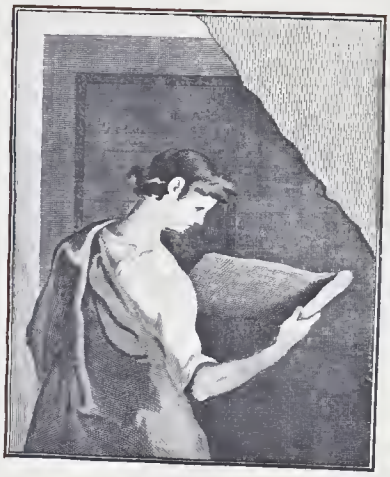

THE COMPLETE WORK

OF

REMBRANDT

SIXTH VOLUME

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THE COMPLETE WORK

OF

REMBRANDT

HISTORY, DESCRIPTION AND HELIOGRAPHIC REPRODUCTION

OF ALL THE MASTER'S PICTURES

WITH A STUDY OF HIS LIFE AND HIS ART

THE TEXT BY

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INTRODUCTION

XIX

SCRIPTURAL AND MYTHOLOGICAL SUBJECTS AND STILL-LIFE PICTURES PAINTED FROM 1655 TO 1660

THE entrance of Hendrickje Stoffels into Rembrandt's household had illuminated the lonely man's home for him once more; illuminated it with a radiance perhaps comparable to that of the lights of a Christmas tree, gleaming only for himself and his little family, while strangers kept away from the house more than ever. That Rembrandt's connection with Hendrickje prejudiced his relations with the great world of his day was a fact which the artist accepted no doubt philosophically enough. But the consequent dearth of commissions, especially of the portraits of which he had painted such numbers every year during Saskia's life-time, and the steady decline in the prices of his works, not only caused his earnings to be consumed faster than they came in, but also made gradual inroads on the considerable property left by Saskia, a result not to be wondered at in the case of such a passionate collector of pictures, antiquities and costly ornaments, who combined with his taste for these luxuries the quality of careless housekeeper so common among artists. The last years of the half century found Rembrandt already seriously embarrassed. He was obliged to raise money, and his debts increased year by year. And while his creditors were pressing him on the one hand, on the other a new difficulty arose in connection with the appointment of a guardian for Saskia's son. Financial disaster was not to be averted under such conditions; at the demand of his creditors, Rembrandt was declared bankrupt in 1656, and a minute inventory of his possessions was drawn up. In the winter of 1657 he had to quit his home for a poor lodging in an inn; and at various periods down to the autumn of 1658 his rich possessions, his house, his numerous art-treasures, and the entire contents of his studio were dispersed for inconceivably paltry sums. But this did not end the poor artist's martyrdom. A lawsuit arose between the creditors and the guardian of Saskia's son, Titus, over the modest proceeds of the sales, which was not finally settled till 1665, when it was decided in favour of Titus, whose inheritance, however, had meanwhile been for the most part swallowed up in law-costs. Moreover, fresh difficulties had arisen; further loans had thrown the master into the hands of more astute creditors, who never allowed him to escape their

toils again. Fresh and heavy sufferings were to follow on these cares. Nevertheless, Rembrandt had meanwhile made a home for himself once more in a new outlying quarter of Amsterdam, where he was able to pursue his art more quietly in the midst of his family.

These years of gradual dissolution, of the dispersal of all his possessions and the loss of the results of a life-work in studies of every kind, these days spent in law-courts with notaries and executors, this homeless life in an inn, were enough to have made the vigorous artist an old man before his time; but his creative power and his joy in creation never failed, and showed no signs of flagging. In spite of the demands on his time made by all this uncongenial business, the number of works painted during these years was very little lower than in those of his highest happiness. The drawings were just as numerous as ever, and it was only the etchings that showed a gradual falling-off. The latter indeed cease altogether after 1662, perhaps on account of the master's failing eye-sight.

In quality and character the compositions of these years show no essential difference to those of the preceding period. The artist was still in the full vigour of manhood. But they nevertheless indicate a change in his mode of life. No landscapes appear later than Lord Lansdowne's *Mill*, which belongs to the early fifties; not because Rembrandt had lost his delight in nature, for in many later pictures and drawings he introduced the most beautiful landscape backgrounds, but the artist had become more and more of a hermit, leaving the town, and even his own house less and less. The scanty number of portraits painted to order is a characteristic of the years following immediately on Hendrickje's admission into the household, as also of this later period. With few exceptions, the portraits are those of old friends, or of new acquaintances, with whom he had been brought into contact for the most part in consequence of his difficult situation and his bankruptcy, and who took advantage of the excellent opportunity of getting their portraits cheap, or perhaps for nothing. The master's portraits of himself and of his nearest relatives, and his figure studies, are all the more numerous for the same reasons.

Among the historical subjects, those with rich compositions of many figures become more and more infrequent. The rare pictures of this kind belong mostly to the first years of this period. On the other hand, single figures of classical or biblical personages, and character-studies occur more frequently than ever, a favourite theme being the head or half-length figure of the suffering Saviour. We may fairly presume that the master still received commissions for these, whereas his large compositions had already lost their vogue. The collectors who were willing to pay several thousand gulden for a Dou or a Mieris, could only spare a disapproving shake of the head for these broad, sketchy, low-toned pictures of Rembrandt's. In his compositions from this time forward we note an extraordinary repose, which sometimes degenerates into

an awkward immobility, even in renderings of agitated scenes. I may mention as an extreme instance the *Jacob wrestling with the Angel*, in the Berlin Gallery, where Jacob's supreme effort is suggested much as it might be in a badly arranged *tableau vivant*. Just as in his youthful works, especially those painted soon after his betrothal, a tone of exuberance, and a preference for very animated scenes finds expression, so in these later works we clearly trace a reflex of the fate and the emotions of the sorely tried artist, who, thrown back completely upon himself, could only give utterance, even in his pictures, to thoughts drawn from the inner, spiritual life. The figures are painted almost entirely without accessories on a dark ground; they are thrown into powerful relief by flickering light, and posed partially behind this light. The master consequently shows a preference in these later years for scenes taking place by artificial light or in the last glimmerings of sunset. Notwithstanding which, many of these pictures are very magnificent in colour. A fine cherry-red, or, in the later works, a more or less powerful cinnabar-red, together with a light sulphur yellow, are the dominant tints, in conjunction with which we find isolated greenish or bluish tones, for the most part cold and subdued. For the carnations, the richest colours are often laid on in small patches side by side, or one over another, with great skill, producing a very homogeneous tone. The handling is invariably very broad; preferably, the master models certain particularly characteristic forms with a single stroke of the brush or the palette-knife, wielding these with a careless and half playful dexterity. By the slightest of means, it seems that the master achieved the greatest effects — a magic light, an enchanting harmony of colours — and portrayed the truth in a fashion at once apparently the most simple and the most penetrating. And yet an artist will note in the manipulation of pictorial means the most absolute assurance and the utmost delicacy of technical science, and will see the impress of an individual vigour and grandeur, the imitation of which, as the work of some among Rembrandt's pupils proves, could only result in caricature, whereas a close knowledge and observation of his technical methods combined with an idiosyncrasy all their own, made certain other Dutch painters take rank among the most distinguished masters of their school, second only to Rembrandt himself.

Among the earliest of the scriptural pictures of this period are two versions of the same subject, *Joseph accused by Potiphar's Wife*, which differ so slightly that one must be looked upon as a replica of the other. The example in the Hermitage at St. Petersburg (Plate 401), slightly the smaller of the two, bears the date 1655 against the name, and under the last figure a 4 is still visible, probably because the picture, painted by the master in 1654, was worked over by him again in 1655 (1). The other, now in the Berlin Gallery (Plate 402), is dated 1655. That this is a repetition of the Hermitage picture seems to me evident from the slight, but essentially advantageous

1. The latest catalogue of the Hermitage Gallery disputes this fact, but I have examined and copied the date several times, and always with the same result, the 4 appearing distinctly under the 5.

alterations in the rounding off of the composition, the more animated conception, the more refined and more powerful effect of the colours, and, on the other hand, the modification of the strong light. This, a scene demanding great vivacity of composition, Rembrandt has treated in both pictures with a reticence bordering on tameness. At the first glance, the three figures seem to stand almost indifferently one beside the other. It is only on closer examination that we note the suppressed excitement of the woman, the dramatic art with which she sets forth the "case" to her husband, without daring to look either at him or at Joseph. In the St. Petersburg picture the two male figures stand stiffly one on either side, and are further relegated to the background by the illumination, whereas in the later version at Berlin they appear more in the light, and are thereby alone better welded into the composition, while they also participate more in the action by their expressions and gestures. Both pictures are of the highest excellence in such qualities as the choice of the colours, splendour of harmony, and vigour of illumination; but the replica is one of the most perfect of Rembrandt's masterpieces. It is not often that we find so rich a scheme of colour in his works as here. The ermine-lined robe, of the tint of almond-blossoms, which Potiphar's wife has thrown hastily about her, shimmers in the brilliant light, and stands out in tender relief from the purplish crimson covering of her chair, while her red morocco leather slippers, the golden yellow of Potiphar's robe behind her, the dull yellow coverlet lying on the warm white of the bed-linen, and the yellow lights of the gilded bed-posts, show a glittering array of high lights in the illuminated passages and the chiaroscuro, contrasting finely with the subdued bluish green or greenish blue of the great curtain in the shadow, and Joseph's garment, the *corpus delicti* under the wife's feet; a variety of brown and gray tones form the intermediate gradations. The magical light, the reflections of which glimmer into the deepest portions of the shadow, gives to this luxuriance of full and half tones an intoxicating beauty and unity. A large still-life of the same year, *The Carcase of an Ox*, shows, as we shall presently see, how this glinting of charmed light and this gleaming enamel of colours could give an extraordinary attraction to the most prosaic subject, one, indeed, which the general public even condemns as repulsive (Cf. Plate 421).

A work equally rich in colour, and very similar in its harmony, is the contemporary *Tribute-Money* (Plate 403), a composition of numerous figures, in Mr. Wentworth Beaumont's collection, London. In this, indeed, the local colours are more pronounced, owing to the brighter and more equally distributed illumination, which, however, robs the picture of the mysterious charm that characterises the two works just described. The little figures, too, have a certain doll-like stiffness, and neither expression nor execution shows that sensibility and delicacy usual in the master's treatment of scriptural subjects. In compositions so full of lively movement by reason both of the number and variety of the figures and the dramatic nature of the episode, the master's inspiration was not always sufficiently sustained in these troubled days to

achieve a completely satisfactory result, though this picture is rich in artistic beauty of many kinds.

The year following gave us one of the most beautiful and also one of the largest of the master's works, the *Jacob blessing the Sons of Joseph* (Plate 404), in the Cassel Gallery. This picture has a peculiar charm from the fact that the figures are in themselves attractive and even beautiful to a degree almost unique in Rembrandt's works. Joseph, in a large, light-coloured turban, stands at the head of the bed by his father, a noble and stately patriarchal figure, even in his death-agony, and raises him a little with his right hand, while with his left he guides the groping hand of the blind old man gently from the head of the dark-haired younger boy to that of the blond first-born, Ephraim, who bows reverently at the touch. The young mother at the foot of the bed follows the solemn ceremony with earnest eyes, in which emotion and awe are mingled, and in each of the spectators, the deep impression made by the scene is expressed with equal power and truth to nature, and with a delicate observation of individual character. In the colour-scheme, a light yellow and a yellowish white dominate in the higher-toned passages, and in the shadows a dull brownish red and a very delicate greenish brown. The illumination is not so strong as is usual at this period, and is lighter in the shadows, while the chiaroscuro is of the utmost refinement. The handling is broad, fat, and soft. In this respect it resembles a picture of the same size in the Hermitage at St. Petersburg, *the Denial of Peter* (Plate 405), though the latter, being a night-piece with candle-light, is much more energetic in the illumination. The subject was one which had been handed on to the Dutch painters by the Italian *Naturalisti* led by Caravaggio; Honthorst and the Utrecht painters allied to him who had made the pilgrimage to Rome, painted it often. We need but compare these pictures with Rembrandt's version at St. Petersburg to understand the difference between a piece of picture-making and a real work of art. In spite of the sturdy men-at-arms and the coarse serving-maid, whose figure stands out duskily behind the candle she holds up to the apostle's face, there is something startling and grandiose in the scene. St. Peter's expression betrays embarrassment, but it is not without nobility, and his imposing figure shows a marked distinction in its contrast to those of the soldiers. The bright yellow of the loose garment he has drawn up over his head is in full light, and dominates the harmony, in which the only other strong notes are two or three touches of brilliant red in the maid's bodice, among the brown and gray tones, and the glittering high lights of the weapons gleaming through the dense shadow. There is no date against the partially re-painted signature, but the handling and colour seem to me to indicate 1656 as the probable year of execution. The armour of the soldiers, and the manner in which it is treated also point to this date, at which, as we shall see, several dated studies of figures in rich armour of the same kind were also painted.

A work just as important as this, but again totally dissimilar, is the *Adoration of the Magi* (Plate 406) at Buckingham Palace, a picture with a large number of figures,

painted in 1657. The procession of the kings, dressed in rich Oriental costumes, has arrived at the hut at Bethlehem at nightfall. A brilliant ray of light falls on the Child, spreading its warm light over the Virgin and two of the kings with their followers, while the remaining figures only gradually emerge from the shadow as the spectator gazes. Here again a strain of gentle devoutness informs the rich composition, and breathes a kind of holy calm over it. In the chiaroscuro, the treatment, and the delicacy of the colour, in which again a light yellow dominates dull red and subdued white, the work is also one of the most magnificent of Rembrandt's achievements. An almost exact repetition of this picture, which was copied several times, and very early in its career, is in the Earl of Northbrook's collection in London; it is only an old copy, in which Rembrandt had no hand.

A composition very much akin to these pictures in the effect of light is a work of the following year, 1658, now in the collection of Mr. C. T. Yerkes of New York: *Jupiter and Mercury entertained by Philemon and Baucis* (Plate 407). The classic motive, which the artist probably chose, like other contemporary subjects from antiquity, to please the prevailing taste of the public, has little indeed of the classic flavour. The two old people are purely Dutch types; Jupiter resembles Rembrandt's patriarchs in appearance and costume, while Mercury suggests an actor or rope-dancer in tights. But the conception is again full of feeling. The glow of light that streams over the principal group, and spreads in delicate gradations through the picturesque peasant's cottage, gives a wonderfully luminous quality and great richness of gradation to the colour, where yellow again prevails among subdued reds and blues. In this composition, Rembrandt unquestionably owes something to Elsheimer's little picture, now in the Dresden gallery, an evidence of the respect he felt for this master, which further manifests itself in various drawings and etchings.

Another picture with small figures painted in 1659, *Christ and the Samaritan Woman at the Well* (Plate 408), has only lately been brought to light again, since its appearance in M. Rudolf Kann's collection in Paris. The reproduction gives but an approximate idea of the picture; its chief charms, the harmony of the landscape, the contrast between the glowing evening light and the cool shadow of the arched well in the foreground, through which the reflected light filters and flickers, are partially lost in the plate, which is monotonous, and over-dark in the shadows. Not only are the well and the antique ruins behind it unusually true to Oriental types in character, but the master has given such vigour to his rendering of evening light that he might have studied it directly from a summer sunset in the Holy Land. Figures and objects in the light are given with a breadth and vagueness of outline suggestive of a sketched *basso-rilievo*, and the light lingers among the shadows in an infinite variety of broken tones. The absolutely pure condition of the picture makes the tone still more glowing, the colour still more luminous, and more enamel-like in effect. The subject, which is one Rembrandt treated several times in different manners, has this peculiarity of

conception here, that the artist has thrown the figure of Christ into the background, and has made that of the young woman, who listens attentively to the Saviour's words, the principal object, relieving it in chiaroscuro against the light architecture. In contrast to the fluid handling, for the most part very thin in the shadows, which characterises the majority of the pictures painted during these years, this picture has the thick impasto, and the fat, loaded touch, with the paint laid on almost in grains, which mark the works of Rembrandt's last years.

Two other Scriptural subjects, both in the Berlin Gallery, belong to the same period. One, *Moses breaking the Tables of the Law* (Plate 409), bears the date 1659, and the other, *Jacob wrestling with the Angel* (Plate 410), is probably rightly assigned to the same year. Neither is equal to the works just enumerated. The figures are life-size; those of the second, the canvas of which has been cut on every side, were originally whole-length. Both are characterised by a certain monotony of colour; in the *Moses* it consists of a cloudy white, amidst scumbled brownish tints; in the *Jacob* the prevailing tints are the gleaming white of the angel's robe, and the dull reddish brown of Jacob's garment. The handling strikes one as rather indifferent than deliberately broad, and this impression is aggravated in the case of the *Moses* by the partial over-cleaning of the picture. But the composition in itself is still less satisfactory. Episodes dealing with intense physical and mental excitement were, indeed, alien to the master's conceptions and methods. In his youth, in his days of "storm and stress", he had nevertheless taken pleasure in the rendering of them, and then his expression of excitement often verged on caricature, and gave an unpleasant restlessness to the composition. Though these defects disappear in the later works of the same kind, they are replaced by a certain lameness in the action, and a certain commonplaceness in the conception. The version of *Jacob wrestling with the Angel* seems rather to suggest that the angel is in the act of supporting his fainting opponent; and in the same manner, one might well suppose Moses to be holding up the tables of the law to show them to the people, rather than about to dash them to the ground in holy anger.

Ahasuerus and Haman at Esther's Feast (Plate 411), a picture with smaller figures in the Roumiantzoff Museum at Moscow, is dated 1660. It has unfortunately suffered severely from pitiless cleaning, which has destroyed the glazings and partially carried away the solid colours. This is most disastrously evident in the faces and hands, which look as if they had been roughly sketched in. The moment represented is that in which Esther, at the king's desire that she should make a request of him, formulates her complaint against Haman. The scene is therefore one of intense emotion and profound mental excitement to the three actors. But, as in the foregoing examples, the artist here represents a simple, friendly gathering, the rendering of which gives no hint of the downfall of the favourite. The picture, however, is of great importance in relation to Rembrandt's development in his last period, for which reason we shall

return to it in our appreciation of the pictures of Rembrandt's last years. Here we find for the first time the remarkably loaded impasto; metals, brocades, ornaments, and such like, are positively modelled in relief in the high lights. These again are very freely introduced, and spread a sparkling radiance throughout the picture, the background of which is kept quite dark by way of foil for these flashing, diamond-like gleams, while it also serves to bring into relief the light yellow and pale red tints, with the various gradations of white intermingled with them, in the most delicate manner. As long as its condition was unimpaired, the effect of the picture must have been magical. Indeed, it even moved the tedious classicist, De Vos, to the expression of his admiration in long-winded verse.

To these years also belong a number of heads and half-length figures of the Redeemer, which, had they been produced in any other country, we should have supposed to be devotional pictures for private rooms or chapels. In Calvinistic Holland, however, they, in common with other scriptural subjects by the master, were invariably destined for the adornment of the house or the picture-gallery. Three of these pictures are heads, more or less smaller than life-size. In all, the head is slightly inclined, the eyes looking to one side, the face enframed in long, curling, dark brown hair and a dark beard, the garment a dark brown tunic. The mild, resigned expression, and the noble Jewish features are almost identical with those of the master's typical Christ of some ten years earlier, particularly in his famous *Supper at Emmaüs* in the Louvre, painted in 1648 (Cf. vol. V, Plate 326). The powerful reddish colouring, combined with the rich dark brown or reddish brown hair and the brilliant, fused carnation, are also features common to the earlier pictures. Vosmaer's statement, that one of these studies of heads, the *Small Head of Christ inclined to the Right* (Plate 412), formerly in the Vicomte de Sauley's collection, from which it lately passed to that of Mr. John G. Johnson of Philadelphia, is dated 1656, is not of any moment. This date was an addition, on a strip added to the picture at a period subsequent to its completion. Considerable difficulties beset the chronology of these heads, as it would not be preposterous to assign them to this earlier period. Nevertheless, this picture, as also the small *Head of Christ turned to the Left* (Plate 413) in M. Rudolf Kann's collection, Paris, the larger *Head of Christ turned to the Right* (Plate 414) in M. Moritz Kann's collection in Paris, and a similar picture in the Imperial Palace at Pawlowsk, a reproduction of which we hope to give in the Supplement, are treated with greater energy and breadth, and have more richness of impasto and colour than the studies of heads painted from ten to twelve years earlier (Cf. vol. IV, Plates 305 to 314), and are therefore closely akin to the larger figures of Christ, which form a group belonging more or less to the year 1660.

The earliest example of this later group is probably the *Christ with folded Arms* (Plate 415) belonging to Count Orloff Davidoff at St. Petersburg. I sought in vain for any traces of a signature on the dark, opaque background of this picture. The painter

seems to have employed the same model for this head as for that in M. Moritz Kann's collection (Cf. Plate 114) though he painted it a few years later. The colour is deep and powerful; the noble head with the long auburn hair is extraordinarily brilliant; the rich tints are laid on vigorously and apparently with great breadth, though on closer examination we find evidences of the greatest care in the handling. A similar picture, a *Bust of the risen Saviour* (Plate 116) in the Royal Bavarian Gallery at Aschaffenburg, bears the date 1661. A white mantle is thrown about the naked body. The unusually beautiful head, the expression of which is rather melancholy than suffering, is enframed in long brown locks and a rich brown beard. In contrast to the pictures above mentioned, in which the light is concentrated on the head, it here touches a part of the face only, and falls full on the white winding sheet arranged like a mantle, and on the breast, an arrangement by which the peculiarly striking effect is made to tell to the full. The third and largest of these pictures, the *Christ* (?) *with the Pilgrim's Staff* (Plate 117) belonging to Count Eduard Raczynski at Rogalin, also painted in 1661, is the most interesting by virtue of the unusually realistic treatment of the reflected sunshine which lights it, while its vigorous colour and solid execution further constitute it a masterpiece. The somewhat abnormal type, the broad nose, the dark eyes, the fair hair, combined with the more vulgar expression, the black head-cloth falling from the middle of the head on to the mantle behind, and the staff in the hand, seem rather to indicate a study of the Saviour's brother James. In the type here represented, as in the pictures of Christ painted from the early forties onward, Rembrandt shows a distinct anxiety to give regularity and even beauty to the features, and to adhere to the tradition of the great Italians. The influence of the Venetians is apparent here, together with that of Leonardo, whose *Last Supper* Rembrandt repeatedly copied from prints. But the master retains all his realism and originality, for in each of these figures we divine a model chosen in the Jewish quarter of Amsterdam, whereas his earlier Christs were simple sons of the people, neither classic nor Jewish in type, and often pronouncedly ugly.

Classic motives recur even more frequently among these character-pieces than among the compositions. With the spread of classic culture in Holland, both painters and public developed a taste for such themes. Rembrandt had already painted a few such in his youth, the *Ganymede*, the *Flora*, etc.; his crude and very individual conception had evolved fantastic genre-figures of strongly marked Dutch types. If we find him turning back to such themes, his incentive certainly came rather from without than from within. His most important work of this class, the *Conspiracy of Claudius Civilis*, which he had on hand in 1661, was, as we shall see later, a commission from the city of Amsterdam. About 1655, and a little later, he painted a few character-pieces, two of which, in rich armour, are not very easy to classify. They are, and indeed proclaim themselves to be far more evidently than is usual in Rembrandt's works, studies of models in costume. This is more especially

true of the *Warrior in rich Armour with a Halberd* (Plate 418), in the Corporation Art Gallery at Glasgow. The pallid, smooth-shaven face with the prematurely aged features is quite out of harmony with the heavy and magnificent armour; it is too spacious for the model, who is evidently ill at ease in it. This is less obvious in the second picture, a very similar work in the Hermitage at St. Petersburg, in which the attitude and the armour closely resemble those of the Glasgow example. This vigorous young person with her somewhat masculine features seems better suited in her brazen panoply. The picture was accordingly once known as *Alexander the Great*; but the long curling locks which fall from under the helmet on the shoulders clearly indicate the personage represented to be a woman, some goddess or heroine, most probably *Minerva* (Plate 419) as the owl on the helmet and the Medusa-head on the shield would seem to indicate. If this be so, the Glasgow study may perhaps be intended for a *Mars*. In both pictures, as in a whole series of kindred works (I may instance the *Denial of Peter* described above), the master's principal aim was the use of armour to gain picturesque effect, and piquantly set off flesh-tints. This result he triumphantly achieved in both works, more particularly in the *Minerva* of the Hermitage. The sparkling, richly gilded armour, with its murky shadows, and brilliant bluish and golden tones, the red ostrich feathers on the helmet, and the brownish red shawl round the throat, form a magnificent array of colours, which is none the less merely the frame-work from which the face stands out in the strong light, luminous and freshly-tinted. In the *Mars*, which appears less significant in composition and figure by reason of an unfortunate addition made to the canvas on every side, the very similar colour-scheme and illumination are less closely concentrated, though not less delicately and truly rendered. The soft, fat handling, the colour, and the treatment of the light, all point to the middle of the fifties as the time of execution. The Glasgow picture, indeed, bears the date 1655.

The half-length figure of a young woman with flowers in her hat and gown and hand, posed in the same position in profile, and painted with the same broad, fat touch, may no doubt be pronounced a *Flora*, from its affinity with certain pictures painted by Rembrandt at the time of his marriage with Saskia, and described as *Floras* by the master himself. This work (Plate 420), apparently merely a decoration, belongs to Earl Spencer at Althorp. The regular, almost classical profile, and the white shirt cut out at the throat, with its beautiful flowing sleeves, are much more in the classic taste than the fantastically bedecked *Floras* painted between 1630 and 1640. The pure, bright daylight, diffused almost equally over the whole figure, and the light colours of the costume — a dull white shirt, worn for a bodice, a light yellow skirt, and an upper drapery of light brown, but little of which is visible, in which the flowers are carried — are so unusual for Rembrandt, that an observer not intimately acquainted with his development might doubt the authenticity of the picture. But both conception and treatment are too masterly for a pupil, while they are in perfect agreement with

Rembrandt's pictures painted from 1655 to 1660. The unusual aspect of the subject arises from the unwonted task the master had set himself, and also perhaps partly from the influence of Titian's magnificent *Flora*, which he may have known from Persyn's engraving, if not from a copy.

We know from the inventory of Rembrandt's effects that the master occasionally painted still-life. We have already made acquaintance with a few such pictures, representing dead birds, so far back as the end of the thirties. About the year 1655, Rembrandt, no doubt inspired by glimpses of the shed of a slaughter-house near which he lived, painted several still-life studies of a slaughtered ox in a cellar-like interior. About forty years ago one of these pictures appeared at a sale in Paris. Such a subject, even from the hand of Rembrandt, had hitherto been considered far too "shocking" to find a purchaser, either for a public gallery or any private collection of note; but under the influence of that naturalism which was gradually establishing its ascendency in French art, the acquisition of the picture, which fetched a very moderate price, had been decided on by the authorities of the Louvre. This *Carcase of an Ox in a Cellar, with a Maid-servant looking in at the Door* (Plate 421), dated 1655, is the king of still-life studies. The bloody flesh with its light yellow fat and cold bluish and grayish shadows, absorbs the whole of the light, and stands out against a dull brown wall in the chiaroscuro of the cellar, into which a young girl in a red bodice looks over a half-door slightly in the background. The subject is treated with the most stupendous truth, and yet with a splendour and harmony of colour, a mastery of technical methods, and a delicacy of chiaroscuro so magnificent in effect that the material loses all its unpleasantness.

There is a very similar work in the Glasgow Museum, the *Carcase of an Ox in a Cellar, with a Maid washing the Floor* (Plate 422). Here the interior is darker, the light being concentrated almost entirely on the flesh, the handling is more careful, the colour just as rich, so that we may take this to be about contemporary with the Louvre picture. The interior is not the same as that of the Louvre picture, but very similar. A third, but inferior study, is in the Rath Collection at Buda-Pesth: *The Carcase of an Ox in a Cellar with Kitchen Utensils* (Plate 423). The signature, R. f. 1639 is a forgery; Rembrandt never used such a form. This, however, does not affect the authenticity of the picture. Though unequal to the two signed pictures described above in composition, splendour of colour, and beauty of chiaroscuro, it is nevertheless first-rate in the broad, fat treatment of the flesh, and the thinly painted brownish shadows, and suggests Rembrandt at the first glance. To judge by these brownish shadows, however, the study, if genuine, was probably painted between 1640 and 1650.

XX

PORTRAITS OF REMBRANDT HIMSELF AND OF HIS RELATIVES PAINTED FROM 1655 TO 1660-61

REMBRANDT at home! — Such is the term that might be appropriately applied to this period so fruitful in trials, in a sense somewhat different, of course, to that in which it is generally used. For it was during these years that Rembrandt's home was first embittered, and then taken from him altogether. He was obliged to take refuge for a time in an inn, apparently alone, and then to seek a new dwelling in a poor quarter of the town. But the more rebuffs he received from without, the more entirely he lived for himself and his little family; and this narrow circle he reproduced so often and in such magnificent pictures, that the art of this period may claim to be the art *par excellence* of his home, no less than that of the years of his betrothal and early married life with Saskia van Uylenborch.

How Rembrandt dressed himself at this period, how he looked and how he behaved when an acquaintance visited him in his studio, he has himself recorded with a few strokes in a pencil drawing belonging to Mr. John P. Heseltine. This little drawing, which shows the master at full length, has a plastic quality, a dignity of attitude, and a mastery of characterisation which give it the appearance of an imposing bronze statue. What an inane mountebank does the "Rembrandt" whom his countrymen have set up on the Rembrandtplein at Amsterdam appear when compared with this! Would it not be better, when such a magnificent autograph of a great master exists, to popularise it by thousands of reproductions, or, if we must needs have statues to remind us of the great men who have laid their stamp on their times, and often, as in the case of Rembrandt, have shown themselves far in advance of those times, might not these statues fitly reproduce such a splendid presentment by the master's own hand with the most minute fidelity?

Among the nine pictures so far known to us as portraits of himself painted by the master during these years, there are a few which are not inferior to this drawing in their way. Among these are the various portraits which belong to the very beginning of this period, and, at the head of them all, the *Portrait of Rembrandt standing, with his Hands in his Girdle* (Plate 424), in the Imperial Museum at Vienna. If any

portrait of the master gives us the right to pronounce upon his character, it is this. Certainty and delicacy of observation, stedfastness against all " the slings and arrows of outrageous Fortune " and indifference to the world breathe from the attitude and look of this square figure, the peculiar effect of which on the spectator is enhanced by the dull neutral colour and the chiaroscuro, out of which the head with its keen glance emerges but partially, illumined by a bright ray of sunshine. Closely akin to this is the more or less contemporary picture in the Uffizi (Plate 425), a work unfortunately much damaged by repeated repaints. An imposing bust, dated 1655, *Rembrandt with an Earring and a gold Chain* (Plate 426), is in the possession of Herr Robert von Mendelssohn at Berlin. The expression here has a certain bitterness and moroseness, redeemed by a touch of dignified sorrow in the compressed lips, which look as if no loud complaint could ever pass them. The rich scale of colour in the carnations of the face, partly shadowed by a black cap, the gold chain, and the red and yellow tones of the fur on the cloak, give a less severe aspect to this picture.

The *Portrait of Rembrandt about to draw* (Plate 427), in the Dresden Gallery, dates from 1657. Though the features are somewhat less attractive here than in most of the contemporary portraits, and the colour, in which a dull green combined with white predominates, has not the usual warm luminous quality, yet the arrangement and characterisation are not less striking, while the treatment is hardly less masterly.

The most dignified of all Rembrandt's portraits of himself, the *Rembrandt seated with a Stick in his left Hand* (Plate 428), in Lord Ilchester's collection at Melbury Park, was painted in the following year, 1658. The best reproduction could give but an inadequate idea of this stately picture, the powerful effect of which is produced as much by the wonderful arrangement and characterisation as by the delicate colour, in deference to which the light that breaks into the composition is more subdued and equal than usual. The master wears a dull yellow gown with loose folds, probably a painting gown, hanging from broad shoulder-bands of gold brocade. A loose brownish red cummerbund, a dark cloak thrown back over the shoulders, and a broad black cap give added piquancy to the peculiarly fanciful effect of this yellow costume, to which the broad face, with its rich and powerful carnations, is in picturesque contrast. The attitude and expression are so imposing, so full of distinction and calm, that we might rather suppose the work to represent some commercial magnate of Amsterdam, such as the President of the East India Company, than one of the poorest artists of the city.

A group of portraits closely akin to this, painted in the following year, 1659, are also in English private collections. They are : the *Bust of Rembrandt in a greenish Coat* (Plate 429), in Lord Ashburton's collection at The Grange, the *Bust of Rembrandt looking straight before him* (Plate 430), in Lord Ellesmere's collection at Bridgewater House, and the *Bust of Rembrandt looking at the Spectator* (Plate 431), belonging to the Duke of Buccleuch at Montague House, London. This last, a particularly individual picture, still retains something of the prosperous, superior air of the portraits painted

shortly before. The others, however, show the traces of rapid aging, and an expression of mingled sorrow and indifference. As if to harmonise with this, they are without strong light, and dark in colour, qualities that have been exaggerated in the case of the Bridgewater House picture by long neglect. In expression and in the treatment of the heads these two pictures are peculiarly delicate. A *Little Study of Rembrandt's Head with his Cap pushed back* (Plate 432) in the Museum at Aix, sketched off-hand in a fat impasto, has the same sombre colour; but it is broader and stronger in illumination, a veritable little masterpiece.

Very similar in form, but differing widely from this group in its richer scheme of colour, and the pleasant, almost jovial expression, is a portrait of about the same period, the *Half-length of Rembrandt, in a reddish brown Coat with a Foxskin Collar* (Plate 433) in the National Gallery, London. The motive — the artist is rubbing his hands in satisfaction, the while he fixes his keen gaze pleasantly on the spectator — has almost the momentary quality proper to a picture commemorating some special event, but the indication thereof is so reticent, that in spite of it, the work may be called a truly monumental portrait. The whole of the light is concentrated on the face, which is consequently painted in rich tones, and with a certain amount of care; a warm and vigorous framework is supplied by the white head-cloth and brown cap over the gray hair, still slightly curly, and the red-brown coat with the foxskin collar, which melts into the chiaroscuro. Another portrait full of serious sentiment, and very striking in conception and illumination, a masterpiece, like the National Gallery picture, is the *Rembrandt in a white Head-cloth at an Easel* (Plate 434) in the Louvre. Every artist will delight in the fashion in which the master has made the white cloth catch the light, has harmonised the carnations with it, has relieved the dark figure and the easel with one or two subdued rays, and has placed the forms on the canvas in broad masses with the most absolute assurance of touch. The picture is dated 1660.

Side by side with these portraits of the master himself are others of Hendrickje Stoffels, the woman who had now become the partner of his fortunes; these are no less frequent at this period than during those earlier years when she first became a member of Rembrandt's household. It will be unnecessary for me to repeat here what I have already stated to be in a general way my conviction (cf. vol. V, p. 16 *et seq.*) of the probability that a series of portraits painted at this time, agreeing with, or showing a strong likeness to one another, and representing a young woman, who was also the master's model for various historical compositions, were in reality inspired by her. Those painted late in the fifties and early in the sixties notably support this hypothesis, even if we admit a certain element of doubt as regards the identity of some of them. Such doubts only arise from the fact, on which we cannot insist too strongly, that most of these pictures were more or less studies, treated to a certain extent in a fanciful or genre-like manner, photographic accuracy in the rendering of the features being a matter of very secondary importance, just as we have seen was the case in many

of Rembrandt's portraits of himself. If we did not possess more than half a hundred of these, setting etchings and drawings aside, one or several to almost every year of his independent activity, sceptical critics would assuredly call their identity too in question.

The earliest of the series is probaby the *Hendrickje Stoffels in Bed, drawing back a Curtain* (Plate 435), now in the National Gallery at Edinburgh. The signature is partly covered by a little alteration, obviously by the master's own hand, which has obscured the last figure of the date, leaving only the upper part of it visible, so that it may be taken either for a 7 or a 3. The colour and handling, as also the age of the model, make me think 1657 the more probable date. The picture is very remarkable in its effect of colour. Strong sunlight touches the face and falls on the pillows, and on the torso of the young woman, whose contours are already somewhat redundant; with her left hand she draws aside a heavy purplish crimson curtain and looks out attentively. In a different size and in half instead of whole length, it is a reversed repetition of the famous picture in the Hermitage known as *Danaë* (cf. vol. III, Plate 194). The Edinburgh version, a masterpiece as regards delicacy of chiaroscuro and colour, is nevertheless distinctly inferior to the earlier example (some twenty years anterior to it), in sentiment and in liveliness of effect. In the first the artist, making a discreet use of the beautiful form of his young wife, produced a picture of genuinely historical character; whereas in the later work we have merely a genre-like portrait of Saskia's successor. The flesh, like the bed-linen, has acquired a monotonously warm tone from the thick, dark brown varnish overlying it, through which the only tints that tell properly are the carmine of the lips, and the red of the sleep-flushed cheeks. Was the master moved to paint this picture when he found himself forced to part with the *Danaë* at the sale of his possessions, just as we may suppose him to have painted the small picture of a *Lady at her Toilette* as a memento of the large *Rembrandt and Saskia preparing to go out*, at Buckingham Palace?

A complete contrast to this elaborate genre-picture is the half-length which lately passed from the Rath Collection at Buda-Pesth to that of Herr Robert von Mendelssohn, of Berlin : *Hendrickje Stoffels seated, her Hands in the Sleeves of a Dressing-gown* (Plate 436). It is merely a study, and even as such, unfinished. The arrangement is somewhat awkward, especially in the lower part, where the coarsely painted hands, with their almost shapeless contours, are half concealed in the wide sleeves of a sort of dressing-gown. The illumination is most piquant. The bright sunlight, breaking in from above, touches the head only on the forehead, and glances across the chemise on to the hands. A striking peculiarity of this portrait, and one of the utmost significance in the light it throws on the master's methods, is the fact that the picture, though it is merely sketched in throughout, appears to be equally finished in every part, even in this state. The masses are laid on in warm dull brownish tones on a grayish brown ground, the lights being superposed in fat touches of subdued yellowish tints; in the

shadows, the golden reflections are applied thinly and transparently with a broad brush, while cool greenish and grayish tones are very sparingly introduced. Every stroke of the brush is unerringly put on, and worked over and over again with other strokes. Two or three touches of red on the lips and the more brilliantly illuminated cheek, and a few strokes of black on the mouth and nose, and elsewhere in the shadows, give the assurance and finality of a completed work to the whole. To judge by Hendrickje's figure and her apparent age, the picture, which is on an oak panel, can be hardly later in date than that last described, and at latest therefore must have been painted in 1657.

The two stately half-lengths of *Hendrickje Stoffels at a Window* (Plate 437) in the Berlin Gallery, and *Hendrickje Stoffels in a brown Mantle, looking down* (Plate 438), in M. Rudolf Kann's collection in Paris, are closely akin to this study, though a few years later in date. The Berlin picture is a relatively careful work for this period, extraordinarily striking in its effect of light and colour, and very plastic in modelling. As in most of her portraits, Hendrickje is here depicted in a kind of demi-toilette; she seems to wear nothing but a full red cloak with a lining over her dainty chemisette with its wide sleeves and square cut neck. At her throat is a black ribbon with the ring or pendant generally worn by Hendrickje, here partly hidden by the vest. Her light brown hair is drawn back from her face into a golden yellow cap at the back of her head. The beautiful dark brown eyes with their gentle, kindly expression, look out vivaciously at the spectator from the full, comely face. Rembrandt's faithful friend and companion appears to us in a similar attitude, and with the same expression, save that she is looking down, in M. Kann's picture, which is dated 1660, and was probably painted a year later than that at Berlin. Here the high rich tones of the head and throat gleam out from the deep warm brown of the costume, in which the subdued glimmer of reds and yellows on the fur and the cap sparkle like jewels on dark velvet. Wholly fascinating is the manner in which, by treating the accessories very sketchily, the master has brought out the lovingly, though slightly painted head, and the attractive personality. The costume here again is a similar careless morning dress; a fur-trimmed mantle, thrown over a thin under-garment that leaves the square cut chemisette visible.

We may recognise Hendrickje once again, I believe, in the *Venus and Cupid* (Plate 439), in the Louvre. We should certainly take the picture to be a simple portrait, were it not that the child, who stands on its mother's lap, and nestles lovingly against her, has a pair of variegated wings, placed as awkwardly upon its shoulders as if it were an actor in some theatrical extravanganza. Hendrickje has aged very much. The *embonpoint* so noticeable in the portraits last described, has become an unhealthy stoutness, the eyes are small and dull, and the lines round the mouth and nose also indicate ill-health. As a fact, Hendrickje was so ailing in 1662, that she resolved to make her will; by the end of 1663 she was no more. The Louvre picture, in which

the heads are painted with unusual care, is sombre in colour, even in the light, and mournful and depressed in sentiment. There is not a trace of the jubilant delight in life proper to the classic theme. No doubt Rembrandt intended to depict "de Liefde", but merely the artless love of mother and child, of his Hendrickje and her little daughter Cornelia, then about seven years old, or perhaps some dead child. Consciously or unconsciously, he has breathed such a spirit of melancholy over the group, that the two seem to be bidding an eternal farewell. In the costume we again notice the little gold chain with the hidden ring against the heart, and the full, daintily pleated chemisette of Chinese silk in which the master loved to represent Saskia.

About contemporary with Rembrandt's portraits of Hendrickje, and covering nearly the same length of time, is a series representing another person, whom we must take to have been very closely connected with Rembrandt, firstly because of the style and costume, and secondly because of the frequent recurrence of the sitter. We first see this male figure as a boy, then as a young lad, finally as an adolescent and a young man. Only one person could have lived in such intimacy with the master at this period of isolation and misfortune: his son Titus, Saskia's only surviving child, who lived with him, was brought up by him as a painter, and, in order to help his father, at the early age of seventeen started a little business as an art-dealer, in which Rembrandt acted the part of expert. Born in 1641, Titus was just about the age of the person represented at the time to which this series of portraits belongs. According to them, he was a very attractive, and even extremely pretty child, with beautiful, regular features, light brown curling hair, thoughtful brown eyes, and a pleasant expression about his finely formed mouth. All we know of Titus van Rijn, his love for his father, by whom he stood loyally, although he had lost the greater part of his fortune through him, and the cordial relations that existed between him and Hendrickje, enlist our warm sympathies for the son of the great painter, and agree with what his portraits tell us of him.

Two portraits of the same year 1655, when Titus was between thirteen and fourteen years old, are precisely similar in character. But I believe these to be later than another picture, which represents him still as a little boy, the marvellous unfinished portrait of a *Fair-haired Boy with a plumed Hat (Titus?)* (Plate 440), in Earl Spencer's collection at Althorp. The light whitish flesh-tints, and the fair hair, with the delicate brownish gray of the doublet, and the gaily coloured feathers on the black hat, recall Velazquez' portraits of children. The boy is about nine or ten years old. If it is Titus, the picture must have been painted about 1650, which is quite admissible, in spite of the breadth of the accessories, for this is partly due to the manner in which they are put in with a few rapid strokes. Here again we get an interesting insight into the master's methods, at least in his middle and later period. I think my assumption that Titus was the original of this portrait will be accepted by those who compare the reproduction of it with pictures representing him when he was a little older. I must note at the same time, that the hair, which gradually becomes an auburn or light

chestnut colour, is much too dark in the reproductions, especially in that of the Earl of Crawford's picture at Haigh Hall, which was obscured by a thick layer of dirt when the photograph was taken. This picture is a genre-like presentment of the youthful *Titus behind a Writing-table* (Plate 441). His pen in his left hand, on which he supports his chin, he looks up from his writing or drawing, and gazes attentively out of the picture. This portrait, which is just as faithful a rendering of childish expression and youthful freshness as that described above, shows the same broad handling, though it is a finished work. A light red cap rests on the fair brown hair. In the doublet and the wood of the little slanting writing-table, we divine a wealth of varied gradations under the dark varnish.

Like this portrait, M. Rudolf Kann's youthful *Titus, standing, his Hands on his Sides* (Plate 442), is dated 1655. Nearly a year, however, seems to have passed between the execution of the two pictures, for Titus looks much less boyish here. The master has represented his child in a peculiarly favourable aspect, the beauty of which he has enhanced by a magnificent costume. Wearing a dark cap with white ostrich feathers over his bright chestnut curls, through which his pearl earrings shimmer softly, and a deep red, picturesquely cut doublet, he stands facing the spectator, his hands thrust into his sash, just as his father stands in the large portrait at Vienna, painted at about the same period; a beautiful, most attractive apparition, yet childish and modest in expression.

The Vienna Gallery also possesses a portrait of Titus, that must have been painted a year, or perhaps two years, later : *Titus seated, reading a book* (Plate 443). This again is full of charm, but much deeper in tone, rich brown in colour, very loaded in impasto, the figure almost entirely in chiaroscuro. A faint ray of light touches the forehead and hand lightly, and its reflection lights up the picture in the subtlest fashion. A fine bust-portrait of *Titus in a red Cap and gold Chain* (Plate 444) in the Wallace Collection, London, must have been painted at about the same time. Here a somewhat stronger and fuller light plays on the freshly coloured face and the golden brown curls, harmonising with the richer, more vigorous colour of the dull-red cap and the brown doublet, which is relieved by a gold chain.

The *Titus in a black Cap, with a budding Moustache* (Plate 445), in Colonel Holford's collection at Westonbirt, is hastier in execution, and slightly monotonous. It is duller, too, in illumination, and more indifferent in expression, so much so that the identity of the sitter has been wrongly called in question. The age of the youth here represented shows that the picture must have been painted as early as 1659 or 1660; colour and treatment point to a like conclusion. In the *Titus in an Armchair, resting his Chin on his Hand* (Plate 446), in the Duke of Rutland's collection at Belvoir Castle, which bears the date 1660, the youth has become almost a man. The light is concentrated on the face, and on the left hand, which supports the chin; the high black cap throws a slight shadow over part of the forehead; the brown costume is kept in a mode-

rate chiaroscuro; the background is lighter, and the figure consequently stands out against it in strong relief. Very individual and piquant in arrangement, the picture is also a masterpiece of chiaroscuro and technique. The young man's features are again animated by the genial, winning expression he inherited from his mother. I do not include the portrait next in order among those of Titus with the same confidence as the others. This *Titus(?) in a brown Cap with silver Binding* (Plate 447) is in the Hermitage at St. Petersburg. The features and the reddish brown curling hair are almost identical with those of the last mentioned picture, but the face is longer, the complexion paler, the expression of the eyes and mouth less animated. These, however, may be accidental divergencies, due to a passing mood, or perhaps deliberate modifications necessary to the master's conception. As a work of art, this portrait, which is modelled directly with the brush in a dry, loaded impasto, and may be classed, to judge by its colour and handling, among works of the late fifties, takes rank among the best of Titus' portraits. So far we have discovered no portrait of Titus painted after 1660, though the young man lived with his father for several years after this date, and was always in close contact with him, even after his marriage, till his early death in 1668.

XXI

PORTRAITS PAINTED TO ORDER AND STUDIES PAINTED FROM 1655 TO 1661

OF the actual portraits painted during these years there are but a few the identity of which can be easily determined. They represent old acquaintances of Rembrandt's, or persons who, in all probability, were introduced to him by these.

So far we know of but one dated portrait painted in 1655, the *Man in a fanciful Costume with a silver Whistle at his Breast, the so-called Admiral* (Plate 448), which lately passed through Paris to America, from a private collection in Belgium. It now belongs to Mr. James Ross of Montreal. The sitter is a remarkable personage; his bird-like, strongly elaborated face, with an expression in which hardy endurance is curiously mingled with cunning and weariness, is enframed in long, bristly, grizzled hair, under a large black hat. Over the closely fitting dull red tunic, beneath which a gold-laced waistcoat is visible, he wears a cloak trimmed with discoloured fox-skin. At his breast hangs a richly chased silver whistle, from which the sitter has been supposed to be a sailor of high position, perhaps an Admiral. But his fanciful dress shows that he did not, at any rate, belong to the Dutch navy; and we find no trace of the use of such a whistle among the other Dutch seafaring folks of the seventeenth century; the traditional title deduced from the ornament is therefore quite fallacious.

Very different to this richly but somewhat sombrely coloured portrait with its subdued illumination are two portraits of doctors painted in the following year, 1656. The first is the *Bust Portrait of Dr. Tholinx* (Plate 449), in Madame Édouard André's collection, Paris; the master had shortly before executed his famous etching of the sitter. If in the *Admiral*, Rembrandt aimed at producing his effect chiefly by contrasts of colour, without marked oppositions of light and shadow, here, where he was obliged to represent his sitter in the simple black costume of the day, he makes the light fall across one side of the face on the white collar, and keeps the other, and the whole of the figure in deep shadow, relieved, however, by delicate reflections. The individuality is expressed with extraordinary truth and simplicity. The head, modelled with the utmost mastery in a fat, luminous impasto, is, in spite of the apparent breadth of treatment, very carefully painted.

To judge by the fragment preserved in the Ryksmuseum at Amsterdam, *Dr. Dey-*

man's Anatomy Lesson (Plate 450) was very similar in treatment and illumination. The master had been in friendly relations with doctors from the beginning of his career. *Dr. Tulp's Anatomy Lesson* was the first important commission he received in Amsterdam. Since this he had repeatedly painted and etched well known Amsterdam doctors, with whom he had remained on intimate terms even after his house was laid under the ban of " society ". He called in physicians for himself and his family, no doubt, and they, perhaps, even in those days were less prudish in their views than others. In consequence of such intercourse, or perhaps only as a result of the famous *Anatomy Lesson* of his predecessor Tulp, which was daily before his eyes, Dr. Deyman made up his mind to have himself and his pupils painted by Rembrandt for the Amsterdam Theatre of Anatomy, and to be represented in like manner engaged on the dissection of a corpse. Unhappily this magnificent work, executed in 1656, was destroyed for the most part by fire as early as 1723. The only portions preserved are the corpse, the assistant, Dr. Kalkoen, who stands beside it, and the Professor's figure as far as the head, and even these are more or less damaged. The complete composition, which showed Deyman surrounded by nine auditors, has come down to us in a pen-drawing by Rembrandt in the Six Collection. The freedom of the arrangement alone is enough to show the progress made by the master since the execution of the kindred work painted nearly a quarter of a century earlier. Rembrandt is here at his apogee in every respect. He shows his familiarity with classic Italian art by painting the corpse foreshortened to the utmost, in the manner of Mantegna's famous *Pietà*, now in the Brera at Milan. The corpse is treated with a realism that recalls the almost contemporary picture of the slaughtered ox in the Louvre, and yet, by the strong foreshortening, and the placing of the head in shadow, it is entirely subordinated to the group of the Professor and his pupils. How masterly the principal figure was we may gather from the eloquent hands; no less subtle than these is the expression of attention in the very individual head of the assistant. As in most of the pictures of this year, the painting is fat and luminous, the light breaking strongly into the interior; but, in harmony with the size of the work, the handling is particularly broad and vigorous; the shadows are brownish and transparent. How variously Rembrandt treated both colour and illumination at this same period, according to the effect he aimed at producing, may be well seen by a comparison of this picture with the other great masterpiece of the year 1656 already described, the *Jacob blessing the Sons of Joseph* in the Cassel Gallery.

Two other works that bear the date 1656 are a pair of portraits of a youthful, fair-haired couple, both in the Copenhagen Gallery, the *Fair-haired young Man with a String of Pearls on his Cap* (Plate 451), and the *Fair-haired young Woman with a star-shaped diamond Brooch, holding a Pink in her right Hand* (Plate 452). Here again the full daylight falls slightly from one side on the faces, which stand out in luminous relief from the dark costumes. The painting is very fluid, almost soft, and the effect

of colour very piquant, especially in the portrait of the man, who wears a deep green doublet trimmed with narrow gold braid over a red waistcoat, and on his fair curls a broad gray cap, ornamented with a string of pearls and a ruby clasp. The fanciful costume, arranged quite in the taste of the master, suggests that these handsome young people were kindly acquaintances of Rembrandt's, well provided with this world's goods.

A contemporary portrait of *A young Woman in a red Chair, holding a Pink in her right Hand* (Plate 453), in the Hermitage, a work of the most careful arrangement and highest finish, is of much greater artistic importance than these attractive, but somewhat hastily painted portraits. The refined features of the young lady, who is dressed in the plain costume of the period, are modelled with the most loving care; side by side with the rich reddish and yellowish tones of the fresh carnations, we note in the shadows the delicate greenish and bluish tints so characteristic of the artist's later period. The drawing of the hands, too, is especially beautiful here. A few dull or subdued red tones in the table-cover, the back of the chair, and the pink, and also in the scarcely visible under-sleeves, enliven the simple black and white costume, over which the temperate daylight is more equally distributed than in the portraits last described. The very similar portrait of *Caterina Hooghsaet in an Arm-chair by a Table with a parti-coloured Cloth* (Plate 454) belonging to Lord Penrhyn at Penrhyn Castle, a dignified work dated 1657, is illuminated almost throughout by the simple, moderate light of day, suggesting at the first glance those portraits painted by the master some twenty years earlier. The elderly lady — we learn from the inscription that she was fifty when she sat — obviously had her own ideas as to the treatment of her portrait, and succeeded in getting them carried out by the artist. The unusually careful and elaborate execution, even of the costume and all the accessories, the pose of the head almost in profile, the label with the name and age of the sitter, and the introduction of a parrot in a ring, a pet from which the old maid probably refused to be parted (it is a somewhat wooden creature, and may have been painted from memory), all these are most unusual peculiarities, especially for this late period of the master's career. Why, we may ask, did a painter generally so jealous of his independence permit such an interference with the artistic arrangement and execution of his work on the part of this homely, and by no means well-favoured representative of the middle classes? At any rate, his pleasure in his task was not prejudiced thereby, for the picture is not only excellent in its perfectly truthful rendering of individuality and detail; it is one of the artist's masterpieces as regards the drawing and modelling, notably of the head.

The *Young Man in an Arm-chair, with clasped Hands and a gold Chain* (Plate 455), now in Mr. Alfred Beit's collection, London, is a work we may class as about contemporary with this female portrait, if, indeed, it was not painted at the beginning of the sixties. From the costume we should judge it to be the portrait of a painter or

some other young acquaintance of Rembrandt's. The broad, sketchy treatment, especially of the hands, recalls contemporary portraits by Frans Hals.

Several male portraits, most of them of great excellence, bear the dates 1658 and 1659; the costumes of the sitters, evidently chosen by the artist, suggest that the persons represented were in some way closely connected with the master. We can identify only one of them, an old friend of Rembrandt's, *The Writing-Master Lieven Coppenol* (Plate 456); the portrait is a study for the etching known as the " large Coppenol ". The little picture, of the same size as the plate, and painted in reverse, belongs to Lord Ashburton at The Grange. Though it is undated, we know from the date 1658 on the back of one of the first impressions of the etching that it was probably painted that year, if not perhaps a little earlier. Very fluidly painted, the head and hands are most carefully treated, though the costume is merely sketched in with a few broad touches. The full, benevolent features are marked by the most expressive vivacity and great delicacy of observation, the golden tones of the carnations stand out in luminous relief against the black costume and the dark background. The picture is just such another masterpiece as the splendid etching Rembrandt made from it.

The Louvre possesses the very broadly and vigorously painted *Bust of a young Man with long curling Hair, his left Hand in his Coat* (Plate 457). The strong light is concentrated on the large, regular features, which bear a marked likeness to those of Titus. The costume is of rich velvety black, and deep, luminous brown; the eyes and the thick curly hair are also brown. Compared with this, the *Half-length of a young Man holding a Note-book in both Hands, said to be the Auctioneer Haring* (Plate 458), now in M. Moritz Kann's collection, Paris, seems almost timid in expression and attitude. The pale, sunken features and the weary eyes certainly show a certain affinity with those of Thomas Jacobsz Haring in the etching of 1655, but the person represented in this picture, a work of several years later, looks decidedly younger, his features are more aristocratic, his attitude and costume more refined. The note-book in his hands, and the bust on the table by his side might certainly indicate an auctioneer of art objects, but more probably they denote an amateur of art and literature. The light, which touches the head and glances off on the slender right hand and its dainty cuff, is more subdued than in the portrait of the youth in the Louvre, though the dull red cloak gives greater richness to the colour; in both there is the dry handling common to nearly all of Rembrandt's later works. A small picture of a man somewhat older, with features of the same cast, and long light brown hair, whose attitude (his body in profile, his head turned to the spectator), and whose draperies are alike slightly theatrical, is sunnier in illumination, and richer and more powerful in colour. The red lining of the brown cloak is turned out over the shoulder, and the reflections from the brightly illuminated face make it tell strongly. This *Small Portrait of a Man, turning to the Spectator* (Plate 459), is dated 1659, and is also in M. Moritz Kann's collection, Paris.

Two most remarkable male portraits belong to the year 1659, the *Man with a short Beard in a red Skull-Cap* (Plate 460), in the National Gallery, London, and the *Merchant at a Window, with a Letter in his Hand* (Plate 461), in the Earl of Feversham's collection at Duncombe Park. The National Gallery picture represents a man of advanced age and very sympathetic appearance, with delicate spiritual features. The light falls full on the head, which is modelled with unusual elaboration in a loaded, granular impasto, the rich, vigorous tints of which all work up to the deep red skull cap pushed back from the gray hair. Similar tones, a good deal subdued by the pale light in which they are kept, are repeated in the hands and in the red cover on the table. The so-called *Merchant* is less rich in colour, but shows the same granular handling in the light. The warm evening glow, which, as in the *Coppenol*, falls full on the book in his hands, and dying down gradually, is carried on to the face over a white shawl, envelopes the figure in a golden brownish tone, which also pervades the dusky landscape seen through the open window. The dark blue of the cloak, which becomes a little more emphatic here and there in the high lights, is full of subtle effect in its conjunction with the dominant brown tones. The attitude of the sitter, who turns slightly to the spectator, the searching gaze, and the aristocratic features, to which the compressed lips give a touch of sternness, express a complete individuality in all its significance.

A pair of portraits of an old couple, dated 1655, form an intermediate link between the studies of heads or figures, which, in Rembrandt's work, often approach very closely to legitimate portraits, just as, on the other hand, these latter, in the very subjective art of the master, are often more or less manipulated with a view to their pictorial effect, and are thereby closely akin to the studies. The two portraits are the *Old Man, seated, with Earrings and a Stick* (Plate 462), and the *Old Woman, seated, wearing a white Head-cloth with a full black velvet Drapery over it* (Plate 463). Both pictures have suffered, more especially that of the man, which, though uninteresting and insignificant in modelling, must have had a peculiar charm of piquant illumination (the head is lighted almost entirely by reflections). The pendant is a study of old age no less delightful and attractive than the various portraits of old women of the year 1654, in the Hermitage, the Duke of Buccleuch's collection, etc.; very intimate in conception, it is broad and masterly in treatment.

The large study of a *Man in Armour with a Lance* (Plate 464), in the Cassel Gallery, also bears the date 1655. It is true that neither the date nor the signature is by the master's own hand; but it is probable that they were copied from the originals in the seventeenth or eighteenth century, for traces of these are still discernible under the later inscription. The handling and illumination are characteristic of this period in Rembrandt's art, as is the introduction of weapons and armour, a trait we have already noticed in a series of portraits painted about 1655. Here again it was probably the

effect produced by the bluish gray tones of the armour with its flickering lights upon the blond carnations that caught the master's fancy. The head, which is but faintly illuminated, is very animated and individual.

Powerful colour and vigorous illumination are, on the contrary, the distinguishing excellences of the well-known picture called Rembrandt's Cook, the *Woman at a Window, holding a Knife in her left Hand* (Plate 465), now in the possession of Mr. F. Fleischmann of London. The broad brushing and fat impasto stamp it also as a work of this period. Thanks to the strong reds and yellows of the costume, and the delicate gray and bluish tones of the white kerchief, Rembrandt has achieved a most vigorous rendering of the vulgar features of this elderly woman and the powerful tints of her face, illumined by the subtle play of the evening light, materials with which he has produced a picture rivalling Frans Hals' creations in its startlingly life-like quality, and making us forget the ugliness of the model in admiration of the painter's mastery.

The same glowing colour and golden evening light are repeated in one of the most remarkable of Rembrandt's pictures, which we may in all probability safely assign to about the year 1655, the *Portrait of a young Polish Cavalier of the Lysowski Regiment* (Plate 466), belonging to Count Tarnowski at Dzikow in Galicia. The young fair-haired Pole spurs his bony dark gray horse, a high-stepping Arab half-bred, bridled in the Oriental fashion, obliquely across the picture at an amble, looking out towards the spectator the while. He rides with short stirrups in the Oriental fashion, and his dress, too, is semi-Oriental: a long close fitting yellow tunic with a fur lining, narrow red breeches disappearing into light yellow Russian leather boots, a broad foxskin cap, a bow and quiver, together with two swords at his side, and a mace, which he holds against his body with his right hand. This resplendently picturesque figure is relieved against a fanciful background, painted almost in a monotone of brown, and representing a rocky citadel, on the wooded declivity of which to the right, in front of a few buildings near a pond, we distinguish a number of little beacon-fires in the twilight; the last rays of the setting sun, which fall on the horseman, also gild the summit of the fortress. Rembrandt, who throughout his life had studied and painted Orientals as models for his Biblical pictures whenever he came across them, must have been especially fascinated by this figure. He accordingly painted the portrait — for such it evidently is — with peculiar pleasure and enjoyment; broad and free as a study, it is nevertheless a finished picture of the richest colour and the most delicate chiaroscuro that has come down to us in all its beauty. The long-legged courser of the steppes, if a little out of drawing here and there, is modelled and characterised with bold strokes of the brush in almost as masterly a fashion as the picturesque figure of the beardless rider. The landscape, though essentially used as a background to bring out and individualise the figure, has a beauty of poetic feeling that recalls Lord Lansdowne's *Mill*.

The cool colour, the illumination, and the treatment of the *Man in a red furred Cap, seated, in Profile to the Left* (Plate 467), in the Dresden Gallery, make it a work

to be coupled with the Lance-bearer of the Cassel Gallery. The doubts that have been cast on this picture seem to me groundless, though we should not perhaps feel its loss very deeply in Rembrandt's work. The dim light, the cool, dull colour, more especially the gray and greenish tones of the coat, combined with the indifferent expression of the uninteresting head, make it impossible to take very much pleasure in the picture. But the conception and illumination, the drawing and treatment (note for instance the hand), are characteristic of Rembrandt at this period, whereas they could not be ascribed to any one of his pupils or imitators. Certainly not to Karel or Bernaert Fabritius, whom it is the fashion to bring forward, when it is a question of an unimportant picture of Rembrandt's late period, differing more or less from his usual works; it will only be necessary to place signed pictures by these artists side by side with this example to note the vast disparity between them. A work of which I have no personal knowledge, the *Man in a plumed Cap, seated, and turning to one Side with a significant Gesture* (Plate 468), in Baron Alphonse de Rothschild's collection at Ferrières, I should judge from the reproduction to be closely akin to the picture last described. Both seem to have been painted from the same model, and the pose of the heads is similar. The handling is broad and the tone clear. The action of the body and the hand are unusual in Rembrandt's work, but not without precedent. The various items of the rich and rather theatrical costume we know from other works to have belonged to Rembrandt's artistic wardrobe.

Two portraits of old men painted at this period are very similar one to another; one of these, the so-called *Rabbi with a black Beard, looking to the Right* (Plate 469), in the National Gallery, London, is dated 1657. The somewhat larger *White-bearded old Man in a broad Cap, seated* (Plate 470), a much more attractive, very piquantly illuminated picture, passed from an English collection through France to America, and is now in the collection of Mr. W. A. Slater of Norwich. Both these studies are gray in tone, and very colourless; they lack the usual energy of expression, while in handling they are broad and soft. A third study in a monotonous gray-brown tone, the poor condition of which makes it unpleasing, also bears the date 1657. This is the *Man with a long Stick in his left Hand* (Plate 471) of the La Caze Collection in the Louvre.

A small study of the *Head of an old Woman in a black Hood* (Plate 472) in the Rudolf Kann collection, Paris, painted with great mastery in a fat impasto, also bears the date 1657. The cramped attitude may well be explicable by the hypothesis that the master painted it as a study for a larger composition. The fat impasto and off-hand treatment of two other small studies, mark them as works of the same period: the *Head of a bearded Jew in a red Cap, looking down* (Plate 473), in the possession of Mr. John G. Johnson of Philadelphia, and the *Head of a Youth with a broad Cap over his dark Hair* (Plate 474), in M. E. Warneck's collection, Paris. Both are cooler in tone, and unattractive as regards subject, but precious by reason of those novel methods of expression which Rembrandt always had at command to suit the purpose

of such studies and his momentary mood, while preserving all the imprimatur of his individuality. Two very similar small studies, companion pieces, which pass for Rembrandts in the Antwerp Museum, I cannot accept as such. This *Old Jew* and *Fisher Boy* strike me rather, in type, drawing and colour, as early works of Nicolas Maes. The picture of the boy bears the date 1659 and the abbreviated signature; but the inscription is a manifest forgery.

The painter, of course, was not always so happy in his essays; certain themes were less sympathetic to him, and in those hard times, pictures painted in adverse circumstances, and in the frame of mind these produced, could not fail to vary in quality, even though the artist had become so absolutely the master of his material. The two studies next in order, which have suffered severely from cleaning and re-painting, could not, even in their best days, have had the normal power of attraction; they have indeed been refused a place among Rembrandt's works hitherto. The *Bust of a bearded Man in a black Cap and reddish Cloak, his right Hand on his Breast* (Plate 475), one of the so-called Rabbis, has only lately been promoted to a place in the Imperial Museum, Vienna, from the magazine of the Belvedere. The incontestably genuine signature in itself a sufficient voucher of its authenticity. The light touches the cheek and the nose, and falls full on the white neck-cloth and the hand; severe cleaning has turned the carnations gray; the outlines of the eyes and mouth, and the details of the beard have been re-touched; the effect and the expression are now tame, and almost empty. To judge by the colour and illumination, the picture must have been painted in the fifties, probably about 1655, or a little later. A picture closely akin to this in the Grand Ducal Gallery at Schwerin, the *Head of a white-bearded Old Man in a golden brown Caberdine* (Plate 476), caused much demur when it appeared at the Amsterdam Exhibition of 1898, and was unanimously rejected by artists. Nevertheless, I cannot own myself convinced that the ascription of this picture to Rembrandt, for which I am responsible (it was formerly attributed to Ribera), is erroneous, and as Dr. Hofstede de Groot is also of my opinion, I have included the reproduction of the work, placing it here, as it would have been painted just at the time with which we are dealing, if not even later. It has certainly suffered a great deal from unskilful cleaning and re-touching, notably from the re-painting of the contours of the deeply shadowed eyes; but even so, the method of illumination by means of a warm ray of sunshine, which falls full on the forehead and touches the face, the brushing, and the treatment generally seem to me conclusive as to Rembrandt's authorship.

Side by side with these isolated examples of unimportant and even to some extent doubtful studies, we find at the end of the fifties another series of larger and very carefully elaborated studies, nearly all of them important works of the master's. A picture which the Rembrandt Exhibition at Amsterdam brought into notice, the *Old Woman cutting her Nails* (Plate 477), in M. Rudolf Kann's collection in Paris, bears

the date 1658. The motive might lead one to expect a hasty study of the smallest size; instead of this, Rembrandt gives us a life-size figure, almost full-length, conceived on monumental lines, and carried out with a care he bestowed on few works of these later years. And yet he emphasises the trivial theme, not only by the sunlight that falls from above on the face and hands, but also by the attitude, and the strained attention the old woman herself brings to bear on her prosaic task. But the magic of the illumination and the choice and subtle harmony of the rich, but strongly toned tints (brown, yellow and red preponderate), give something so grand and fascinating to the creation, that we scarcely think of the motive. This indeed gave the master as good an opportunity as any so-called "poetic" motive — such as the trying on of a ring, or the reading of a book — to observe the character and individuality of the woman, and reproduce it in the concentration of a particular moment of close attention. Thus Rembrandt chose the realistic action deliberately, as if to show what an ideal and artistic effect might be achieved thereby.

He shows us this same old woman apparently in a very different mood in a dignified picture in the Hermitage : *An old Woman with a white Head-cloth, her Bible on her Lap* (Plate 478). She looks up gravely from the book, which she is about to close. Here too the light falls from above, and touches only a part of the face; it is cooler than in M. Kann's picture, and the colour is more subdued and duller in tone. The master, with his large, simple means, has produced the effect of careful elaboration; on close inspection of the work, one sees that, with the exception of the head, the rich tones of which are very carefully juxtaposed or superposed, nearly the whole is very broadly painted. The close affinity between this unsigned picture and M. Kann's *Old Woman*, for which the Hermitage example, of about the same size, seems to have been painted as a companion study, permits us to assign it to the year 1658 approximately.

The colour and illumination of a magnificent portrait of an old man in the Pitti Palace at Florence, the *White-bearded old Man seated, his Hands clasped* (Plate 479), incline me to class it as contemporary with these studies. A warm light touches the head and falls full on the loose beard and the hands, while all the rest is kept in chiaroscuro. Hence, as the costume and background are dark in colour, the interest is concentrated almost entirely on the head and the expressive hands, which are painted in a broad and masterly fashion in a fat impasto, and are full of feeling. The last figures of the date are, unfortunately, no longer legible; in Frey's print, the date 1661 is given, whereas I should take it to have been painted a few years earlier, judging by the illumination and handling, an idea for which I find support in a comparison of the work with the *Old Woman in a black Head-cloth, seated, her Hands folded* (Plate 480), which lately passed from Earl Brownlow's collection to that of Mr. E. F. Milliken of New York. Here again the handling is remarkably fluid for this period, but the flesh-tints are much richer in tone; yellow and reddish tones in the lights are placed beside bluish and blackish tones in the shadow, and this powerful effect of colour is still

further enforced by the deep black of the drapery on the head, and the dark jacket. The *Young Girl, seated, in Profile to the Right, her Hands clasped* (Plate 481), belonging to Mr. William A. Coats of Dalskairth, a picture I have not myself seen, is also a work of 1660. This pleasant plebeian figure, which reminds us of Rembrandt's various *Maid-Servants* painted in the forties and fifties, is piquantly illuminated by a light from the side that glances upon it.

Simultaneously with these pictures the master occupied himself with a series of studies, which hold a place apart in his work. These are half lengths of monks and pilgrims, more or less fancifully arranged. As must have been the case with his *Polish Cavalier*, Rembrandt must have fallen in with the originals of figures so unusual in sternly Protestant Amsterdam by some accident. They may have passed through Amsterdam on a journey or pilgrimage, or, if with Dr. Hofstede de Groot, we believe that Rembrandt paid a visit to England about this period, he may have met with them on the voyage thither. In their unfamiliar costume, their faces shadowed by their high cowls, they charmed the master's artistic eye. Three of these studies, two of which are dated, while the third, an undated example, is obviously contemporary, are half-lengths of Capuchin monks; the *Young Capuchin Monk in a high Cowl, turned to the Left, and looking down* (Plate 482), in Count Stroganoff's collection at St. Petersburg, a figure with regular, attractive features, piquantly illuminated by the gleam of sunshine that falls on the lower part of the face; the Earl of Wemyss' *Bearded Capuchin Monk, reading* (Plate 483), at Gosford House, in which the light falls on the side of the page invisible to the spectator, and thence illuminates the shrouded head only by its reflections; finally, a less pleasing study, half hidden by dirt and brown varnish, an *Elderly Capuchin Monk, standing, his Hands clasped* (Plate 484), in the National Gallery, London. Here again a pale ray of sunshine touches only a part of the face shrouded in the small cowl. The half-length of the *Praying Pilgrim in Profile to the Right* (Plate 485), belonging to M. Moritz Kann of Paris, dated 1661, differs radically from the other studies of monks. Whereas in these latter the chief attraction to the artist was the opportunity they gave for new and piquant effects of light in the illumination of the head under the cowl, it was the pilgrim's personality, his ascetic features and fervid devotion that fascinated the master, and he accordingly presents him in a more even light, shed over the whole figure. It is a magnificent study of character, rich in gradations in spite of the absence of local tints, luminous in colouring, broadly treated, and yet in its way perfectly elaborated.

CATALOGUE

OF

REMBRANDT'S PICTURES

PART VI.

404

JOSEPH ACCUSED BY POTIPHAR'S WIFE

(THE HERMITAGE, ST. PETERSBURG)

401

JOSEPH ACCUSED BY POTIPHAR'S WIFE

(THE HERMITAGE, ST. PETERSBURG)

On the right, near a large tester-bed with pillows and a greenish blue curtain, which is drawn back, Potiphar's wife is seated in a red arm-chair, dressed in a loose light red morning wrapper, which she has thrown hastily about her. She speaks eagerly to her husband, who is standing a little behind her to the right, and placing her foot on Joseph's red mantle, she lays her left hand on her breast. With her right hand she points at Joseph, who stands on the other side of the bed, with downcast eyes and folded arms. He has long fair hair, and wears a long striped red and yellow tunic. Potiphar wears a yellowish Oriental costume, a turban and a curved scimitar. A bright light breaks into the room from the left.

Small full-length figures.
Signed below on the right : *Rembrandt f. 1655.* The last figure altered from a 4.

Canvas. H. 1m,05; w. 0m,97.

Etched by Exshaw; by N. Mossoloff in *Les Rembrandt de l'Ermitage*, and again on a separate plate.

Smith, nos 21 and 22; Vosmaer, p. 551; Bode, p. 508, 599, n° 319; Dutuit, p. 39, n° 14; Wurzbach, n° 389; Michel, pp. 399, 566.

G. Hoet Collection, The Hague, 1760.
Gotzkowski Collection, Berlin, with the rest of which it was purchased by Catherine II. for The Hermitage, St. Petersburg.

Héliogravure Braun, Clément & Cie

402

JOSEPH ACCUSED BY POTIPHAR'S WIFE

(ROYAL GALLERY, BERLIN)

402

JOSEPH ACCUSED BY POTIPHAR'S WIFE

(ROYAL GALLERY, BERLIN)

Beside a large, richly decorated tester-bed with a bluish green curtain, which is drawn back, Potiphar's wife is seated in a purple-red arm-chair, dressed in a robe of the tint of almond-blossoms, lined with ermine. Behind her, a little to the right, stands Potiphar in a golden yellow tunic, with a cuirass, a turban, and a sword. She sets her foot on Joseph's bluish gray mantle, which lies in front of her, and addresses her husband eagerly, pointing to Joseph, who stands on the farther side of the bed, in a bluish tunic, lifting up his hands protestingly.

Small full-length figures.
Signed above Joseph's mantle : *Rembrandt f. 1655.*

Canvas. H. 1m,10; w. 0m,87.

Etched by C. Koepping.

Exhibited at the Royal Academy, London, 1877.

Smith, n° 20; Vosmaer, p. 570; Bode, pp. 483, 549, 581, n° 161; Dutuit, p. 26, n° 15; Wurzbach, n° 18; Michel, pp. 399, 551.
Waagen, *Art Treasures*, II, p. 246.

Lord Willoughby's Collection, London, 1820, bought by Hickman and Carpenter.
Sir Thomas Lawrence's Collection, London, 1830.
Sir John Neeld's Collection, Grittleton House.
M. Charles Sedelmeyer's Collection, Paris.
Royal Gallery, Berlin. (N° in Catalogue, 828B.)

Heliogravure (Hardstuerzl)

405

THE TRIBUTE-MONEY

(MR. WENTWORTH B. BEAUMONT'S COLLECTION, LONDON)

405

THE TRIBUTE-MONEY

(MR. WENTWORTH B. BEAUMONT'S COLLECTION, LONDON)

Christ stands within the temple, in the centre, in front of a large archway, turned in profile to the left. He wears a brown mantle over a blue tunic, which he lifts with his left hand, stretching out his right. A Pharisee, seen in profile, wearing a large red cap and a gown in which red and yellow tones predominate, holds up the coin to him. Between the two is a Jew with a rich head-dress, his face full to the spectator. To the left two other Jews. To the right a group of seven persons, partly in chiaroscuro. A woman looks on at the incident from a window.

Small full-length figures.
Signed on the left on the bench : *Rembrandt f. 1655.*

Canvas. H. 0m,63; w. 0m,84.

Scraped in mezzotint by Mac Ardell.

Exhibited at the British Gallery, London, 1815; at the Royal Academy, London, 1899.

Smith, n° 111, Supplement, n° 20; Vosmaer, p. 537; Bode, p. 508, n° 196; Dutuit, p. 42, n° 68; Wurzbach, n° 153; Michel, pp. 399, 557.

Prince de Rubempré's Collection, Brussels, 1765.
Blackwood Collection, London, 1778.
Robit Collection, Paris, 1801.
J. Webb Collection, London, 1821, bought by Reile.
Sir S. Clarke's Collection, London, 1840, bought by Woodburn.
Woodburn Collection, London, 1855, bought by Farrer.
Wynn Ellis Collection, London, 1876.
Mr. Wentworth B. Beaumont's Collection, London.

404

JACOB BLESSING THE SONS OF JOSEPH

(ROYAL GALLERY, CASSEL)

404

JACOB BLESSING THE SONS OF JOSEPH

(ROYAL GALLERY, CASSEL)

The patriarch, propped up in his bed on pillows, and supported by his son Joseph, who wears a large, light turban, and stands slightly to the right behind him, is about to bless his youthful grandson, standing at his bedside. Joseph gently lays his father's right hand on the fair, curly head of his eldest son, who stands reverently before him, his arms crossed on his breast; his dark-haired younger brother looks up beside him. Jacob, who has a long gray beard, wears a yellowish white cap on his head, a light-coloured gown, and a fox-skin over his shoulders. To the right beside Joseph, more in the foreground, stands his wife in a dark greenish brown dress with rich ornaments; on her head a bluish cap ornamented with gold, and a veil, which partly covers her forehead, and hangs down her back. Dark curtains right and left; a red rug lies on the bed. Background of brownish wall.

Life-size figures, nearly full-length.
Signed on the left on the side of the bed : *Rembrandt f. 1656.*

Canvas. H. 1m,74; w. 2m,09.

Etched by Claessens and Oortmann in the *Musée Français*; by J. de Frey in Filhol, VI, p. 374; by W. Unger, and N. Mossoloff.

Smith, n° 17; Vosmaer, pp. 343, 555; Bode, pp. 509, 565, n° 55; Dutuit, p. 28, n° 9; Wurzbach, n° 47; Michel, pp. 422, 552.

Included in the inventory of 1752 of the former Electoral, and now Royal Gallery, Cassel. (N° in Catalogue of 1888, 227.)

Heliogravure Hanfstaengl

405

THE DENIAL OF ST. PETER

(THE HERMITAGE, ST. PETERSBURG)

405

THE DENIAL OF ST. PETER

(THE HERMITAGE, ST. PETERSBURG)

In the foreground in the centre stands St. Peter in a wide, yellowish white mantle, which he has pulled up over his head. Enforcing his embarrassed assertions with a gesture of his left hand, he turns to a maid-servant in a light red bodice, who holds a candle up to the apostle's face on the left, and gesticulating vehemently with her right hand, which conceals the flame of the candle, proclaims the falsity of his declarations. Immediately in the foreground on the left sits a bareheaded warrior in full armour, holding a large gourd from which he has been drinking, and gazing at the apostle. On a bench beside him on the right lie his sword and helmet. Behind him stands another warrior. Further back on the right, faintly illuminated, three men, apparently scribes and Pharisees.

Three-quarters length figures, life-size.
Signed below on the right (partly painted over): *Rembrandt f.*

Canvas. H. 1m,53; w. 1m,68.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage.*

Smith, n° 110; Vosmaer, p. 547; Bode, pp. 511, 600, n° 324; Dutuit, p. 39, n° 72; Wurzbach, n° 394; Michel, pp. 424, 566.
Descamps, *Vie des Peintres*, I, p. 307.

Marquis de Voyer's Collection, Paris.
Comte de Vence's Collection, Paris, 1760.
Comte Baudouin's Collection, Paris, 1780.
The Hermitage, St. Petersburg. (N° in Catalogue, 799.)

Héliogravure Braun Clement & Cie

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THE ADORATION OF THE MAGI

(BUCKINGHAM PALACE, LONDON)

THE ADORATION OF THE MAGI

(BUCKINGHAM PALACE, LONDON)

Before a ruined hut the Virgin is seated to the left, turning to the right, dressed in a dull red gown, under a light, yellowish green shawl, her head covered with a dark drapery. In front of her she holds the Child, wrapped in swaddling clothes. One of the kings kneels before the Child and offers him his gift. Behind him kneel two attendants, dressed, like the king, in rich yellow costumes. Behind this group stands the negro king in a dark green and yellow striped robe, about to hand the crown of the kneeling king to an attendant. To the right is the third king in an olive-coloured dress and a mantle of gold brocade, lined with red, lifting up his hands in wonder. A servant on his right holds a censer. In the background, followers with camels. Quite to the left and in the shadow stands Joseph. A ray from the star falls on the roof of the stall, and faintly illuminates the darkness, in which we may distinguish altogether eleven figures in the foreground and eight farther back.

Small full-length figures.
Signed below : *Rembrandt f. 1657.*

Oak panel. H. 1m,22; w. 1m,03

There are old copies of this picture in the Earl of Northbrook's Collection, and elsewhere.

Exhibited at the British Gallery, London, 1815, 1826, 1827; at the Royal Academy, London, 1875, 1887, 1899.

Smith, nos 61, 62, 63; Vosmaer, pp. 353, 557; Bode, pp. 511, 584, n° 182; Dutuit, p. 33, n° 50; Wurzbach, n° 133; Michel, pp. 431, 556.
Waagen, *Art Treasures*, II, p. 5.

Anonymous Collection, Amsterdam, 1715 (Hoet I, p. 185).
J. van Beuningen Collection, Amsterdam, 1716 (Hoet I, p. 202).
Jacques Meyers Collection, Rotterdam, 1722 (Hoet I, p. 281).
Willem Six Collection, Amsterdam, 1734 (Hoet I, p. 414).
Lormier Collection, The Hague, 1763.
Servad Collection, Amsterdam, 1778.
Grandpré Collection, Paris, 1809 (bought in).
A. de la Hante Collection, London, 1814, bought by Philips.
Collection of H. M. the King of England, Buckingham Palace, London.

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JUPITER AND MERCURY ENTERTAINED BY PHILEMON AND BAUCIS

(MR. CHARLES T. YERKES' COLLECTION, NEW YORK)

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JUPITER AND MERCURY

ENTERTAINED BY PHILEMON AND BAUCIS

(MR. CHARLES T. YERKES' COLLECTION, NEW YORK)

In a large barn-like interior Jupiter and Mercury are seated at a table in the foreground to the right. The former, who is quite in front, has a long white beard and wears a reddish garment; Mercury, in a yellowish red tunic, is in profile to the left. The old couple, kneeling to the left, offer them a goose. On the table is a dish of apples. To the left, in the background, a fire on an open hearth. A lamp, concealed by Mercury's body, illuminates this night-scene.

Small full-length figures.
Signed below on the left : *Rembrandt f. 1658.*

Oak panel. H. 0m,54; W. 0m,68.

There are two pen-drawings in the Berlin Print Room for this picture and one in the Munich Print Room.

Scraped in mezzotint by Thos. Watson. 1772.

Smith, n° 194; Vosmaer. pp. 252, 533; Dutuit, p. 58, n° 111; Wurzbach, n° 493; Michel, pp. 446, 561.

M. Charles Sedelmeyer's Collection, Paris.
Mr. Charles T. Yerkes' Collection, New York.

Heliogravure Braun Clément & Cie

408

CHRIST AND THE SAMARITAN WOMAN AT THE WELL

(M. RUDOLF KANN'S COLLECTION, PARIS)

408

CHRIST AND THE SAMARITAN WOMAN AT THE WELL

(M. RUDOLF KANN'S COLLECTION, PARIS)

Before the open door of an old, half ruined building, Christ sits on the right, in profile to the left, beside a large well, speaking to the Samaritan woman, who stands behind the well in a red bodice, pausing as she draws up the bucket to listen to the Saviour's words. Between her and Jesus the head of a boy appears over the edge of the well. Three figures approach from the left in the middle distance. The picture is filled in at the back by a large ruined building. Warm evening light.

Small full-length figures.
Signed below on the right: *Rembrandt f. 1659.*

Oak panel, rounded at the top. H. $0^{m},465$; W. $0^{m},40$.

Engraved by J. R. Houston.

Smith, n° 80.

J. Blackwood Collection, England, 1778.
Van Mulden Collection, Brussels.
Louis Fry Collection, Bristol.
M. Charles Sedelmeyer's Collection, Paris.
M. Rudolf Kann's Collection, Paris.

409

MOSES
BREAKING THE TABLES OF THE LAW

(ROYAL GALLERY, BERLIN)

409

MOSES BREAKING THE TABLES OF THE LAW

(ROYAL GALLERY, BERLIN)

Moses, in a long dull white gown with a red girdle, and a brown mantle fluttering behind him, holds up, in both hands, the tables of the law, on which the ten commandments are written in gold letters before dashing them to the ground. The rocks of Sinai appear in the dark background.

Life-size figure, three-quarters length.
Signed below on the right : *Rembrandt f. 1659.*

Canvas. H. 1m,67; w. 1m,35.

Etched by Krüger, 1770.

Smith, n° 25; Vosmaer, pp. 358, 560; Bode, pp. 511, 561, n° 29; Dutuit, p. 26, n° 18; Wurzbach, n° 23; Michel, pp. 446, 551.

Sans Souci Gallery, 1770.
Royal Gallery, Berlin. (N° in Catalogue, 811.)

Heliogravure [illegible]staeng.

410

JACOB WRESTLING WITH THE ANGEL

(ROYAL GALLERY, BERLIN)

440

JACOB WRESTLING WITH THE ANGEL

(ROYAL GALLERY, BERLIN)

The Angel, in a long dull white garment, his wings outspread, thrusts his right leg and his left hand against Jacob's side to dislocate his hip, looking down gently at him. Jacob, dressed in a brownish tunic, wrestles with the angel. Neutral brownish background.

Life-size figures to the knees; as the canvas has been cut down considerably, it is probable that the figures were originally full-length.

Signed below on the right, on a bit of the severed canvas, inserted in the picture : *Rembrandt f.*

Canvas, cut on every side. H. 1m,37; w. 1m,16.

Smith, n° 14; Vosmaer, pp. 358, 560; Bode, pp. 511, 562, n° 30; Dutuit, p. 26, n° 10; Wurzbach, n° 17; Michel, pp. 446, 551.

Painted about 1659.

Solly Collection, Berlin, 1821.

Royal Gallery, Berlin. (N° in Catalogue, 828.)

Heliogravure Hanfstaengl

411

AHASUERUS AND HAMAN AT ESTHER'S FEAST

(ROUMIANTZOFF MUSEUM, MOSCOW)

411

AHASUERUS AND HAMAN AT ESTHER'S FEAST

(ROUMIANTZOFF MUSEUM, MOSCOW)

To the right of the richly decorated table sits Esther, in a pale yellow brocaded mantle over a yellowish red dress with wide light yellow under-sleeves and rich ornaments. Turning to the king, who is seated to her right, she directs his attention to Haman, who, seated to the left, over a dark carpet, looks down gloomily before him. Ahasuerus wears a yellowish red mantle with an ermine collar over a yellow tunic, and a white silk turban with gold ornaments. In the foreground, in front of the table, is a golden can. Full light, distributed pretty evenly throughout the picture.

Small full-length figures.
Signed below on the left : *Rembrandt f. 1660.*

Canvas. H. $0^{m},715$; W. $0^{m},93$.

Among the numerous drawings of this subject made by Rembrandt, there is one, in the possession of Mr. Fairfax Murray, of London, which gives the composition of this picture exactly. There is also an old copy of the work in Friedrich August II.'s collection at Dresden.

Roumiantzoff Museum, Moscow.

Héliogravure Lemercier et Kistler

412

SMALL HEAD OF CHRIST INCLINED TO THE RIGHT

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

412

SMALL HEAD OF CHRIST INCLINED TO THE RIGHT

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

412

SMALL HEAD OF CHRIST INCLINED TO THE RIGHT

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

Almost full face. With long dark curling hair and a scanty beard. He wears a reddish brown mantle.

Bust, about half the size of life.
Painted about 1656-58.

Oak panel. H. 0m,335; w. 0m,29.

Vosmaer, p. 555; Bode, p. 523; Dutuit, p. 53; Wurzbach, n° 432.

Madame de Saulcy's Collection, Paris.
Comte de la Bégassière's Collection, Paris.
M. Charles Sedelmeyer's Collection, Paris.
Mr. John G. Johnson's Collection, Philadelphia.

415

SMALL HEAD OF CHRIST TURNED TO THE LEFT

(M. RUDOLF KANN'S COLLECTION, PARIS)

415

SMALL HEAD OF CHRIST TURNED TO THE LEFT

(M. RUDOLF KANN'S COLLECTION, PARIS)

Turned three-quarters to the left, the head slightly inclined. With long dark curling hair, and a short beard. In a reddish brown mantle.

Bust, about half the size of life; the hands not seen.
Painted about 1656-58.

Oak panel. H. $0^{m},25$; W. $0^{m},20$.

Michel, pp. 351, 443, 563.

Mr. John Henderson's Collection, London, 1882.
M. Charles Sedelmeyer's Collection, Paris.
M. Rudolf Kann's Collection, Paris.

413

Braun

414

LARGE HEAD OF CHRIST TURNED TO THE RIGHT

(M. MORITZ KANN'S COLLECTION, PARIS)

414

LARGE HEAD OF CHRIST TURNED TO THE RIGHT

(M. MORITZ KANN'S COLLECTION, PARIS)

With long dark curling hair and a short beard, the dark eyes looking down. Turned to the right. He wears a brownish red tunic, showing the edge of the shirt. A strong light from the left falls on the upper part of the right side of the face. Dark background.

Life-size head.
Painted about 1659.

Canvas. H. $0^{m},47$; W. $0^{m},37$.

Exhibited at Amsterdam, 1898.

Bode, pp. 522, 597, n° 295; Dutuit, p. 51, n° 78; Michel, p. 563.

M. Charles Sedelmeyer's Collection, Paris.
M. Moritz Kann's Collection, Paris.

Heliogravure Braun, Clement & Cie

415

CHRIST WITH FOLDED ARMS

(COUNT ORLOFF DAVIDOFF'S COLLECTION, ST. PETERSBURG)

415

CHRIST WITH FOLDED ARMS

(COUNT ORLOFF DAVIDOFF'S COLLECTION, ST. PETERSBURG)

Full face, the head slightly inclined to the left. Bare-headed, with dark brown hair. In a dull red tunic and dark mantle over the left shoulder. The arms crossed on the breast.

Life-size figure, rather more than half-length.
Painted about 1659.

Canvas. H. $1^{m},08$; W. $0^{m},89$.

Etched by Schmidt, Barnet, and A. L. Gilbert.

Exhibited at the *Oesterreichisches Museum*, Vienna, 1873 (Sedelmeyer Collection).
Exhibited at the *Palais du Corps Législatif*, Paris, 1874.

Bode, pp. 522, 603, n° 352; Dutuit, p. 54, n° 79; Wurzbach, n° 426; Michel, pp. 443, 567.

Cardinal Fesch's Collection, Rome, 1845.
De Forcade Collection, Paris, 1873.
M. Charles Sedelmeyer's Collection, Paris.
Count Orloff Davidoff's Collection, St. Petersburg.

Heliogravure Braun Clément & Cie

416

BUST OF THE RISEN SAVIOUR

(ROYAL GALLERY, ASCHAFFENBURG)

416

BUST OF THE RISEN SAVIOUR

(ROYAL GALLERY, ASCHAFFENBURG)

In a white winding-sheet, open at the breast. The head inclined slightly to the right, the dark eyes fixed on the spectator. He has long dark brown curling hair, and a beard parted in the middle. A halo is slightly indicated behind the head. A strong light falls from the left on the right side of the face and the upper part of the body.

Life-size half-length figure, the hands not seen.
Signed on the left on a level with the throat : *Rembrandt f. 1661.*

Canvas. Oval. H. $0^{m},80$; w. $0^{m},63$.

Exhibited at Amsterdam, 1898.

Vosmaer, pp. 361, 561; Bode, pp. 522, 561, n° 27; Dutuit, p. 25, n° 77; Wurzbach, n° 15; Michel, pp. 443, 551.

Royal Gallery, Aschaffenburg. (N° in Catalogue of 1883, 58; there ascribed to A. de Gelder.)

417

CHRIST (?) WITH A PILGRIM'S STAFF

(COUNT EDUARD RACZYNSKI'S COLLECTION, ROGALIN)

417

CHRIST (?) WITH A PILGRIM'S STAFF

(COUNT EDUARD RACZYNSKI'S COLLECTION, ROGALIN)

Facing and looking at the spectator with large dark eyes, both hands on the crook of the staff. He has a short, fair beard, and long waving fair hair, which falls on his shoulders, and is covered at the back with a black, transparent veil with a red border. He wears a brownish red mantle, showing the white shirt in front, and stands in front of a dark wall with a pilaster on the right.

Life-size, half-length figure, the hands seen.
Signed on the right a little below the shoulder : *Rembrandt f. 1661.*

Canvas. H. 0m,945; w. 0m,815

Etched by Smith, and by Barnet.

Exhibited at Amsterdam, 1898.

Smith, n° 78; Vosmaer, p. 562; Dutuit, p. 58, n° 80.

Baron von Mecklenburg's Collection, Paris, 1854.
Sir Bethel Codrington's Collection, London.
Count Eduard Raczynski's Collection, Rogalin, Posen.

Heliogravure Boussod Valadon et Cie

418

A WARRIOR IN RICH ARMOUR WITH A HALBERD

(CORPORATION GALLERIES OF ART, GLASGOW)

448

A WARRIOR IN RICH ARMOUR WITH A HALBERD

(CORPORATION GALLERIES OF ART, GLASGOW)

Standing, in profile to the left, and looking straight before him. He is in full armour, his helmet open; on it an ornament shaped like a dolphin. On his left arm a shield; with his right he raises the halberd. Over his armour he wears a golden greenish neckcloth and a dark red cloak lined with green. In his ear a pearl on a red ribbon. Architectural background. The strong light is mirrored in the helmet and the cuirass.

Life-size figure, more than half-length.
Signed on the left, on a level with the girdle : *Rembrandt f. 1655.*

Canvas. H. $1^{m},36$; w. $1^{m},025$. Strips added recently on every side.

Scraped in mezzotint by J. G. Haid in 1764.

Exhibited in London, 1893, 1899; Amsterdam, 1898.

Smith, n° 309 A; Vosmaer, p. 579.

Fraula Collection, Brussels, 1738 (Hoet I, p. 545 : Rembrandt's Son with a helmet, shield, and armour, 4 feet 4 1/2 inches high, by 3 feet 6 1/2 inches wide).
Sir Joshua Reynolds' Collection, London.
Graham Gilbert Collection, Glasgow, with which it was bequeathed to the Corporation Galleries of Art, Glasgow. (N° in Catalogue of 1888, 376.)

419

MINERVA

(THE HERMITAGE, ST. PETERSBURG)

419

MINERVA

(THE HERMITAGE, ST. PETERSBURG)

The goddess is represented as a beautiful young woman, with a gilded helmet on her head, ornamented with the owl and a red feather. On her breast a rich cuirass and a scarf. A long lock of hair falls over her shoulder in front. She is turned to the left, almost in profile; in her gloved right hand she holds a lance, and on her left arm a shield with a Medusa-head on it. The light comes from the left. Dark background.

Half-length, life-size figure.
Painted about 1655.

Canvas. H. 1m,17; w. 0m,91.

Etched by Mossoloff in *Les Rembrandt de l'Ermitage.*

Smith, n° 309; Vosmaer, p. 579; Bode, pp. 480, 601, n° 333; Dutuit, p. 38, n° 404; Wurzbach, n° 4 00; Michel, pp. 342, 506.

Anonymous Collection, Amsterdam, 1765 (Terwesten, p. 457).
Comte Baudouin's Collection, Paris, 1780.
The Hermitage, St. Petersburg. (N° in Catalogue, 809.)

420

FLORA

(EARL SPENCER'S COLLECTION, ALTHORP PARK)

420

FLORA

(EARL SPENCER'S COLLECTION, ALTHORP PARK)

Facing the spectator, the head in profile to the left, and slightly inclined. With her left hand she holds up her gown, in the folds of which she has collected sprays of flowers, some of which she offers with her right hand. She has brown eyes, and wears a narrow yellow ribbon in her dark brown hair, which falls in slight ringlets on each side of her face to her shoulders, and is covered at the back with a low, dark brown cap, on which is fastened a large spray of cherry-blossom. She wears a white shirt-like bodice with many folds and wide sleeves, thrown open at the throat, and a yellow skirt, held together by a parti-coloured sash with tassels. In her ear a large pearl; round her throat a string of pearls. The bright, evenly distributed light, comes from the left. The background has been repainted.

Half-length, life-size figure.
Painted about 1656–1658.

Canvas. H. 1m; w. 0m,92.

Exhibited at Amsterdam in 1898; London, 1899.

Smith, n° 543.

Earl Spencer's Collection, Althorp Park.

Heliogravure Lemercier

421

THE CARCASE OF AN OX IN A CELLAR

(THE LOUVRE, PARIS)

421

THE CARCASE OF AN OX IN A CELLAR

(THE LOUVRE, PARIS)

A slaughtered and disembowelled ox hangs in a cellar, fastened by cords to a beam. Further back a woman in a red bodice, leaning on a half-door approached by a flight of wide stone steps, looks into the cellar. The full light falls on the carcase of the ox from the right.

Signed below on the left: *Rembrandt f. 1655.*

Oak panel. H. $0^{m},94$; W. $0^{m},67$.

Vosmaer, pp. 340, 553; Bode, pp. 509, 595, n° 284; Dutuit, p. 35, n° 414; Wurzbach, n° 289; Michel, pp. 230, 562.

Anonymous Sale, Paris, 1857. Purchased for
The Louvre, Paris. (N° in Supplement to Catalogue of 1888, 690.)

Héliogravure Braun, Clement & Cie

422

THE CARCASE OF AN OX IN A CELLAR

(CORPORATION GALLERIES OF ART, GLASGOW)

422

THE CARCASE OF AN OX IN A CELLAR

(CORPORATION GALLERIES OF ART, GLASGOW)

A slaughtered and disembowelled ox hangs by strong cords from a beam in a butcher's cellar, turned to the right. In the foreground to the right lies the skin of the beast. On the left, a little further back, a maid-servant in a dark red dress washes the flags. The light falls on the carcase from in front on the right.

Signed on the narrow band in the centre below : *Rembrandt f. 16..*
Painted about 1655.

Oak panel. H. $0^{m},735$; w. $0^{m},52$.

Exhibited at Amsterdam 1898, London 1899.

Smith, n° 619; Vosmaer, p. 553.

Jan van Dyk Collection, Amsterdam, 1791.
Woodburn Collection, London.
Graham Gilbert Collection, Glasgow, with which it was bequeathed to the Corporation Galleries of Art, Glasgow. (N° in Catalogue of 1892, 377.)

Héliotypie Lemercier

425

THE CARCASE OF AN OX IN A CELLAR

(HERR GEORG VON RATH'S COLLECTION, BUDA-PESTH)

425

THE CARCASE OF AN OX IN A CELLAR

(HERR GEORG VON RATH'S COLLECTION, BUDA-PESTH)

To the left hangs a slaughtered ox from a beam in a butcher's cellar, its breast held open by a stick. In the foreground to the left are various utensils, an axe, a basket, a cask, a chopping-block, a red pot, etc. A ham hangs against the wall; the skin of the beast with the horns lies in the foreground to the right. In the background a small wooden step-ladder, leading to a door. A strong light breaks into the interior from above on the right.

Signed on the chopping-block (by a later hand) : *R. 1639*.

Oak panel. H. 0m,53; W. 0m,44

Exhibited at Amsterdam, 1898.

Meffre Collection, Paris, 1863.
M. Charles Sedelmeyer's Collection, Paris.
Herr Georg von Rath's Collection, Buda-Pesth.

Héliogravure Braun, Clement & Cie

424

REMBRANDT STANDING WITH HIS HANDS IN HIS GIRDLE

(IMPERIAL MUSEUM, VIENNA)

424

REMBRANDT STANDING WITH HIS HANDS IN HIS GIRDLE

(IMPERIAL MUSEUM, VIENNA)

About fifty years old, standing, facing the spectator. He wears a black cap and a kind of brown dressing-gown, open in front, and showing part of the black under-dress, and a bit of the collar. Both thumbs are thrust into his girdle. Dark background.

Life-size, rather more than half-length.
Painted about 1655-1657.

Canvas. H. 1m,13; w. 0m,81.

Etched by Prenner; by J. Eissner in the *Galerie du Musée de Vienne*; by Mossoloff; W. Unger; W. French.

Smith, n° 223; Vosmaer, p. 357 n° 559; Bode, pp. 541, 575, n° 124; Dutuit, p. 34, n° 162; Wurzbach, n° 364; Michel, pp. 457, 560.
Moes, *Icon. Bat.*, n° 6693. 59.

Collection of the Emperor Charles VI.
Imperial Museum, Vienna. (N° in Catalogue of 1896, 1274.)

Heliogravure Lorey

425

REMBRANDT IN A BLACK CAP

(UFFIZI GALLERY, FLORENCE)

425

REMBRANDT IN A BLACK CAP

(UFFIZI GALLERY, FLORENCE)

About fifty years old, turned slightly to the left, and looking at the spectator. On his short dark brown hair he wears a black cap, which throws a shadow over his forehead. Scanty moustache. He wears a dark, grayish brown gown, open in front and showing a bit of his reddish brown under-dress and his turn-down shirt-collar. Dark background, obscured by perished varnish. The light, falling from above on the right, touches the left cheek.

Bust, life-size, the hands not seen.
Painted about 1655-1658.

Canvas. H. 0m,715: w. 0m,575.

Bode, pp. 541, 608, n° 371; Dutuit, p. 37, n° 160; Wurzbach, n° 356; Michel, pp. 457, 566.
Moes, *Icon. Bat.*, n° 6693. 56. (The prints here given were, however, taken from the later portrait in the Uffizi.)

One of the two portraits in the Uffizi was in the possession of the Grand-Dukes of Tuscany as far back as Houbraken's time (about 1725).
Uffizi Gallery, Florence. (N° in Catalogue of 1891. 452.)

Héliogravure Lemercier.

426

REMBRANDT

WITH AN EARRING AND A GOLD CHAIN

(HERR ROBERT VON MENDELSSOHN'S COLLECTION, BERLIN)

426

REMBRANDT WITH AN EARRING AND A GOLD CHAIN

(HERR ROBERT VON MENDELSSOHN'S COLLECTION, BERLIN)

About fifty years old, facing the spectator, turned slightly to the right. He has a small moustache, and dark hair, partly covered by a black velvet cap, and wears an earring. He is dressed in a brown cloak with a short fur collar, standing up round the neck. A small portion of his red under-dress and a bit of his shirt are visible at the breast. Over the under-dress he wears a heavy gold chain with a medallion. The light falls from above on the left, and illumines the right cheek. Dark background.

Bust, life-size, the hands not seen.
Signed below on the left : *Rembrandt f. 1655.*

Oak panel. H. $0^{m},66$; W. $0^{m},53$.

There is a fairly faithful copy of this portrait in the Old Pinacothek, Munich.

Exhibited at Amsterdam, 1898.

Smith, n° 212.
Waagen, *Art Treasures*, II, p. 80.
Moes, *Icon. Bat.*, n° 6693. 50.

Lord Carysfort's Collection, London.
Samuel Rogers Collection, London, 1856.
Evans-Lombe Collection, Paris, 1863.
M. Charles Sedelmeyer's Collection, Paris.
Herr Robert von Mendelssohn's Collection, Berlin.

427

REMBRANDT ABOUT TO DRAW

(ROYAL GALLERY, DRESDEN)

427

REMBRANDT ABOUT TO DRAW

(ROYAL GALLERY, DRESDEN)

About fifty years old, facing the spectator, but turned slightly to the right. He wears a black cap and a mantle edged with fur over a dark cloak, open in front, and showing a doublet of a strong red colour at the breast and wrists. In his left hand he holds a sketch-book and an inkstand, in his right a pen, with which he is about to draw in the book. Brown background.

Half-length, life-size.
Signed on the book, below on the right: *Rembrandt f. 1657.*

Canvas. H. $0^{m},855$; w $0^{m},65$.

Scraped in mezzotint by J. Gole; engraved by Mogel.
Etched by A. Riedel.

Smith, n° 203; Vosmaer, pp. 354, 557; Bode, pp. 516, 568, n° 81; Dutuit, p. 29; Wurzbach, n° 74; Michel, pp. 434, 553.
Moes, *Icon. Bat.*, n° 6693. 57.

Mentioned in the inventory (drawn up in 1722) of the Electoral Gallery, now the Royal Gallery, Dresden. (N° in Catalogue of 1896, 1569.)

Héliogravure Braun Clément & Cie

428

REMBRANDT SEATED WITH A STICK IN HIS LEFT HAND

(EARL OF ILCHESTER'S COLLECTION, MELBURY PARK)

428

REMBRANDT SEATED
WITH A STICK IN HIS LEFT HAND

(EARL OF ILCHESTER'S COLLECTION, MELBURY PARK)

About fifty years old, seated, facing and looking at the spectator. In a full yellow gaberdine, with a red sash, a brown cloak with a white neckcloth, and gold embroidered shoulder-straps. On his head he wears a dark cap, under which a brown skull-cap is visible. He has a short moustache; in his left hand he holds a stick with a silver knob. Dark background.

Life-size, three-quarters length.
Signed on the knob of the chair : *Rembrandt f. 1658.*

Canvas. H. 1m,29; w. 1m,01

Exhibited in London. British Institution, 1815, British Gallery, 1824, Burlington House, 1889, 1899.

Smith, n° 225; Michel, pp. 434, 578.
Moes, *Icon. Bat.*, n° 6693. 58.

Earl of Ilchester's Collection, Melbury Park, England.

Heliogravure Lemercier

429

REMBRANDT IN A BROWN COAT

(LORD ASHBURTON'S COLLECTION, THE GRANGE, HANTS)

429

REMBRANDT IN A BROWN COAT

(LORD ASHBURTON'S COLLECTION, THE GRANGE, HANTS)

Aged about forty-five. Turned to the right, looking at the spectator. In a brown cloak and black biretta, his pale red under-dress showing at the breast.

Bust, life-size, the hands not seen.
Painted about 1659.

Canvas. H. $0^{m},775$; w. $0^{m},65$.

Exhibited at the Royal Academy, London, 1890.

Etched by G. F. Schmidt.

Smith, n° 210; Bode, pp. 543, 585, n° 189; Dutuit, p. 42, n° 168; Wurzbach, n° 145; Michel, pp. 434, 556.
Waagen, *Art Treasures*, II, p. 103.
Moes, *Icon. Bat.*, n° 6693. 61.

Duc de Valentinois' Collection, Paris.
Lord Radstock's Collection, London, 1826.
Baring Collection, London.
Lord Ashburton's Collection, The Grange, Hants (formerly Bath House, London).

Heliogravure Lemercier

450

REMBRANDT TURNED TO THE RIGHT LOOKING AT THE SPECTATOR

(EARL OF ELLESMERE'S COLLECTION, BRIDGEWATER HOUSE, LONDON)

450

REMBRANDT TURNED TO THE RIGHT LOOKING AT THE SPECTATOR

(EARL OF ELLESMERE'S COLLECTION, BRIDGEWATER HOUSE, LONDON)

Aged about fifty-five. Standing, turned to the right, his head and eyes turned to the spectator. He has a small, scanty moustache and imperial, and wears a greenish gray cap over his curly grizzled hair; dark cloak with a high collar. The light falls full on the head, coming slightly from the left. Dark background.

Life-size figure, nearly half-length.
Signed on the right in the background, rather higher than the middle : *Rembrandt f. 1659.*

Canvas. H. $0^{m},51$; w. $0^{m},435$. Strips of canvas have been added on every side.

Scraped in mezzotint by C. G. Lewis for Smith's *Catalogue Raisonné.*
Etched in the *Stafford Gallery.*

Smith, n° 204; Vosmaer, pp. 358, 560; Bode, pp, 541, 586, n° 210; Dutuit, p. 45, n° 166; Wurzbach, n° 187; Michel, pp. 433, 557.
Waagen, *Art Treasures*, II, p. 42.

Countess of Holderness' Collection, London, 1802.
Marquis of Stafford's Collection, London.
Earl of Ellesmere's Collection, Bridgewater House, London.

Heliogravure Lemercier

454

REMBRANDT TURNED TO THE LEFT LOOKING AT THE SPECTATOR

(DUKE OF BUCCLEUCH'S COLLECTION, LONDON)

451

REMBRANDT TURNED TO THE LEFT LOOKING AT THE SPECTATOR

(DUKE OF BUCCLEUCH'S COLLECTION, LONDON)

Aged about fifty-five. Turned to the left, his head turned to the spectator. He has a small moustache and imperial, and curly hair, partly covered by a dark cap with a narrow gold stripe, and is dressed in a dark doublet with a high velvet collar. His hands folded in front of him. A subdued light falls on the face from above on the right. Dark background.

Bust, life-size, the hands not seen.
Signed on the right, on a level with the shoulder : *Rembrandt f. 1659.*

Canvas. H. $0^m,68$; w. $0^m,53$. Enlarged on each side.

Exhibited at Amsterdam, 1898; at the Royal Academy, London, 1872, and 1899.

Scraped in mezzotint by R. Earlom about 1767, and by H. Dawe.

Smith, n° 215; Vosmaer, pp. 358, 560; Bode, pp. 542, 585, n° 197; Dutuit, p. 43, n° 165; Wurzbach, n° 160; Michel, p. 557.

Duke of Montague's Collection.
Duke of Buccleuch's Collection, Montague House, London.

Héliogravure Lemercier

452

STUDY OF REMBRANDT'S HEAD WITH HIS CAP PUSHED BACK

(MUSEUM OF AIX)

452

STUDY OF REMBRANDT'S HEAD WITH HIS CAP PUSHED BACK

(MUSEUM OF AIX)

Aged about fifty-five. Turned slightly to the right, looking attentively at the spectator. Small moustache and gray hair. A reddish cap pushed back and over his right ear. He wears a dark cloak with a high collar lined with red. The light, coming from the right, touches his face and illuminates the background.

Bust, less than life-size.
Painted about 1659.

Oak panel. H. $0^{m},30$; W. $0^{m},24$.

Museum of Aix (France).

Photog. Lévy-Sée, Paris

455

REMBRANDT IN A REDDISH BROWN COAT WITH A FOXSKIN COLLAR

(NATIONAL GALLERY, LONDON)

435

REMBRANDT IN A REDDISH BROWN COAT WITH A FOXSKIN COLLAR

(NATIONAL GALLERY, LONDON)

Aged about fifty-five. Standing, to the right, full face, his hands clasped. He wears a reddish brown coat with a light foxskin collar, and a brown cap, under which a white head-cloth is visible.

Life-size figure, half-length.
Painted about 1659.

Canvas. H. $0^{m},85$; w. $0^{m},695$.

Vosmaer, p. 371, n° 566; Bode, pp. 543, 583, n° 174; Dutuit, p. 32, n° 173; Wurzbach, n° 127; Michel, pp. 486, 556.

Viscount Middleton's Collection, London, 1851.
National Gallery, London. (N° in Catalogue of 1898, 221.)

gravure Braun

454

REMBRANDT IN A WHITE HEAD-CLOTH AT AN EASEL

(THE LOUVRE, PARIS)

434

REMBRANDT IN A WHITE HEAD-CLOTH AT AN EASEL

(THE LOUVRE, PARIS)

Aged about fifty-five. Standing before an easel, turned slightly to the right, looking at the spectator. He has short gray hair, and his head is swathed in a white cloth draped like a turban. Small gray moustache. Dark furred cloak. In his left hand he holds his palette and brushes, in his right the maul-stick. There is a canvas on the easel to the right. The full light falls on the head. Dark background.

Half-length figure, life-size.
Signed (by a later hand) *Rem. f. 1660.*

Canvas. H. $1^{m},11$; w. $0^{m},85$.

To the right a strip of canvas about five centimetres wide has been added, probably in place of the original strip on which the master's signature may have stood.

Etched by De Frey in the *Musée Français*, by Oortman in the *Musée Napoléon*; in Filhol V, p. 329.

Smith, n° 219; Vosmaer, pp. 359, 561; Bode, pp, 542, 595, n° 279; Dutuit, p. 35, n° 167; Wurzbach, n° 282; Michel, pp. 457, 562.

Louis XIV's Collection.
The Louvre, Paris. (N° in Catalogue, 415.)

Hollyer Photo. Photogr. Intaglio & Co.

455

HENDRICKJE STOFFELS IN BED DRAWING BACK A CURTAIN

(NATIONAL GALLERY OF SCOTLAND, EDINBURGH)

455

HENDRICKJE STOFFELS IN BED DRAWING BACK A CURTAIN

(NATIONAL GALLERY OF SCOTLAND, EDINBURGH)

Aged about thirty. Supporting herself on her right arm, she rises slightly from the pillows, pushing a red curtain aside with her left hand. Her hair is drawn into a silver net, from which hangs a jewelled clasp. The full light, which comes into the picture from the left, falls on her shoulder and arm, while the greater part of her face and throat are in shadow. Warm brown background.

Half-length figure, life-size.
Signed below on the left : *Rembrandt f. 1657* (the last figure not quite distinct).

Oak panel. Rounded at the top. H. $0^{m},81$; w. $0^{m},67$.

Exhibited at the Royal Academy, London, 1883.

Scraped in mezzotint by Richard Cooper junior, and by an anonymous artist; copied in 1757 by J. E. Liotard in a pastel portrait of the then owner, François Tronchin, at whose side the picture stands on an easel. Cf. Humbert, *La Vie de J. E. Liotard*, Amsterdam, 1897, p. 129 (with a reproduction).
Woodcut by Jonnard in the *Magazine of Art*, 1892.

Smith, n° 151; Vosmaer, p. 547; Bode, p. 588, n° 223; Dutuit, p. 47, n° 405; Wurzbach, n° 220; Michel, pp. 390, 555, 558.

Prince de Carignan's Collection, Paris, 1742.
François Tronchin Collection, Geneva, 1757.
Lord Maynard's Collection, London.
Lady Mildmay's Collection, London.
Sir H. St. John Mildmay's Collection, London.
Mr. Charles J. Wertheimer's Collection, London; sold to Mr. Mc Ewan, and by him presented to the National Gallery of Scotland, Edinburgh. (N° in Catalogue of 1900, 31.)

456

HENDRICKJE STOFFELS SEATED HER HANDS IN THE SLEEVES OF A DRESSING-GOWN

(HERR ROBERT VON MENDELSSOHN'S COLLECTION, BERLIN)

456

HENDRICKJE STOFFELS SEATED

HER HANDS IN THE SLEEVES OF A DRESSING-GOWN

(HERR ROBERT VON MENDELSSOHN'S COLLECTION, BERLIN)

Aged about thirty. Seated, turned slightly to the right, but facing and looking at the spectator. The upper part of her body is bent slightly forward, her arms are crossed on her lap, her hands thrust into the dull white sleeves of her dark reddish brown dressing-gown, which is cut square across the breast, showing the shirt above. Round her throat she wears a narrow ribbon. Her dark brown hair falls in curls on either side of her head, and is gathered behind into a small dark cap with a gold border. A bright light from above on the left falls on the right side of the forehead, and touches the cheek and nose. Dark brown background.

Half-length figure, life-size. Not quite finished.
Signed above on the right : *Rembandt* (sic).
Painted about 1658.

Oak panel. H. $0^{m},725$; W. $0^{m},515$.

Exhibited at Amsterdam, 1898.

Michel, p. 559.

Herr Georg von Rath's Collection, Buda-Pesth.
Messrs. P. and D. Colnaghi and Co's Collection, London.
Herr Robert von Mendelssohn's Collection, Berlin.

Hermione Braun [illegible]

457

HENDRICKJE STOFFELS AT A WINDOW

(ROYAL GALLERY, BERLIN)

457

HENDRICKJE STOFFELS AT A WINDOW

(ROYAL GALLERY, BERLIN)

Aged about two or three and thirty. Turned slightly to the left, her head bent, looking at the spectator. She leans her left arm on the ledge of the window, while with her right hand she holds the fastening of the open shutter. She wears a red fur-trimmed morning wrap, showing her shirt in front, and her wide sleeves at the wrist. Her dark hair is in a gold net; she wears pearl earrings and bracelets.

Half-length figure, life-size.
Painted about 1659.

Canvas. H. $0^{m},86$; W. $0^{m},65$.

Bode, pp. 550, 563, n° 40; Dutuit, p. 26, n° 345; Wurzbach, n° 31; Michel, pp. 464, 551.

T. G. Graham White Collection, London, 1878.
John Wardell Collection, London, 1879.
M. E. Warneck's Collection, Paris.
Royal Gallery, Berlin. (N° in Catalogue, 828[B].)

458

HENDRICKJE STOFFELS
IN A BROWN MANTLE LOOKING DOWN

(M. RUDOLF KANN'S COLLECTION, PARIS)

458

HENDRICKJE STOFFELS

IN A BROWN MANTLE LOOKING DOWN

(M. RUDOLF KANN'S COLLECTION. PARIS)

Aged about two or three and thirty. Turned to the left and bending forward, she holds a loose dark brown morning wrap trimmed with reddish fur together with her right hand. The embroidered band of her shirt is visible at the throat. Her hair is covered with a gold-embroidered greenish brown cap ornamented with a gold chain and precious stones. The full light comes almost from the front. Reddish brown background.

Half-length figure, life-size.
Signed on the right above the shoulder : *Rembrandt f. 1660.*

Canvas. H. $0^{m},76$; w. $0^{m},67$.

Marquise de la Cenia's Collection, Spain.
M. Rudolf Kann's Collection, Paris.

Heliogravure Braun Clement & Cie

459

HENDRICKJE STOFFELS AND HER CHILD AS VENUS AND CUPID

(THE LOUVRE, PARIS)

439

HENDRICKJE STOFFELS AND HER CHILD AS VENUS AND CUPID

(THE LOUVRE, PARIS)

Seated, turned three-quarters to the right. In a dark green dress, cut open at the throat over a full, daintily pleated silk shirt, which is turned back, showing an under-shirt of linen, open in front; a dark mantle is laid across her knees. Her dark hair is in a net. Pearl-earrings in her ears, round her neck a string of pearls and a small gold chain. The child, dressed in a short sleeveless shirt, a pair of variegated wings at its shoulders, stands on her lap; she presses its head tenderly against her. The full light falls on both heads from a little to the left. Dark background.

Life-size figures, rather more than half-length.
Painted about 1662.

Canvas. H. $1^{m},10$; W. $0^{m},88$.

Smith, n° 193; Vosmaer, p. 572; Bode, pp. 523, 549, 595, n° 275; Dutuit, p. 35, n° 112; Wurzbach, n° 288; Michel, pp. 463, 562.

P. Six Collection, Amsterdam, 1704.
De Noailles Collection, Paris, 1767.
The Louvre, Paris. (N° in Catalogue, 411.)

[illegible] Lavinia Fontana [illegible]

440

PORTRAIT OF A FAIR-HAIRED BOY (TITUS ?) WITH A PLUMED CAP

(EARL SPENCER'S COLLECTION, ALTHORP PARK)

440

PORTRAIT OF A FAIR-HAIRED BOY (TITUS ?) WITH A PLUMED CAP

(EARL SPENCER'S COLLECTION, ALTHORP PARK)

Aged about nine or ten years. Standing, facing the spectator. He has gray-blue eyes and red cheeks; his mouth is slightly open. He wears a little light gray doublet, with a white collar and a yellow sash, and over his long fair hair a black velvet cap with a red and a white feather, beneath it, a tight yellow skull-cap. On his left shoulder a large bird. Dark background. The ordinary light of day falls on the figure from almost immediately in front.

Half-length figure, life-size.
Painted about 1650.

Canvas. H. 0m,65; W. 0m,56.

Exhibited in London, at the Grafton Gallery, in 1895, at the Royal Academy, in 1899; at Amsterdam in 1898.

Etched by P. J Arendzen in *Masterpieces of Dutch Art in English Collections*.

Smith, n° 318; Bode, pp. 537, 578, n° 138; Dutuit, p. 48, n° 335; Wurzbach, n° 242; Michel, p. 555.

Earl Spencer's Collection, Althorp Park, England. (N° in Catalogue, 129.)

441

TITUS BEHIND A WRITING-TABLE

(EARL OF CRAWFORD AND BALCARRES' COLLECTION, HAIGH HALL, WIGAN)

441

TITUS BEHIND A WRITING-TABLE

(EARL OF CRAWFORD AND BALCARRES' COLLECTION, HAIGH HALL, WIGAN)

Aged about thirteen years. Seated, facing the spectator, behind a desk, over which only his head and hands are visible, and looking thoughtfully into the distance. In his left hand he holds an ink-stand, and between the thumb and fore-finger, a sheet of paper; his cheek rests on his right hand, in which is a quill-pen. He has dark eyes, and rich brown curls under a dull red cap, and wears a dark greenish doublet with dull red facings on the sleeves. Dark background. The light falls into the picture from above on the left.

Half-length figure, life-size.
Signed below on the left: *Rembrandt f. 1655.*

Canvas. H. 0m,77; w. 0m,63.

Exhibited at Amsterdam in 1898; Royal Academy, London, in 1899.

Earl of Crawford and Balcarres' Collection, Haigh Hall, Wigan.

Heliogravure Lemercier

442

TITUS STANDING HIS HANDS ON HIS SIDES

(M. RUDOLF KANN'S COLLECTION, PARIS)

442

TITUS STANDING HIS HANDS ON HIS SIDES

(M. RUDOLF KANN'S COLLECTION, PARIS)

Aged about thirteen. Standing, facing the spectator, both hands on his sides. He has dark brown eyes, and chestnut curls, partly covered by a broad-brimmed black cap with a white feather. He wears earrings set with large single pearls in his ears, and is dressed in a dark dull red doublet with greenish sleeves, cut square at the throat, and showing a shirt trimmed with lace. The bright light falls into the picture from the left. Rather a dark background.

Life-size figure, half-length.
Signed above on the left : *Rembrandt f. 1655.*

Canvas. H. $0^m,79$; w. $0^m,59$.

Exhibited in Paris, 1897; at Amsterdam, 1898.

Bode, pp. 512, 597, n° 296; Dutuit, p. 51, n° 324; Wurzbach, n° 303; Michel, pp. 386, 563.

Count Podstatzky's Collection, Bohemia.
M. E. Secrétan's Collection, Paris.
M. Charles Sedelmeyer's Collection, Paris.
M. Rudolf Kann's Collection, Paris.

Héliogravure Braun Clément & Cie

445

TITUS SEATED, READING A BOOK

(IMPERIAL GALLERY, VIENNA)

445

TITUS SEATED, READING A BOOK

(IMPERIAL GALLERY, VIENNA)

Aged about fifteen years. Three-quarters to the right; seated in an arm-chair, and reading from a book which he holds in front of him with both hands. He wears a round biretta-like cap over his fair reddish hair, which falls in curls on his shoulders. His black cloak is thrown back over his chair, leaving his dark brown doublet visible. The light from above on the left touches part of the face and the right hand. Dark background.

Life-size figure, half-length.
Painted about 1656-1657.

Canvas. H. $0^{m},71$; W. $0^{m},62$.

Etched by Stampart, Prenner, and W. Unger.

Smith, n° 357; Vosmaer, pp. 355, 559; Bode, pp. 534, 576, n° 129; Dutuit, p. 34, n° 427; Wurzbach, n° 368; Michel, pp. 450, 560.

Imperial Gallery, Vienna. (N° in Catalogue of 1884, 1144.)

Heliogravure Lowey

444

TITUS IN A RED CAP AND A GOLD CHAIN

(WALLACE COLLECTION, LONDON)

444

TITUS IN A RED CAP AND A GOLD CHAIN

(WALLACE COLLECTION, LONDON)

Aged about sixteen years. Standing, almost full face, looking at the spectator. He is dressed in a dark cloak and a yellowish brown doublet; a thick gold chain with a large medallion hangs across his breast. A red cap on his rich golden brown curls. The full light falls on the right side of the face from in front. Dark background.

Bust, life-size, the hands not seen.
Painted about 1657.

Canvas. H. $0^{m},675$; W. $0^{m},61$.

Exhibited at the Royal Academy, London, in 1889.

Vosmaer, pp. 547, 549; Bode, pp. 534, 589, n° 230; Dutuit, p. 48, n° 433; Wurzbach, n° 251; Michel, p. 433.
Waagen, *Art Treasures*, IV, p. 87.

Marquis of Hertford's Collection.
Sir Richard and Lady Wallace's Collection, London.
Wallace Collection, London. (N° in Catalogue of 1901, 29.)

héliogravure Lemercier

445

TITUS IN A BLACK CAP WITH A BUDDING MOUSTACHE

(CAPTAIN HOLFORD'S COLLECTION, LONDON)

445

TITUS IN A BLACK CAP WITH A BUDDING MOUSTACHE

(CAPTAIN HOLFORD'S COLLECTION, LONDON)

Aged about seventeen. Standing, facing and fixing his dark eyes on the spectator. Over his long golden curls he wears a black biretta. He has a faint moustache, and wears a black costume, with a gold chain round his neck. The full light falls from the left on the right side of the face, partly illuminating the background.

Bust, life-size, the hands not seen.
Signed below on the left : *Rembrandt f.*
Painted about 1658.

Canvas. H. $0^{m},76$; w. $0^{m},635$.

Exhibited in London, 1893, 1899; at Amsterdam, 1898.

Captain Holford's Collection, Dorchester House, London (formerly Weston Birt, Tetbury).

Héliogravure Lemercier

446

TITUS IN AN ARM-CHAIR RESTING HIS CHIN ON HIS HAND

(DUKE OF RUTLAND'S COLLECTION, BELVOIR CASTLE)

446

TITUS IN AN ARM-CHAIR RESTING HIS CHIN ON HIS HAND

(DUKE OF RUTLAND'S COLLECTION, BELVOIR CASTLE)

Aged about nineteen years. Seated, facing the spectator, his head turned a little to the right and his chin resting on his right hand. Dark greenish gray costume with yellow sleeves and gold buttons and a small turn-over collar. A broad cap on his light brown curls. The light falls from slightly to the right on the face and hand. Dark background.

Half-length figure, life-size.
Signed on the right upon the back of the chair, halfway up : *Rembrandt f. 1660.*
Painted about 1660.

Canvas, rounded at the top. H. $0^{m},785$; W. $0^{m},67$.

A pen-drawing by the seventeenth century artist Math. Van den Berch shows the picture square at the top.

Exhibited in London, 1899.

Smith, n° 379; Dutuit, p. 48, n° 337; Wurzbach, n° 239; Michel, pp. 432, 555.
Waagen, *Art Treasures*, III, p. 398.

Duke of Rutland's Collection, Belvoir Castle. (N° in Catalogue, 66.)

Bibliothèque Nationale

447

TITUS (?)
IN A BROWN CAP WITH SILVER BINDING

(THE HERMITAGE, ST. PETERSBURG)

447

TITUS (?) IN A BROWN CAP WITH SILVER BINDING

(THE HERMITAGE, ST. PETERSBURG)

Aged about twenty years. Standing, three-quarters to the left, looking at the spectator. He is beardless and has thick, curling reddish hair which falls on his shoulders and is partly covered by a flat light brown cap with a silver edging. He wears a yellowish brown doublet with large golden yellow buttons. The full light falls on the face from the left. Dark brown background.

Life-size figure, nearly half-length, the hands not seen.
Painted about 1660.

Canvas. H. 0m,72; w. 0m,56.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage.*

Smith, n° 308; Bode, pp. 534, 602, n° 347; Dutuit, p. 39, n° 185; Wurzbach, n° 409; Michel pp. 456, 567.

Comte Baudouin's Collection.
The Hermitage, St. Petersburg. (N° in Catalogue, 825.)

Heliogravure Braun Clement & Cie

448

PORTRAIT OF A MAN IN A FANCIFUL COSTUME WITH A SILVER WHISTLE AT HIS BREAST

(MR. JAMES ROSS' COLLECTION, MONTREAL)

448

PORTRAIT OF A MAN IN A FANCIFUL COSTUME WITH A SILVER WHISTLE AT HIS BREAST

(MR. JAMES ROSS' COLLECTION, MONTREAL)

Aged about fifty-five. Standing, facing the spectator and looking straight before him. He has long bristly fair hair and a fair moustache. Over his dull red doublet, the square opening of which shows a pleated shirt embroidered with gold, hangs a heavy fur-trimmed cloak. Round his neck is a fine gold chain; a silver whistle hangs from a ribbon at his breast. On his head a broad black cap. With his right hand he grasps the handle of a dagger in his girdle.

Three-quarters length figure, life-size.
Signed below on the left : *Rembrandt f. 1655.*

Canvas. H. $1^{m},14$; w. $0^{m},87$.

Bode, p. 535, 560, n° 22; Dutuit, p. 50, n° 332; Wurzbach, n° 3; Michel, pp. 451, 561.

Marquis de Beausset's Collection.
A. Allard Collection, Brussels.
Prosper Crabbe Collection, Paris, 1890.
W. Schaus Collection, New York, 1896.
Mr. James Ross' Collection, Montreal.

Héliogravure Lemercier

449

BUST PORTRAIT OF DR. THOLINX

(MADAME ANDRÉ-JACQUEMART'S COLLECTION, PARIS)

449

BUST PORTRAIT OF DR. THOLINX

(MADAME ANDRÉ-JACQUEMART'S COLLECTION, PARIS)

Aged about sixty. Nearly full face, his mouth slightly open. Dark eyes. Gray moustache and chin-tuft, and gray hair, over which he wears a high, broad-brimmed black hat. A wide, flat white collar is turned over his black doublet. The full light from the left falls on the right side of the face and the collar.

Bust, life-size, the hands not seen.
Signed on the right, a little below the shoulder: *Rembrandt f. 1656.*

Canvas. H. 0m,76; w. 0m,63.

Etched by Rembrandt himself (Bartsch, n° 284), by J. de Frey, and by an anonymous artist, reversed.

Exhibited at the *Exposition de Cent Chefs-d'Œuvre*, Paris, 1883; at Amsterdam in 1898.

Smith, n° 328; Vosmaer, p. 352, 556; Bode, pp. 514, 596, n° 289; Dutuit, p. 51, n° 233; Wurzbach, n° 291; Michel, pp. 419, 563.

Van Brienen de Grootelindt Collection, The Hague; sold in Paris in 1865.
Madame André-Jacquemart's Collection, Paris.

Photogravure Plate Company Ltd.

450

DR. DEYMAN'S ANATOMY LESSON

(RIJKSMUSEUM, AMSTERDAM)

450

DR. DEYMAN'S ANATOMY LESSON

(RIJKSMUSEUM, AMSTERDAM)

Of the original composition of nine figures only those of Dr. Deyman (without the head), and his assistant have been preserved, together with the corpse. The assistant is turned in profile to the right: he has long dark hair, a black costume, and a broad white collar with tassels. His right hand is against his side, the palm turned outwards, and with his left he holds the scalp of the corpse, which lies in the foreground on a table, very much foreshortened, the breast open, a white sheet thrown over the lower part of the body. The professor, who faces the spectator, standing behind the corpse, is about to dissect the bloody brain. He wears a dark doublet with a flat collar and white cuffs. Between him and his assistant the hand of a third person is faintly visible.

Life-size figures, more than half-length.
Signed below in the centre: *Rembrandt f. 1656.*

Canvas. H. 1^{m}; w. 1^{m},32.

The upper part, damaged by fire, is pasted over with paper.

A pen-sketch of Rembrandt's, which gives us the composition of the picture, is in the Six Collection at Amsterdam. It was reproduced in *L'Art*, 1877, IX, p. 109. In 1760, J. Dilhoff drew the still existing parts (Vosmaer, p. 342). Reproduced in Vosmaer and in the *Zeitschrift für bildende Kunst*, VIII, p. 19.

Exhibited at Leeds, 1868; South Kensington Museum, London, 1881; Amsterdam, 1898.

Smith, Suppl. n° 5; Vosmaer, pp. 341, 555; Bode, pp. 513, 557, n° 5; Dutuit, p. 36, n° 195; Wurzbach, n° 335; Michel, pp. 419, 565; C. Vosmaer, *L'Art*, 1877, IX, p. 109; *Zeitschrift für bildende Kunst*, VIII, p. 19; XVII, p. 388; J. P. Richter, *ibid.*, XV, p. 158.

Uffenbach saw the picture intact in 1711 (*Merkwürdige Reisen*, III, p. 546). Sir Joshua Reynolds described it in its present condition on the occasion of his visit in 1781.

Down to the year 1841 the picture was the property of the *Chirurgijns-weduwen Fonds* at Amsterdam; on December 20, 1841, it was sold at public auction to the dealer Chaplin, in London, for 600 florins.

Collection of the Rev. E. Pryce Owen, as part of whose estate it was bought back in London in 1882, for the city of Amsterdam.

Rijksmuseum, Amsterdam. (N° in Catalogue of 1898, 1250.)

Heliogravure Dietrich Brandseph & Co.

454

A FAIR-HAIRED YOUNG MAN WITH A STRING OF PEARLS ON HIS CAP

(ROYAL GALLERY, COPENHAGEN)

451

A FAIR-HAIRED YOUNG MAN WITH A STRING OF PEARLS ON HIS CAP

(ROYAL GALLERY, COPENHAGEN)

About twenty-five years old. Seated, facing the spectator, his right hand on the chair. He wears a biretta-like gray cap ornamented with a rich string of pearls over his long fair hair, and has a slight fair moustache. He is dressed in a dark greenish doublet with yellow stripes and full sleeves. A red under-dress is visible at the breast, showing a fine white shirt beneath. The full light comes from the left. Dark background.

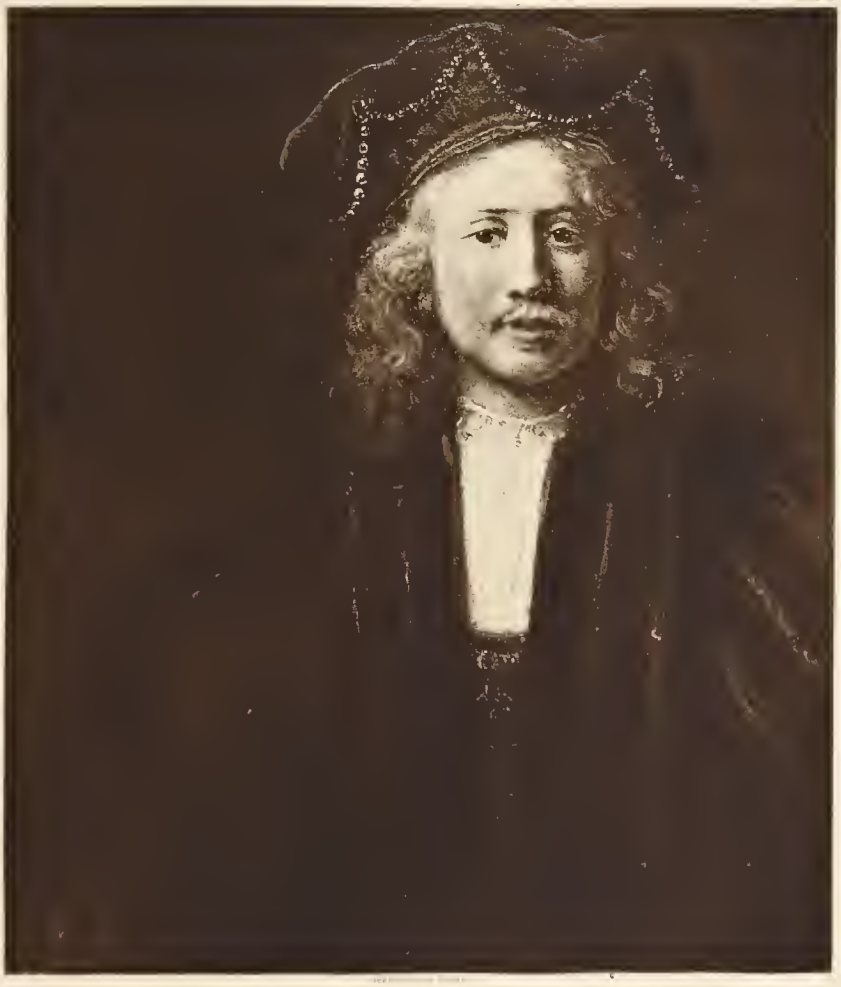
Half-length figure, life-size, one hand shown.
Signed above on the right: *Rembrandt f.* (the signature partly repainted).
Painted about 1656.

Canvas. H. $0^{m},75$; W. $0^{m},65$.

Companion picture to n° 452.

Vosmaer, p. 578; Bode, pp. 514, 607, n° 368; Dutuit, p. 34, n° 326; Wurzbach, n° 9; Michel, pp. 417, 560.

The picture came into the art cabinet in 1732, and thence passed later into the Royal Gallery, Copenhagen. (N° in Catalogue of 1896, 278.)



452

A FAIR-HAIRED YOUNG WOMAN WITH A STAR-SHAPED DIAMOND BROOCH HOLDING A PINK IN HER LEFT HAND

(ROYAL GALLERY, COPENHAGEN)

452

A FAIR-HAIRED YOUNG WOMAN WITH A STAR-SHAPED DIAMOND BROOCH HOLDING A PINK IN HER LEFT HAND

(ROYAL GALLERY, COPENHAGEN)

Aged about twenty. Seated in a red chair, turned slightly to the right and looking in the same direction. Her right hand on the arm of the chair, a red pink in her left hand. She has large brown eyes, and light brown hair, gathered into a golden yellow net at the back of her head, and wears a black fur-lined mantle over a dark dress, cut square at the throat and showing a pleated chemisette beneath. Diamond earrings and a diamond brooch.

Half-length figure, life-size.
Signed : *Rembrandt f. 1656.*

Canvas. H. 0m,75; w. 0m,65.

Companion picture to n° 451.

Vosmaer, p. 581 ; Bode, pp. 514, 607, n° 369 ; Dutuit, p. 34, n° 327 ; Wurzbach, n° 10 ; Michel, pp. 417, 560.

The picture came into the art cabinet in 1732, and thence passed later into the Royal Gallery, Copenhagen. (N° in Catalogue of 1896, 279.)

455

A YOUNG WOMAN IN A RED CHAIR HOLDING A PINK IN HER RIGHT HAND

(THE HERMITAGE, ST. PETERSBURG)

453

A YOUNG WOMAN IN A RED CHAIR HOLDING A PINK IN HER RIGHT HAND

(THE HERMITAGE, ST. PETERSBURG)

Aged about thirty. She is seated in an arm-chair, nearly full face to the spectator. In her right hand, which rests on the arm of the chair, she holds a pink; her left hand rests on the corner of a table with a red cover beside her, on which lie two apples and a book with a metal clasp. Her smooth black hair is almost entirely covered by a closely fitting white cap. She wears a black gown with a broad flat white collar and white cuffs. The sleeves of a red under-dress are visible at the wrists. The light, which is fairly evenly distributed, comes from the left. Dark background.

Life-size figure, more than half-length.
Signed above on the right: *Rembrandt f. 1656.*

Canvas. H. 1m,02; W. 0m,87.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage.*

Vosmaer, p. 556; Bode, pp. 514, 602, n° 341; Dutuit, p. 39, n° 328; Wurzbach, n° 414; Michel, pp. 416, 566.

Crozat Collection, Paris.
The Hermitage, St. Petersburg. (N° in Catalogue, 819.)

Photogravure Braun, Clément & Cie

454

PORTRAIT OF CATHERINA HOOGHSAET

(LORD PENRHYN'S COLLECTION, PENRHYN CASTLE)

454

PORTRAIT OF CATHERINA HOOGHSAET

(LORD PENRHYN'S COLLECTION, PENRHYN CASTLE)

She is seated in an arm-chair, both arms resting on the arms of the chair, turned to the left, and looking in the same direction. In her right hand she holds a pocket-handkerchief. She is dressed in the plain black costume of the well-to-do middle class of her day, with a flat white collar, and a little white cap, partly concealing her hair, which is brushed back smoothly from her forehead. To her left is a table covered with a red Turkey rug. Above the table, a metal ring with a parrot in it hangs from a bracket against the wall. Daylight almost evenly diffused. Dark background.

Life-size figure, nearly whole length.

Signed above to the left on the two shields of the bracket: *Catrina Hooghsaet, out 50 jaer, Rembrandt 1657.*

Canvas. H. 1m,245; w. 0m,965.

Exhibited at the British Institution, London, 1850 or 1851; Royal Academy, London, 1899.

Smith, n° 546, Supplement, n° 32; Vosmaer, p. 557; Bode, pp. 516, 590, n° 247; Dutuit, p. 47, n° 216; Wurzbach, n° 234; Michel, p. 558.

Waagen, *Art Treasures*, II, p. 336.

Lord le Despencer's Collection, 1831.

Peacock Collection, 1842.

Edmund Higginson Collection, Saltmarshe Castle, sold in London, 1846, when the picture was withdrawn.

The same Collection, sold in London, 1860, at which it was bought by Farrer.

Lord Penrhyn's Collection, Penrhyn Castle, North Wales.


Rembrandt f.

455

A YOUNG MAN IN AN ARM-CHAIR WITH CLASPED HANDS AND A GOLD CHAIN

(MR. ALFRED BEIT'S COLLECTION, LONDON)

435

A YOUNG MAN IN AN ARM-CHAIR WITH CLASPED HANDS AND A GOLD CHAIN

(MR. ALFRED BEIT'S COLLECTION, LONDON)

Aged about twenty-five. Seated, turned to the left, leaning back with his right arm over the brown chair, looking at the spectator, his head inclined slightly to the left, his hands folded in front of him. He has brown hair, and wears a dark costume, almost black, showing a pleated shirt at the throat, with a double gold chain across his breast. The subdued light falls full into the picture, almost from in front. Dark background.

Life-size figure, three-quarters length.
Painted about 1660.

Canvas. H. $1^{m},01$; w. $0^{m},815$.

Exhibited at the Royal Academy, London, in 1899.

Smith, Supplement, n° 28.

Lord Carrington's Collection, Wycombe Abbey.
Mr. Charles J. Wertheimer's Collection, London.
Mr. Alfred Beit's Collection, London.

456

THE WRITING-MASTER LIEVEN COPPENOL

(LORD ASHBURTON'S COLLECTION, THE GRANGE)

456

THE WRITING-MASTER LIEVEN COPPENOL

(LORD ASHBURTON'S COLLECTION, THE GRANGE)

Seated, turned to the left and looking at the spectator. He has a small white moustache and chin-tuft, and short gray hair, partly covered by a black skull-cap. His dress is a black doublet with a black cloak thrown over it. The sleeves, slightly turned up at the wrist, show red under-sleeves. In his hand he holds a sheet of paper and a pen. Plain daylight. Dark background.

Small figure, three-quarters length.
Painted about 1658.

On paper. H. 0m,356; W. 0m,28.

Sketch for the etching (Bartsch, n° 283).

Engraved by Surugue in the *Bonaparte Gallery*.
Etched by Rembrandt himself, the same size, but reversed (Bartsch, n° 283).

Exhibited Royal Academy, London, 1890; Burlington Fine Arts Club, London, 1900.

Smith, n° 307; Vosmaer, p. 547; Bode, pp. 532, 585, n° 193; Dutuit, p. 42, n° 207; Wurzbach n° 147; Michel, pp. 453, 557.
Waagen, *Art Treasures*, I, p. 103.

Jer. de Bosch Collection, Oct. 5, 1767, bought by Fouequet.
Baron de Saint-Julien's Collection, Paris, 1784.
Lucien Bonaparte Collection, London.
Lord Ashburton's Collection, The Grange, Hants (formerly Bath House, London).

Mr. [illegible] Lemer

457

A YOUNG MAN WITH LONG CURLING HAIR HIS LEFT HAND IN HIS COAT

(THE LOUVRE, PARIS)

457

A YOUNG MAN WITH LONG CURLING HAIR HIS LEFT HAND IN HIS COAT

(THE LOUVRE, PARIS)

Aged about thirty, standing. He has a short moustache and thick dark hair, falling on his shoulders from beneath a broad cap bound with a gold chain. His dark doublet with gold buttons is partly unfastened, showing his shirt at the breast. His left hand is thrust into his doublet. The light comes from above on the left. Dark background.

Half-length figure, life-size, one hand shown.
Signed: *Rembrandt f. 1658.*

Canvas. H. 0m,73; W. 0m,61.

Etched by J. S. King in *L'Art*, and in Dutuit, III.

Smith, n° 260; Vosmaer, pp. 357, 558; Bode, pp. 535, 595, n° 281; Dutuit, p. 35, n° 333; Wurzbach, n° 283; Michel, pp. 457, 562.

Braamcamp Collection, Amsterdam, 1771.
Musée Napoléon, Paris.
The Louvre, Paris. (N° in Catalogue of 1887, 417.)

Photogravure Braun, Clément & Cie

458

A YOUNG MAN
HOLDING A NOTE-BOOK IN BOTH HANDS

SAID TO BE THE AUCTIONEER HARING

(M. MORITZ KANN'S COLLECTION, PARIS)

458

A YOUNG MAN

HOLDING A NOTE-BOOK IN BOTH HANDS

SAID TO BE THE AUCTIONEER HARING

(M. MORITZ KANN'S COLLECTION, PARIS)

Standing, turned to the right, looking at the spectator. He has a thin, pale face, dark eyes and a small moustache. He is dressed in a brown doublet, which shows the shirt at the breast, and has on his head a broad cap with a skull-cap under it over his long dark hair. He holds some folio-sheets before him with both hands. On the right in the penumbra is a dark bust of a man, and above, a dark curtain, partly looped up. The light falls from the left across the face on the right arm.

Life-size figure, half-length.
Signed on the back of the folios: *Rembrandt f. 1658.*

Canvas H. 1m,08; w. 0m,85

Etched by W. Unger.

Exhibited at the Royal Gallery, The Hague, in 1892.

Vosmaer, pp. 356, 559; Bode, pp. 534, 598, n° 315; Dutuit. p. 53, n° 215; Wurzbach, n° 331.

Marchese d'Ivrea's Collection, Genoa.
Lippmann von Lissingen Collection, Vienna, sold by auction in Paris in 1876.
John Waterloo Wilson Collection, Paris, 1881 (bought in).
Wilbrenninck Collection, The Hague.
MM. Boussod, Valadon and Co's Collection, Paris.
M. Moritz Kann's Collection, Paris.

Heliogravure Lemercier

459

SMALL PORTRAIT OF A MAN TURNING TO THE SPECTATOR

(M. MORITZ KANN'S COLLECTION, PARIS)

459

SMALL PORTRAIT OF A MAN TURNING TO THE SPECTATOR

(M. MORITZ KANN'S COLLECTION, PARIS)

Aged about forty-five, standing, in profile to the right, his head turned over his shoulder, looking at the spectator. He wears a red mantle lined with yellow, thrown over his right shoulder, and on his long brown curling hair a broad, biretta-like black cap. He has dark eyes, a highly coloured complexion, and a small moustache. The full light from the left touches the head. The background is lighted up on the right.

Half-length figure, less than life-size, the hands not seen.
Signed below on the right : *Rembrandt f. 1659.*

Oak panel. H. $0^{m},385$; w. $0^{m},31$.

Exhibited at Amsterdam, 1898.

Bode, p. 571, n° 98 ; Dutuit, p. 42, n° 336; Michel, pp. 450, 563.

M. Charles Sedelmeyer's Collection, Paris.
Herr Eduard F. Weber's Collection, Hamburg.
M. Moritz Kann's Collection, Paris.

460

AN OLD MAN WITH A SHORT BEARD IN A RED SKULL-CAP

(NATIONAL GALLERY, LONDON)

460

AN OLD MAN WITH A SHORT BEARD IN A RED SKULL-CAP

(NATIONAL GALLERY, LONDON)

Aged from about sixty-five to seventy. He is seated to the left by a table, on which are a brownish red cloth and a closed book, and leans a little to the right, looking meditatively in the same direction, his hands clasped in front of him. A dark furred cloak is wrapped closely round him; on his gray hair he wears a dull red skull-cap. He has a closely clipped grizzled beard. Dark background. The full light comes from nearly in front.

Life-size figure, half-length.
Signed: *Rembrandt f. 1659.*

Canvas. H. $0^{m},98$; W. $0^{m},81$.

Exhibited at the British Gallery, London, 1815, 1832.

Smith, n° 348; Vosmaer, pp. 268, 549; Bode, pp. 536, 584, n° 177; Dutuit, p. 32, n° 429; Wurzbach, n° 129; Michel, pp. 450, 556.

N. W. Ridley's Collection.
Lord Colborne's Collection; bequeathed by him in 1854 to the National Gallery, London. (N° in Catalogue, 243.)

Photogravure Studio, Munich.

461

A MERCHANT AT A WINDOW WITH A LETTER IN HIS HAND

(EARL OF FEVERSHAM'S COLLECTION, DUNCOMBE PARK)

461

A MERCHANT AT A WINDOW WITH A LETTER IN HIS HAND

(EARL OF FEVERSHAM'S COLLECTION, DUNCOMBE PARK)

Aged between fifty and sixty. Seated near a table, quite to the right, turning his head over his shoulder towards the spectator, and holding a sheet of manuscript with both hands. He is dressed in a dull, dark blue coat, and a long white neckcloth striped with red at the ends, and wears a brown hat lined with red over his long dark brown hair. Through the open window, in front of which stands a table covered with papers, a large ship is visible on the left against the evening sky. A dark curtain hang beside it. Above the head are the words : *Vigilantia et patientia.* The full evening light falls into the room from the left.

Three-quarters length, life-size.
Signed below on the right on the arm of the chair : *Rembrandt f. 1659.*

Canvas. H. 1m,13; w. 0m,955.

Exhibited at York, 1879; London, 1899.

Bode, pp. 536, 581, n° 159; Wurzbach, n° 192; Michel, pp. 450, 555.

Earl of Feversham's Collection, Duncombe Park, Yorkshire.

462

AN OLD MAN
WITH EARRINGS AND A STICK, SEATED

(NATIONAL MUSEUM, STOCKHOLM)

462

AN OLD MAN WITH EARRINGS AND A STICK SEATED

(NATIONAL MUSEUM, STOCKHOLM)

Aged about seventy. Seated, turned slightly to the right and looking straight before him. He has a scanty short gray beard and wears a large dark cap, and a dark reddish cloak, fastened across the breast with a thick gold chain, and showing the shirt beneath. Earrings in his ears. In his right hand he holds a stick. The subdued light from the left touches the lower part of the face on the right and falls across the shirt on the hand. Dark gray background, lighted up a little on the left.

Life-size figures, half-length.
Signed half way up on the left : *Rembrandt f. 1655.*

Canvas. H. $0^{m},89$; w. $0^{m},73$.

Companion picture to n° 463.

Bode, pp. 512, 605, n° 362 ; Dutuit, p. 40, n° 322; Wurzbach, n° 437; Michel, pp. 397, 568.

Sack Collection, Stockholm, 1779; bought for
King Gustavus III.'s Collection.
National Museum, Stockholm. (N° in Catalogue, 581.)

Héliogravure Lemercier

463

AN OLD WOMAN
IN A WHITE HEAD-CLOTH
WITH A BROAD BLACK VELVET DRAPERY
OVER IT, SEATED

(NATIONAL MUSEUM, STOCKHOLM)

463

AN OLD WOMAN IN A WHITE HEAD-CLOTH WITH A BROAD BLACK VELVET DRAPERY OVER IT, SEATED

(NATIONAL MUSEUM, STOCKHOLM)

Seated, her hands laid one over the other, turning to the left and looking in the same direction. Her head is very artistically draped in a full white head-cloth, over which is laid a broad strip of velvet; the draperies veil the throat, and are drawn together across the hreast. She wears a dark brown cloak trimmed with light brown fur, open in front, small white cuffs, and on her right hand a ring set with a large diamond. The subdued light falls on her from slightly to the left. Dark brown background.

Half-length figure, life-size.
Signed on the left : *Rembrandt f. 1655.*

Canvas. H. $0^{m},87$; w. $0^{m},73$.

Companion picture to n° 462.

Etched by J. Klaus for the *Tidskrift for bildande Konst*, but not inserted.

Bode, pp. 512, 605, n° 363; Dutuit, p. 40, n° 323; Wurzbach, n° 438; Michel, pp. 397, 568.

King Gustavus III.'s Collection.
National Museum, Stockholm. (N° in Catalogue, 582.)

Héliogravure Lemercier

464

A MAN IN ARMOUR HOLDING A LANCE

(ROYAL GALLERY, CASSEL)

464

A MAN IN ARMOUR HOLDING A LANCE

(ROYAL GALLERY, CASSEL)

Standing, in steel armour, leaning his left arm on a mound. His body turned to the right, his head and eyes slightly to the left. He has luxuriant dark disordered hair, and a light brown beard. With both hands he grasps a lance, which rests against his left shoulder. The light comes from above on the left. Dark background, in which a few trees are distinguishable.

Life-size figure, three-quarters length.

Signed below on the right by a later hand : *Rembrandt f. 1655.* Beneath this inscription traces of the original signature appear.

Canvas. H. 1m,13; w. 0m,90.

Etched by Oortman, Filhol VI, 377, in the *Musée Napoléon.*

Smith, n° 343; Vosmaer, pp. 340, 553; Bode, pp. 512, 566, n° 69; Dutuit, p. 27, n° 413; Wurzbach, n° 63; Michel, pp. 398, 552.

Purchased through General von Donop for the Electoral Gallery, now the Royal Gallery, Cassel. (N° in Catalogue of 1888, 223.) Included in the inventory of 1749.

465

A WOMAN AT A WINDOW HOLDING A KNIFE IN HER LEFT HAND

KNOWN AS " REMBRANDT'S COOK "

(MR. F. FLEISCHMANN'S COLLECTION, LONDON)

465

A WOMAN AT A WINDOW

HOLDING A KNIFE IN HER LEFT HAND

KNOWN AS " REMBRANDT'S COOK "

(MR. F. FLEISCHMANN'S COLLECTION, LONDON)

Aged about forty-five. She is standing at a window, the shutters of which are thrown back into the room. Leaning her left hand, in which she holds a knife, on the window-ledge, and her invisible right hand on the architrave, she looks out attentively to the left. She has plebeian features, a red complexion, and dark eyes, and wears a thick red hood, lined with brown, over her smoothly dressed hair, and a red gown over a white chemisette, under which a second red garment is seen at the throat. A large white kerchief is drawn in full folds over her shoulders. Small earrings. The full light falls into the picture from the left. Dark background.

Half-length, life-size.
Painted about 1655-1657.

Canvas. H. $0^{m},745$; W. $0^{m},615$.

Exhibited at Amsterdam, 1898.

Smith, n° 594; Michel, pp. 447, 563.

Blondel de Gagny Collection, Paris, 1776.
Lord Radstock's Collection, London, 1826.
E. W. Lake Collection, London, 1845 and 1848.
Mrs. Martineau's Collection, London, 1875.
Nieuwenhuys Collection, London, 1886.
Charles Sedelmeyer's Collection, Paris.
Leopold Goldschmidt Collection, Paris.
Thomas Agnew and Son's Collection, London.
Mr. F. Fleischmann's Collection, London.

Heliogravure Braun, Clément & Cie

466

PORTRAIT OF A YOUNG POLISH CAVALIER OF THE LYSOWSKI REGIMENT

(COUNT TARNOWSKI'S COLLECTION, DZIKOW)

466

PORTRAIT OF A YOUNG POLISH CAVALIER OF THE LYSOWSKI REGIMENT

(COUNT TARNOWSKI'S COLLECTION, DZIKOW)

A young patrician horseman advances towards the right in a hilly landscape, on a light gray horse which bears a panther-skin for a saddle-cloth, and turns his handsome beardless face to the spectator. He wears a long light yellow tunic, closely fastened at the top with a number of blue buttons, tight red breeches, yellow boots, and a red cap with a wide border of fur. In his right hand, which is pressed against his side, he holds a mace; at his right side hang an Oriental leathern quiver and a bow; on either side, a long sword. The reins are of red Russian leather; a fox's brush dangles from the horse's neck. In the background is a large fortress on a high mountain; to the left at the foot of the mountain, a waterfall is distinguishable in the penumbra; to the right a little lake with buildings on the shores and a watch fire. The rays of the evening sun fall on the horseman from the left.

Whole-length figure, nearly half the size of life.
Signed on the right on a stone: *Re...*
Painted about 1655.

Canvas. H. $1^{m},15$; w. $1^{m},335$. A strip of about 12 centimetres has been added at the bottom, while on the right a strip of at least the same width has been cut off and replaced by a narrow strip about the width of a finger.

Exhibited at Amsterdam in 1898.

Bode, p. 499; Michel, pp. 373, 560.

Count Tarnowski's Collection, Dzikow, Galicia.

467

A MAN IN A RED FURRED CAP, SEATED IN PROFILE TO THE LEFT

(ROYAL GALLERY, DRESDEN)

467

A MAN IN A RED FURRED CAP, SEATED IN PROFILE TO THE LEFT

(ROYAL GALLERY, DRESDEN)

Seated in an arm-chair, almost full face, his arm on the chair-arm, his head turned to the left, almost in profile. He wears a gaily patterned coat, a gray cloak and a high red velvet cap trimmed with fur. The full light falls from the left on his face and shoulder. Dark gray background.

Half-length, life-size.
Painted about 1656.

Canvas. H. 0m,895; w. 0m,685.

Smith, n° 454; Bode, pp. 515, 569, n° 88; Wurzbach, n° 80; Michel, p. 553.

Known to have been since 1765 in the
Royal Gallery, Dresden. (N° in Catalogue of 1896, 1568.)

[illegible]

[illegible]

IN PROFILE TO THE [illegible]

[illegible]

[illegible]

Photogravure from a photograph

468

A MAN IN A PLUMED CAP, SEATED AND TURNING TO ONE SIDE WITH A SIGNIFICANT GESTURE

(BARON ALPHONSE DE ROTHSCHILD'S COLLECTION, FERRIÈRES)

468

A MAN IN A PLUMED CAP, SEATED AND TURNING TO ONE SIDE WITH A SIGNIFICANT GESTURE

(BARON ALPHONSE DE ROTHSCHILD'S COLLECTION, FERRIÈRES)

Of middle age. Seated in an arm-chair on his furred coat, which he has thrown back. He turns to the left, and leaning his right arm on the chair, stretches out his hand with an expressive gesture to the right, pressing his left hand against his side. On his head is a purplish red slashed cap, with a white feather. He wears a bluish gray coat over his black waistcoat, and round his shoulders a thickly folded gray shawl, which falls to his knees, and is held in at the waist by a narrow red girdle. At his breast a gold chain with a ruby brooch. Brown background, lighted up on the right.

Life-size figure, three-quarters length.
Painted about 1655.

Canvas. H. $1^{m},04$; W. $0^{m},92$

Baron James de Rothschild's Collection, Paris.
Baron Alphonse de Rothschild's Collection, Ferrières.

Heliogravure Braun Clément & Cie

469

A RABBI WITH A BLACK BEARD LOOKING TO THE RIGHT

(NATIONAL GALLERY, LONDON)

469

A RABBI WITH A BLACK BEARD LOOKING TO THE RIGHT

(NATIONAL GALLERY, LONDON)

Confronting the spectator, but turning his head and eyes to the right. He has a long, dark brown beard, brown moustache and hair, and a wrinkled forehead, and wears a brown gown and a dark biretta. The light falls from above to the left on the lower part of the right side of the face. Dark background.

Half-length, life-size, the hands not seen.
Signed : *Rembrandt f.*
Painted about 1657.

Canvas. H. 0m,755; w. 0m,655.

The model seems to have been the same as for the so-called " Hooft " in M. Rudolf Kann's Collection.

Smith, n° 351 ; Vosmaer, pp. 354, 558 ; Bode, pp. 516, 584, n° 186 ; Wurzbach, n° 130 ; Michel, pp. 432, 556.

Duke of Argyll's Collection.
Harman Collection, London, 1844.
Farrer Collection, London.
National Gallery, London. (N° in Catalogue, 190.)

Heliogravure Braun, Clement & Cie.

470

A WHITE-BEARDED OLD MAN IN A BROAD CAP, SEATED

(MR. W. A. SLATER'S COLLECTION, NORWICH)

470

A WHITE-BEARDED OLD MAN IN A BROAD CAP SEATED

(MR. W. A. SLATER'S COLLECTION, NORWICH)

Aged about seventy-five. He is seated, his right arm on the arm of the chair, turned to the right, and looking in the same direction. He has a ragged white beard, and wears a broad black velvet cap on his curly gray hair. He is wrapped in a full black cloak, under which the sleeve of an under-dress of a lighter tint shows at the right wrist. The light, coming from the left, touches the lower part of the right side of the face, and relieves the background.

Life-size figure, half-length.
Painted about 1655.

Canvas. H. $0^{m},82$; W. $0^{m},65$.

Etched by C. Waltner.

Michel, p. 564.

Mr. L. Lesser's Collection, London.
M. C. Waltner's Collection, Paris.
Mr. W. A. Slater's Collection, Norwich, Connecticut, U. S. A.

471

A MAN WITH A LONG STICK IN HIS LEFT HAND

(THE LOUVRE, PARIS)

474

A MAN WITH A LONG STICK IN HIS LEFT HAND

(THE LOUVRE, PARIS)

Turned to the right, and looking straight before him; in his left hand he holds a long stick. He has a small fair moustache and chin-tuft. He wears a black cap over his brown curls, which fall on his shoulders, and is dressed in a dark brown doublet. The full light comes from the left, and relieves the background.

Life-size figure, half-length.
Signed below on the right: *Rembrandt f. 1657.*

Canvas. H. 0m,83; w. 0m,66.

Vosmaer, p. 549; Bode, pp. 516, 597, n° 287; Dutuit, p. 35, n° 330; Wurzbach, n° 284; Michel, pp. 457, 562.

La Caze Collection, with which it was bequeathed in 1869 to
The Louvre, Paris. (N° in Catalogue of 1889, 98.)

Heliogravüre Braun, Clément & Cie

472

HEAD OF AN OLD WOMAN IN A BLACK HOOD

(M. RUDOLF KANN'S COLLECTION, PARIS)

472

HEAD OF AN OLD WOMAN IN A BLACK HOOD

(M. RUDOLF KANN'S COLLECTION, PARIS)

Facing and looking at the spectator, the head inclined towards the left shoulder. An ample dark grayish green hood is laid over the white head-cloth which conceals the forehead. A dress of a light colour shows at the breast. Strong light from the left. The background partially illuminated.

Bust, less than half the size of life, the hands not seen.
Signed half-way up on the left: *Rembrandt f. 1657.*

Oak panel. H. $0^{m},22$; W. $0^{m},18$.

Exhibited at Amsterdam, 1898.

Engraved by J. F. Bause, 1765.

G. Winkler Collection, Leipzig.
M. Rudolf Kann's Collection, Paris.

475

HEAD OF A BEARDED JEW IN A RED CAP LOOKING DOWN

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

475

HEAD OF A BEARDED JEW IN A RED CAP LOOKING DOWN

[MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA]

Aged about forty-five. Slightly to the left, looking down. An unkempt black beard enframes the pale sunken face. He wears a dark coat and a cap shaped like a pot. Dark background. The bright light falls on the face from the left.

Bust, barely half the size of life, the hands not seen.
Painted about 1655.

Oak panel. H. 0m,25; w. 0m,195.

Ravaisson-Mollien Collection, Paris.
George Donaldson Collection, London.
Levy-Cardon Collection, Brussels.
Mr. John G. Johnson's Collection, Philadelphia.

474

HEAD OF A YOUTH WITH A BROAD CAP OVER HIS DARK HAIR

(M. E. WARNECK'S COLLECTION, PARIS)

474

HEAD OF A YOUTH

WITH A BROAD CAP OVER HIS DARK HAIR

(M. E. WARNECK'S COLLECTION, PARIS)

Aged about sixteen. Almost full face, the head slightly inclined to the left shoulder. A flat cap rests on his long dark hair. He wears a plain brown doublet, over the high collar of which the narrow collar of his shirt is turned. Strong light from the left. Dark background, lighted up on the right.

Small bust, the hands not seen.
Painted about 1657.

Oak panel. H. $0^{m},215$; W. $0^{m},18$.

Michel, p. 564.

M. E. Warneck's Collection, Paris.

Hel. Moore Brau. Clemen. & Co.

475

BUST OF A BEARDED MAN IN A BLACK CAP AND REDDISH CLOAK HIS RIGHT HAND ON HIS BREAST

(IMPERIAL MUSEUM, VIENNA)

475

BUST OF A BEARDED MAN IN A BLACK CAP AND REDDISH CLOAK HIS RIGHT HAND ON HIS BREAST

(IMPERIAL MUSEUM, VIENNA)

Aged about sixty-five. Almost full face; with his right hand he holds a stick against his breast. He has a dark, slightly grizzled beard, and short hair, partly covered by a broad black cap, and wears a red-brown cloak over a white under-dress. The bright light from the left falls on the breast and the hair, glancing off the face. Dark background.

Bust, life-size, one hand seen.
Signed on the background on the right: *Rembrandt f.* (the signature faint from cleaning).
Painted about 1658.

Canvas. H. 0m,71; w. 0m,62.

Etched by F. Baillie, 1765, and by Prenner.

Smith, n° 356; Vosmaer, p. 559.

Imperial Museum, Vienna. (N° 1276 in the Catalogue of 1889, where it appears under the name of A. de Gelder.)

476

HEAD OF A WHITE-BEARDED OLD MAN IN A GOLDEN BROWN GABERDINE

(GRAND DUCAL MUSEUM, SCHWERIN)

476

HEAD OF A WHITE-BEARDED OLD MAN IN A GOLDEN BROWN GABERDINE

(GRAND DUCAL MUSEUM, SCHWERIN)

Full face, the bare bald head bent slightly forward, the dark eyes looking into the distance. White beard and scanty white hair on the sides of the head. He wears a priestly robe of flowered golden brown material, held together at the throat by an ornament. The full light falls on the forehead from above, and touches the face, leaving the eyes in shadow. Dark background.

Bust, life-size.
Painted about 1658.
Rembrandt's authorship of this work has been much questioned.

Canvas. H. 0m,57; w. 0m,475.

Exhibited at Amsterdam in 1898.

Bode, pp. 515, 575, n° 121; Dutuit, p. 31, n° 425; Wurzbach, n° 115; Michel, pp. 398, 554.
Bode, *Gemäldegalerie zu Schwerin*, p. 6.

Grand Ducal Museum, Schwerin. (N° in Catalogue, 855. Formerly ascribed to Ribera.)

477

AN OLD WOMAN CUTTING HER NAILS

(M. RUDOLF KANN'S COLLECTION, PARIS)

477

AN OLD WOMAN CUTTING HER NAILS

(M. RUDOLF KANN'S COLLECTION, PARIS)

Aged from sixty to seventy years. Confronting the spectator, seated in an arm-chair in front of an unmade bed. Resting her right elbow on the arm of the chair, and leaning over to the left, she carefully cuts the nail of her left fore-finger. She wears a white hood, and over it an ample yellow head-cloth, a full fur-lined brown mantle, under which a dark dress cut square at the throat over a chemisette, and a yellow under-dress are visible. The red gown and the chemisette also appear at the wrists. A strong light falls on the figure from above. Dark background.

Life-size figure, three-quarters length.
Signed below on the left : *Rembrandt f. 1658.*

Canvas. H. 1m,26; W. 1m,00.

Scraped in mezzotint by J. G. Haid.
Etched by Mossoloff.

Exhibited at Amsterdam in 1898.

Smith, n° 180; Vosmaer, p. 544; Wurzbach, n° 425; Michel, pp. 449, 563.

Ingham Foster Collection, England.
Bibikoff Collection, St. Petersburg.
Mossoloff Collection, Moscow.
M. Rudolf Kann's Collection, Paris.

Heliogravure Braun Clement &c.

478

AN OLD WOMAN WITH A WHITE HEAD-CLOTH HER BIBLE ON HER LAP

(THE HERMITAGE, ST. PETERSBURG)

478

AN OLD WOMAN WITH A WHITE HEAD-CLOTH HER BIBLE ON HER LAP

(THE HERMITAGE, ST. PETERSBURG)

Aged from about sixty to seventy years. Seated, turned slightly to the right, looking at the spectator. She wears a brown dress with red sleeves and an ample white head-cloth, which falls on her shoulders. Her right hand rests on a book in her lap, her left between its leaves. Dark wall, wainscoted below.

Life-size figure, nearly whole length.
Painted about 1658.

Canvas. H. 1m,33; W. 1m,07

The old woman seems to be the same as in the picture last described.

Etched by N. Mossoloff in *Les Rembrandt de l'Ermitage*.

Smith, n° 539; Vosmaer, p. 552; Bode, pp. 502, 600, n° 328; Dutuit, p. 39, n° 318; Wurzbach, n° 417; Michel, pp. 394, 566.

Crozat Collection, Paris.
The Hermitage, St. Petersburg. (N° in Catalogue, 804.)

Héliogravure Braun, Clément & Cie

479

A WHITE-BEARDED OLD MAN, SEATED HIS HANDS CLASPED

(PITTI PALACE, FLORENCE)

479

A WHITE-BEARDED OLD MAN, SEATED HIS HANDS CLASPED

(PITTI PALACE, FLORENCE)

Aged about seventy. He is seated in a red arm-chair by a table, his arms on the arms of the chair, his hands clasped. He has dark, grizzled hair, and an unkempt gray beard. He wears a black skull cap, and a dark brown mantle over a brownish doublet. On the table to the left is a low lecturn on which lies an open book. The full light falls from above on the left on his face, beard and hands. Dark background.

Life-size figure, three-quarters length.
Signed below: *Rembrandt f. 16..*
Painted about 1658.

Canvas. H. 1m,02; w. 0m,83.

Engraved by Fournier in the *Galerie Pitti*, by J. de Frey in the *Musée français*, by F. Ver Cruys, by Masquelier in the *Musée Napoléon*.

Smith, n° 344; Vosmaer, p. 562; Bode, pp. 538, 608, n° 374; Dutuit, p. 37, n° 428; Wurzbach, n° 354; Michel, pp. 450, 566.

Pitti Palace, Florence. (N° in Catalogue, 16.)

Heliogravure Braun Clément & Cie

480

AN OLD WOMAN WITH A BLACK HEAD-CLOTH SEATED, HER HANDS FOLDED

(MR. E. F. MILLIKEN'S COLLECTION, NEW YORK)

480

AN OLD WOMAN WITH A BLACK HEAD-CLOTH SEATED, HER HANDS FOLDED

(MR. E. F. MILLIKEN'S COLLECTION, NEW YORK)

Aged about sixty. Seated in an arm-chair, turned to the right, and looking in the same direction, her hands clasped. She is dressed in a dark fur-trimmed gown with a narrow red stripe on the front of the sleeve, and a large black velvet hood with a narrow gold edge over a white head-cloth. Dark background, slightly illuminated on the right. The strong light comes from the left.

Life-size figure, half-length.
Signed on the right near the chair: *Rembrandt f. 1661.*

Canvas. H. $0^{m},77$; W. $0^{m},64$.

Exhibited at the Royal Academy, London, in 1899.

Sir A. Hume's Collection, London.
Earl Brownlow's Collection, Ashridge Park.
M. Charles Sedelmeyer's Collection, Paris.
Mr. E. F. Milliken's Collection, New York.

481

A YOUNG GIRL, SEATED IN PROFILE TO THE RIGHT, HER HANDS CLASPED

(MR. W. A. COATS' COLLECTION, DALSKAIRTH)

481

A YOUNG GIRL, SEATED IN PROFILE TO THE RIGHT HER HANDS CLASPED

(MR. W. A. COATS' COLLECTION, DALSKAIRTH)

Seated, turned three-quarters to the right and looking in the same direction, her hands clasped. She wears a dark brown gown, showing a white chemisette above. The light, coming from the left, touches her face and shoulder. Dark background, lighted up on the left.

Life-size figure, three-quarters length.
Signed on the right, half-way up the canvas : *Rembrandt f. 1660.*

Canvas. H. $0^{m},77$; W. $0^{m},66$.

Etched (reversed) in the small *Lebrun Gallery*, n° 152. The girl appears here with a plumed cap on her head, which was found, on cleaning the picture, to be a later addition to it.

Smith, n° 526.

Lebrun Collection, Paris.
Sir Walter Farquhar's Collection, London, 1894.
M. Charles Sedelmeyer's Collection, Paris.
M. C. de Beistegui's Collection, Paris.
Messrs. Lawrie and Co's Collection, London.
Mr. W. A. Coats' Collection, Dalskairth, N. B.

482

A YOUNG CAPUCHIN MONK IN A HIGH COWL TURNED TO THE LEFT AND LOOKING DOWN

(COUNT S. A. STROGANOFF'S COLLECTION, ST. PETERSBURG)

482

A YOUNG CAPUCHIN MONK IN A HIGH COWL TURNED TO THE LEFT AND LOOKING DOWN

(COUNT S. A. STROGANOFF'S COLLECTION, ST. PETERSBURG)

Turned to the left, his head slightly inclined to his left shoulder, his eyes cast devoutly down, his hands (which are barely visible) folded. He wears a full grayish brown cloak, the large, pointed hood of which is drawn up over his head. Dark background, lighted up at the top. The full light from the left falls on the lower part of the face.

Life-size figure, nearly half-length.
Signed in the background on the left near the shoulder : *Rembrandt f. 1661.*

Canvas. H. 0m,85; w. 0m,78.

Bode, p. 603, n° 354; Dutuit, p. 54, n° 432.

Count S. A. Stroganoff's Collection, St. Petersburg.

485

A BEARDED CAPUCHIN MONK, READING

(EARL OF WEMYSS' COLLECTION, GOSFORD HOUSE)

485

A BEARDED CAPUCHIN MONK, READING

(EARL OF WEMYSS' COLLECTION, GOSFORD HOUSE)

Aged about fifty. He is seated, turned slightly to the left, his head inclined a little to his right shoulder, and reads from a sheet of paper which he holds up in his left hand. His right arm hangs down from the arm of the chair to the front. He has a grizzled beard, and wears a coarsely made habit, the pointed cowl of which is drawn over his head. Dark background. The light touches the hood, and falls full on the paper, from which it is reflected on the head.

Half-length figure, life-size.
Signed on the right above the shoulder: *Rembrandt f. 1661.*

Canvas. H. 0m,735; w. 0m,61.

Exhibited at the British Gallery, London, in 1835.

Smith, n° 132; Vosmaer, p. 561; Bode, pp. 537, 581, n° 160; Dutuit, p. 49, n° 431; Wurzbach, n° 257; Michel, pp. 444, 556.

Comte de Vence's Collection, Paris, 1750.
Earl of Wemyss' Collection, Gosford House, Scotland.

Heliogravure Lemercier

484

AN ELDERLY CAPUCHIN MONK, STANDING HIS HANDS CLASPED

(NATIONAL GALLERY, LONDON)

484

AN ELDERLY CAPUCHIN MONK, STANDING HIS HANDS CLASPED

(NATIONAL GALLERY, LONDON)

Facing the spectator and looking down, his hands clasped. He has a small ragged beard, and is closely wrapped in the dull brown cloak of his order, the cowl drawn over his head. The light falls from above on the left, and touches the right side of the face. Dark background.

Half-length figure, life-size.
Painted about 1661.

Canvas. H. 0m,87; w. 0m,64.

Bode, pp 538, 584, n° 178; Dutuit, p. 32, n° 430; Wurzbach, n° 128; Michel, pp. 444, 556.

Duke of Northumberland's Collection; presented by him in 1838 to the National Gallery, London. (N° in Catalogue, 166.)

Héliogravure Lemercier

485

A PRAYING PILGRIM IN PROFILE TO THE RIGHT

(M. MORITZ KANN'S COLLECTION, PARIS)

485

A PRAYING PILGRIM, IN PROFILE TO THE RIGHT

(M. MORITZ KANN'S COLLECTION, PARIS)

In profile to the right, his hands joined in prayer. He is bareheaded, and has thick brown hair and a scanty beard. He wears a yellowish brown pilgrim's cloak, fastened on the right shoulder with a scallop-shell. A pleated white shirt shows at the throat. In front of him to the right is a table on which lies his pilgrim's hat. The rather subdued daylight falls into the picture from in front on the left. Background of wall, moderately illuminated, the pilgrim's staff against it.

Half-length figure, life-size.
Signed below on the right: *Rembrandt f. 1661.*

Canvas. H. 0m,89; w. 0m,78.

Etched by A. Krüger in the *Zeitschrift für bildende Kunst*, 1892.

Michel, pp, 480, 553.
Woermann, *Graphische Künste*, XIV, p. 32.

The Mackenzie's Collection, Kintore.
Sir Charles J. Robinson's Collection, London.
Herr Ed. F. Weber's Collection, Hamburg. (N° in Catalogue of 1892, 213).
M. Charles Sedelmeyer's Collection, Paris.
M. Moritz Kann's Collection, Paris.

Heliogravure Braun, Clement & Cie

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