiring in a bed, the curtains of which being drawn up, discover the posts richly ornamented. Near it are many persons, several of them weeping. A physician feels her pulse with great attention, while *Joseph* raises up the pillow on which rests her head, and holds a handkerchief to her nose. To the left sits a *Jewish Rabbi* at a table, seen from behind, reading in a large book. Above the table, near the head of the bed, stands the high priest; his arms hang down, and his hands are clasped together before him; he looks with a fixed and mournful attention on the virgin. At the side of the high priest is a boy holding a great crosier. At the foot of the bed stands a tall woman, with her hands raised and clasped together, and behind her *St. John*, with arms extended; both of them appear to be in great affliction. To the right is a large curtain, which a person from behind opens with his right hand; he has a turban on his head, and his face has some resemblance of *Rembrandt's*. In the right corner is an elbow chair. Above the bed, surrounded with a luminous glory, is seen an angel, with several cherubs, the faces of which are all ill expressed. To the left at the bottom is written *Rembrandt f.* 1639.

16 — $12\frac{3}{10}$

There are *two* impressions of this piece. In the *first*,

which is *very scarce*, the elbow chair which stands in the right corner is only shaded with the single stroke; and in the margin at the bottom, are many little strokes which were made by trying different points, and were in the *second* impression effaced, and the margin made plain.

P.-14-

10.6

98 THE MARTYRDOM OF SAINT STEPHEN.

B-12.-

W.-11.6

This piece is very carefully executed, and has a fine effect. The principal part of the subject is disposed to the left. *St. Stephen* is represented kneeling in the middle of the print, with a ray of glory falling on his head; he is habited in a tunic, and one of his feet is bare, the slipper having fallen off. Over his head is seen a *Jew* who lifts a large stone with both hands, which he aims at the saint; another pulls him with his right hand by the tunic, and in the other holds a stone, with which he is about to strike him on the head. Near him another *Jew* is taking up a stone for the like purpose. In the distant prospect to the right, are discovered buildings in ruins. In the left corner, in a small space left for the purpose, is written *Rembrandt f.* 1635.

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

IV. PIOUS SUBJECTS.

99 SAINT JEROME, UNIQUE.

This piece was in *M. Houbraken's* collection, and may be regarded as *unique*. It represents *St. Jerome* kneeling, and contemplating a scull that lies before him. The head of the saint and almost all the upper part of the subject is only an outline.

$15\frac{3}{10} — 13\frac{1}{10}$

10.6 100 SAINT JEROME SITTING AT THE FOOT OF A TREE.

This beautiful little print is extremely well etched, highly finished, and has a fine effect. *St. Jerome* is placed high up in the middle of the print, sitting on a bank at the foot of a large tree. Beneath him the lion is crossing from left to right; and in the right corner lies a scull. *St. Jerome* is reading in a large book, which he rests on his knees. With difficulty may be perceived at the bottom to the left, *Rembrandt f.* and opposite on the right, 1654. It is *scarce*.

$4\frac{3}{10} — 3\frac{5}{10}$

Of this there is an exact copy reversed; and on the right, under the lion, is written *Rembrandt*.

7.6 101 SAINT JEROME KNEELING, ARCHED.

B – 18. –
Mr 1.16.6

This print is arched at top, and lightly etched with a fine point. The saint is kneeling in the middle, turned to the left; his hands are raised and joined together, and he looks upwards in the attitude of praying; before him a book lies open. The back-ground is a rocky scene, to the right of which is seen the fore part of a lion. At the bottom to the right is written *Rembrandt f.* 1632.

$4\frac{3}{10} — 3\frac{2}{10}$

7.1.– 102 SAINT JEROME SITTING BEFORE THE TRUNK OF AN OLD TREE.

B 2.11.–
G – . 15.6

This piece is designed in a very fine taste, but the back-ground is only very slightly sketched. In the middle of the print appears the trunk of a large old tree, which divides into two as it rises towards the top, and throws out a branch towards the right; below it sits *Saint Jerome*, with his hat lying on the ground by his side. His head is remarkably fine; he has spectacles on, and is writing in a book placed on a board, on which likewise lies a scull. On the other side of the tree appears the head of the lion, the characteristic of this saint. In a scroll below the trunk of the tree is written *Rembrandt f.* 1648.

$7 — 5\frac{2}{10}$

B 2.12.6 There is a *prior* impression which is *very scarce*, and taken before the scroll and name were inserted.

5.– 103 SAINT JEROME KNEELING.

B 1.1. –

The saint is here represented kneeling with his hands joined together, and turning toward the right;

the lion stands on the other side of him in the same direction, occupying the breadth of the print. On the left, opposite to his shoulder, lies a book shut, and on it stands a jug; above which the back-ground is a little touched with the single stroke, the rest of it being white. Towards the top on the right, is to be read with much difficulty *Rembrandt f.* 1635.

$4\frac{5}{10} - 3\frac{1}{10}$

104 SAINT JEROME, UNFINISHED.

It is much to be regretted, that the whole of this piece was not finished. The disposition of the subject is rich, and that part which is finished is done in a good stile. The composition is much in the manner of *Albert Durer*. *St. Jerome* is sitting on a bank or rock to the left, at the foot of a large tree, the higher part of what is seen of it being unfinished; on the trunk a bird is perched. There is a clump of trees immediately behind it in shade. The figure of *St. Jerome* is only traced with the outline, except the hat and upper part of the face, which are nearly finished. The bank on which he sits, which takes up almost the fore-ground of the print, is likewise only traced. He rests upon his left elbow, and holds a book in both hands, in which he is reading. On the bank behind him stands a lion in a spirited attitude seen from behind; his hinder part is only etched with the single stroke. In the distance to the right is a country house and a church, with clumps of trees on each side of them, which are all well finished. Beneath the church is a fall of water, which tumbles down,

amongst the rocks to the right corner of the print. Over the water-fall is a wooden bridge, with two figures at the end of it. This piece is *scarce*.

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

In the *first* impressions of this print, which are *very scarce*, there is much of the bur, particularly in the head of the lion and some foliage to the left of it, as likewise in the two persons passing over the bridge.

*105 SAINT JEROME.

This is the same print as that described N°. 104. *M. Helle* and *Glomy* have erroneously introduced a short description of it under this number.

106 106 SAINT JEROME, IN REMBRANDT'S DARK MANNER.

H 1.1.— W 2.3.—

This piece represents *St. Jerome*, with an open book before him, sitting in a room at a table, on which he rests his left elbow, whilst the hand supports his head. Upon the table stands a crucifix, with a scull at the foot of it. The lion is lying under the table, and is not easily discovered. To the left is a winding stair-case, and in front opposite to it, the top of a stair-case, which leads to a room below that in which he is sitting. The light proceeds from a window which is placed high up before him, and the *chiaro-scuro* has a striking effect in a fine impression. In the margin at the bottom is written *Rembrandt f.* 1642.

$5\frac{9}{10} - 6\frac{8}{10}$

Of this there are *two* impressions. In the *first*, which is *very scarce*, that part of the casement which is to the

B 1.1.—

right, is less seen, being half concealed behind a curtain, which falls down almost in a right line.

In the *second* impression, which is *more common*, more of the window is seen; the curtain being drawn back at the bottom. The effect of this impression is not equal to that of the former. The plate fell into the hands of a printseller at *Amsterdam*, who caused it to be retouched, and these impressions are still worse than the *second*.

107 SAINT FRANCIS PRAYING.

St. Francis is represented upon his knees praying, turned to the left; his hands are joined together and placed on a book, which lies open before him upon a rock at the foot of a large tree. Before him is a crucifix standing near the back-ground, which appears rocky, interspersed with foliage. To the right another *Religious* is discovered, (being only sketched) who is also kneeling with a book in his hands. This figure, which is seen behind and directed towards the right, is placed under a thatched hovel. His right arm comes from under it, and is supported on one of the rafters. On an eminence on the same side stands a chapel. Of this piece it ought to be remarked, that the scenery throughout is extremely well adapted to the subject. In a small white space which is inclosed with a single line, within the print, at the right corner below, is written in large broad characters, *Rembrandt f.* 1657. The same is likewise written so as to come in contact with the other, in small light characters. This piece is *scarce*.

$7\frac{1}{10} - 9\frac{6}{10}$

M. Houbraken was in possession of an impression which may be considered as *presque unique*. In it the background, both before and behind *Saint Francis*, is white or unengraved.

108 THE HOUR OF DEATH.

B 1.15.—
Ob 2.4.—

This is an allegorical subject. To the left appears the upper part of a skeleton, by which death is represented, holding an hour-glass. On the same side under a tent, sits an old man leaning with his left hand on a stone table, and stretching out his right hand, shews the skeleton to a woman who is standing before him richly habited, with a hat and feather on her head. The scene is in a garden; in the background are seen some rich buildings in perspective. Below the table on the ground is a large book open, with a spade and rake near it; and in a corner below the skeleton is a shield with the following Latin verses, written in four lines upon it.

Qui speculum hoc cernis, cur non mortalia spernis,
Tali namque domo conditur omnis homo.

This piece is *very scarce*.

$5\frac{3}{10} — 3\frac{5}{10}$

There is an impression which is *extremely rare*, if not *unique*, where instead of the shield and Latin verses, there is a stone coffin. This impression was in the collection of *M. Van Leyden*.

There is likewise another *very scarce* impression, wherein the top of the tent is without the cross etchings.

In another impression the corner of the shield is touched with etchings instead of being left white.

In an old copy which is in the same direction as the original, the verses are omitted, and *Rt.* is put instead of them ; and in a copy by *Hertel*, which is reversed, *J. G. H. Sculp.* is marked on the shield.

109 YOUTH SURPRISED BY DEATH.

This piece is etched with a very light point. It represents a young man seen in profile to the left; with a young woman seen from behind, gayly dressed in a hat and feather. They are contemplating a monument, from beneath which, death rises with his scythe and hour-glass. In the margin to the left is written *Rembrandt f.* 1639. This print is *scarce.*

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

110 A MAN MEDITATING.

This piece is extremely well executed in *Rembrandt's* dark manner, and the effect of the *chiaro-scuro* in the *first* impressions is very fine ; but in general it is lost in the subsequent ones. A man is represented sitting at a table, upon which lies a book open, and over it a lamp is fastened to the wall, which throws a faint light upon the subject. He is seen nearly in front, and has on such a cap, as is common in *Rembrandt's* portraits ; his left elbow rests upon the table, and his left hand is raised to his forehead in an attitude of study ; his right hand rests on the arm of his chair. On the right side is a curtain.

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

Of this print there are *three* impressions.

In the *first*, which is *very scarce*, the effect of the *chiaro-*

scuro is very fine, the lamp is bright, and all the parts are readily made out, yet agreeably kept under.

10.6 — In the *second* the rays of the lamp are more diffused.

In the *third* the lamp is but feeble, and the dark parts of the subject are not clearly to be discriminated; the curtain is likewise more worked upon.

V. FANCY PIECES.

111 AN ALLEGORICAL PIECE. 12.12.—

This print is *extremely rare*. In *Holland* it is called the *Phœnix*; *Gersaint* calls it an *allegorical piece*, and says, that the subject is not easily to be guessed. It seems however to represent *the demolition of the statue of the duke of Alva at Antwerp*. About the year 1568, the *duke*, having driven the *prince of Orange* out of the *Low Countries*, and being complimented by *Pius the Fifth* as the champion of the catholick religion, directed the cannon, taken from the prince, to be melted, and a statue of himself to be made of the metal, and set up in the citadel of *Antwerp*. He was represented trampling upon the states of the *Low Countries*, the nobility and people, under the figure of a double-headed *Hydra*; which so enraged the populace, that on the expulsion of the *Spaniards* in the year 1577, they overturned it into the court, and converted it to its former purpose, by casting it again into cannon. On the pedestal was a fulsome eulogium on himself.

B 3.4.—
X
2.10.—
Wt 7.7.—

At the foot of a large pedestal lies a colossal figure

of a man, admirably foreshortened, his head lying at the bottom of the print, and his feet elevated above the body, so as to reach the bottom of the tablet on the pedestal. At each corner of the pedestal is a mask; on the upper part of it is a shield armorial, with a ducal coronet. Above this is distinctly seen the hinder part of the *Hydra*, the fore part of which is broken down. Upon it are extended two bunches of corn, in the blade, fastened together round the stalks. Two *Genii* appear in the air with their wings extended, blowing trumpets, which each of them holds in one hand, and with the other takes hold of the corn, near the blade. On the stalks stands a *Stork* with expanded wings, which fills up the lower part of a luminous glory, from which the rays are diffused over the subject; particularly falling upon the heads of the populace, who are discovered at the bottom of the print, and seen no lower than the breast; one on the right side, and three on the left; one of whom holds up a child. Above them, two houses are seen in perspective, and on the right, the trees which grow on the rampart. The *Stork* is considered as an emblem of democracy, and is held in great veneration in *Holland*. It is also the armorial bearing of the *Hague*, and may, in the point in question allude to the *prince of Orange*, the deliverer of his country from the *Spanish* yoke. This print has probably been intended for some historical work, wherein that event is recorded, but was not made use of, as sometimes happens, when the artist or the author are not pleased with the

design or the execution of a print. At the bottom, towards the right corner, is written *Rembrandt f.* 1648, but owing to a broad stroke crossing the name, its orthography is not easily to be made out.

$7\frac{1}{10} — 7\frac{2}{10}$

112 THE STAR OF THE KINGS.

It is a custom among the populace in *Holland*, on the feast of the *three kings*, for select parties to parade the streets, carrying a great lantern in the form of a star, fixed at the end of a pole. They are dressed in a ridiculous imitation of royalty, attended with suitable music, and go from house to house to obtain money from the burghers.

This print is a night-piece. Towards the right the star is carried by a boy. Six or seven other persons are discovered, one of whom is in a high cap. On the left, several lights are perceived in the houses. The print, upon the whole, does not produce much effect.

$3\frac{7}{10} — 5\frac{7}{10}$

Of this there are *two* impressions.

In the *second* there is some variation in the effects of the light.

113 FOUR HUNTING PIECES.

These pieces are etched with uncommon spirit, and now become *scarce*; particularly the FIRST. Near the middle, inclining to the right, is a horse fallen down with his rider under him. Higher up appears another horse curveting, on which sits a *Turk*, who is throwing a javelin at a lion, which is

H 1.19.— G 1.6.— running towards the left, and is attacked by three other horsemen; one of them with a sword, the other two with bows and arrows. In front of this lion, is another lying on his back, wounded with an arrow. To the right are four other horsemen armed, and behind them appear some trees slightly sketched.

$8\frac{9}{10} — 11\frac{7}{10}$

5.— In the SECOND, a horse to the left is represented curveting; on it sits a *Turk*, who is throwing a javelin at a lion. Higher up another *Turk* is mounted, and shooting an arrow at the lion. A little beyond the lion is a tigress devouring a man, whom she has pulled from his horse. The back-ground is a wood slightly sketched, and in the distance to the right, are discovered several horsemen.

$6\frac{2}{10} — 4\frac{8}{10}$

5.— In the THIRD, a lion is represented attacking a man, who is fallen down with his horse; he is defending himself with a javelin, while a *Turk*, mounted on another horse, comes to his assistance, and makes a stroke at the lion with his sword.

$6\frac{2}{10} — 3\frac{1}{10}$

5.— The FOURTH, is rather a battle than a chace, and represents a group of horsemen advancing in full speed from the right, with swords and javelins.

$4\frac{3}{10} — 3\frac{1}{10}$.

5— There is some difference in the impressions of the *three first*, but so trivial as not to be worthy of particular remark. In the FOURTH there is a *prior* impression *extremely rare*, if not *unique*. It is less finished, the back-ground is

spotty, and the effect is not so good as in the *second* impression.

114 THREE ORIENTAL FIGURES.

To the left appears a house built in the *Flemish* manner, with a porch or cove over the door, the lower part of which is shut; and a man, in a large cap and cloak, is leaning over it. Before the door stand three figures, two men and a woman, in *Oriental* habits, and a dog attending them. At the top to the right is written *Rembrandt f.* 1641, the whole reversed. This piece is etched with much spirit.

$5\frac{7}{10} — 4\frac{5}{10}$

115 THE BLIND BAGPIPER.

A blind boy, with a dog in a leash, stands near the middle of the print playing upon the bagpipes, in front of a cottage which is in the right, with a door-hatch, over which, are seen leaning a peasant and his wife; she holds up a little child, who seems to be much diverted with the music. Behind the bagpiper stands an old man in a high cap.

$5\frac{6}{10} — 4\frac{6}{10}$

116 THE SPANISH GIPSY.

This piece is executed in *Rembrandt's* best manner, masterly, yet not elaborately finished. The subject is taken from a *Spanish* story, which has been wrought into a *Dutch* tragedy. A scene in each act was illustrated by a print, but only this was done by *Rembrandt*.

A *gipsy* having found means to steal away a *Spanish princess* in her infancy, made a constant companion of her whenever she went abroad, but paid particular

attention to her education, concealing however from her the dignity of her birth. It happened as they were passing through a wood, the young lady was seen by a prince who was hunting; who being stricken with her beauty, became passionately in love with her; and having by some circumstance discovered the secret of her birth, made her his wife.

In the print, an old woman habited like a *gipsy*, is represented passing through a wood, with the princess by her side; the old woman has a walking stick in her left hand, and their course is directed to the right. This piece is *extremely rare.*

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

10.6 117 THE RAT-KILLER.

B 2.13.—
W 3.3.—

This piece represents an old man, holding in his left hand a pole, with a cage on the top of it containing rats. On the top of the cage sits a live one, and from the bottom is suspended a dead one; there is likewise a rat perched on his shoulder. He has a high cap on, and a sword hanging by his side, with a short fur cloak, thrown over his right arm, and hanging behind him. He is accompanied by a little boy, who carries a box of ratsbane; the old man offers a packet of it to another, who is leaning over a door-hatch to the left; he puts it aside with his hand, rejecting it, and likewise turns his head from it. By the side of the door appears the trunk of an old blasted tree, and a broken cart. To the right in the distance is a cottage, with trees appearing above it. Near the bottom

on the right side is written *Rt.* 1632, the 3, with the 2 after it, are reversed.

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

2.10.6 There are *two* impressions of this print.

In the *first* impression, which is *very scarce*, the trees above the head of the rat-killer are not cross-etched.

*118 THE RAT-KILLER. PRESQUE-UNIQUE.

This piece is coarsely scratched and spotted, and ap-
B 3.3.— pears to be the study made by *Rembrandt* for the preceding piece. It is found in *Beringhen's* collection made for the *king of France*, and in a collection in this kingdom; but the dimensions differ; being set down by *M. Helle and Glomy* $4\frac{9}{10}$ by $3\frac{2}{10}$ in the former collection, but in the latter, it is said to measure $5\frac{7}{10}$ by 4. The rat-killer is seen in profile to the left of the print, and looking towards the right; his arm is extended, and he holds out one of his packets in his hand, offering it for sale. By his side a long pole is fixed in the ground, at the top of it is a round cage from which hang some dead rats.

7.6 119 THE GOLDSMITH.

This little print was formerly *very scarce*, the plate
B.1.—.— having been mislaid, but being found again, it is become
W 1.1.— *very common*, though it is still difficult to meet with a good impression. It is etched in a good stile and well finished. The goldsmith is seen in front, holding a group representing charity, with his left hand, and a hammer in his right, with which he strikes upon the ground of the group. To the left is a forge burning.

In the left corner at the bottom is to be distinguished with great difficulty, *Rembrandt* 16.

$3\frac{1}{10} — 2\frac{2}{10}$

7.6 120 THE PANCAKE WOMAN.

B 1.1. — This piece is etched with much spirit, and has a good effect. There are many figures, but the principal is an old woman in profile, sitting in the middle, and turned to the right. With her right hand she holds a fryingpan over a fire, with cakes in it, and in her left she holds a stick with which she turns them. In the near front is a child on the ground, crying for fear of a dog, that wants the cake, which he holds with both hands. In the distance to the left is a woman with a child on her knee. In the middle of the margin at bottom is written *Rembrandt f.* 1635.

$4\frac{2}{10} — 3\frac{1}{10}$

5.— 121 THE SPORT OF KOLEF.

B 2nd Impression 1.17. — To the right, in a box, such as is found in the public gardens in *Holland*, is a man in a high-crowned hat, sitting down with his hands crossed, and his left elbow supported on a table, with a pot of liquor on it. His right leg lies extended on the bench whereon he sits. Out of doors, on the left, is a man striking a ball with the instrument used in this sport. Through an opening in the middle, are seen two men, one sitting and the other standing. This piece is very slightly etched, and does not produce much effect. On the left towards the bottom is written *Rembrandt f.* 1654.

$3\frac{8}{10} — 5\frac{6}{10}$

7.6 122 A JEW'S SYNAGOGUE.

B.10.6 W. 2.5.— 92 Impressions 1.—.—

This piece is very well executed. In front to the left stand two old *Jewish Rabbies*, who are the principal figures. They are in earnest conversation; the left hand of one of them is supported on a walking stick, and his right is placed on his breast; his whole attitude is expressive of attention; and the other seems to be addressing him with much energy, his right hand being raised and in motion. Farther back on a step in the middle of the piece, sits a *Jew*, seen from behind. Part of the temple is seen in perspective, and several *Jews* are walking and holding discourse together. On some stone-work, above the left shoulder of the *Jew* with the stick, is written *Rembrandt f.* 1648.

$2\frac{3}{10}$ — $5\frac{1}{10}$

7.6 123 FORTUNE, AN ALLEGORICAL PIECE.

G1.11.— B1.13.—

This print is found at page 97 of a *Dutch* book, printed at *Amsterdam* in 1634, entitled, *E. Herckman's Zeevaerts Lof.* i. e. *L'Eloge de la Marine par E. Herckmans.* There are many other prints in the book, but only this by *Rembrandt.* To the right is a *Dutch* vessel crowded with people, in which stands the figure of *Fortune* as a naked woman, seen from behind; she hoists up the sail with her left hand, and expands it with the right. On the shore is a man crowned with laurel, on a horse that has fallen down; he looks after *Fortune* with regret, as she has turned her back on him, and is leaving him. Above him is seen a colossal *Term* of *Janus*, whose

temple is on the left; many persons are ascending a flight of steps which lead to its portico. At the bottom of the steps, some seem to be in attitudes of prayer, others of complaint. In the distance beyond the vessel, a fleet of ships is discovered, some of which appear to be engaged in action. This piece is executed with spirit, and a good impression is *scarce*. On the side of the vessel is written *Rembrandt f.* 1633, but the name is scarcely perceptible.

$4\frac{4}{10} — 6\frac{5}{10}$

7.7.— 124 THE MARRIAGE OF JASON AND CREUSA.

& 10.6 3rd.

This piece is extremely well executed and produces a fine effect, particularly in the double flight of steps, which lead up to the temple. It was designed and etched as a frontispiece to a *Dutch tragedy*, called *Medea*, which was written by *Rembrandt's* friend and patron, the *Burgomaster Six*, who was then secretary to the city of *Amsterdam*.

B 4.3.— & 3.5.— Ub 4.10.— Ut 3.11.—

It represents the inside of a temple, adorned with many columns which support an arched roof. From side to side a curtain-rod is stretched, supported in the middle by something suspended from the roof; the curtain is drawn to each side, and hangs in festoons. The temple is crowded with figures. On the right appears the statue of *Juno* sitting under a canopy; before the statue is an altar, with the fire kindled upon it, and a priest standing by it. *Jason* and *Creusa* are kneeling before the altar. The body of the temple is ascended to, by a double flight of steps, towards which *Medea* is approaching from the right, in an at-

titude of sorrow; her right hand is raised, and in it she holds a handkerchief; her train is supported by a page. In the margin at bottom are four *Dutch* verses, and to the right is written *Rembrandt f.* 1648.

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

Of this piece there are *three* impressions.

In the *first*, which is *extremely rare*, the top of *Juno's* head is only covered with a little cap or calotte. This was no very decent appearance for a goddess, therefore *Rembrandt* substituted a crown in its stead in the *second* impression, which is *scarce*; and in the *third* impression the *Dutch* verses are added.

125 THE CORN-CUTTER.

A young woman tolerably handsome, is sitting on a bank at the foot of a large tree, and turned to the left. Her hair is curled, and turned up behind with a fillet; she has neck-laces with ear-drops, and in her left hand she holds a flower. Her cloathing is rich; it is tied at the wrists, but is fallen off her shoulders down to the waist, and she appears as if undressing to bathe. Before her sits an old woman with spectacles on, who is paring the corns or nails of her right foot, above which a piece of water is seen. In the off-skip are discovered two figures; and in the back-ground a large building in ruins, which is faintly expressed. This piece is highly finished and is *very scarce*.

$4\frac{9}{10} - 3\frac{7}{10}$

P. Yver was of opinion, that this print ought to have been ranked among the doubtful ones.

7.6 126 THE SCHOOLMASTER.

This piece is well executed; it represents a school, in the door-way of which is an hatch shut close, on its outside appears a woman leaning, and over it is seen the head of a child. The light is full on the woman's face and shoulder, and produces a good effect. To the left is the schoolmaster in conversation with the woman, and five or six children about him. Near the top of the door, which is arched and half open, is written *Rembrandt f.* 1641.

$3\frac{7}{10} — 2\frac{5}{10}$

5.— 127 THE MOUNTEBANK.

He wears a cap, with a large ruff round his neck, and ruffles at his hands. He has a basket before him, out of which he has taken a packet, which he holds out with his left hand; his right hand is placed on his side, and below it hang a pouch and a sabre. His knees are a little bent. Beneath his feet is written *Rembrandt f.* 1635. This piece is lightly etched with great spirit.

$3\frac{1}{10} — 1\frac{4}{10}$

5.— 128 THE DRAUGHTSMAN.

To the right is a young man in a cap, who holds an ink-stand in his left hand, and is drawing by candle light, in a portfolio, after a bust which stands on a book to the left. Over the bust is a pedestal, and along side of it is a chest, on which lie several port-folios.

$3\frac{7}{10} — 2\frac{5}{10}$

7.6 129 PEASANTS TRAVELLING.

This piece is etched with spirit. A peasant in a high crowned hat, the brim of which projects over his eyes, is travelling to the right; he has a staff in his left hand, and leads a little boy with his right. A woman, with a child on her back, follows them. The figure of the man is the most finished. The sleeves of his doublet have many seams and folds, and he carries a knapsack behind him. In the distance to the right, appears some unfinished object, which cannot well be ascertained.

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

.2.— 130 CUPID REPOSING.

Cupid is reposing himself on a bed, in the middle of the print; his wings are displayed; his right elbow rests upon a pillow, up to which rears his bow unstrung; his quiver hangs on his left side, in a sash that goes round him. On the left of the print is a curtain, and on the right side another, poorly expressed, drawn up in a festoon. The design is heavy, and the etching executed in a dry hard manner. *P. Yver* attributes it to some pupil of *Rembrandt's*, or if it is the work of *Rembrandt*, thinks it must be one of his earliest productions. In the right corner at the bottom, there is the appearance of a name, but the strokes are so confused that it cannot be decyphered. It is *very scarce.*

3.16.—

$3\frac{5}{10} - 4\frac{7}{10}$

There are *two* impressions of this piece.

The *first* is less wrought upon and is *more scarce* than the other.

There is a copy reversed, the same size of the original.

5.— 131 THE JEW WITH THE HIGH CAP.

He is represented walking from the left to the right; his head is covered with a very high cap, equally wide at the top and bottom; he leans upon a walking stick with his right hand, and seems to point towards something with his left. This piece is spiritedly etched with a light hand. Near the middle of the margin is written *Rembrandt f.* 1639.

$3\frac{3}{10} — 1\frac{7}{10}$

10.6 132 AN OLD MAN WITH A BOY.

This piece is beautifully etched with a very fine point. The old man is sitting on a bank, on which behind him grows a bush of flowers. He has a long beard, and there is a pleasing expression in his countenance. His head is covered with a turban. Between his legs stands a little boy, leaning his right elbow on the right knee of the old man; he holds an apple in his left hand, smiling, while the old man is chucking him under the chin. At the bottom to the left is written *Rembrandt f.*

M 5.6

$4\frac{6}{10} — 3\frac{5}{10}$

133 THE ONION WOMAN.

B 3.9.— This piece is executed in a good stile, and produces a singular effect. An old woman is represented sitting to the right of the print, and turned towards the left; she leans forward, raising her arms upon her knees, and clasping her hands. Her feet, which are naked,

are placed upon a *Dutch* stove. A rope of onions, which hangs upon the wall to the left, gives name to the print. Between them and the old woman, are a pair of crutches, reared up to the side of an old arched door. Near the top on the right side is written *Rt.* 1631. This piece is *extremely rare.*

$4\frac{8}{10} — 3\frac{2}{10}$

There are *two* impressions of it.

The *first* impression may be regarded as *presque-unique.* It is less wrought upon in general, and the effect is not equal to the finished print. It is without the name and date.

5.5.–
4.4.–2.

134 THE PEASANT WITH HIS HANDS BEHIND HIM.

The peasant is an half-length, turned towards the right, and seen in profile. He wears a scanty doublet, and a fur cap upon his head; his hands are placed behind him. Near the top to the left is written *Rt.* 1631.

$2\frac{3}{10} — 2$

Of this piece there are *three* impressions.

10.6 In the *first* impression, which is *very scarce*, there is the bur, and it is less worked than the two succeeding ones, particularly in the neck, under the hands, the sleeves, and shoulder; there is also a little difference in the nose and mouth.

2.6 135 A MAN PLAYING AT CARDS.

This piece is etched with a light tool, and but little shaded; the card player is seen in front, and has a sharp pointed chin. He has the common cap on his head, and his hair is long and straight, he leans on a table, and holds the cards in his hands. The back

ground is shaded, and is darkest on the right side towards the top, the whole producing but little effect. On the left, about half way between the top and bottom, is written *Rembrandt f.* 1641.

$3\frac{6}{10} — 3\frac{3}{10}$

3.3.— 136 THE OLD MAN WITH A SHORT BEARD AND A STICK.

B2.5.—

This piece is lightly etched, but with great spirit. It represents an old man with a short thick beard, seen in front, with a large turban on his head. He wears a cloak hanging over his shoulders; his vest is fastened with a girdle, in which he sticks the thumb of his right hand. His left hand is supported on a stick. The back-ground is white, but is spotty on the left side. This print is *scarce.*

$5\frac{4}{10} — 4\frac{2}{10}$

137 THE BLIND FIDLER.

The fidler is led by a dog; he has a high fur cap on his head, a cloak over his shoulders, and is directed towards the right, playing on his instrument. In the back ground to the left, appears an old woman who is going into a cottage, behind which is a tree. In the margin is written *Rt.* 1631. It is highly finished.

$3\frac{1}{10} — 2\frac{1}{10}$

Of this there are *three* impressions.

7.6 In the *first* which is *very scarce*, the figure of the fidler is less wrought upon in the neck and drapery.

5.— In the *second* the figure is rather more finished.

5.— In the *third* it is highly finished, being touched up with the dry needle.

138 THE MAN ON HORSEBACK.

He is mounted on a horse turned to the left, and seen almost from behind; on his left shoulder is a pike. Below the horse's head appears part of another figure, seen also from behind, in a cap and feather; and above him to the left is an indistinct figure, though strongly etched. This little piece is executed with spirit. In the right hand corner, at the top is written in reversed letters *Rt*.

$3\frac{2}{10} — 2\frac{2}{10}$

139 THE POLANDER.

He is seen in profile, and his face is very expressive; he has on a very high cap, and a cloak which comes no lower than the waist; he is walking towards the right, his hands are a little raised and joined together before. This piece is well etched with a very fine point.

$2 — 1\frac{9}{10}$

140 ANOTHER POLANDER.

He has *mouſtaches*, and is seen in profile, turned to the left. In the front of his cap is a feather that falls back over the head. His belt is thrown across his shoulder, and his sabre hangs by his side; a short cloak hangs over his right shoulder, and he rests his hands upon a stick. In the distance to the left is a tree on rising ground. This piece is highly finished.

$3\frac{2}{10} — 1\frac{7}{10}$

There are *three* impressions of it.

The *first* is *very scarce*. It is taken off before the shadows

10.6 2d were deepened by the dry needle, and is on that account more pleasing.

141 AN OLD MAN SEEN FROM BEHIND.

The figure is an half-length turned to the right, and seen from behind, but the face is nearly in profile. He has on his head a large fur cap, bound round with a fillet, and an ear-piece, from which a string falls upon the shoulder. His habit is fastened round the waist with a girdle. His hands are raised and joined together as if resting upon a stick. This piece is well executed, and a good impression is *scarce*. It was originally part of a leaf of sketches, N . 332. It ought to have been classed among the beggars, for the figure is very ragged at the elbow.

$2\frac{9}{10}$ — $1\frac{7}{10}$.

B 10.6 There are *two* impressions of it.

15.— The *first*, which is *very scarce*, is the original etching, without being touched upon afterwards.

5.— The *second* impression is very much strengthened throughout with the dry needle.

7.6 142 THE TWO TRAVELLING PEASANTS.

Two peasants, a man and woman, are represented travelling on foot, from the left to the right. The woman has a child on her back, and leans on a staff, the better to support her burden. The man is on the farther side of her; his hat is flapped, and his stick is under his arm. Their action is very well expressed. In the distance appear some trees, rudely sketched.

$2\frac{5}{10}$ — $1\frac{9}{10}$

3 THE OLD MAN WITHOUT A BEARD.

He leans his back against the left side of the print, as if supported by something which does not appear. His body is a little bent, and his legs are brought forward. He wears a cap, and is covered with a cloak that hangs down to the ground. His left hand is raised and pointed. The ground is white. At the top of the print on the left is written, *Rt.* 1631.

$2\frac{5}{10} — 1\frac{6}{10}$

There are *five* impressions of this piece.

In the *first* which is *extremely rare*, the figure is sketched only with an outline; the plate (which was afterwards reduced) is 3 — 2, and it is without the name and date.

In the *second* impression, which is *very scarce*, the plate is $2\frac{5}{10} — 1\frac{6}{10}$; the cloak is shaded in the folds, but is less so than in the subsequent impressions; as is likewise the upper part of the thighs. There are three folds in that part of the cloak which is raised by his left arm, but only two in the following impressions. This impression is the best. The name and date are inserted.

In the *third*, the thighs are more shaded, and the cloak on the left side is also more shaded by strong single upright strokes, but the front is light.

In the *fourth*, there is still more shade.

In the *fifth*, which is most common, the cloak is strongly shaded with the single upright stroke to the front.

144 AN OLD MAN WITH A BUSHY BEARD.

The figure is turned towards the right, in a stooping posture, leaning against a bank placed on the left

of the print. The face is a three-quarters; the head is covered with a fur cap; the hands are raised a little, and rest on a stick which contributes to support the figure. In the right corner at the top is written, in reversed letters, *Rt.*

$4\frac{5}{10} - 3\frac{1}{10}$

10.6 145 THE PERSIAN.

This piece is very highly finished, in a good taste, with an exceedingly fine point. He is an old man with a great beard, richly habited, and seen in front. He wears a fur cap adorned with a feather, and is covered with a short cloak, bordered with fur; his habit is fringed, and being open at the top, discovers a ribbon, at which hangs a medallion. His right hand, which holds his cane, comes out from under his cloak. His countenance is very austere. Near the middle at the bottom appears, *Rt.* 1632, but the two last figures are written backwards. A fine impression, is *scarce.*

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

Of this piece there is a good old copy, reversed; it measures $4\frac{8}{10} - 3$.

There is likewise another copy, not so well executed, which measures $3\frac{1}{10} - 2\frac{8}{10}$.

146 A BLIND MAN.

B1.6.— B2.3.—proof.

The figure is an old man, habited like a *Jew*, in a fur cap and slippers. He is directed towards the left, and seen nearly from behind; he leans upon a staff with his left hand, and with his right, is groping for a

door which is before him, in an attitude as if fearful of hurting himself against any thing that may be in his way. This piece is *very scarce.*

$3\frac{1}{10} — 2\frac{1}{10}$

Of this piece there are *three* impressions.

The *first* may be reckoned as *presque-unique.* It measures $3\frac{2}{10} — 2\frac{7}{10}$. In it some parts of the drapery are less shaded, the slippers are quite white, as is also the upper part of the door. There are etchings in the back-ground, between the feet, and from the stick to the garment, which were afterwards erased.

In the *second* impression, the size is reduced to that which has been first described. The upper part of the door is light, and it is *extremely rare.*

6 *147 THE ASTROLOGER.

He is sitting in an elbow chair, turned to the right, at a table on which is a globe and many books. Over him appears an arch of stone-work. This piece is well executed, and is *not common* ; but it is not the work of *Rembrandt*, the name *Ferdinand Bol*, being perceptible among the etchings in the back-ground, behind the chair.

1.5.—

$5 — 3\frac{7}{10}$

*148 TWO VENETIAN FIGURES.

They are seen in profile, walking side by side from left to right ; they are covered with long cloaks, and have high caps on their heads in the *Venetian* fashion. The etching is rather hard. This piece is *extremely rare.*

2.3.—

$3\frac{7}{10} — 2\frac{3}{10}$

*149 A LITTLE POLISH FIGURE.

He is seen in profile, turned to the right; on his head is a turban ornamented with a feather, his right hand is placed on his hip, and the left holds a cane. Towards the top of the print is written *Rt.* 1631. This piece may be esteemed as *unique*, being one of the rarities in *Beringhen's* collection.

$2\frac{3}{10}$ — 1

150 A PHYSICIAN FEELING THE PULSE OF HIS PATIENT.

The physician is a half-length, and is the same figure, as that in the *Death of the Virgin*, reversed. He is feeling the pulse of his patient, of whom only the back-part of the head, and part of the body are seen. It has been supposed that *Rembrandt* designed this piece as a study, to be introduced in that of the *Death of the Virgin*, which is one of his most capital performances; there are others however, who do not look upon it as the work of *Rembrandt*. It is *extremely rare*.

$2\frac{7}{10}$ — $2\frac{1}{10}$

3.3.— 151 THE SKATER.

This piece represents a man skating. He has on his head a flat bonnet, such as the *Scotch* wear, and he carries a staff on his right shoulder, which he holds with both hands. He is skating from the right towards the left. This piece is very lightly etched and full of spirit. *Gersaint* had never seen it, when he made his catalogue, and *P. Yver* says, that it is not only *very scarce*, as *Gersaint* stated it, but may be regarded as

B1.8.—

presque-unique. It ought not however to be ranked as so very uncommon, though it is *extremely rare.*

$2\frac{4}{10} — 2\frac{3}{10}$

152 THE HOG.

The beast is lying in the fore-ground of the print, turned towards the left; his legs are coupled together, and he is tied to a stake. Over him appear five figures, all sketched with the outline only, viz. an old man with a basket on his arm; a boy who is teazing the hog with the grunting of a bladder under his arm; two young children looking at the hog with much compassion; and a figure seen in profile above them. In the right corner at the bottom is written *Rembrandt f.* 1643. This piece is well etched with a fine point, and is *scarce.*

$5\frac{8}{10} — 7\frac{2}{10}$

153 THE LITTLE DOG SLEEPING.

The dog is represented lying asleep on the right side of the print, and is etched with a fine point, somewhat in the manner of *Della Bella.* He has a collar round his neck, to which a strap is fastened, which lies extended before the dog. This piece is *very scarce*, and is one of those, which on that account, are rated much above their value.

$1\frac{5}{10} — 3\frac{2}{10}$

There are *two* impressions of it.

The *first* is *extremely rare*, and is not mentioned either by *Gersaint*, or in the *Supplement.* In it the shadowing in the back-ground does not extend to the left side by about a quarter of an inch. It measures $1\frac{6}{10}$ by $3\frac{6}{10}$

1.1.– The *second* impression which is *very scarce*, is reduced nearly half an inch on the left side, and a little at the bottom.

1.11.6 154 THE SHELL.

B 2.19.– W. –17– This is the representation of the shell known by the name of the *Damier*. The back-ground is deeply shaded. To the left in the margin is written *Rembrandt f.* 1650. This piece is finely executed, and is *extremely rare*. It is, however, another of those pieces which are rated at an exorbitant price, on account of their scarcity.

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

W 9.10.– B 9.14.– There is an impression, in which the back-ground is left white, but it may be regarded as *presque-unique*.

VI. BEGGARS.

10.6 155 A BEGGAR STANDING, SPIRITEDLY ETCHED.

This figure is etched with little more than an outline; he has on a large fur cap, and his clothes are very ragged; he leans with both his hands on a staff, and his body is a little bent forward. The back-ground is white, except a little bank on the left side. It is *scarce*.

$6\frac{2}{10} — 4\frac{7}{10}$

10.6 156 A BEGGAR, A PROFILE IN A CAP.

He is covered with rags, and girt round the waist with a belt: he is walking towards the left, and has a staff in his right hand, and a pouch at his side. There is a light single stroke in the back-ground, near the top of the print, which touches the top of his cap in two places, and is carried behind him downwards opposite to his waist. This piece is well executed, and is *very scarce*.

$3\frac{5}{10} — 1\frac{8}{10}$

6.— 157 TWO BEGGARS, A MAN AND A WOMAN, CONVERSING.

They both appear to be old, and are standing opposite to each other, in conversation; the man is on

the left, he wears a cap, and a pouch hangs before him; his right hand is behind him, and he leans on a stick with the other. The woman's hands are placed one on the other, and supported on a stick; she wears a flat hat, her head is a little inclined, and her back is prominent; on her left arm hangs a basket. This piece is well designed, and executed with a light stroke.

$3\frac{1}{10} — 2\frac{6}{10}$

158 TWO OTHER BEGGARS COMING FROM BEHIND A BANK.

This piece is well designed, and highly finished. The beggars are coming from behind a rocky bank, which reaches to the top corner of the print on the left side. The bank hides the lower part of the man, who is the next to it, and his figure conceals the hinder part of the woman from view. He is in a fur cap, under which is a linen cloth wrapped round his head, with the ends lying on the right shoulder; his mouth is open, and his beard is short and downy; he leans with both hands on his staff. The woman who is seen in profile, has on a little flat hat, under which is a linen cap that falls down her neck, and forms a kind of ruff; her hands are under her apron.

$3\frac{9}{10} — 2\frac{6}{10}$

Of this piece there are *three* impressions.

2.2 — The *first* impression which is *very scarce*, measures $4\frac{4}{10}$ by $3\frac{2}{10}$. The bank is more distinct, and the foliage scattered on it is readily discriminated. The head and shoulders of the man are not so much worked upon,

B — 19. —

and the shades on the woman's face, and between her shoulder and cap are not so deep. In the right corner at the bottom is written *Rt.* but this was cut off when the plate was reduced in size.

7.6 The *second* impression measures $3\frac{9}{10}$ by $2\frac{6}{10}$, and is *scarce.* The man's shoulder is still only shaded with a single B—9.— horizontal stroke, but his head and neck are more shaded, and the woman's face, the upper part of her shoulder, and the fore part of her waist, are more shaded. The hillock is shaded deeper, but has a worse effect, being more confused and indistinct.

5.— The *third* impression is *most common.* The man's shoulder is shaded with the double stroke, the slope of the rock is more formed, and the shadowing still more harsh and indistinct.

159 A BEGGAR IN THE MANNER OF CALLOT.

He is seen in profile turned to the right, and is extremely ragged; he has a high cap on his head, pointed in front at the top, and a cloak over his shoulders, which falls down to his knee; his right hand comes out from under his cloak, and rests on a stick; his knees are a little bent, and his shoulders are prominent. This piece is *very scarce.*

$$3\frac{8}{10} — 1\frac{7}{10}$$

B 18.— There are *two* impressions of this piece.

15.— In the *first* impression, which is *very scarce*, the fore-part of the cap is higher, the drapery less shadowed, and his left leg is entirely without shadowing. This impression is more agreeable than the *second*,

160 A BEGGAR IN A SLASHED CLOAK.

B 2 Impression 16.— This is another beggar in *Callot's* manner. He has on a very singular pointed cap, which has the appearance of the head of a bird of prey, when the print is turned side-ways. His cloak is slashed, or torn at the bottom, rather than ragged; he has a walking stick which is perceived in the space between his legs. He is seen in profile walking from the right to the left, and stooping very much. The back-ground is more worked on to the left, than to the right; it consists of a bank with a tree growing out of it near the top of the print. This piece is *scarce*.

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

Of this piece there are *three* impressions.

1.1.— In the *first* which is *very scarce*, the lower part of his face and neck are light, as are the back of his right leg and shoe.

15.— In the *second*, which is *scarce*, his face is wholly shaded with diagonal lines, and his right leg and shoe are strongly shaded with the single stroke; his cloak is likewise more shaded towards the bottom.

In the *third* the face and the cap are more worked upon, but the etching of the face is so hard as to injure the countenance.

5.— 161 A BEGGAR-WOMAN IN CALLOT'S MANNER.

B.10.— The body is seen chiefly from behind, turned to the left, and leaning forward. Her face is in profile, and her left hand is raised towards her mouth. She wears a little flat hat tied under the chin. Behind her

hangs a leathern bottle. Her clothes are very ragged. At the bottom is a vacant margin.

$4\frac{1}{10} — 1\frac{8}{10}$

6— 162 A BEGGAR STANDING.

B 15.— He wears a great fur cap; he is seen nearly from behind, and directed towards the left; his body is bent, and his hands are supported on a staff. Near the top on the right is written in small characters, scarcely perceptible, *Rt.* This piece is *very scarce.*

$1\frac{7}{10} — 1$

163 A BEGGAR WITH HIS DOG IN A STRING, ARCHED.

The head of the beggar is seen in profile, turned to the left, and his body is seen from behind; his garment which is in tatters, is fastened round him with a broad belt, from which hangs a knife; he has a high cap on his head, a staff in his left hand, and with his right he holds a dog in a string, of which only the head is seen. The back-ground is shadowed. This print is *extremely rare.*

$3\frac{1}{10} — 2$

Of this there are *three* impressions.

In the *first*, the left arm, in particular, is less wrought upon: and the calf of the leg, and the heel, are almost white. B 1.2.—

B-.10.— In the *second* impression these parts are more shaded.

In the *third* impression the cap is a flat one, the back-ground to the right is etched with double strokes, as well as the leg and the shoe on the left foot. *Pierre Yver* remarks, that in *Holland* this piece is called, *Joseph under an arched gateway.* This figure is the same as that of *Joseph* in the *flight into Egypt*, N°. 52,

and it appears probable, that the plate has been cut, and altered in the manner in which it has here been described.

6.— 164 A BEGGAR-WOMAN, ASKING ALMS.

B-18— This figure is an old woman, rather stooping, turned to the right; over her shoulders is a short cloak, and she wears a close cap; her right hand is extended as if asking alms, and her left is supported on a stick. Behind her is a bush, which reaches as high as her elbow. At the bottom is written *Rembrandt f.* 1646. This piece is etched with a light point.

$3\frac{2}{10}$ — $2\frac{1}{10}$

2.12.6 165 LAZARUS KLAP, OR THE DUMB BEGGAR.

The words *Lazarus Klap*, which express the name by which this piece is known in *Holland*, may be rendered *the Striking Beggar*. It represents a dumb man, with a little instrument in his hand, consisting of several small flat pieces of wood, with a handle to one of them, that by being shaken strike against each other; this instrument is commonly used by the deaf and dumb poor in *Holland*, to intimate their wants.

B-10.6 The beggar is seen in profile, with his face to the left, sitting on a little hillock; his staff is placed between his legs; he wears a high fur cap, and his body is covered with a large cloak, which has three stripes along the bottom; the left side of the figure in general is shaded. At the top to the left is written *Rt.* 1631. This piece is etched in a bold stile, and is

deemed a *great curiosity*. It measured $3\frac{7}{10}$ by $2\frac{5}{10}$, before it was cut to

$$3\frac{4}{10} — 2\frac{3}{10}$$

Of this print there are *four* impressions; the *three first* are before the plate was reduced in size.

In the *first* impression, which is *extremely rare*, the head, and the edge of the cloak, which is turned back on the shoulder, are nearly white.

In the *second* impression, which is *very scarce*, the face is darker about the eye and ear, and the cloak is darker.

In the *third* impression which is *more scarce* than the *second*; the face is covered with the double stroke, and the neck left white, which gives it the appearance of an *Harlequin's* head.

In the *fourth* impression, which is *very scarce*, the cloak is shaded where it is turned back on the shoulder, and darker in other places.

166 THE RAGGED MARINER WITH HIS HANDS BEHIND HIM.

This figure is well etched, and seen nearly in front, his body being turned a little to the left, and his face inclining a little to the right. He has on his head a small cap, and under it a kind of night-cap, to which hang two strings. His jacket which is ragged, is fastened at the top with a string, and a little lower down with a button, but is open below; he wears trowsers, and his hands in which he holds a stick are behind him. He seems very pensive in his countenance. On the right side are a few scratches, which appear to be designed for the trunk of a tree.

$$3\frac{6}{10} — 2\frac{6}{10}$$

This print measured $3\frac{6}{10}$ by $2\frac{9}{10}$, and it is said that there are *three* impressions before the plate was cut, and *three* afterwards. The difference consists in their being more or less finished.

10.6 167 A BEGGAR WARMING HIS HANDS OVER A CHAFINDISH.

B-5.6 This figure has much the appearance of old age and distress. He wears a large cap with flaps on each side; his face is nearly a profile, turned to the right; he is sitting in an armed chair covered with a cloak, and holds a chafindish on his knees, over which he warms his hands, with his fingers spread out. His staff is passed through a frail that lies by him on the ground. This piece is lightly etched with spirit.

$3 - 1\frac{8}{10}$

Of this piece there are *two* impressions.

In the *first* impression, which is *scarce*, the frail is less worked upon, and the ground towards the margin is unfinished.

7.6 168 A BEGGAR WITH HIS MOUTH OPEN.

B-12- He is sitting on a hillock, on the left side of the print. His head which is nearly in front, is uncovered, and his hair short and frizled. His body is turned to the right. His cloak which is furred is very ragged, and fastened before with a button. He is asking alms with a countenance full of distress. His left hand comes from under his cloak, and rests upon his right thigh, with the palm of it open. His left leg is bent, so as to discover the bottom of the

foot, and the toes of his right foot appear through the shoe. Near the middle of the margin is written *Rt.* 1630. This piece is well executed in a good stile.

$4\frac{5}{10} - 2\frac{7}{10}$

There is a copy in the same direction, so well executed, that it is extremely difficult to distinguish it from the original.

169 AN OLD BEGGAR WITH A LONG BEARD, AND A DOG BY HIS SIDE.

The etching of this piece is coarse and hard, the shades deep and dark. It is however esteemed as a *great curiosity*, being *very seldom* to be procured. He is sitting on a bank on the right side of the print, and turned towards the left; his head, which is a three-quarters, is uncovered, and the hair frizled; he has a ruff round his neck; his cloak is large and very much patched; the toes of his left foot appear through the shoe, and the leg is wrapped with a linen roller. He is warming his hands over an earthen handled-pot, which is placed on his knees; a little rough dog sits on the ground by him on the left. In the right corner at the bottom, is written *Rt.* 1651.

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

170 BEGGARS AT THE DOOR OF A HOUSE.

Three beggars are standing before a door, which is on the left side of the print. Over the hatch leans an elderly man, who is giving them money; he has a long white beard, wears a high cap, and has his right hand in a sling. The bars of the windows are so strong, as to give them the appearance of the win-

dows of a prison, rather than of a house. One of the beggars is an old man in a broad brimmed hat; another, who receives the money, is a young woman with a child on her back; she has a stick in her left hand, and carries a basket on her left arm; the third, who is in front, is a boy seen from behind, with a pitcher hanging at his waist. This piece is well etched, and carefully finished. In the right corner at the bottom is written *Rembrandt f.* 1648.

$6\frac{5}{10} — 5\frac{1}{10}$

There are *two* impressions of this print.

The *first* impression, which is *very scarce*, is without the name and date.

171 A BEGGAR AND ITS COMPANION, IN TWO PIECES.

These pieces, which ought to be considered as one, are etched with spirit. The FIRST represents a beggar turned to the left; he has on a little cap, and his hair is very short. His face, which is a three-quarters, and indeed his whole attitude, is very expressive of a person shrinking from intense cold; his left hand is thrust into the side of his habit, and the other is in his bosom; a knife hangs at his left side. In the distance to the left, appears a small figure, with a pole on his right shoulder; he appears to be skating, though his his legs are concealed from view by the fore-ground. Near the top is written, *Tis vinnich kout. It is very cold.* A little below is written *Rembrand f.* 1634, the *t* being wanting.

$4\frac{3}{10} — 1\frac{7}{10}$

The OTHER represents a person somewhat better habited. He stands erect, his face is a three-quarters, his hair is short, and he has a large cap on his head; he has a smiling cheerful countenance. At his girdle hang a pouch and a knife. In the distance to the right, is a man in a high pointed cap, with his hands wrapped up before him, and farther off, the top of a cottage with trees. At the top of the print is written *Dats niet*, which is as much as to say *That's nothing*, or *What signifies cold?* in answer to the words in the other piece. A little below is written *Rembran f.* 163, the letters *dt* and the fourth figure being wanting.

$4\frac{3}{10} - 1\frac{5}{10}$

172 A BEGGAR WITH A WOODEN LEG.

This piece is somewhat in *Callot's* manner. The beggar is seen nearly in front, but rather turned to the right; his head is inclining, and his mouth a little open. He wears a fur cap, and his forehead is bound round with a linen cloth; his left arm is in a sling which goes round his neck; his left leg appears to be lame, and is supplied by a wooden one; he is covered with a ragged cloak, and leans on a stick which he holds in his right hand.

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

*173 A PEASANT STANDING WITH HIS HANDS BEHIND HIM, AND A BASKET AT HIS FEET.

This piece represents a peasant in a little cap, seen in profile, and turned to the left; his hands are behind him, and a basket is placed on the ground near his right foot. The back-ground to the left is rocky,

with some shrubs growing from it. This little print is spirited, and is *very scarce.*

$2\frac{3}{10}$ — $1\frac{4}{10}$

Pierre Yver is of opinion, that, notwithstanding it was collected by *De Burgy* and others, as the work of *Rembrandt*, it is done by *Livens.*

*174 A BEGGAR, A SKETCH, UNIQUE.

The figure is an old man seen in profile, and looking to the right. In the right hand corner of the plate is another head in profile, covered with a cap that stands up before, something like a mitre, though it is square at the top. This print is in the collection made by *Beringhen*, for the *King of France.*

$3\frac{7}{10}$ — $2\frac{9}{10}$

*175 TWO BEGGARS, A MAN AND A WOMAN, PRESQUE-UNIQUE.

They are seen in profile, walking side by side, from left to right; the woman's head is covered with a bonnet, which comes so forward as to throw a shade on the whole of her face; her hands are under her apron. The head of the man is uncovered. This piece is likewise in the collection made for the *King of France.*

4 — 3

*176 A BEGGAR IN CALLOT'S MANNER, UNIQUE.

This piece is coarsely sketched with an outline only. It is in the same collection as the last print. The beggar is in profile, walking to the right: his head is covered with a high cap, and his arms are wrap-

ped up in his cloak, which is fringed at the bottom; his staff is perceived between his legs. On the left is an old cottage, before which is a little figure seen from behind, and above it are seen some trees. The background is shaded with a few strokes to the left.

$4\frac{6}{10} — 2\frac{9}{10}$

—*177 A SICK BEGGAR LYING ON THE GROUND.

This sketch may be considered as *presque-unique*. It
15.— represents a sick beggar, lying on the ground to the left, with his back supported against a bank. On one side of him, at a little distance, stands a woman, with her hands joined together, leaning upon a stick; at her feet is a little dog.

$3 — 2\frac{2}{10}$

VII. FREE SUBJECTS.

178 LEDIKANT, OR THE FRENCH BED.

A young couple are discovered on a bed. It is extremely singular that *Rembrandt* has given the woman four arms, as if he had been at a loss which of the two to efface. At the head of the bed stands a covered table, with a drinking glass and two plates of cakes on it; and on one of the bed posts hangs the man's cap with a large feather on it. On the side of the room, at the foot of the bed is a pilaster, and to the left an arched recess, leading to a door, at the bottom of which is written *Rembrandt f.* 1646, but the two figures of *six* are written backwards. This piece is executed in a masterly stile, and it is much to be regretted that *Rembrandt* should spend his time and abilities upon subjects so indecent, and unworthy of his genius, as this and the next print. It is a *great rarity*, and when entire, with a vacant margin an inch broad, measures

6 — 8 $\frac{9}{10}$

Of this print there are *three* impressions.

The *first*, which has been described, is the *scarcest*.

The *second* impression differs only in having the margin cut off. It is *extremely rare*, and measures $5 - 8\frac{9}{10}$.

In the *third* impression, which is *very scarce*, the recess and door, with the name, are cut off. It measures $5 - 6\frac{9}{10}$.

179 THE FRIAR IN THE STRAW.

A friar with a woman, are discovered in some standing corn. A jug stands on the ground by them, and in the distance on the left, a reaper is perceived at work. This piece is *very scarce*.

$1\frac{9}{10} - 2\frac{6}{10}$

180 THE FLUTE PLAYER.

A shepherd and shepherdess, with their flock of sheep, are seen in a retired corner of a copse; the back-ground is filled up with trees, and a piece of water occupies the front of the print. She sits on a bank on the left side, and is making a garland of flowers; she has on a very broad hat. The man is lying on the ground before her, playing on the flute; he is seen in front leaning upon his elbows, but his eyes are turned sideways to admire the legs of the shepherdess, which the shortness of her petticoats discover; his hat lies on the ground by his left elbow, and on his left shoulder an owl (with a string fastened to it) is perched; on which account the print is called in *Holland*, *The Owl*. A shepherd's crook leans against the trunk of a spreading old tree. Near the bottom a little to the right is written *Rembrandt f.* 1640. This piece is very well executed.

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

There are *three* very different impressions of it.

2.2.— In the *first*, which is *extremely rare*, a head, resembling that of *Pan*, is seen among the boughs of the tree, near the top of the shepherd's crook; and the back-ground above the hat of the shepherdess consists of some light foliage.

1.1.— In the *second* impression, which is *very scarce*, the head is seen, but the foliage above the hat is made dark.

7.6 In the *third* impression the head is not seen, but its place is filled up with foliage; the back-ground behind the shepherdess, is more worked upon, and some weeds in the left corner, at the water's edge, are highly finished, and in a manner different from that of the other impressions.

2.— Of this *last* impression, there is a very good old copy reversed, with the name of *Rembrandt*, but without the date.

1.1.— 181 THE SHEPHERDS IN THE WOOD.

An old man is sitting on a bank at the foot of a large tree. He is fast asleep, leaning his head upon his right hand. On the ground at his feet, sit a young man and woman; he appears to have his right hand under her clothes, while she turns her head to see that the old man is asleep, lest he should discover their situation. In a dark recess to the left, are two cows standing. This piece is *scarce*.

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

10.6 182 A MAN MAKING WATER.

He is turned a little to the right; he wears a cap turned up with fur, and carries a large bundle at his

W 1.13.— back, and a pouch at his right side. At the bottom is written *Rt.* 1630. It is executed with a light point, and is *scarce.*

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

There is a copy of this piece by *Van Vliet*, reversed,

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

2.2.— 183 A WOMAN CROUCHING UNDER A TREE, A COMPANION TO THE LAST.

W 3.—.— This piece represents a woman crouching under the trunk of a large old tree; which, with a bush by its side, take up nearly the left part of the print. She wears a hat which lies close to her head on the sides, but the fore-part comes forward so as to cast a shade on her face and neck. She turns up her head to the left. On the bottom is written *Rt.* 1631. It is *extremely rare.*

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

Of this there is likewise a copy by *Van Vliet*, reversed.

VIII. ACADEMICAL SUBJECTS.

10/6 184 A PAINTER DRAWING AFTER A MODEL.

This piece is called in *Holland*, the statue of *Pygmalion*, but it is evidently the figure of a naked woman standing upon a stool, which a man, who is sitting in an elbow chair to the left, is drawing after. It is probable that *Rembrandt* designed it for his own study, and that he is the painter who is making a drawing of the woman; for the room is hung round with turbans, arms, &c. answering to the description of *Rembrandt's* study, given by different authors of his life.

3-11-

Both the painter and the woman, with the greatest part of the plate, are only sketched. There is an easel with a picture on it. The parts which are finished, are highly so, and consist of the upper part of the easel which appears above the picture; the background; the top of a bough resembling that of a palm tree, and a bust placed on a pedestal with some drapery hanging behind it. It is not known why *Rembrandt* left this plate unfinished.

$9\frac{1}{10} — 7\frac{2}{10}$

11.— 185 AN ACADEMICAL FIGURE OF A MAN, CALLED IN HOLLAND THE PRODIGAL SON.

He is sitting down and seen in front, naked, except a cloth tied round his waist; his legs are extended, and his feet placed on a stone, raised a little from the ground at each end; his hands are joined, and he appears to be ruminating on his misfortunes. To the left at bottom, is written *Rembrandt f.* 1646. This piece is *scarce*.

$6\frac{5}{10} — 3\frac{8}{10}$

15.— 186 THE GO-CART.

The subjects in the front and in the back-ground, have no relation to each other. In front to the left are two academical figures. One is sitting with his left knee bent, and right leg extended; the other is standing, with his right arm leaning on a pillow, and his left hanging down. They are both of them naked, except having cloth tied round their waists. In the back-ground are sketched, a chimney piece, and an old woman playing with a child in a go-cart. This print is *not common*.

$7\frac{6}{10} — 5$

5.— 187 THE BATHERS.

This piece is very slightly sketched. In front is a piece of water, and a wood in the back-ground. In the middle of the print is a man who has been bathing, and is coming out of the water. To the left of him on the ground, sits a naked man, with his hands and knees raised up to his chin. In the distance to the right, is a man in the water up to his knees; his

clothes lie on a bank near him. To the left of him appears a naked man standing in the wood. Towards the bottom, on the left, is written *Rembrandt f.* 1631.

$4\frac{2}{10} — 5\frac{3}{10}$

188 A MAN SITTING ON THE GROUND.

A man is sitting to the right, naked, except a cloth tied round his waist. He supports himself on his left hand, whilst his right rests on his knee which is bent; his left leg being extended before him. The body is turned to the left. The back-ground is shaded behind the figure. At the bottom to the left is written *Rembrandt f.* 1646.

$3\frac{8}{10} — 6\frac{6}{10}$

189 THE WOMAN SITTING BEFORE A DUTCH STOVE.

She is sitting in a chair and turned to the right; her body is naked to the waist; her right hand rests on her linen, which lies on a toilet by her side; her left leg is naked, and rests across her slipper. Before her is a *Dutch* stove, ornamented with pillars at the corners, with figures in ovals in the pannels, and with a rich broad border along the top. In the pipe or chimney, is a key; and on that part of the pipe which is turned to the wall, is written *Rembrandt f.* 1658. In the wall opposite to her is a broad niche. This piece is very well executed, and is *scarce*.

$9 — 7\frac{4}{10}$

This print is remarkably curious in the difference of the impressions, of which there are *four*.

The *first* impression may be regarded as *presque-unique*, and

is only the etching. The niche is not made out. She has on a cap, and there is no key in the pipe of the stove.

2.2.— The *second* impression is *very scarce*. It is in a finished
B 2.—.— state, and, as in the *first* impression, she is in a cap, without the key in the stove-pipe.

1.1.— In the *third* impression, which is *scarce*, she is without a
B 1.5.— cap; her hair is tied up close behind, and there is a key in the pipe of the stove.

B 2.15 In the *fourth* impression, which is *extremely rare*, she has on a cap, and the key remains.

1.1.— 190 A NAKED WOMAN.

This woman is ill designed, fat and clumsy; her face is a full front, and the body is turned to the right. Her hair hangs full on both shoulders; she is sitting on a hillock; her left arm is raised up and leans upon her linen, and her right hand rests upon the clothes on which she sits. Of this piece a good impression is *seldom* to be procured.

$7 - 6\frac{4}{10}$

2.2.— 191 A WOMAN PREPARING TO DRESS AFTER BATHING.

The subject of this piece, does not appear by any
W 1.—.— means so disgusting as *Gersaint* has represented. On
B 2.—.— the contrary, the effect is fine, and the whole is at
B —19— least, as well designed and executed, as any of the prints of *Rembrandt* on similar subjects.

She is sitting, naked, and seen in front, but her head,
H 2.10.— which inclines to the right, is in profile. Her hair is bound up behind; her right hand in which she holds some apparel, rests on her thigh; her left hand is extended to a chair, which stands by her, and on it lies a beaver hat, with a high crown, and a girdle

round it. On the left side at the top, in a pannel, is written *Rembrandt f.* 1658. This piece is *scarce.*

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

There is a *prior* impression, which is *very scarce*, in which the bandage on her head, is much higher, than in the *second* impression.

192 A WOMAN WITH HER FEET IN THE WATER, AFTER BATHING.

She is sitting on a bank turned to the left, and more than ankle deep in the water; she is drying her hands on a cloth; her head is much inclined, and seen in profile, and she has a cap on; the back-ground is rocky with some foliage. Behind her appears the upper frame of a garden chair.

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

The *latter* impressions of this print, are taken off after the plate had been cleaned and retouched, and are more brilliant.

193 A WOMAN BATHING NEAR THE FOOT OF A LARGE TREE.

She is sitting on a bank near the trunk of a large tree, calf-leg deep in water; her body is inclined and turned to the left; her face is nearly seen in front; both hands are raised as high as her breast, and stretched out, and she appears to be unfolding a richly embroidered garment. Her linen is in part under her; the back-ground is dark and woody. To the right near the bottom is written *Rt. f.* This piece is well finished, and the *chiaro-scuro* is good.

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

2.2.— 194 THE WOMAN WITH THE ARROW.

B 1.11.6
W 2.15.—
W 2.7.—
H 1.11.6

She is seen from behind, sitting on a bed, naked; her legs are crossed, and her left foot is raised so as to discover the bottom; her left hand rests upon the bed; and in her right, which is extended, she holds an arrow, a little from the barb; on the wrist is a bracelet. She appears to be saying something to a person lying in the bed, whose head is perceived in the shade, just to the left of her arm. She has a close netted cap on her head. On each side a curtain is drawn up in festoons. Her linen lies on the bed, behind her; one of the sleeves hangs down, and rests upon the ground. This piece is *scarcer* than any other of *Rembrandt's* academical figures. At the bottom to the left, is written *Rembrandt f.* 1661.

$8 — 4\frac{9}{10}$

1.11.6 195 A WOMAN SLEEPING, AND A SATYR.

B 1.—
W 1.1.—
W 1.15.
H 1.9.—

She is lying naked on her right side asleep; her head lies high up to the left; her arms are thrown over her head, and her hands meet together. The satyr stands behind the bed; he has drawn the covering off her, and holds it in his hands, gazing eagerly upon her. The curtain is drawn up near the satyr's head. Beneath the right knee, on the bed clothes, is written *Rembrandt f.* 1659. This piece is etched with spirit, and is *scarce*.

$5\frac{5}{10} — 8$

There are *two* impressions of it.

The *first*, which is *very scarce*, is less shaded, particularly in the figure of the satyr.

7.6 196 ANOTHER PRINT ON THE SAME SUBJECT.

" 10.— A woman is lying asleep on a bed, her head is towards the right of the print; she lies on her left side; her right arm is extended, and rests on her body; the other arm is stretched out sideways, the hand hanging over the side of the bed; she is covered from the feet, to a little above the knees. The whole figure is well proportioned, which is seldom the case in *Rembrandt's* female subjects. Behind the bed stands a satyr, gazing upon her; he rests his right hand on the bed, and with his left holds back the curtains. In the middle of the bed's head is written *Rt*. This piece is executed with a fine point.

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

There are *two* impressions.

In the *first* impression, which is *extremely rare*, the covering of the bed does not reach up to the knees of the woman.

7.6 197 A NAKED WOMAN SEEN FROM BEHIND.

" 8.— This figure, as well as the last, is well designed, and executed in a good stile, in *Rembrandt's* dark manner. She is naked, lying on a bed, and takes up nearly the whole of the print. Her knees are bent, particularly her right, which is drawn up so much, that the foot lies under the calf of the left leg. The back-ground is very dark.

In the left corner, at the bottom, is written *Rembrandt f.* 1658.

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

Of this there are *two* impressions.

In the *first*, which is *very scarce*, the back of the woman is lighter than in the *common* impression.

IX. LANDSCAPES.

198 A LANDSCAPE, TERMINATING WITH THE SEA, AND RUINS ON THE SHORE.

To the left upon an eminence is a cow, and at some distance, a man with a load upon his back; below this figure is another man, of whom only the upper part is discovered; at the foot of the eminence is a third figure walking, covered with a long garment. This piece may be regarded as *presque-unique.*

$2\frac{4}{10} — 4\frac{7}{10}$

199 A LANDSCAPE WITH A HOUSE AND A LARGE TREE BY IT.

To the left is a house with a casement open, through which appears the upper part of a figure. A great tree grows up by the side of the house, and near the middle of the print is a clump of trees, at the foot of which runs a river; and on the right, are some mountains. This piece is *very scarce.*

$1\frac{5}{10} — 3\frac{2}{10}$

200 SIX'S BRIDGE.

This plate was produced by an incident which deserves to be related. *Rembrandt* lived in great inti-

macy with the *Burgomaster Six*, and was frequently at his country-seat. One day when they were there together, the servant came to acquaint them that dinner was ready; but as they were sitting down to table, they perceived that mustard was wanting: the *Burgomaster* immediately ordered his servant to go into the village and buy some. *Rembrandt*, who knew the sluggishness of the *Dutch* servants, and that when they answer, *austons*, a coming, they are half an hour before they appear; offered the *Burgomaster* a wager, that he would etch a plate before his man returned with the mustard. *Six* accepted the wager, and *Rembrandt*, who had always plates at hand ready varnished, immediately took one up, and scratched upon it the landscape which appeared from the window of the parlour in which they were sitting. The plate was finished before the servant came back, and *Rembrandt* won his wager. The etching is slight, but it is a wonderful performance, considering the circumstance that produced it.

In the middle of the piece, is a wooden bridge, such as is usually seen in *Holland* over canals. Two men are standing upon the right side of it, leaning against the rails, and conversing together; below them appears the canal, on which is a vessel that extends to the right side of the print. In the distance, is a village, in which is a church with a spire steeple, which is seen under the boughs of two trees that are growing on the left side of the bridge. At the end of the vil-

lage to the right, a vessel is sailing. In the bottom at the right corner is written *Rembrandt f.* 1645. This piece is *very scarce.*

$5\frac{1}{10} — 8\frac{8}{10}$

2. — 201 VIEW OF OMVAL, NEAR AMSTERDAM.

This subject is well chosen, and finely executed. On the fore-ground to the left, is a clump of trees; one of them is the venerable trunk of a large tree which appears to be nearly dead. On a bank, amongst these trees, a young couple are sitting. The youth is putting a garland on the head of the young woman. To the right of the trees, stands a peasant seen from behind, looking at a covered barge, full of people, sailing on the river. Over the river is seen the village of *Omval*; before it lie several boats, and to the right are two windmills. At the right corner, at the bottom is written *Rembrant*, 1645, the *d* being omitted. It is *scarce.*

8. — —
1.2. —
1.1. —
3.9. —
11. —

$7\frac{3}{10} — 8\frac{9}{10}$

15. — 202 A VIEW OF AMSTERDAM.

This piece is executed in a good stile, with a very fine point. The fore-ground is a marsh. The river *Amstel* crosses the print; beyond it, *Amsterdam* is seen in a point of view which exhibits many churches; and to the right several windmills. In the centre, a large double roofed building, with a windmill near it, particularly attract the eye. To the left lie the shipping. This piece is *scarce.*

19. —
11. —

$4\frac{4}{10} — 6$

1.1.— 203 THE SPORTSMAN.

B 2.2.— W 1.1.— H 1.14.— Mt-19—

The composition of this landscape is in a grand stile, and it is executed in a slight, but spirited manner. In a broad high way, in the middle of the print, a sportsman approaches with a staff on his left shoulder, leading a brace of greyhounds in a leash. Close to the right is a large tree, on which two birds are alighting. On an eminence on the left, are two figures, one standing, the other sitting on the ground. In the left corner are two ducks swimming. The distance, which is not very remote, is terminated by mountains, on the side of which, to the left, are some magnificent buildings. At the foot of the mountains, is a village, in which is a large church, with a spire steeple.

$5\frac{1}{10} — 6\frac{3}{10}$

Of this there are *two* impressions.

In the *first*, which is *extremely rare*, the house and barn to the right of the two figures, are not inserted.

3.3.— 204 THE THREE TREES.

B 8.8.— W 4.16.— Mt 4.5.—

This is a very fine landscape ; known by this name, because to the right on an eminence, is a singular group of three trees ; through which, on a rising ground, is perceived a waggon, full of peasants, part of which is intercepted by the trunk of the right hand tree, and some houses are likewise intercepted by the trunk of the middle tree. In the left front, is a large piece of water ; on the other side of it on a bank, stands a man who is angling : a woman is sitting near him. In the distance is a large town, with se-

veral churches in it, and between the piece of water and the town, are several groups of cattle and figures. The sky is covered with dark clouds, and a shower of rain is falling to the left. Beneath some water weeds on the left, near the bottom, is written *Rembrandt f.* 1643. This piece is esteemed the best and most finished of all the landscapes of *Rembrandt*; it is executed in a good stile, and produces a great effect. A fine impression is *very scarce.*

$8\frac{4}{10}$ — 11 ·

11.6 205 THE PEASANT CARRYING THE MILK PAILS.

B3.4.— W4.—.— W2.—. 42.14.—

He is seen to the right, carrying two milk pails with a yoke, and a dog running by him; near the middle is a road, and fronting it a cottage, and a *Dutch* barn. On the left are some cottages nearly surrounded with trees, and close to them a canal with a boat upon it, fastened to the bank. To the left above the cottages, some mountains are discovered in the distance. To the right the sea is seen, with several ships sailing. This landscape is highly finished in a fine taste, and is *very scarce.*

$2\frac{6}{10}$ — $6\frac{9}{10}$

There are *two* impressions of it.

In the *first*, which is *extremely rare*, the mountains on the left side are not introduced; and the canal is less shaded.

206 A LANDSCAPE LIGHTLY ETCHED, AND WASHED WITH INDIAN INK.

B7.7.—

In the front to the left, is a canal seen in perspective, and in the distance the sea; near the middle on the border of this canal, are two houses surrounded with trees, the roofs of which are pretty high; and

on the top of the front of each is a large pole, which forms a kind of pyramid. Close to the right is a foot-path, at the end of which is a small figure seen from behind; and by the side of it are some trees, and a church steeple seen above them.

$2\frac{2}{10} — 6\frac{8}{10}$

This landscape is *extremely rare*, and the impressions of it, as well as of the following, are washed with *Indian* ink, so that they may readily be mistaken for drawings. It is reported in *Holland*, that *Rembrandt* having said it was easy to impose one of his prints upon a connoiseur for a drawing, and being challenged to the attempt, took this method to carry his point; and he succeeded so well, that these pieces were generally esteemed, and even purchased, as drawings; till their being found in several collections gave occasion to suspect them, when upon a close examination the secret was discovered. They must indeed have been etched with an extremely light stroke, or the traces of the point would have appeared through the washing.

In the collection of *M. Van Leyden*, there was an impression not washed with *Indian* ink.

15.15.— 207 THE COACH LANDSCAPE.

B19.8.6 Wt 17.6.6

This landscape is likewise washed with *Indian* ink, and is *more rare* than the preceding, and still more like a drawing. It is a beautiful piece, and has a fine effect. It derives its name from a coach that is travelling along a road to the left, on which side are two large cottages with trees growing by them; a woman is standing in the door of that nearest to the coach. To the right is a winding canal, and above it some ruins,

with a cupola rising above a wood. In the distance is a town with several churches in it, and four windmills.

$2\frac{5}{10} — 6\frac{9}{10}$

*208 A LANDSCAPE, UNIQUE.

In the front is a terrace, and in the middle of it a path which turns a little to the right, and appears to descend to the end of the terrace; farther off to the left is a mountain very steep, at the foot of which is a river seen in front, and a covered vessel crossing it. In the distance is a town, with some slight sketches of trees. This piece may be considered as *unique*. It is in the collection made by *Beringhen* for the *king of France*, and is (like the two last) washed with *Indian* ink.

$6\frac{4}{10} — 7\frac{4}{10}$

209 A VILLAGE NEAR A HIGH-ROAD, ARCHED.

This piece is carefully executed, and the effect is extremely pleasing. It represents a view of a village near a high-road. The principal cottages are three on the right side, seen in perspective; their ridges are very high and sharp. There is a thick clump of trees behind the first cottage, and in front to the right is a great tree. Before the second cottage is an old woman (probably a schoolmistress) with several children about her. Other cottages, with trees, are distinguished in the distance. Towards the bottom, in the left corner, is written *Rembrandt f.* 1650.

$6\frac{4}{10} — 8$

Of this piece there are *two* impressions.

In the *first*, which is *very scarce*, the shadowing before the door of the first cottage is only a single stroke, instead of being cross-etched, as in the *second* impression.

1.1.— 210 A VILLAGE WITH A SQUARE TOWER, ARCHED.

B1.16.— W1.15. W2.1.— H1.10.—

This piece is arched at the corners like the preceding. It is the view of a village, executed in a good stile. In the middle, on an eminence above the cottages, is a square tower; the road to it is planted on each side with trees, and is carried over an arch, through which the light appears. In the left corner is a piece of water, with some railing continued from it over a bank, to the right side of the print. On the bank sits a woman with a child on her knee. In the right corner at the bottom is written *Rembrandt f.* 1650. It is *scarce*.

$3\frac{5}{10} — 6\frac{2}{10}$

Of this there are *two* impressions.

In the *first*, which is *very scarce*, all the right side towards the top is less wrought upon than in the *second*, and the effect is proportionably less.

G3.6.—

10.6 211 A FARM-HOUSE, AND BARN.

B1.11.6 W3.5.— G1.1.—

This piece represents a farm-house with a large barn, in front of which are three trees. At the corner of the barn stands a cart; and behind a tree to the right, is another. Nearer in front are some cattle feeding; and on a bank in the right corner, sits a man, in a high crowned hat, drawing. This is a good subject, and is well etched with a light stroke.

$5 — 8\frac{2}{10}$

15.— 212 THE SHEPHERD.

In the fore-ground is a well composed group, consisting of a shepherd seen in profile, with a crook in his hand, a woman seated near him with a child on her knee, and a flock of sheep grazing by them. In the right corner is a piece of water with a large tree on the other side of it. The back-ground which is woody, and gradually rising, terminates in a high hill or mountain, on which are some large buildings. On the left near the top is written *Rembrandt f.* 1644. The plate not having been cleaned, the print is full of scratches, and there is an outline of a circle that takes in the breadth of the print. A fine impression is *scarce.*

$3\frac{8}{10}$ — $2\frac{6}{10}$

213 A LANDSCAPE OF AN IRREGULAR FORM.

In the middle of this print are some houses surrounded with trees; and in front of them, is a canal, which leads to the right of the houses, and turning under a wooden bridge, is again seen at the right corner; where, on the border of it, stands a high tree. The road goes over the canal, and in the distance is a village with a church. On the left is a vessel under sail, seen behind two small trees. This landscape is *scarce.* It is of an irregular form, and measures at the right end $3\frac{2}{10}$ high, and at the left 3, by $8\frac{3}{10}$ wide.

There is a *prior* impression of this piece with the bur, taken before the plate had been smoothed; in which the shades appear deeper, resembling *Indian* ink, and have a better effect than in the other. It is *very scarce.*

214 A LANDSCAPE WITH A VISTA.

B 3.18.—
&
1.5.—
W 2.16.—
G 2.15.—

This landscape is executed in a very singular stile. On the left side are two large trees etched with a coarse broad stroke in the manner of a sketch. A thick wood occupies three-fourths of the plate from left to right. A little to the right of the large trees, a vista is opened through the wood; and in front of the wood, near the middle, is a house with a flat roof. The front from the left corner at the bottom, to the extremity on the right is entirely white; and the distance on the the right is only sketched with the single stroke. On the same side near the bottom is written *Rembrandt f.* 1652. This print is *very scarce*.

$4\frac{9}{10} — 8\frac{3}{10}$

Of this piece there are *three* impressions.

The *first*, which is *extremely rare*, is an imperfect rude sketch, in which only the house and the tops of some trees on the left are discovered. It measures $6\frac{1}{10}$ by $8\frac{3}{10}$.

1.11.6

The *second* impression is *very scarce*. It is more in the dark manner than the *third* impression, both which measure $4\frac{9}{10}$ by $8\frac{3}{10}$.

10.10.—

215 THE LANDSCAPE WITH, AND WITHOUT THE POINTED TOWER.

B 3.3.—
&
1.1.—
W 5.—.—
W 2.5.—

On the right is a village interspersed with wood. Near the middle of the piece is a gateway on a bridge, supported behind with two buttresses; and nearly in front of it, the figure of a woman. To the right of a large thatched building appear several irregular roofs, and from among them rises a tower, which in the

second impression appears to be in a ruinous state. The sky on the left is cloudy, and clear on the right. The front of the print is white. It is *scarce*.

$4\frac{8}{10} — 12\frac{5}{10}$.

Of this piece there are *two* impressions.

The *first* is *extremely rare*, and differs from the *second*, in the shadows not being so much deepened, and the tower being covered with a kind of dome or cupola, terminating in a point. There are some slight scratches on the ground on the left, and the plate is not cleaned; but having a little of the bur, and being spotty on the fore-ground, the effect is much better.

216 AN ARCHED LANDSCAPE WITH CATTLE.

This landscape is designed in a good taste; it is highly finished, and arched at the top. On the left is a road leading to a village, along which a man is driving a flock of sheep, a little farther on to the left is a woman with two children, and behind them a distance, which has the appearance of the sea. On the right is a house, and a *Dutch* barn, inclosed with paling, with clumps of trees on each side. Below the barn is a meadow, in which a horse is rolling himself on his back; to the right are a few sheep grazing, and higher up are two cows, one standing and the other lying down. A town is perceived in the right distance. In the road below the flock of sheep is written *Rembrandt f.* 1636. This piece is *scarce*.

$3\frac{2}{10} — 6\frac{9}{10}$

There are *three* impressions of it.

In the *first* which is *extremely rare*, there is no distance marked behind the figures on the left.

The *second* has the distance inserted, and is *very scarce*.

10.6 In the *third* impression, the name and date are added.

1.11.6 217 A LARGE LANDSCAPE WITH A COTTAGE AND A DUTCH BARN.

B5.7.– W4.9.– W2.6.–

In the middle is a cottage with some trees growing by the side of it, and at the end a *Dutch* barn with a waggon standing in it. A peasant in the cottage is opening the door-hatch, and a woman is seen at the window. In front of the cottage is a wooden step or platform, projecting into a piece of water. On it are two children; one of them, in a reclining posture, is fishing. To the right is a woman going over a wooden bridge, and a dog following her. On the same side, in the distance, is a country seat surrounded with trees, and below it a piece of water, which communicates with that in front. In the left distance is a large town. In the right corner at the bottom is written *Rembrandt f.* 1641. This piece is designed in a good stile, and is well finished. It is *scarce*.

5 — 12 $\frac{7}{10}$

218 AN ARCHED LANDSCAPE WITH AN OBELISK.

B2.15. W2.–.–

To the left is a pedestal supporting an obelisk, the upper part of which is cut off by the top of the print; behind it appears a *Dutch* barn. To the right is a village. The front cottage is large, and is thatched; at the side of it are some low bushy trees, and in front of it stands a wheelbarrow; under the penthouse is a cask on a stillage; on the right in the fore-

ground a dog is drinking at a piece of water. This piece is well executed, and is *scarce*.

$3\frac{3}{10} — 6\frac{3}{10}$

The *first* impressions which are *very scarce*, have much of the dark manner, which renders them less pleasing; and *Rembrandt* has given a proof of his judgment, by lightening the very deep shadows, and substituting tints more uniform with the rest of the piece.

219 A VILLAGE WITH A CANAL.

This is a pleasing landscape, finely executed with a light point. On the left are several cottages, and a woman is seen walking towards them, followed by a dog. To the right is a canal with a vessel under sail. Beyond the canal is a village with a spire steeple rising above some trees, to the right of it is a bridge with several arches, and farther on is a high square building. A man on horseback is travelling towards the bridge. This piece is *scarce*.

$5\frac{5}{10} — 8\frac{3}{10}$

220 A LANDSCAPE, UNIQUE.

In this piece, the back-ground is dirty, and the left side is much less finished than the right. A clump of trees appears on the side of a road. Another high road is seen in front near the middle of the print, which winds a little as it is carried back. The distance is so faint that scarcely any object in it is distinguishable; but on the left, several small figures are discovered before the high-road.

$2\frac{9}{10} — 8\frac{1}{10}$

221 AN ORCHARD WITH A BARN.

B 6.6.— X 1.15.—

This piece is executed in a good stile. To the left is a thatched barn. In the middle is a plantation of trees in the manner of an orchard, and amongst them a building is discernible. To the right, in the distance is a vista, with a man on horseback riding through it. In the road leading to it, is a man travelling, seen from behind, with a staff on his shoulder. This landscape is very *scarce.*

$3\frac{5}{10} — 6\frac{3}{10}$

2 5.5.—

There are *two* impressions of it.

The *first* impression before the plate was cut at each end, is *extremely rare.* It measures $3\frac{5}{10}$ by $8\frac{1}{10}$.

1.1.— 222 A LARGE LANDSCAPE, WITH A MILL SAIL SEEN ABOVE A COTTAGE.

B 2.13.— W 8.6

On the left are two large trees; but the boundary of the plate does not admit of their being carried up above half their proper height. Behind the spreading one, is a large thatched cottage, above which appears the sail of a mill. The door of the cottage is open, and a boy is standing within it, with a younger child in a stooping posture before him. In front of the cottage, a wooden platform projects into a canal or river, that runs nearly across the print, and, meandring, loses itself in the distance on the right, which is terminated with a view of a village, in which a tower steeple and a windmill are conspicuous objects. To the right, on a bank near some water weeds, is a duck pluming itself, and another on the water is swimming

towards it. On the bank is written *Rembrandt f.* 1641. This piece is *not common.*

223 A GROTTO WITH A BROOK.

This piece represents a brook, that loses itself in a grotto, at the foot of a mount. On the right, by the side of the grotto, is a trunk of a tree, and on a board that crosses it, is written *Rembrandt* 1645. To the left are some trees, but the tops are not seen, the aqua-fortis not having succeeded; the back-ground is likewise spotty. This piece is *very scarce.*

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

There are *two* impressions of it.

In the *first*, which is *extremely rare*, the inside of the grotto is very dark; and on the right side of it, the fore-part of a boat is seen. This impression has a good effect, but the plate was ill cleaned, and in doing it, the effect was spoiled.

224 A COTTAGE WITH WHITE PALES.

This landscape is very well executed. In the middle of the print is a cottage, and at each end of it a tree. This cottage is surrounded with white pales, except on the back, which leads to a large piece of water, on which two ducks are swimming. To the right of the cottage is a waggon; and on an eminence above it are two dogs. In the left distance is a windmill. At the bottom on the same side is written *Rembrandt f.*

$5\frac{1}{10} - 6\frac{3}{10}$

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, the eminence to the

15.– 2 right of the windmill, and the water below it, are less shadowed than in the *second* impression, which produces the best effect.

15.– 225 REMBRANDT'S FATHER'S MILL.

B1-18.– This piece represents the house in which *Rembrandt* was born, together with his father's mill, which is placed on the left of the house. There is a wooden stage round it. Two doors are in sight, and are considerably above the stage; a ladder is placed to each of them, and a man, with a sack of corn on his back, is just going to ascend that on the right. The house is in a square form, the roof is nearly flat; the sides of the upper story which is in the roof, slope a little, and are covered with tiles in the *Dutch* manner; and on each side is a dormer window. Beyond the mill another house is seen. In the right hand corner at the bottom is written *Rembrandt f.* 1641. This is a rich composition, and very well executed, and is *scarce.*

Wt 1.3.–
H 1.16.–

$5\frac{7}{10}$ — $8\frac{2}{10}$

2.2.– 226 THE GOLDWEIGHER'S FIELD.

P 1.11.6 By the *Goldweigher* is meant *Wtenbogardus* the banker, whose portrait is among the best and scarcest in this catalogue. This print is a representation of his villa. Near the middle is a mansion, with an extensive wood to the left of it, in which are discovered some pavilions. To the right is a large church, on the steeple of which a weathercock is fixed at a considerable height. The church is nearly surrounded with trees, and to the right of them, are

Wt 1.10.–
G 1.13.–

three houses built together, and farther on, other houses in the village are seen. In a field in front of the three houses, are several figures with cattle. On the left side is an octagon summer-house, with windows on each side; it is entirely surrounded with a square piece of water, on which fowls are swimming. In the distance, a large town is seen, with a cathedral and other churches in it. In the left corner at the bottom is written *Rembrandt* 1651. This piece exhibits such a multiplicity of objects, that but little effect is produced. It is *scarce*.

$4\frac{8}{10} — 12\frac{5}{10}$

2.— 227 TWO LANDSCAPES OF THE SAME SIZE.

2.— — These landscapes, when joined together, would make one entire subject, if a corner of the wooden bridge, which is cut off in one of them, was introduced into the other.

17.—

In the FIRST, a canal reaches from side to side of the print; on the left are two swans swimming, and on the other side of it on the right, sit two persons angling. In the front of the canal, a fore-ground extends from the right, to the middle of the piece. In the off-skip is a village, in which is a church with a low tower steeple. In the distance is a mountain. At the bottom near the water weeds, is written *Rembrandt f.* 1650.

1.9.—

2.18.—

$3\frac{2}{10} — 4\frac{2}{10}$

In the SECOND, the canal likewise reaches from

one side of the print to the other; a large boat fastened to the fore-ground, takes up three fourths of it. On the right is a great tree, and on the left a wooden bridge crosses the canal. Above this, a continuation of the mountain is introduced a little way into the print; over the foot of it in the distance, a spire steeple is seen. In the middle of the print is a large square tower. Towards the left at the bottom is written *Rembrandt f.* 1650, but the *d* and the 6 are reversed. These pieces are *very scarce.*

$3\frac{2}{10} — 4\frac{2}{10}$

10.6

228 A LANDSCAPE WITH A COW DRINKING.

B 3.5.—
W 1.5.—
H 1.12.—

In front, a canal or river crosses the print, at which to the right a cow is drinking; a little on the left a boat is fastened to the bank, and in it is a man stooping down. Above are seen cottages, with trees before them, and quite to the left is a rocky mountain. This piece is lightly etched, and highly finished.

$4\frac{1}{10} — 5\frac{1}{10}$

*229 THE SAME AS NO. 210.

B 3.3.—

*230 THE SAME AS NO. 339, where it is properly described. What *Helle and Glomy* have called the trunk of a tree of a singular form, is a head. So erroneously described, are some of those marked with an asterisk.

*231 A LANDSCAPE, UNIQUE.

A little to the right is a small figure of a man; and in the distance, a church steeple and two windmills.

3 — 8

*232 A LANDSCAPE.

In the middle is a large thatched cottage, and to the left a river with a boat on it, only half of which appears. In the right corner are two high trees, with some others smaller. This is a beautiful landscape, and is *extremely rare*.

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

*233 A LANDSCAPE WITH A GREAT TREE IN THE MIDDLE.

In this piece is a large tree, the foliage of which is scratched in a coarse negligent manner, and is very black; before the tree a little to the right, are two figures, a man and a woman, imperfectly sketched, walking side by side; in the back-ground to the left, a house is discovered through some trees. The lower part of this piece is not finished. It is in *Beringhen's* collection made for the *King of France*, and may be considered as *unique*.

$6\frac{4}{10} - 5\frac{1}{10}$

*234 A FARM HOUSE SURROUNDED WITH WHITE PALES.

This landscape is in the collection made by *Beringhen*, for the *King of France*, and being scarcely to be found in any other, it may be regarded as *presque-unique*.

It represents a farm, almost covered with trees, and surrounded with wooden pales that are pointed at top; within the door is a figure leaning against the side of it; to the right is some water, with a wooden bridge; and above the water, part of a windmill is discovered. In

the distance above the bridge in the high-road, are three figures, two standing and one sitting. This piece is very faint, the aqua fortis having failed.

$3\frac{5}{10} — 6\frac{5}{10}$

There is an impression, in which the door and figure are not found.

*235 A LANDSCAPE, UNIQUE.

This piece is another of those collected by *Beringhen* for the *King of France*.

In front is a river, with two vessels under sail; and on the left is the stern of another vessel, on which a man sits fishing. In the back-ground, on the other side of the river, is a village, in the middle of which is a very high windmill. The sky is foul, and looks as if it had been smeared with *Indian* ink.

$4\frac{4}{10} — 5\frac{5}{10}$

*236 ANOTHER LANDSCAPE, PRESQUE-UNIQUE.

This landscape is likewise in the same collection. It is hastily etched, and slightly washed to imitate a a drawing. A canal crosses diagonally from the right corner in front, to the left in the distance; at the side of this canal, and near the middle of the plate, is a naked figure sitting down, and seen from behind. By the side of this figure is a space, of about an inch over, that seems to have been effaced, the aqua fortis not having succeeded in that place.

$3\frac{2}{10} — 7\frac{2}{10}$

The editor of the former *English* catalogue has added another landscape, and described it in No. 237, in consequence of which, his future numbers are one higher than in *Gersaint's*; but this landscape will be described in the Appendix.

X. PORTRAITS OF MEN.

237 A MAN IN AN ARBOUR.

He is sitting at a table in an arbour, his face is seen in front, but his body is inclined to the left; his beard is short; his head is covered with the mezetin cap; he rests his left hand on the table, and appears to be pointing at some object with his right. This piece is etched with spirit, and is *scarce*. Under a stroke near the top, on the left, is written *Rembrandt f.* 1642.

$2\frac{8}{10} — 2\frac{2}{10}$.

238 A YOUNG MAN SITTING IN A CHAIR.

The head of this young man is nearly in front, but turned a little towards the right, and covered with a bonnet. The body is turned to the left, and dressed in a kind of jacket flowered; his right hand rests on his thigh, and his left is in his breast. Upon the whole, this figure has much the appearance of a *Scotch Highlander*. The back-ground is shaded nearly as high as the top of the chair, and on the left, as high as the date, which is 1650, and near the top. This piece is *extremely rare*.

$3 — 2\frac{7}{10}$

10.6 239 AN OLD MAN WITH A LARGE BEARD, AN UNFINISHED PIECE.

B-15.— The face is a three-quarters, and the head is covered with the usual cap placed on one side; his left hand is raised to it, in the attitude of a person who is saluting another. The cap is highly finished; there is no other drapery made out, except the shirt sleeve, and some fur which covers the elbow.

$5\frac{4}{10} — 4\frac{5}{10}$

240 BUST OF AN OLD MAN WITH A LONG BEARD.

B2.1.— 2 Impressions The head is uncovered, and the hair stands up a little on the crown; the forehead is wrinkled. The face is a three-quarters turned to the right, on which side the light comes in, the breast is likewise light; the attitude is that of a man sitting and looking downwards. The back-ground is shaded on the left as high as the shoulder. On the right side, about an inch from the bottom, is written *Rt.*

$4\frac{7}{10} — 4\frac{2}{10}$

Of this there are *three* impressions.

1.1.— The *first* impression is *extremely rare*, it measures $4\frac{7}{10}$ by $4\frac{6}{10}$ and was taken before the plate was cleaned. It is spotty in several places as high as the neck of the old man.

10.6 The *second* impression is $4\frac{7}{10}$ by $4\frac{6}{10}$ and it is dated 1631, but that part of the plate on which the date was written, was afterwards cut off, and in the *third* impression the name *Rt.* only remains.

4.— There is an excellent copy in the same direction as the original.

241 THE MAN WITH THE CRUCIFIX AND CHAIN.

The head is a three-quarters directed towards the left, and covered with a calotte, or leathern cap; the hair hangs loose. Round the neck is a chain, at which hangs a crucifix. He holds a pen in his right hand, and a paper lies before him on which he is preparing to write; his left hand rests on a book. He has on a rich dress, with a fine fur cloak thrown over his right arm. This piece is finely executed; the face and hair are very delicately touched, nearly without shade. The back-ground is dark. To the left, in a broad margin of nearly an inch, is written *Rembrandt f.* 1641.

6 — 4

Of this there are *two* different impressions.

The *first* may be regarded as *presque-unique*. In it the shirt neck does not appear, and the subject in general is less wrought upon.

242 AN OLD MAN WITH A LARGE WHITE BEARD.

He is a half-length seen nearly in front, with a fur cap on his head; and his beard is white and long; he is sitting in an elbow chair, on an arm of which he leans his right elbow, which throws the hand across his breast, in a loose hanging posture. He is wrapped in a great gown or cloak. On the left side is written *Rt. f.* The back-ground is shaded as high as his right elbow. This piece is very well executed.

$5\frac{9}{10}$ — $5\frac{1}{10}$

There is a copy of it reversed, marked *Rt.*

243 PORTRAIT OF A MAN WITH A SHORT BEARD.

B 1.11.6
&
1.2.-
W 3.10.-
2 Impressions

This is a half-length, the body is directed towards the right, but the face is turned so as to be seen in front; the beard is short and rough, the head is covered with a fur cap, and the body with an embroidered cloak. The back-ground is shaded on the left side as high as the shoulder.

$5\frac{7}{10}$ — $4\frac{9}{10}$

Of this there are *four* impressions.

5.5.-

The *first* is supposed to be *unique*; it measures $6\frac{6}{10}$ by $5\frac{1}{10}$, and as *P. Yver* only mentions it from hearsay, it may be taken for granted, that it does not exist in *Holland* in this state.

W -.4.-

The *second* impression, which is *extremely rare*, has the hand; and it is very remarkable, that it appears to be a left hand to a right arm. This is probably the reason of its being taken out afterwards, though a few strokes might have rectified the error, without the necessity of taking out the hand at all. The size of this impression is $5\frac{7}{10}$ by $5\frac{1}{10}$. It is less worked than the posterior ones, the shades on the face and ear, not being so deep; and the character is a fine one of an old man. Near the top left corner, is written *Rt.* 1631.

15.-

In the *third* impression, the plate is reduced to $4\frac{9}{10}$ in width, and the character of the face is altered. The hand and arm are both taken out, and something is substituted for the latter, that it is difficult to understand.

In the *fourth* impression, the face is more altered: it has a mean appearance, and not suitable to the dress he wears.

244 ABRAHAM VANDER LINDEN.

This portrait is a half-length, well executed, and produces a strong effect. *Linden* was a professor in the university of *Leyden*, and is represented in his robe, standing in a garden before a balustrade. He has a neck-band broad and plain; and the cuff at his wrist is turned up in the same manner. He holds a book which is shut, between the fingers of his left hand. His face is a three-quarters, inclining to the left. His hair is curled, and the head is uncovered. The back-ground consists of trees, except on the left, where, above the balustrade, an arch in a wall is seen, and above the wall the sky is visible. It measures including a margin of 2 inches,

$$6\tfrac{9}{10} - 4\tfrac{1}{10}$$

Of this piece there are *two* impressions.

In the *first*, which is *scarce*, at the bottom on the left is a column formed of horizontal strokes.

245 AN OLD MAN IN A FUR CAP, DIVIDED IN THE MIDDLE.

This portrait is lightly etched with great spirit. The face is a three-quarters turned to the right; the beard large, round and bushy; the head is covered with a high fur cap, the top of which is fringed, and divided in the middle; this cap falls over his left eye, and discovers on the other side, part of a calotte under it; the whole of his right ear is seen, with the hair about it frizled; the body is seen in front, and covered in part with a cloak, being open be-

fore; his right hand is placed on a remarkably broad girdle, that goes round the waist. There is a narrow margin separated from the lower part of the portrait, by some horizontal lines. The back-ground is lightly shaded on the right, as high as the shoulder. In the top left corner, is written *Rembrandt f.* 1640.

$6\frac{1}{10} — 5\frac{5}{10}$

10.6 246 JANUS SILVIUS.

B-12-
N-14-
H1.6.-
G1.-.-

This is the portrait of a minister of *Amsterdam.* The face is a three-quarters turned to the left, the beard is rather long, but not bushy; on the head is a calotte, and round the neck a ruff. His garment is bordered with fur; his body is turned to the left, and he is seated at a table, with a book on it lying open, on which he rests his hands, which are placed one above the other. In the back-ground is a large column, and to the right of it a vault. On the left, above the book is written *Rembrandt* 1643. This piece is laboriously finished.

$6\frac{5}{10} — 5\frac{5}{10}$

There is a copy of it reversed, with four *Latin* verses, beginning—*Silvius en Janus, &c.*

247 AN OLD MAN SITTING AT A TABLE.

B4.10.-

This portrait is that of an old man bareheaded, with a long beard, looking straight forward, and sitting at a table; his right hand has a pen in it, and rests upon a book. This print is unfinished, particularly on the right side of it, which is only an outline. This piece

may be considered as *presque-unique*. It was in the collection of *Houbraken*, who parted with it to an *English amateur*, with some other rarities. It was originally in the *Burgomaster Six's* collection.

$8\frac{7}{10} - 7\frac{4}{10}$

248 A YOUNG MAN MUSING.

This is a finished piece, executed in a good taste, and has a fine effect. A young man is represented sitting to the right; his face, which is a three-quarters, and his body, are turned to the left towards a table, on which lie some books; his hair is short and straight, his head is covered with the mezetin cap, and the body with a loose night gown turned up with fur; round his neck is a worked scarf, which hangs very low before. The countenance is tranquil, and the attitude that of study. At the top on the left, is written *Rembrandt f.* 1637. The back-ground is shaded on both sides, nearly as high as the shoulder.

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

249 MANASSEH BEN ISRAEL.

This person is the *Jew* mentioned in No. 34. He is seen in front, his beard is light, and even at the bottom, his *moustaches* rather long, his hair short and straight; on his head is a hat with a broad brim, which turns up before, so as to hide the top of the crown; a very broad cape or neck-band covers his shoulders, and his cloak is open before. On the right is written *Rembrandt f.* 1636. The back-ground is shaded a little above the shoulder on the left. The plate is square

at the top, but finished in an arch below, which comes within $\frac{7}{10}$ of an inch of the bottom.

$5\frac{9}{10} — 4\frac{2}{10}$

1.1.— 250 DOCTOR FAUSTUS.

31.17.— The doctor is standing in his laboratory on the left side, behind a table, on which he rests his right hand; and his left rests on an arm of his chair. His face is in profile, he has a white cap on his head, and he is looking with a fixed attention on some magic characters, which he sees in a mirror held out by a figure, of which only the hands are discovered. These characters are placed in the middle of a casement. At the right corner at the bottom is a globe, of which only half is discovered. Behind him part of a curtain is seen drawn on a rod, and near it a scull. By all which it appears, that he was supposed to be an adept in the mysteries of the *Cabbala*. This piece is highly finished, and the *chiaro-scuro* has a wonderful effect.

3.7.— W 1.10.— R 1.1.—

$8\frac{3}{10} — 6\frac{3}{10}$

2 3.3.— 251 RENIER HANSLO, OR ANSLO.

B 3.3.— *Hanslo* was an *Anabaptist* minister. He is represented sitting in an elbow chair behind a covered table, on the middle of which is an ink-stand; he holds a pen in his right hand, which is supported on a book that stands upright, and with his left he points to another lying open, which rests against two more, one lying on the other. His beard is dark and bushy; he has on a gown turned up with fur, a ruff round his neck, and a broad brimmed hat. The back-ground

12.1.6 W 1.7— 2.7— 2.16

is shaded with the double stroke, nearly as high as the top of the chair on the left, and is lightly touched in many places to give it the character of an inner wall; on the right is a nail driven into it. On the back of a chair, above the three books, is written *Rembrandt f.* 1641, but the figure 4 is reversed. This is one of *Rembrandt's* best portraits, and is *very scarce*; it is highly finished, and produces a fine effect.

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

Of this piece there are *two* impressions.

In the *first*, which is *extremely rare*, there is a white margin, the work not having been carried down so low as in the ordinary impression. But as the plate is in existence, this additional work has been lately burnished out, in order to deceive the unwary collector. The difference is to be distinguished by the experienced connoisseur only, as the plate looks well, and is frequently printed on the thick *Indian* paper.

The best copies of *Rembrandt's* pieces, are said to have been made by *Xavery*, and there is a fine copy of this portrait, in the same direction as in the original, but it is larger, measuring $7\frac{7}{10}$ by 7; and when entire it is higher, for the margin is generally cut off to favour the deceit, having some *Dutch* verses in it, beginning—*Siet Ansloos Beeltenis*, &c.

252 CLEMENT DE JONGE.

This is the portrait of a printseller; he is represented a half-length in front, sitting in an elbow chair; his hair is short and straight, he has a broad brimmed hat on, turned up at the sides, and

B 1.11.6
9
2.14.—
9
1.3.—
G 2.1.—
W 1.4.—

wears a cloak which is open before, and he has gloves on; his right arm rests on the elbow of the chair, which raises the hand opposite to his breast, the other falling on his left knee. The back-ground is etched on the left side, as high as the hat, and on the right, as high as the elbow. In the right corner at the bottom, in all the impressions, is written *Rembrandt f.* 1651.

$8\frac{2}{10} — 6\frac{4}{10}$

Of this piece there are *five* impressions, the *three* last are arched within the plate.

3.3.—
W 2.7.—

In the *first* impression, which is *extremely rare*, the upper bar of the chair is left white, the back-ground seen under the bar is shaded, but the piece in general is less worked upon. The face appears more expressive than when higher finished. The upper part of the back-ground is white.

1.11.6
W 1.7.—

In the *second* impression, which is *very scare*, the bar of the chair is etched with the single stroke. The rest remains as in the *first* impression.

15.—
W 2.16.—

In the *third* impression, which is *scarce*, an arch is introduced within the square, with a few single etchings under the right side of it. The face and hat are more worked upon.

In the *fourth* impression, there is more shade under the right of the arch introduced, and some etching across the line of the arch on the left side. The body is deeper etched with the double stroke, as is the back-ground on the left, and the cloak in several parts, but the face is lighter. The back-ground seen under the bar of the chair is white.

4hys