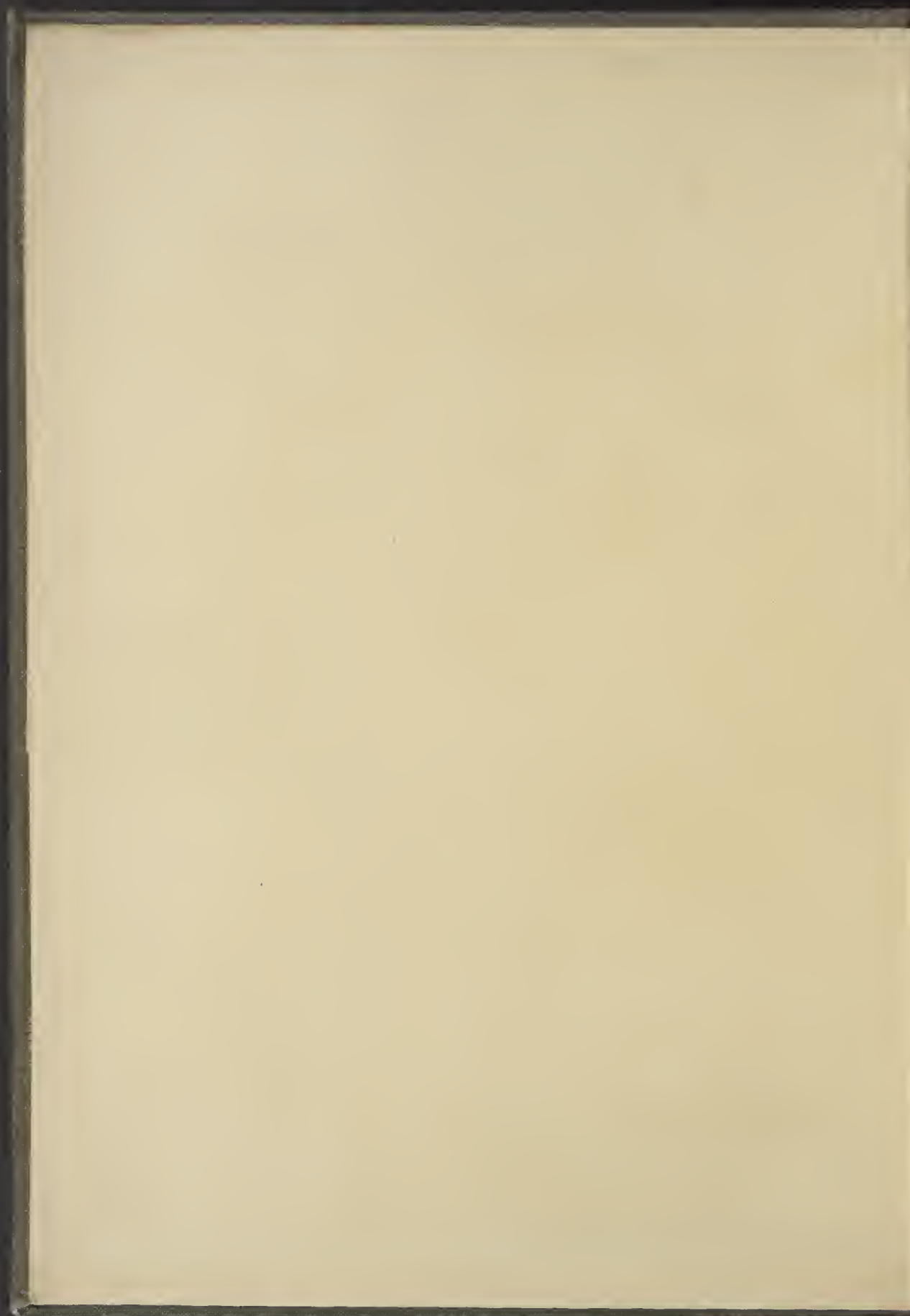
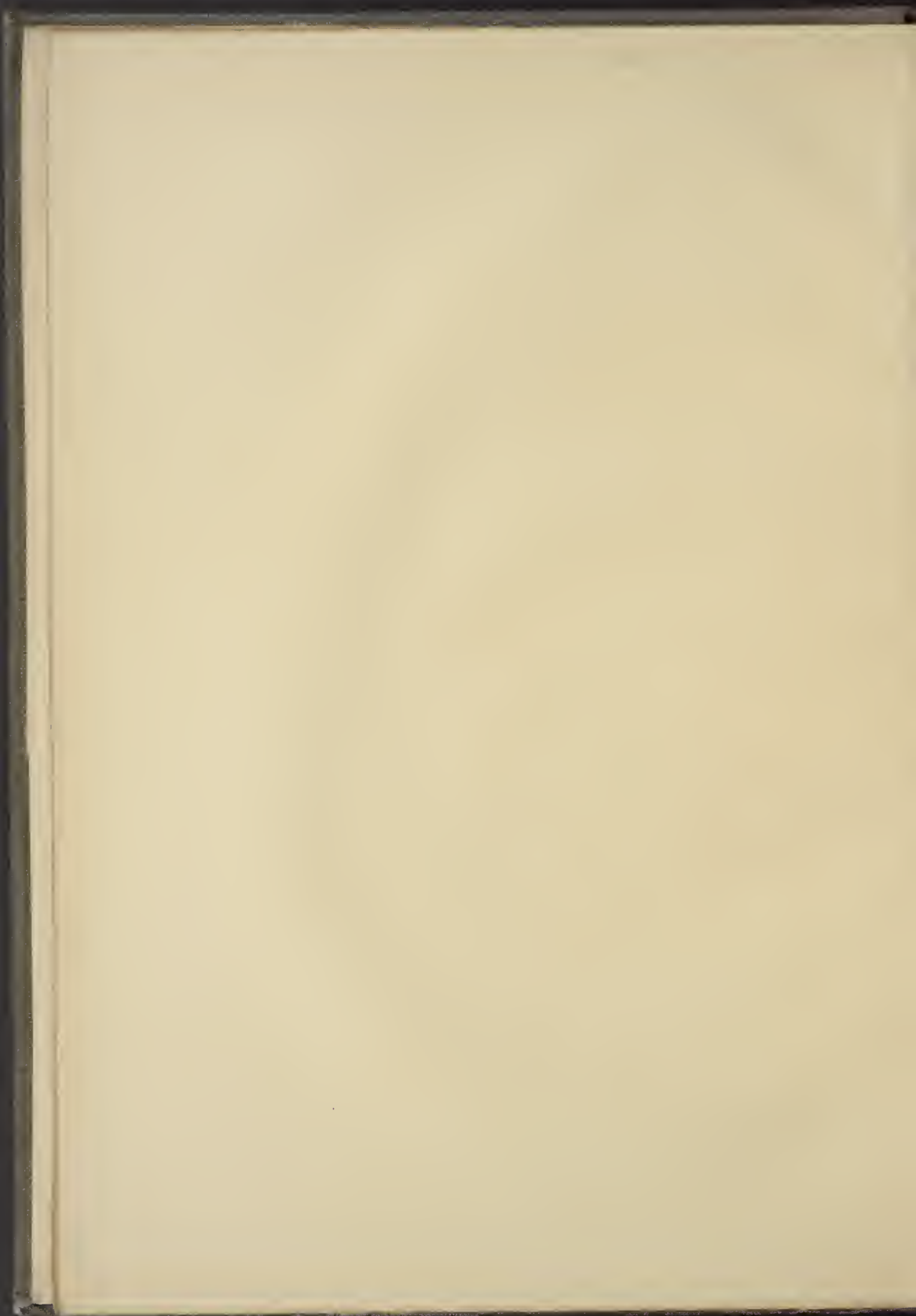


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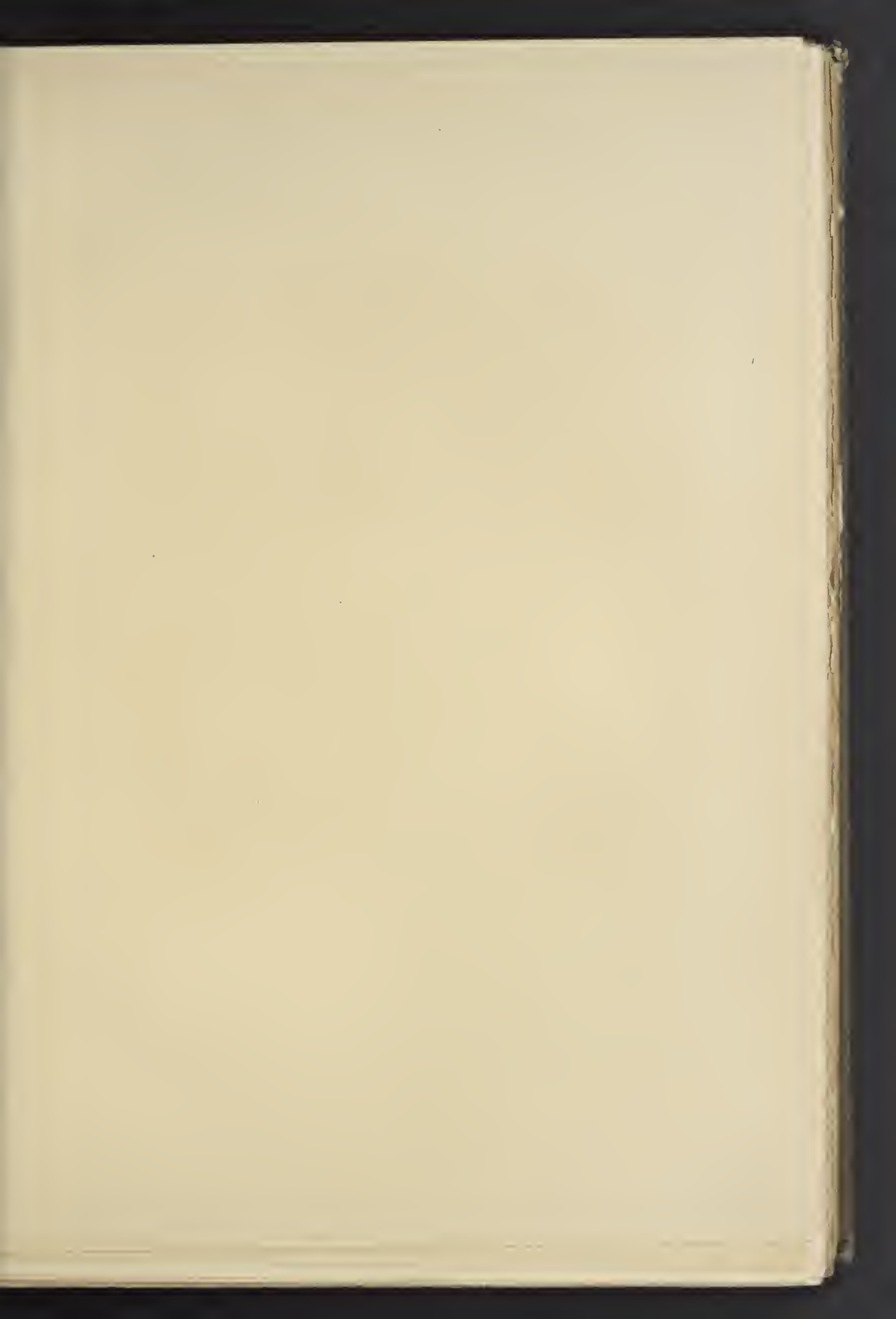
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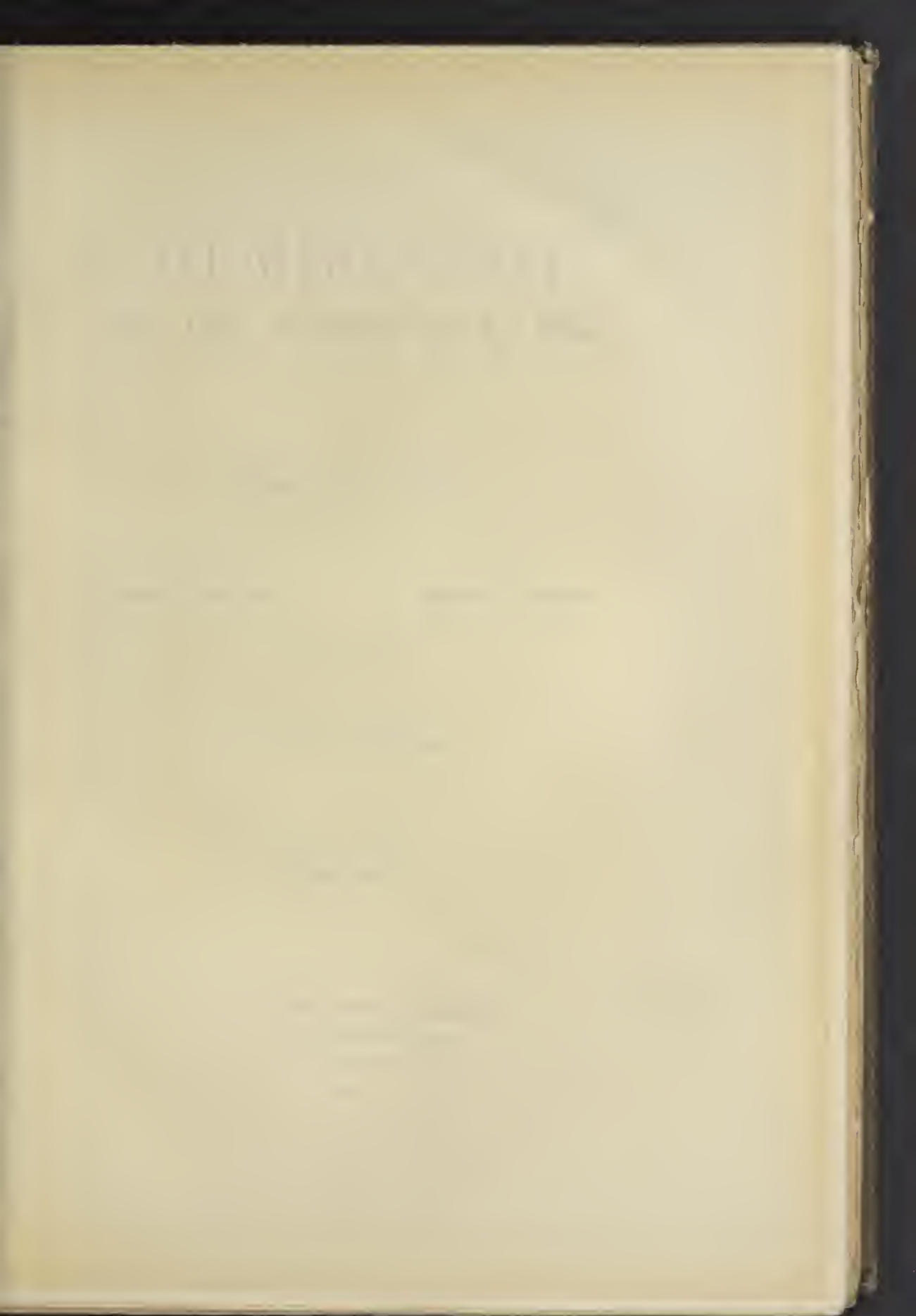


REMBRANDT











Portrait of Rembrandt (1658.)

(LORD ILCHESTER'S COLLECTION.)

REMBRANDT

His Life, his Work, and his Time

BY

ÉMILE MICHEL

MEMBER OF THE INSTITUTE OF FRANCE

FROM THE FRENCH BY
FLORENCE SIMMONDS

EDITED BY
FREDERICK WEDMORE

*With Sixty-seven Full-page Plates
And Two Hundred and Fifty Text Illustrations*

IN TWO VOLUMES

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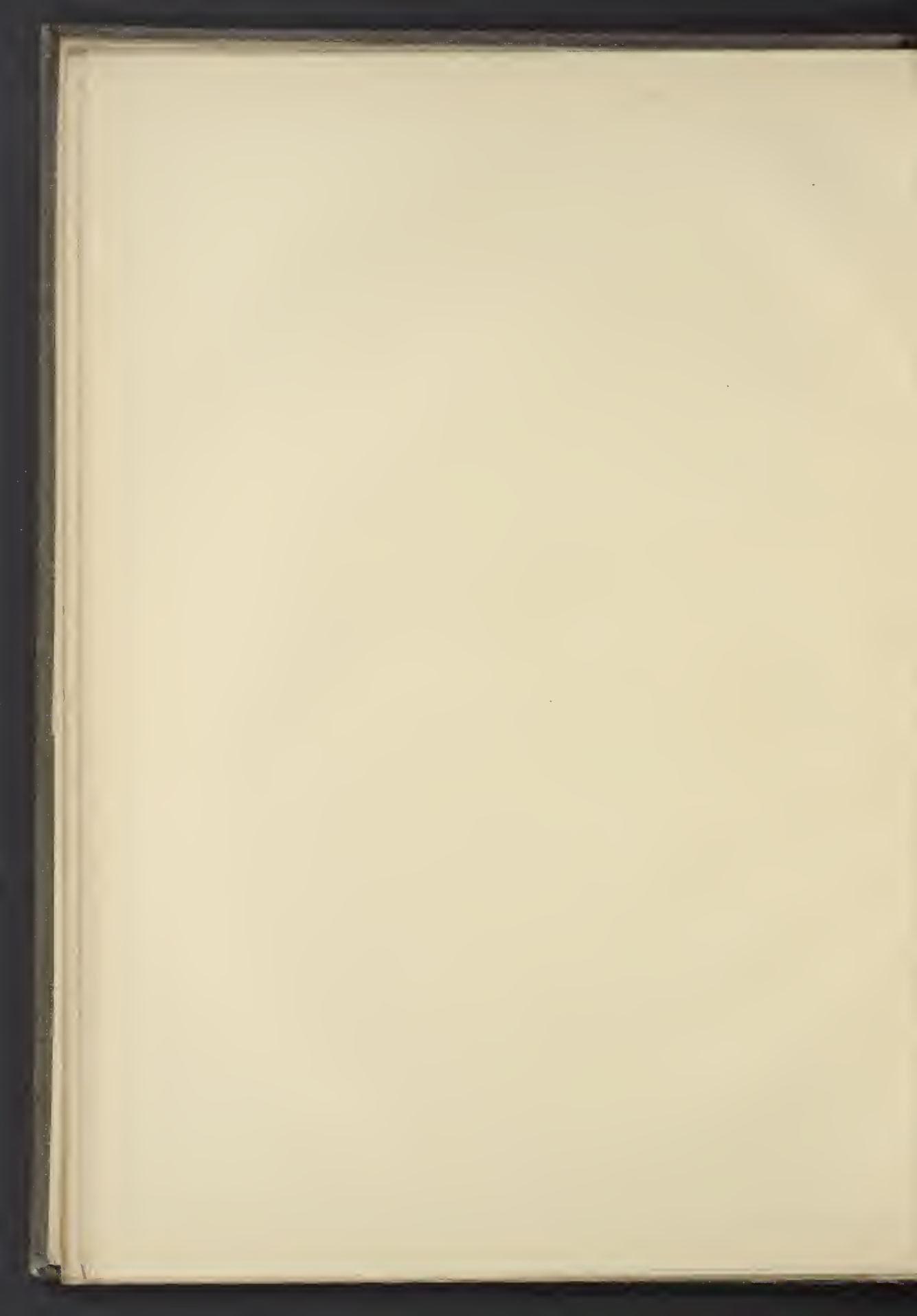
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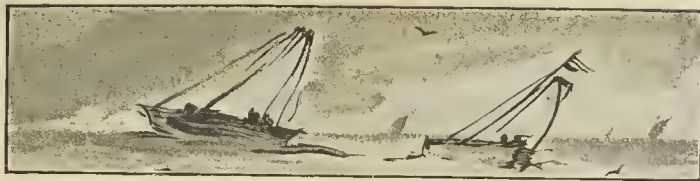
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DRAWING, WASHED WITH INDIAN INK.
(British Museum).

CHAPTER I

PERIOD OF GREAT ACTIVITY, FROM 1646 TO 1654—LIFE-STUDIES (1647)—‘SUSANNA AND THE ELDERS’—REMBRANDT’S TECHNIQUE—‘THE GOOD SAMARITAN’ AND ‘THE DISCIPLES AT EMMAUS’ (1648)—‘PORTRAIT OF TURENNE’ (1649)—‘THE VISION OF DANIEL’; ‘ABRAHAM AND THE ANGELS’; ‘NOLI ME TANGERE’ (1651)—ETCHINGS OF THIS PERIOD: THE ‘HUNDRED GUILDER PRINT’ AND ‘THE LITTLE TOMB.’



AN OLD MAN, WITHOUT A BEARD.
About 1635 (B. 299).

REMBRANDT, as we see, had, to a certain extent, shaken off the deep depression that had overwhelmed him after the death of Saskia. An intimate communion with nature had invigorated his genius, and in resuming the labours that had become a necessity to him, he soon felt the benefit of these novel studies. The loneliness of his position had this advantage, at least—that it

enabled him to devote himself more ardently than ever to his work—and the period we are about to deal with was one of the most productive of his busy life. In returning to the Scriptural subjects he preferred to all others, he sought satisfaction alike for his active imagination and his creative passion. The infinite variety of these subjects harmonised with the diversity of his own impressions, and he interpreted their emotional aspects with equal sincerity and penetration. He now received a fresh commission from

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B

Prince Frederick Henry. Though he had lost his popularity with the public, he was still appreciated by the Prince, who, though already the owner of five pictures by him, wished for two more. The price paid for these is an interesting proof of the Prince's growing respect for his powers. In a draft dated November 29, 1646, Frederick Henry commands that a sum of 2400 florins be paid to Rembrandt for the pair. It will be remembered that the price paid for the two pictures of the same dimensions delivered to the *Stathouder* in 1639 was just a half of this, while in 1645 he had also bought two important pictures by Rubens, who had lately died, and whose works were in great request, for the sum of 2100 florins. Of one of the works painted for the Prince, the *Circumcision*, no trace is to be found. It had disappeared before the removal of the Electoral collection from Düsseldorf to the Munich Pinacothek.

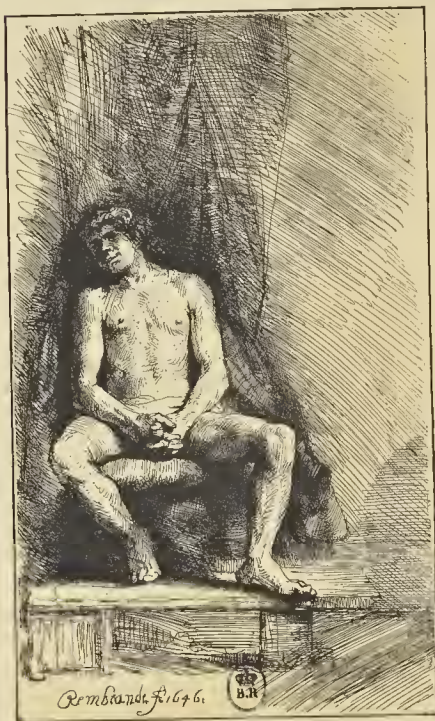
The other, an *Adoration of the Shepherds*, now in the Pinacothek, has suffered severely from the effects of time. This is the more to be regretted, as the subject was one peculiarly adapted to Rembrandt's manner, and he had bestowed great care upon it. Not only did he make an elaborate study of its effects and arrangement in the fine drawing belonging to Mr. Heseltine which we reproduce, but he also painted a replica, with a few slight modifications, which bears the same date, 1646. It is now in the National Gallery. The conception is much on the lines of Correggio's *Notte* in the Dresden Gallery. As in the Italian master's work, the illumination of the central group proceeds almost entirely from the Infant Saviour. This light, resplendent with vivid red and deep golden tones, gradually melts away into the surrounding gloom of the humble shed. Some few articles of rustic furniture, and the silhouettes of crouching cattle are distinguishable in the shadows. Mysterious reflections gleam through the semi-transparent darkness on the faces of the shepherds, who draw near to join the Virgin and the kneeling St. Joseph in adoration of the new-born Babe.

The *Susanna and the Elders* of 1647¹ is a striking instance of

¹ This picture belonged to Sir Joshua Reynolds, and in later times to Sir Ed. Lechmere, from whose collection it passed to the Berlin Gallery in 1883.

Rembrandt's versatility, and of the ease with which he now approached the most diverse subjects, preserving the essential character of each. The episode was one which specially attracted him, by the opportunity it afforded for the treatment of the nude. His technical equipment was now so complete, that he might, like so many others, have relied in future on the resources at his command, taking counsel with nature only when projecting or executing a picture. But we shall find him not only consulting realities at times of special need, but devoting himself unweariedly to studies, the one object of which was his further instruction and improvement. The numerous "academies" executed at this period witness to the delight he took in these disinterested studies. Several of these drawings from male and female models belong to the Louvre and the Bibliothèque Nationale, others to Mr. Heseltine and M. Léon Bonnat. A model of frequent occurrence among them is a slender youth, whose long thin limbs have not attained their full development. Such a type was valuable as enabling the painter to observe the play of bones and muscles, and their exact positions in action. In the matter of feminine models, he had perforce to content himself with the few among that decorous nation who could be induced to pose in a studio. The types and forms available were therefore far from elegant, yet the master reproduced them with the most scrupulous exactitude, abating nothing of their ugliness. The sincerity of these studies is only to be equalled by their facility of execution. The figure is sketched in with a few strokes of the pen; a slight wash of sepia or Indian ink is then employed for the modelling, which is carried out with the utmost delicacy and precision, every inflection being carefully followed with extraordinary perception of values. Rembrandt had gradually acquired an absolute mastery of such effects; the two etchings dated 1646, of which we give facsimiles (B. 193 and 195), may be examined as typical examples of that close and nervous draughtsmanship, which enabled the master to indicate, not only the silhouette, but the structure and effects of a subject, with a few strokes of the point, and this with faultless accuracy and precision. Such studies were not invariably sketched directly on the plate. One of the two etchings reproduced was preceded by a drawing from nature,

now in the Bibliothèque Nationale. But very often the subject was sketched on the copper without any preparation, sometimes on the unoccupied corner of a partially covered plate, such as that (B. 194) on which two of these life-studies are drawn side by side with a sketch of



AN ACADEMICAL FIGURE OF A MAN.

1646 (B. 195).

an old woman bending down to play with a child in a go-cart. Another etching, the *Rembrandt drawing from a Model* (B. 192), was executed, probably in 1647, from a sketch in the British Museum—in which the composition is therefore reversed—which represents the master in his studio, drawing from a nude female model. The background only was finished, probably by one of Rembrandt's pupils. The figures of the woman, who holds a palm-branch in her hand, and of the artist, who is seated on a little stool in front of her, are merely indicated.

The composition of the *Susanna* Rembrandt had treated not only in

several sketches, but in two painted studies. To judge by that of the Lacaze collection in the Louvre, the model was far from seductive. Her body is badly formed, her legs thin and bowed. The original of M. Léon Bonnat's oval panel—a little brunette with luxuriant hair, a large mouth, a thick flat nose, and black eyes—



*Life Study of a Young Man—Study for the
Etching (1646).*

Pen and Wash.

(BIBLIOTHEQUE NATIONALE)





Printed by Draeger & Lesieur, Paris

has a fair share of that *beauté du diable* proper to her extreme youth. The technique of this study is superb, and the glow and texture of the flesh, shivering as it encounters the cold water, are rendered with extraordinary power. In the Berlin picture, the type has been further refined, and is not without grace, though it hardly attains to beauty. The young woman, about to enter a bath hollowed out among the rocks, is seized by one of the elders, an evil-looking old



SUSANNA AND THE ELDERS.

1647 (Berlin Museum).

man. He tries to snatch away the last vestige of her raiment; another old man, whose face has an expression of profound cunning, advances from his ambush to his accomplice's aid. Thus surprised, the young woman turns towards the spectator in terror and amazement. Above the bath, on the edge of which is perched a peacock, flowers, creepers, and the branches of trees increase the decorative effect of the lofty buildings in the background. Above them all rises

a tower with an imposing clerestory; below is a building with gilded capitals, a portico, and a terrace adorned with statues. The bather's garments lie on the circular stone bench at the edge of the bath; they consist of a scarf with golden tassels, and a dress of heavy material, the skirt a magnificent purple, the bodice a deeper shade, trimmed with golden ornaments. These vivid tones are enhanced by the neutral gray of the sky and the stone, the deep green of the trees, and the strong yellows of the bushes, and throw the dazzling whiteness of Susanna's body into forcible relief. The abrupt inflection of the left leg is unpleasant; but, on the other hand, the upper part of the body, and the gesture of the hand, are instinct with youthful grace and modesty. In several early pictures—notably in the *Susanna* of the Mauritshuis, and the *Bathsheba* of the Steengracht collection—Rembrandt had sought to express the harmonious splendours of that Biblical East which appealed so strongly to his imagination. But never had he rendered it with such a wealth of magnificent fancy as in this picture, in which the luxuriant vegetation, the fantastic grandeur of the architecture, the splendour of the draperies, and their gorgeous colouring are enhanced by a masterly use of chiaroscuro, by the exquisite finish of the execution, and by the perfect harmony of the handling with the various picturesque details.

It will not be out of place to inquire briefly into those principles of colouring which produced the full, resonant, and varied crimsons so happily blended or opposed in this picture. The master, careful of every element in his art, was specially jealous of the composition and preparation of his ingredients. He procured the rarest and most precious woods for his panels, and was equally particular as to the oils and varnishes he employed. The problem of the vehicles he used to spread his colours, or to continue an interrupted work without prejudice to its solidity and freshness, is still unsolved. Lacquers brought from the Dutch Indies had doubtless increased the resources of the palette in Rembrandt's time. Sandart extols the excellence of the colours then manufactured at Amsterdam, making special mention of a certain imperishable white, and of various ochres, which retained their transparency in shadow. The simplicity of Rembrandt's

methods was a further guarantee of the durability of his works, and the excellent condition of all such as have enjoyed adequate care and protection is a sufficient proof of his technical superiority.

In the small panel, *Hannah teaching the child Samuel in the Temple*, dated 1648, now at Bridgwater House, the execution is as finished, and the chiaroscuro as delicate, but unhappily, the colour has deteriorated. Hannah, a venerable old woman in a black wimple, and crimson dress with gold embroidered bodice, holds in her hand a pair of spectacles, and a large parchment book, from which the youthful Samuel has been reading. The child, a fair-headed cherub, with an innocent, rosy face, prays devoutly, with clasped hands. A soft shadow falls across his face. In the middle distance, two old men stand beside a cradle, and in the background of the Temple rise the tables of the Law surmounted by an angel's head amidst gilded sculptures. The golden browns of the child's dress contrast finely with the magnificent reds of his mother's robe, and form as it were a subdued echo of the gorgeous harmonies of the *Susanna*. In this perceptible lowering of the key of colour, in the rich decorations of the Temple, where gold and the vague glint of precious stones are cunningly blended, we find a fresh evidence of the art with which Rembrandt brought every detail of his compositions into harmony with the subject. A somewhat larger picture in the Hermitage of the same theme, known as *The Nun and the Child*, may be bracketed with the Bridgwater House panel, as closely analogous, though possibly later by a year or two. The heavy and somewhat spiritless execution, the comparatively cold, opaque shadows, and the want of richness in the tonality have suggested doubts, not altogether unreasonable, as to the authenticity of the work. We may, however, point out that the type of the child is identical with that of the Ephraim in the *Jacob blessing the Children of Joseph* of 1656, and that the old woman, and the chair in which she sits, figure in several portrait-studies dated 1654. We should not be disinclined to question the authenticity of another large picture of this period, also in the Hermitage, a *Fall of Haman*, in which the life-size figures are fantastically arrayed in Turkish costume, and painted in a coarse and summary style. But we

are fain to believe it a genuine work. A bare mention will suffice for this large canvas, the very perfunctory achievement of some few hours.

Returning to the year 1648, we shall find two masterpieces in the Louvre, bearing this date, together with Rembrandt's signature. These are the *Good Samaritan*, and the *Christ with the Disciples at*

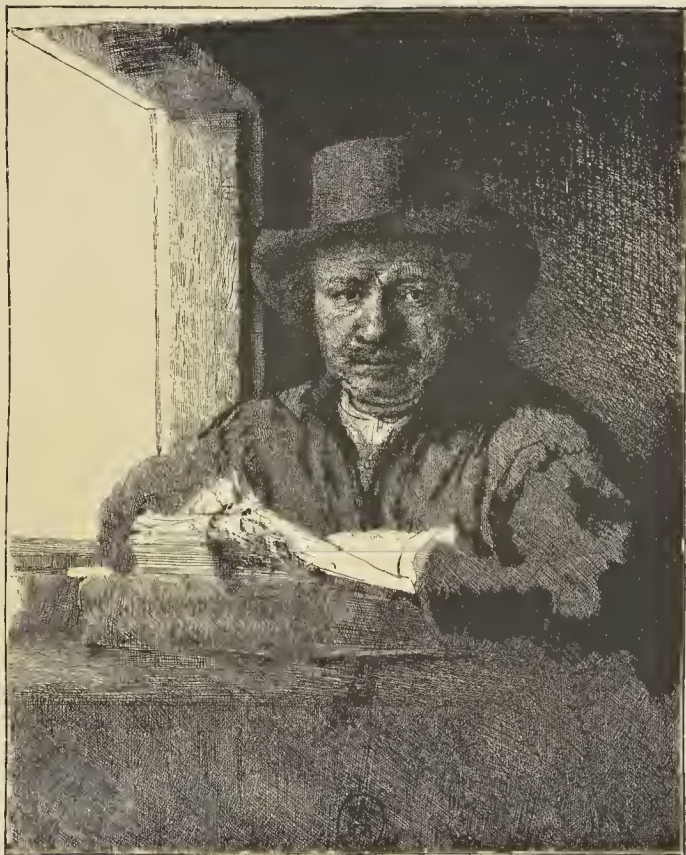


THE GOOD SAMARITAN.

Pen drawing (Berlin Print Room).

Emmâus, subjects which seem to have had a supreme fascination for the master. He treated them again and again at different stages of his career, in paintings, drawings, and engravings. The motive of the *Good Samaritan* had a double attraction for him. It gave him an opportunity for the rendering of the nude, and the episode itself was one that appealed strongly to a nature so tender and sympathetic as that of Rembrandt, "kindly to the verge of extravagance," as Baldinucci testifies. Some strange presentiment of his own fate

seems to have haunted the artist, making him keenly susceptible to the pathos of the story. He, too, was destined to lie stripped and



REMBRANDT DRAWING.

1648 (B. 22).

wounded by Life's wayside, while many passed him by unheeding. He had already treated the subject in an etching of 1633, in a picture now in the Wallace collection, and in the drawing in the

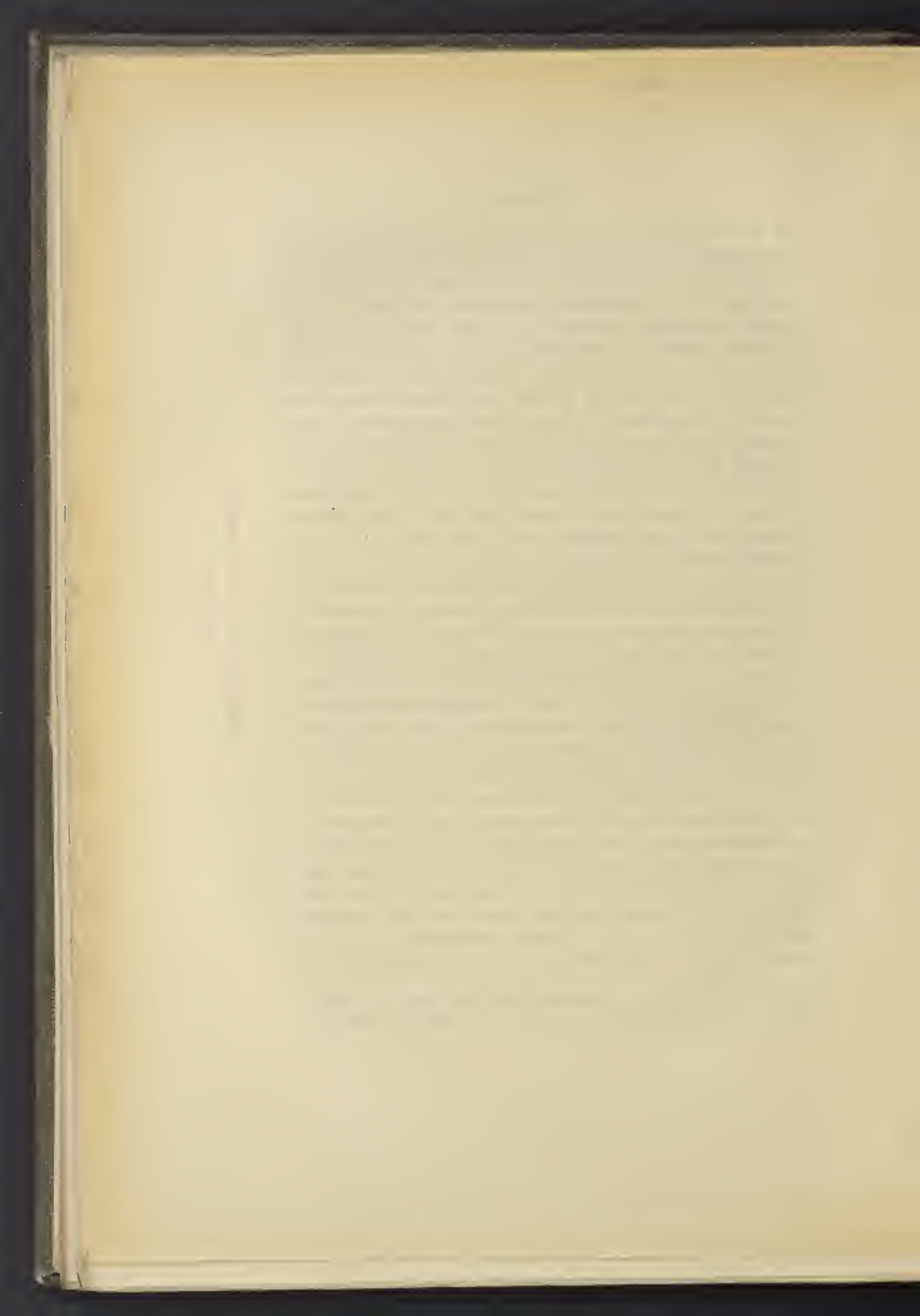
Boymans Museum, in all of which he lays peculiar emphasis on the moving elements of the drama. The sketch in the Berlin Print Room deals with another moment of the action. The master made use of it, with some unimportant modifications, for an interesting picture signed, and dated 1639, which M. Sedelmeyer recently bought in England. The wounded man lies almost naked on the ground. The Samaritan, who wears a red costume and a turban, kneels beside him, dressing his wounds. To the left stands an iron-gray horse with a saddle; on the right is a drapery bordered with a rich embroidery, of that golden yellow in which Rembrandt delighted. A small medicine chest full of phials is open beside it. The horizon is shut out by a mass of rocks with a waterfall, and on some rising ground in the distance the Levite of the Gospel narrative casts a furtive backward glance at the sufferer he has left to perish. The harmony, made up of warm browns, yellows, and russets, is sustained and powerful, and the somewhat harsh execution, broad and free. In the Louvre picture, painted some nine years later, as in a beautiful and most luminous sketch purchased by M. Sedelmeyer,¹ Rembrandt returns to his first conception. But his artistic progress may be measured by the modifications to which he has subjected his composition. The sun is sinking, and the dying rays light up the group at the door, where the wounded man is lifted from the horse amidst the excited spectators of his arrival, and borne to the inn. His saviour, purse in hand, recommends him to the care of the hostess. How can we more fitly describe the scene than in the eloquent words of Fromentin?—"The man is barely alive; his bearers support the bent and mangled body by the shoulders and legs; gasping with agony at the movement, he hangs helplessly in their arms, his bare knees drawn convulsively together, his feet contracted, one arm thrown across his hollow breast, his head swathed in a bloodstained bandage. . . . It is late, the shadows are lengthening. The tranquil uniformity of twilight reigns

¹ Formerly in Mr. Henry Willett's collection. It is a night-scene, the action taking place by torch-light, which gives occasion for various happy effects of *chiaroscuro*.



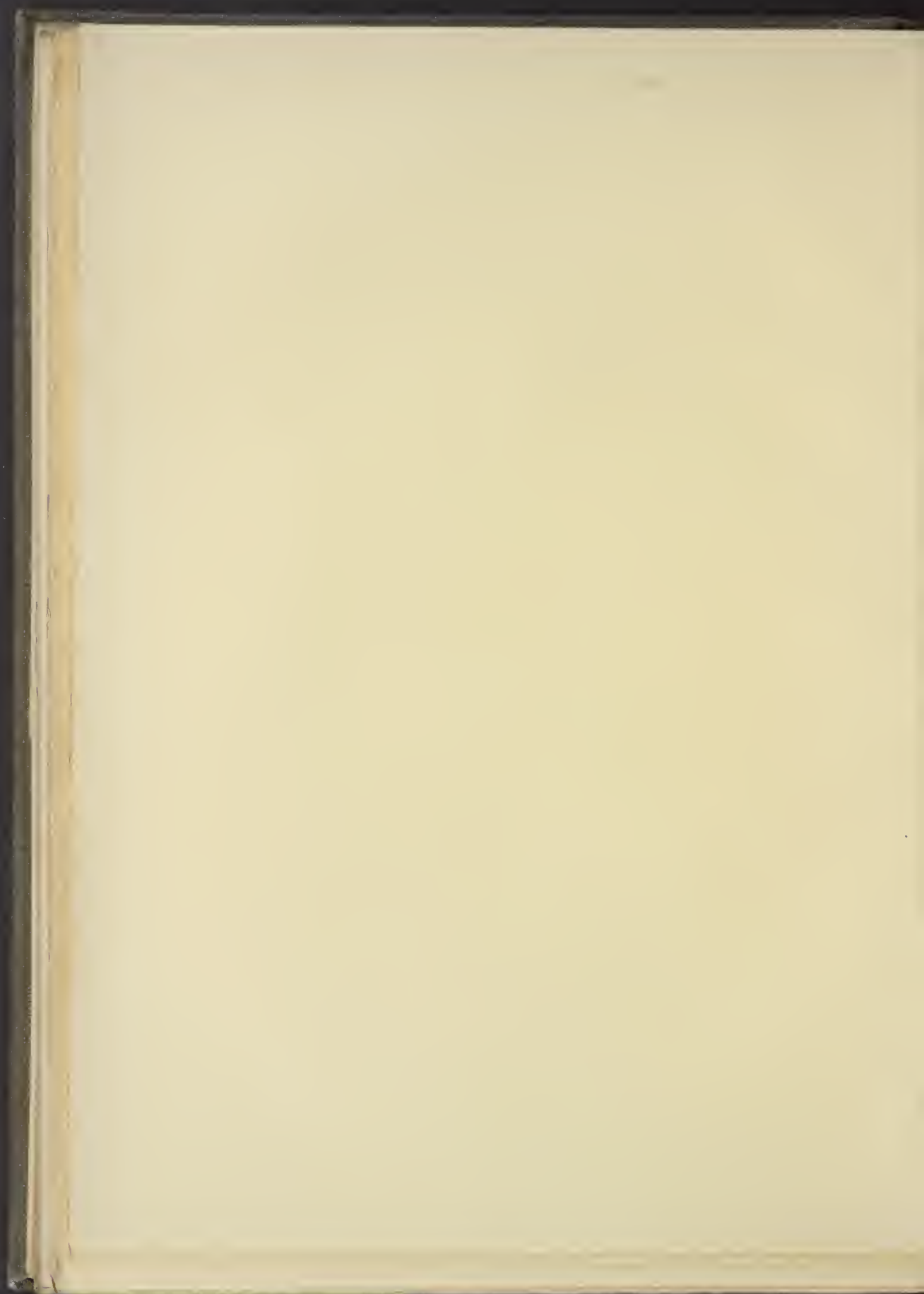
Study for the "Good Samaritan."

Pen and Wash.
(ROTTERDAM MUSEUM.)





Printed by Dreager & Lefebvre, Paris



throughout the canvas, save for an occasional gleam that seems to float across the surface, so fitful and mobile is its effect. In the mysterious gloaming, you scarcely distinguish the finely modelled horse to the left of the picture, and the sickly-looking child, rising on tip-toe to peer across the animal's neck at the wounded wayfarer, who moans as the servants carefully lift his shattered body." As to the execution—again we give way to Fromentin: "Pause, look at it closely, or at a distance, examine it carefully. No contour is obtrusive, no accent mechanical. You note a timidity which has nothing in common with ignorance, which results rather from a horror of the trivial, or from the great importance attached by the thinker to the direct expression of life; a building up of things which seem to exist in his inner vision, and to suggest by indefinable methods alike the precision and the hesitations of Nature. . . . Nowhere a contortion, an exaggerated feature, nor a touch in the expression of the unutterable which is not at once pathetic and subdued; the whole instinct with deep feeling, rendered with a technical skill little short of miraculous."¹

Emotion is perhaps still more powerfully expressed in the *Christ with the Disciples at Emmäus*, a subject which presented greater difficulties. Here the simplicity of the conception is more marked, the treatment more personal and mysterious. Recalling earlier versions of the touching Gospel story, the purely decorative renderings of painters such as Titian and Paul Veronese, we feel that it was reserved for Rembrandt to comprehend and translate its intimate poetry. Henceforth, it seems hardly possible to conceive of the scene but as he painted it. What depths of faith and adoring reverence he has suggested in the attitude of the disciple, who, his heart "burning within him" at his Master's words, recognises Him "in the breaking of bread," and clasps his hands in worship, while his companion, unconvinced as yet, leans upon the arm of his chair, his questioning gaze fixed on the Saviour's face. How truthful again is the expression of ingenuous curiosity in the features of the young servant, amazed at the sudden emotion of the two apostles! But more admirable than all

¹ E. Fromentin, *Les Maîtres d'Autrefois*, p. 376 *et seq.*

is the conception of the risen Christ, the mysterious radiance that beams from His pallid face, the parted lips, the glassy eyes that have looked on death, the air of beneficent authority that marks His bearing. By what strange magic of art was Rembrandt enabled to render things unspeakable, and to breathe into our souls the divine essence of the sacred page by means of a picture "insignificant in appearance, without any beauty of accessories or background, subdued in colour, careful, and almost awkward in handling?"¹



"NOLI ME TANGERE."

1651 (Brunswick Museum).

Rembrandt returned to the subject more than once. He had already treated it after a slightly fantastic fashion, in an etching of 1634 (B. 88), the Christ of which is a somewhat theatrical figure. Twenty years later he made use of it for another plate (B. 87), the composition of which

is much on the same lines as that of the picture in the Louvre, though less impressive. The latter was probably preceded by the picture of the same date (1648) in the Copenhagen Museum, a greatly inferior work, in poor condition. The treatment is more complex, and the episode loses much of its emotional power. As in several other instances, Rembrandt has inclosed his composition in a simulated frame, slightly arched at the top; a brown curtain, hanging from a rod, is painted across the left of the canvas. The Saviour wears a red robe; His serene features show no traces of recent suffering and death. The interest is less concentrated; and the obtrusive figure of an old woman in a white hood, carrying a glass, who is placed immediately in the light, attracts the eye of

¹ Fromentin, *Les Maîtres d'Autrefois*, p. 380.

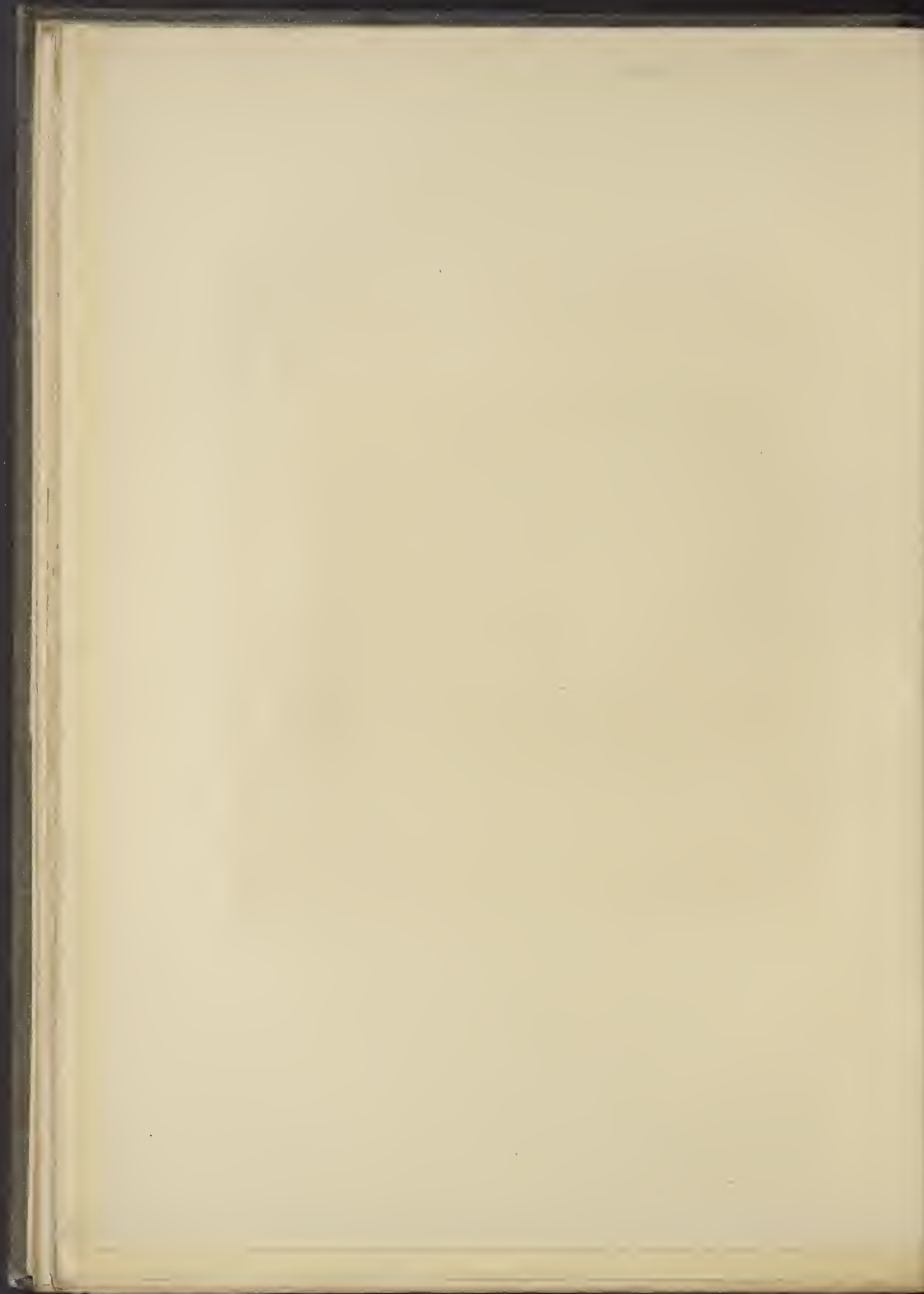


The Supper at Emmaüs (1648).

(LOUVRE.)







the spectator in a fashion disastrous to the effect of the main group. The master was more happily inspired in the beautiful drawing of the Dresden Museum. The moment chosen is that wherein the Saviour vanishes from the sight of His followers. Rembrandt very characteristically represents the humble room as illuminated by a vivid light, shining above the place lately occupied by the Lord. The two disciples are lost in awe and wonder at



STUDY FOR THE "NOLI ME TANGERE" IN THE BRUNSWICK MUSEUM.

the miracle. One has risen, and presses against the wall, as if overcome with terror.

The year 1648 is a date for ever memorable in the annals of the Netherlands. After a prolonged struggle, the *Beggars* had triumphed over their oppressors, and had wrung from them recognition of their national independence. Throughout the length and breadth of Holland, already rich and powerful, the solemn act which ratified her claims in the sight of Europe, and crowned her prosperity, was received with joyful acclamations. Public fêtes, and gala theatrical perfor-

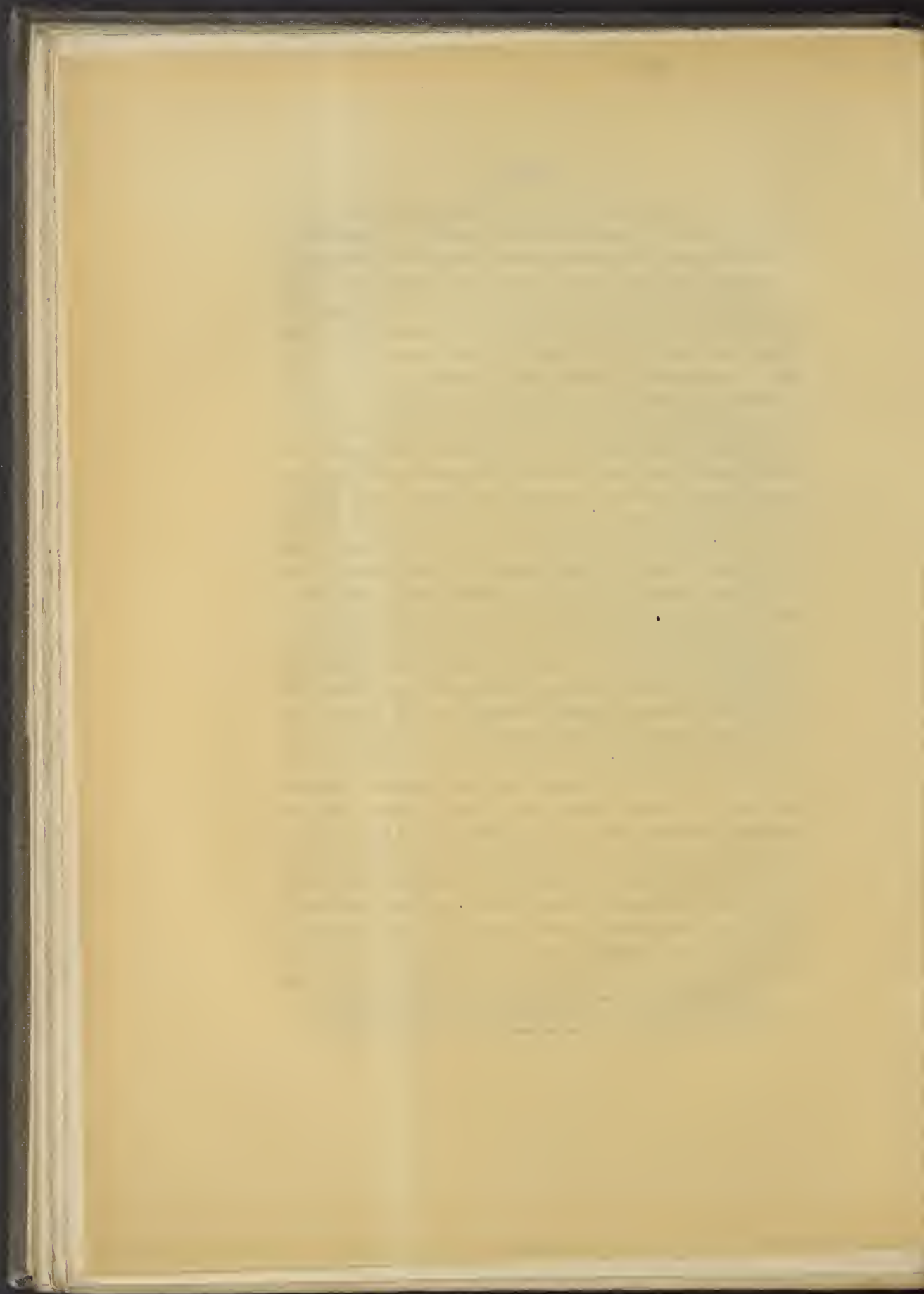
mances, attested the popular delight at the proclamation of the Peace of Westphalia. The men of letters celebrated it in their writings. Terborch constituted himself historiographer of the Treaty of Münster, which set the final seal on the peace; Van der Helst, who had become Rembrandt's rival, and Govert Flinck, who had taken his master's place in public favour, were commissioned by the civic guards to paint the two large canvases that now flank the *Night Watch* in the Ryksmuseum. No one seems to have thought of Rembrandt on this occasion. Although he now lived in great retirement, troubling himself little about public opinion, it is natural to suppose that he was not insensible to this neglect. He cannot but have shared the emotion of his contemporaries. A son of that Leyden whose heroic resistance had so greatly strengthened the cause of national freedom, he loved the land he was never to leave, and where, but a few years back, he was accounted the most distinguished master of his day. His artistic susceptibilities were wounded, and he resolved to emerge from his seclusion. It was doubtless in the hope of receiving some commission akin to those of his *confrères*, which would give scope for the display both of his talents and his patriotism, that in 1648 he executed the *grisaille* in the Rotterdam Museum, known as *The Pacification of Holland (La Concorde du Pays)*, a confused, overloaded composition, full of subtle allusions suggested, perhaps, by some pedant of the master's acquaintance. Rembrandt showed little aptitude for allegory. He had none of Rubens' ease, coherence, and decorative sense in its treatment. Realities were the essential basis of his art. The Rotterdam picture, with its two compact masses of combatants, separated by a lioness chained beneath a shield emblazoned with the arms of Amsterdam¹ and the legend, *Soli Deo Gloria*; its figure of Justice, clumsily grasping a scale loaded with papers; its infinite variety of grotesque detail, is a mere jumble of enigmatical episodes, the interpretation of which passes both our courage and our patience. The general effect, however, is very remarkable. The neutral blue tint of the sky is happily contrasted with the predominant brown and

¹ The introduction of this shield seems to confirm the idea that Rembrandt had hopes of a place in one of the public buildings, perhaps the *Stadhuis*, for his work.



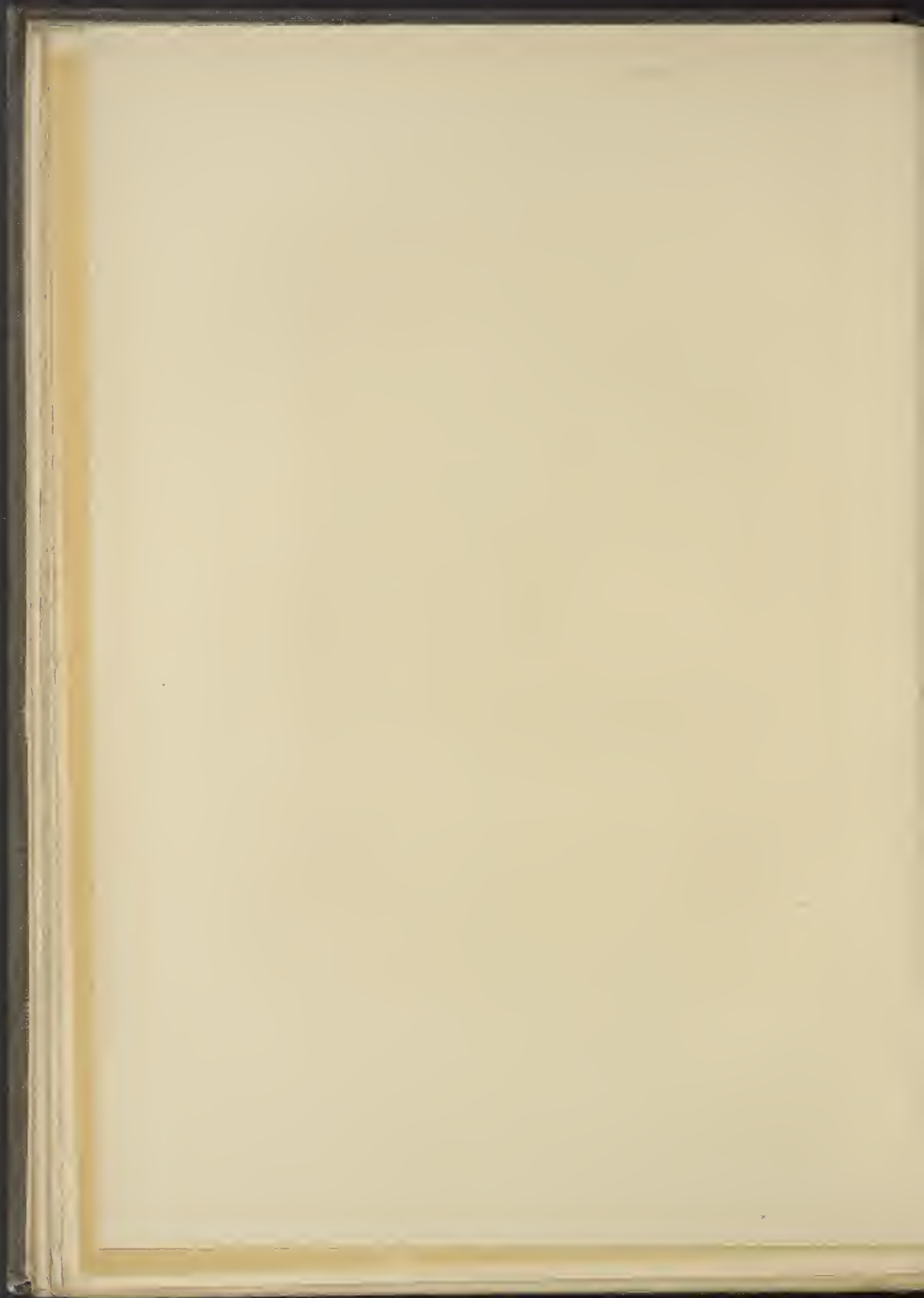
Fragment from "The Pacification of Holland" (1648).

(ROTTERDAM MUSEUM.)





Indes — Chasse à Cheval (France)



russet tones, which are heightened here and there by fat touches of pale yellow, applied with superb *brio* for the high lights. The execution of the left portion of the panel is masterly in the extreme. From Mr. Baer's fine photograph here reproduced our readers may gain a very fair idea of the feeling for picturesque effect, and extraordinary divination of the mediæval spirit displayed by Rembrandt, in his grouping of the serried ranks of mailed horsemen in martial and resolute array. The figure of the leader, lance in rest on his prancing white charger, is especially admirable. Instinct with the prescience of modern Romanticism, it recalls one of Delacroix's vivid creations. The composition, it appears, was never carried out on a larger scale. The *grisaille* remained in Rembrandt's studio and figures in the inventory of 1656. We need not greatly regret that the painter received no commission for the large picture he had aspired to paint. In its present dimensions the sketch is highly interesting, as exhibiting Rembrandt's methods of composition. In a more imposing form its extravagances would have been fatally apparent. The commentaries, more or less ingenious, by which some writers have sought to explain the hidden meanings of the allegory, tend only to the deeper mystification of the student. Here again Rembrandt seems to have recognised his disabilities. He made no further essays in this direction, and the *Pacification* remains his solitary attempt to illustrate, directly or indirectly, the history of his own times.

Two pictures, one the landscape in the Cassel Gallery, known as *The Ruin*, the other a portrait at Panshanger, are the only works by Rembrandt we can assign to the year 1649, and even so, we have nothing to go upon in the case of the latter but conjecture. Lord Cowper's example is a life-size equestrian portrait of a personage said to be the Maréchal de Turenne. He wears a rich and brilliant uniform—a buff jerkin with gold-embroidered silk sleeves, and a large felt hat with feathers—and bestrides a restive dapple-gray horse, at the entrance of a park. A servant stands beside him, and in the middle distance to the left is a state-carriage with footmen, containing several persons. The magnificence of the surroundings

is by no means out of character with the supposed sitter, and seems to confirm the notion that the portrait is that of Turenne. The Marshal, a grandson of William the Silent, had served his apprenticeship to the career of arms with some distinction, under his uncles, Maurice and Frederick Henry, sons of the Prince of Orange. The assumed date of the portrait also agrees with that of Turenne's later sojourn in Holland. It will be remembered that the Marshal, having



THE SPANISH GIPSY.
1647 (B. 120)

sided against Mazarin in the troubles of the Fronde, was abandoned by his troops, and judged it prudent to retire to the Netherlands in February, 1649. He remained in the country till the conclusion of the Peace of Rueil, on the first of April of the same year, and during these weeks, when he was no doubt the guest of his cousin, William III., Rembrandt is supposed to have painted his portrait. The work adds little to the master's reputation.

The horse was not studied with the care and precision necessary for a work on this large scale, and has a lifeless, wooden appearance. The colour is monotonously brown; the handling, loose and slight in the background, and excessively loaded in the draperies, is careless throughout, save in the modelling of the head. This, though not essentially unlike that of Turenne—the facial type is that of a severe-looking man, with a rather thick nose, a florid complexion, long luxuriant hair, and a slight black moustache—bears but a vague resemblance to the later portrait by Pieter de Jode, engraved by Anselm van Hulle, or to that by Philippe

de Champagne, familiar to us in Robert de Nauteuil's admirable engraving.¹

The *Vertumnus and Pomona* in the collection of the *Artis Amicitiae* Society at Prague, is now admitted to be by Aert de Gelder. This picture, which enjoyed a great reputation during the eighteenth century, was engraved by Lépicié as the work of Rembrandt. At the Lebrun sale, however, it was restored to its true author. Both in subject and sentiment the composition has very slight affinities, if any, with Rembrandt's work. Neither in the delicately-featured Pomona, who wears a large straw hat and a dress of somewhat pretentious elegance, nor in her disguised suitor, the old woman in a cloak, leaning upon a crutch, can we trace any likeness to the types and costumes of the master. The execution, too, differs radically from that of Rembrandt.



HEAD OF CHRIST.

About 1652 (M. Rodolphe Kann).

After an interval of some two years we find the artist returning to the Scriptural subjects he loved. The *Jacob lamenting the supposed Death of Joseph*, in the Hermitage, a picture with life-size figures, three-quarters length, represents the patriarch gazing at the bloody coat of Joseph. One of the brothers displays it across his knees; another tells the story agreed upon. Jacob stands beside a table, and, lifting up his hands, expresses

¹ As Dr. Bredius points out, the face is that of a younger man than Turenne, who was born in 1611, and was therefore thirty-eight at the supposed date of the picture.

his agony at the news. The youthful Benjamin beside him plays with a bird, childishly indifferent to the catastrophe. The scene is well composed, and carried out in the warm browns, yellows, and reds peculiar to the period. The execution is not remarkable, as compared with the master's technique generally. *Abraham entertaining the Angels*, also in the Hermitage, apparently belongs to the same period. Here the figures are again life-size. The patriarch, seated with his guests at a table spread before the open door of his house, pauses in the act of carving the joint before him, amazed at the white-robed angel's announcement that Sarah shall shortly bear a son. His wife, who appears behind him on the threshold, laughs incredulously at the angel's words. The venerable figure of the patriarch is full of dignity and beauty. But the conception has scarcely the expressive eloquence proper to Rembrandt's works. The strange attitude of the angel in the foreground, and the vivid hues of his many-coloured wings assert themselves somewhat unduly in the composition. Pleased with the theme, the master had already treated it in several drawings, and in a small picture dated 1646, formerly in the Six collection, which was in Mr. Richard Saunderson's possession in 1836. He returned to it some years later (in 1656), for an etching (B. 29) less interesting than the St. Petersburg example, and marked by eccentricities of treatment still more pronounced.

We may briefly call attention to the *Woman taken in Adultery*, a large canvas from the Duke of Marlborough's collection, recently acquired by M. Sedelmeyer. In this remarkable work the colour, and the strong traces of Italian influence in the composition are sufficiently perplexing to the connoisseur. Both in type and execution two of the figures—Jesus Himself, and the white-bearded, old man beside Him—are purely Rembrandtesque conceptions, worthy of the master's genius. The remaining three, however,—the young man to the left, the woman, and the handsome effeminate-looking youth in the shadow—seem to be borrowed from Titian or Van Dyck. In view of these anomalies, we cannot but concur in Dr. Bode's doubts as to the authenticity of this work, its harmonious colour and fine

quality notwithstanding; and we may add, in further justification of such doubts, that the signature and the date 1644 inscribed on the canvas are obvious forgeries.

Though neither signed nor dated, the *Vision of Daniel*, purchased within the last few years from Sir Ed. Lechmere for the Berlin Museum, is, on the other hand, unquestionably the work of Rembrandt. Landscape plays an important part in the mysterious sublimity of the scene. A tower—the same we noted in the *Susanna*—rises against the pale gray sky from a base of perpendicular rock. Daniel has fallen forward on his face by the riverside, trembling with fear at the apparition of the strange beast on the opposite bank. The angel Gabriel stoops to raise him from the ground, and expounds the vision, pointing to the fantastic ram from which the young prophet averts his terrified gaze. A drawing in M. Bonnat's collection shows that Rembrandt took considerable pains to render the symbolic horns exactly as they are described in the text. He must have at last recognised the futility of his efforts, for after reiterated corrections and erasures he finally abandoned his attempt. But though his conception of the beast is rather grotesque than terrible, its absurdity is more than redeemed by details such as the awe-struck face of Daniel, his attitude, and that of the consoling angel, the mysterious brightness which throws the two figures into strong relief against the brown tones of the surrounding landscape, and, finally, the skill with which the handling is adapted to the dimensions. The work remains, in spite of its defects, one of the most poetic of the master's creations at this period.

The *Christ appearing to the Magdalene*, of the Brunswick Museum, dated 1651, is instinct with a charm still deeper and more penetrating. Here Rembrandt returns to the theme he had already treated in the Buckingham Palace picture, avoiding the various eccentricities we deprecated in the earlier work. In a beautiful drawing in the Stockholm Print Room he gives yet a third version of the episode. The scene as represented in the Brunswick canvas is, however, vastly more impressive. Alone, and dressed in mourning robes, abandoning herself to her despair, the Magdalene has fled the city, and drawn

by some strange prescience, has wandered into this desert spot, where the last faint rays of the setting sun gleam on rocks and stunted bushes. The Saviour draws near, touched by her devotion. Faint and weary, bearing in His feet and hands the bloody evidences of His passion, and on His face the marks of His protracted agony, He comes forth from the land of shadows. Wrapped in His winding-sheet of linen, He approaches the mourner, faithful when so many



SKETCH FOR "DANIEL'S VISION."

Pen drawing with wash (M. Léon Bonnat).

failed. Mary endeavours to kiss the hem of His garment. She stretches forth detaining hands. But the Saviour's kingdom is not of this world. He does not repulse her, but, with a gesture of benevolent authority, pronounces the warning *Noli me tangere*. The two solitary figures, the one illuminated by the light that shines from the other, the vague outlines, the melancholy of the place and hour, the majesty of death, the ineffable fusion of love and awe, together with countless other traits, conceived with infinite delicacy, and rendered with matchless eloquence, appeal to the soul and move it to its uttermost depths.

In the intervals of these important undertakings, Rembrandt painted a few portraits of friends, and fancy studies, such as the *Minerva*,



DR. FAUSTUS.

About 1651 (B. 270).

in the Hermitage, which to judge by the breadth of the handling probably dates from about 1650. The goddess wears a helmet with

an owl for crest, and grasps a shield. But for the working up of the impasto, and the harmonious intonations so characteristic of Rembrandt, the beauty and noble proportions of the figure might well lead us to suppose it the creation of some Italian master. Unhappily the picture has suffered considerably; the buckler, which fills the lower part of the canvas, has become quite black. A portrait, or rather a study, painted about 1648—1650, claims a place of honour among the works of this period. This is the life-size three-quarters length of an old woman, bought by M. Sedelmeyer in Scotland, and now in M. J. Porgès' collection in Paris. A large Bible lies upon her lap; her left hand rests upon it, holding her spectacles. She seems to be musing on what she has just read. Her face is seamed with wrinkles, the gray hairs about her temples and broad forehead have become scanty; her small eyes, reddened by frequent tears, are dim and sunken; but her ruddy lips and cheeks denote a temperament still vigorous and active. Her dress, though simple, is very picturesque. The execution, free and even careless in parts—as, for instance, in the sleeves and the hastily painted hands—is elaborately finished in the delicately modelled face, the head-dress, and notably in the fur, the tawny shades of which are treated with the utmost skill and precision. Save that the effect is richer, we recognise the same harmony of brilliant and varied reds and yellows melting into iron grays, the secret of which Maes learnt from the master, and turned to account in several fine works. But powerful drawing and glowing colour notwithstanding, the sitter's personality dominates the whole. The interest centres in the expression of the venerable face, the meditative gaze, the unstudied pathos of the gesture by which the simple old creature seems to proclaim the fervour of her faith, and the consoling influences of her favourite book.

Among the small studies of heads painted towards this period are two more notable than the rest: the first that of a young man with a fresh complexion, a quantity of fair hair, and a soft and gentle expression (it belongs to Mr. Warneck), the second a study of an old man, belonging to Baron van Harinxma of



Study of a Woman, seated.

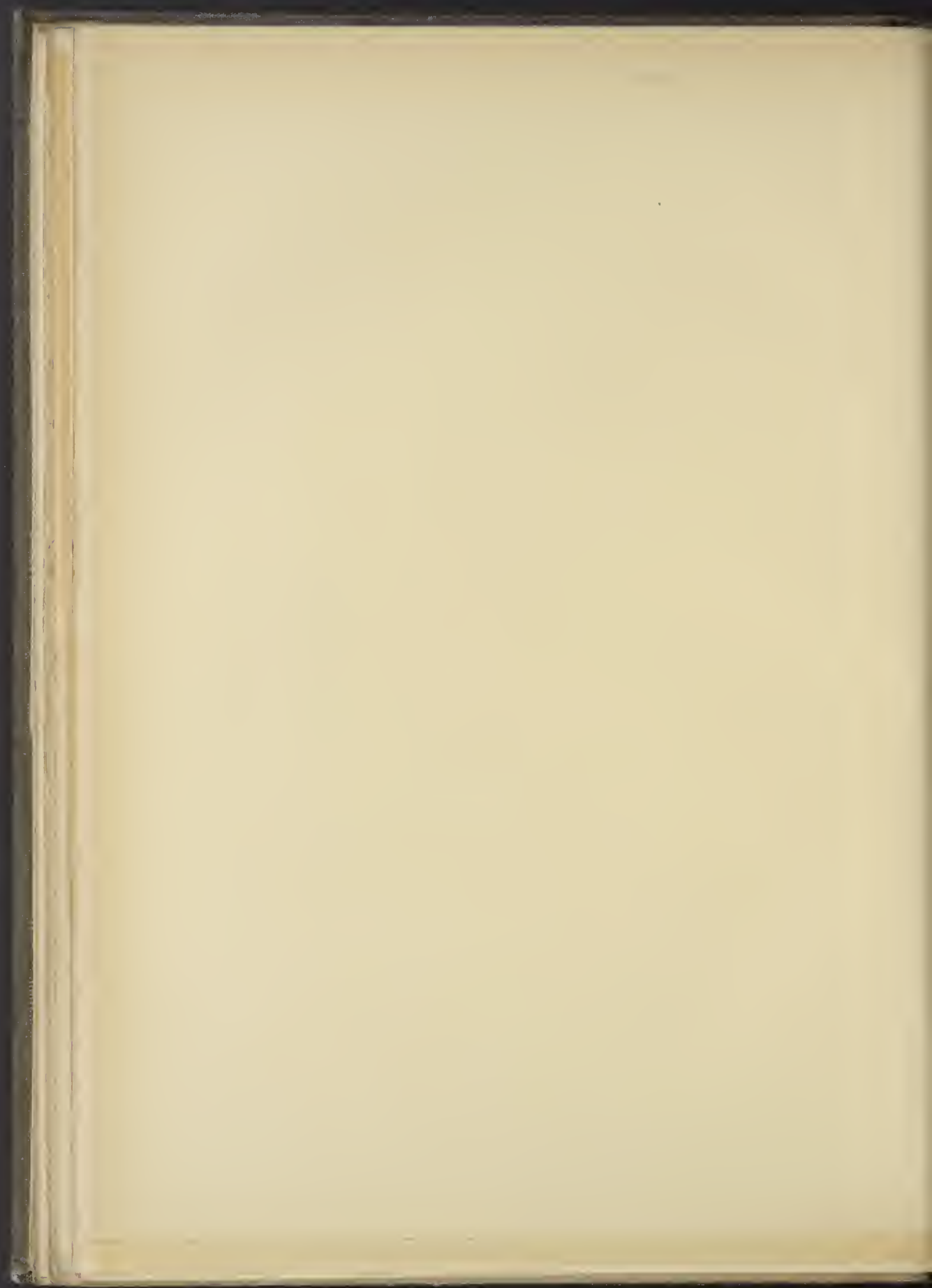
Pen Drawing, heightened with Sepia.

(BIBLIOTHEQUE NATIONALE)





Printed by Berthaud, Paris (France).



Leeuwarden.¹ Both are remarkable for the delicacy of their modelling, the brilliance of their high-toned flesh-tints, and a breadth of handling unusual in works of such small dimensions. In addition to several other portraits, of which we shall have more to say in due time, we may mention two studies of himself painted by Rembrandt at this period. The Leipzig Museum owns one, a bust, the head turned full to the spectator, in which the master wears a dark red costume; a large violet cap throws its shadow over the greater part of his face. The other, a more important work, signed, and dated 1650, belongs to the Fitzwilliam Museum at Cambridge. As was so often his habit when making a study from himself, Rembrandt has somewhat disregarded the actual likeness, and it is hardly surprising that Waagen failed to recognise the painter in this portrait, which represents him in the martial trappings he affected in his earlier works. A broad-brimmed hat with feathers shades his face; over his slashed crimson doublet he wears a heavy gold chain, a cuirass, and the inevitable steel gorget we have so often noted. One hand rests on the hilt of his sword, the other on his hip. The excellent condition of this picture enables the student fully to appreciate the charm of the chiaroscuro, and the masterly assurance of the frank, yet mellow touch. A more faithful transcript of the master's features at this period is to be found in an etching of 1648, the *Portrait of Rembrandt drawing* (B. 22). Here the painter has put off his lordly airs with his plumed cap, and represents himself in his working dress, a plain tunic open at the neck, and the rather high, narrow-brimmed hat which also figures in a drawing in Mr. Heseltine's collection. He is seated at a table, drawing by the light from an open casement, through which are seen the tops of distant trees. His features have aged considerably; his forehead is covered with wrinkles; his eyes, melancholy, but penetrating as ever, are fixed steadily on the model before him. This is a fine and impressive plate, though somewhat worn in the later impressions (there are ten

¹ This study, which is signed, and dated 1647, figured in the exhibition organised by the *Pulchri Studio* Club at the Hague in 1890.

altogether). The earlier "states," though lacking the charm of many other portraits of the master, express more forcibly than any the keenness of his gaze, and the concentration he brought to bear on a task that demanded all his attention.

The etchings of this period are to the full as important as the pictures. Their number, and the elaboration of some among them,



BEGGARS AT THE DOOR OF A HOUSE.
1648 (B. 176).

explain the comparative rarity of Rembrandt's paintings in certain years, as for instance in 1649 and 1651. His infinite variety both of subject and method attests the fertility of his imagination, and the flexible quality of his genius. We find him passing in rapid succession from motive to motive of the most diverse character. He had always shown a deep interest in popular life and manners, recognising that among the lower orders, the expression of feeling is vigorous and natural in proportion

to its lack of refinement. The little plate of 1646, the *Old Beggarwoman* (B. 170), leaning on a staff, her right hand extended, as if asking alms, reproduces both the figure and attitude of the old woman in the *Little Spanish Gipsy* (B. 120), a plate executed about this period; it is said, as an illustration for a Dutch play, borrowed from the Spanish stage, which was then popular in Amsterdam.¹

¹ The evidence on this point is by no means conclusive. The play, however, was published by the title *Het Leven van Konstance*; Amsterdam, 1643.

In 1648 he returned to those types of beggars and poor persons which had inspired so many of his early plates, and closed the series by a masterpiece, the *Beggars at the Door of a House* (B. 176), an etching in which the most vivid and striking effect is won by means of a few strokes. Four ragged figures—a boy, an old man, and a woman with a baby on her back—stand shivering in their patched



STUDY FOR THE HUNDRED GUILDER PIECE.

Pen drawing (Berlin Print Room).

garments at the threshold of an open door, awaiting, with the patient resignation of the wretched, the alms a benevolent-looking man smilingly bestows upon them. As our readers will note on examination, every stroke tells in this plate, the richness of which is obtained by the most simple means. The touch, full of an intelligent sobriety, reproduces not merely the outline of objects, but their textures and quality, with unerring precision. A plate closely allied to this in execution is the *Jews' Synagogue* (B. 126), of the

same year (1648), the scene and strongly marked types of which Rembrandt no doubt studied in the vicinity of his own house, close to the Breestraat.

At this period, as throughout his career, Rembrandt drew his subjects largely from the Bible. We need not linger over the little plate of 1647, the *Rest in Egypt* (B. 57), nor, though this is more important, over the *Christ on the Cross between the two Thieves* (B. 79) of the preceding year. Both were merely pretexts for studies of light somewhat hurriedly treated. This brings us to 1649, a year in which we shall not be surprised to find the list of pictures painted by the master a very scanty one. It was made memorable by one great creation, the fame of which suffices to glorify, as the labour of execution sufficed to occupy it. This was the celebrated plate, *Christ Healing the Sick* (B. 74), better known as *The Hundred Guilder Piece*. Rembrandt made several studies for this plate, the most remarkable of which are the reversed drawing of the central group of sufferers, in the Berlin Print Room, and the drawing of the camel to the right, in M. Bonnat's collection. By this careful preparation the order and clarity of the conception were perfectly preserved, and in spite of the multiplicity of episodes, the effect is simple and coherent. Beauty of execution seems to have reached its highest point in the finer impressions of the plate. Rembrandt was now in full possession of his artistic resources. He made use of an infinity of processes, combining and opposing them, not in foolish pride of technical accomplishment, but as a means towards the highest expressive quality. He loads one portion of the plate with those intense velvety blacks of which he alone possessed the secret, making every detail legible through the deep, yet transparent shadow. In another part the execution is extremely slight, the delicate strokes seeming to melt into the high lights. The master was able to correct and work upon his plates in such a manner as to re-inforce their unity. By means of a learned system of preparation and re-touching, he transformed them, bringing out new and unexpected beauties. The strokes of the needle are so placed as never to quite conceal what is beneath, and the darkest parts are never blind or impenetrable. The methods

by which he emphasises the more essential features of his subject are such as genius alone could devise. Note, for instance, the consummate art of the grouping in this *Hundred Guilder Piece*. To the left are the spectators of the miracle, Pharisees and unbelievers, the types of self-sufficiency and rancour, jealous of those worldly interests and conventional creeds the Saviour's teaching seems to threaten. They dog His steps, secretly hoping to find some fault in Him, and exchange virulent criticisms among themselves. Some there are, however, who seem to hesitate, half-convinced, awaiting the manifestation that shall determine their doubts and compel their adhesion. On the right we see the crowd of sufferers—the sick, the insane—every type of human pain and misery. They too follow Jesus, but in no contentious spirit. They suffer, and they hope for healing. From every side they hasten to the Saviour's feet—some limping, or dragging themselves on crutches; others brought by friends on wheelbarrows or stretchers; some crawling painfully on hands and knees. They press eagerly around Him, imploring help by word and gesture. A deep and beautiful significance is added to the conception by the disposal of the sceptics and false teachers in the full daylight, and of the sick and afflicted suppliants in dense shadow. "An antithesis superb alike in its moral truth and artistic effect," as Vosmaer says, and due to no puerile straining after dramatic contrast, but to "a perception of life and art of the utmost truth and delicacy." By a skilful distribution of the half-tones the two groups are brought together in a series of modulated gradations, which obviate all the harshness of violent contrast. Prominent in the midst of the two groups the Saviour stands, His face radiant with serene compassion and tenderness, a figure at once gentle and commanding, to which the eye is immediately attracted as the central point of interest in the composition.

It was natural that Rembrandt should bestow the utmost care on all the mechanical aids to such a work as this. Just as he chose the wood for his panels, and superintended the preparation of his colours, so he printed his etchings on the papers best fitted to bring out the perfection of his work. He procured specimens of those he considered

most suitable from the country in which such manufactures have been brought to the highest point of perfection, and occasionally experimented on vellum, but for choice, made use of China or Japanese paper, the supple, resisting quality of which material heightened the delicate effect of his workmanship. He invariably printed his etchings himself, with such variety in the processes employed, that it is rare to find two perfectly similar impressions from the same plate. In many instances, the differences resulting from his method of spreading the ink, and wiping away sometimes more, sometimes less of the fluid before pulling, have caused it to be supposed that the various impressions were, in fact, distinct states. By thus undertaking the more mechanical processes, which others were content to leave to subordinates, Rembrandt gave them a peculiar aesthetic quality, and the finer impressions of his works soon came to be highly prized by amateurs. None were more eagerly sought after than the *Hundred Guilder* prints, which fetched comparatively high prices as soon as they were completed. Many of these have passed from one famous collection to another; they have their distinctive titles, and have risen steadily in value with years. In spite of the tradition, however, it does not appear that the print actually sold for a hundred guilders (a sum equal to about eight guineas) in Rembrandt's lifetime. An old inscription on the back of an impression of the first state in the Vienna Print Room mentions forty-eight florins as the price given for the sixth impression. It may be, as M. Dutuit suggests, that Rembrandt valued the print at a hundred guilders in exchanging it with his friend Zoomer for some engravings by Marc Antonio. But its market value has greatly increased since the beginning of the present century. Only nine impressions of the first state exist. Of these, one, formerly in the Zoomer collection, was bought by M. Dutuit in 1868 for £1,100 (27,500 francs).¹

After a task of such magnitude, in which the demands both on

¹ And another, which had been Mr. Holford's, was sold at Christie's in July, 1893, for £1,750. More encouraging yet, because it was a sign of the admiration excited by fine subject and fine impression, independent of "state," was the price obtained at Sotheby's in 1892, for the impression which had belonged to that admirable amateur, Mr. Richard Fisher.—F. W.

genius and industry were so severe, Rembrandt naturally sought relaxation. The etchings that immediately followed are little more than careless sketches, hastily drawn on the copper, though even in these the progress made by the master is manifest. Three among them, it is true, the *Flight into Egypt* of 1651 (B. 53); the *Star of the Kings* (B. 113) and the *Adoration of the Shepherds* (B. 46), probably of the same year, are night-pieces, in which the darkness is relieved by occasional gleams of brilliant light; but the opacity of the shadows betrays the haste of the treatment. The *Triumph of Mordecai* (B. 40), a plate of about the same period, is almost as summary in execution, and is merely a picturesque motive, of slight importance, while the fantastic composition of the *Funeral of Jesus* (B. 86) is rendered more startling by the coarse handling. But other plates of this period are models of pregnant concision in their deliberate reticence of treatment. In his fresh and novel presentations of familiar episodes, Rembrandt reveals both the fertility of his imagination, and the increase of his experimental knowledge. In the *Nativity* (B. 45) he shows us the Shepherds advancing with reverent curiosity to the rude manger; the cattle in the background seem to unite with them in wondering homage. In the *Jesus disputing with the Doctors in the Temple* (B. 65) we see the Divine Child alone among the elders, baffling their perfidious questions, and confounding their boasted wisdom by the ingenuity of His replies. In the *Jesus Christ in the midst of His Disciples* of 1650 (B. 89), we note the various emotions—amazement, incredulity and rapture—roused in the minds of the disciples by the sacred apparition.


Rembrandt's powers are even more brilliantly manifested in two Old Testament subjects of this period. The *David on his Knees* of 1652 (B. 41) combines extreme simplicity of technique with a most masterly precision. Under the magic touch of the Master's burin, commonplace objects take on an indescribable colour and charm. The *Tobit Blind* (1651; B. 42) has not only these qualities, but the further beauty of admirable composition. The wonderfully natural gesture of the old man, who gropes his way with his stick and his

disengaged hand, recalls the attitude of Elymas the sorcerer in Raphael's cartoon.¹

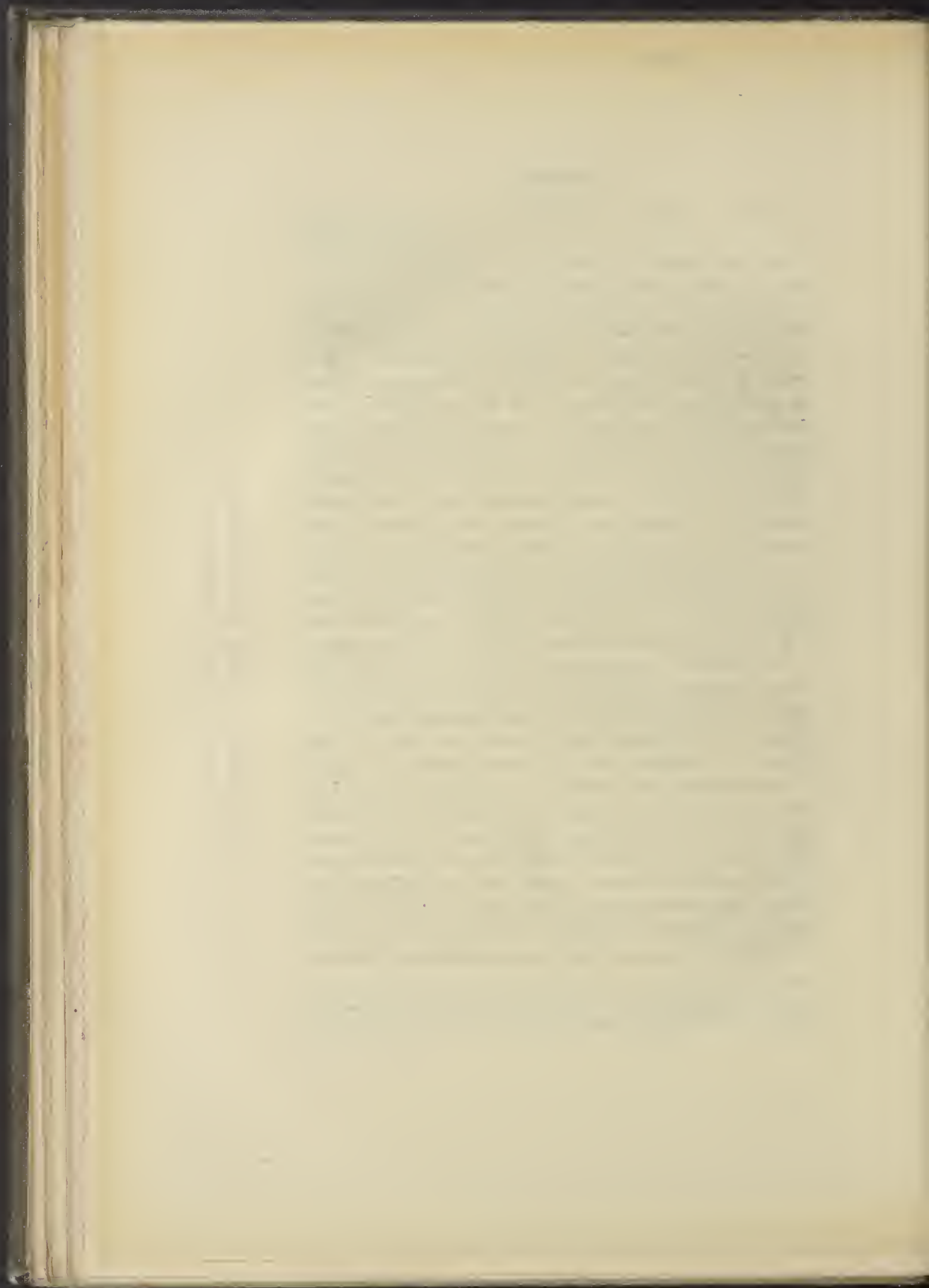
Two other etchings of this period are perhaps more typical examples, in that they deal with effects of light. Turning to very novel account the most subtle of the picturesque elements in Nature, he found methods of expression no less varied than powerful in the treatment of chiaroscuro. By means of strong contrasts of light and shadow he succeeded in rendering or suggesting those supernatural phenomena which art had been powerless to express before his advent. The *Doctor Faustus* of 1651 (B. 270) attests Rembrandt's continued preoccupation with the problems of chiaroscuro he had attacked in the *Christ with the Disciples at Emmäus* and the *Hundred Guilder Piece*. The mysterious element in such a subject as the *Doctor Faustus* was of a nature to appeal strongly to the master. Standing at a table in his laboratory, surrounded by the paraphernalia of his art, the doctor looks with fixed attention at the apparition he has conjured up, a mirror containing a cabalistic inscription, wherein the name *Adam* appears together with the title *Inri* in fiery letters. There is no touch of fear on his refined and intelligent features. The expression is marked only by eager curiosity. The old man is evidently an adept for whom the black art has lost its terrors.

In a more important plate of two years later, the *Three Crosses* (1653; B. 78), a more pathetic effect is won from the arrangement of light. The stormy grandeur of the composition is in perfect harmony with the character of the scene. The trembling earth, the riven clouds, the flashing rays of light, the universal tumult of the elements, blend into unity with the agitation of the crowd, their grief, terror, adoration, or hatred, the wild flood of human emotions that surged about the foot of the Cross. The very contrasts of execution seem but a natural echo of the outburst of contending passions. While some of the details are finished with the utmost elaboration, others, as, for instance, the horse ridden by one of the soldiers, and

¹ Rembrandt's *Tobit* was no sudden inspiration. It was preceded by the *Blind Man seen from behind* (B. 153), a plate probably executed in 1630, in which the gesture and movement are very characteristic, though the conception is greatly inferior to the *Tobit* in style, and even in truth.

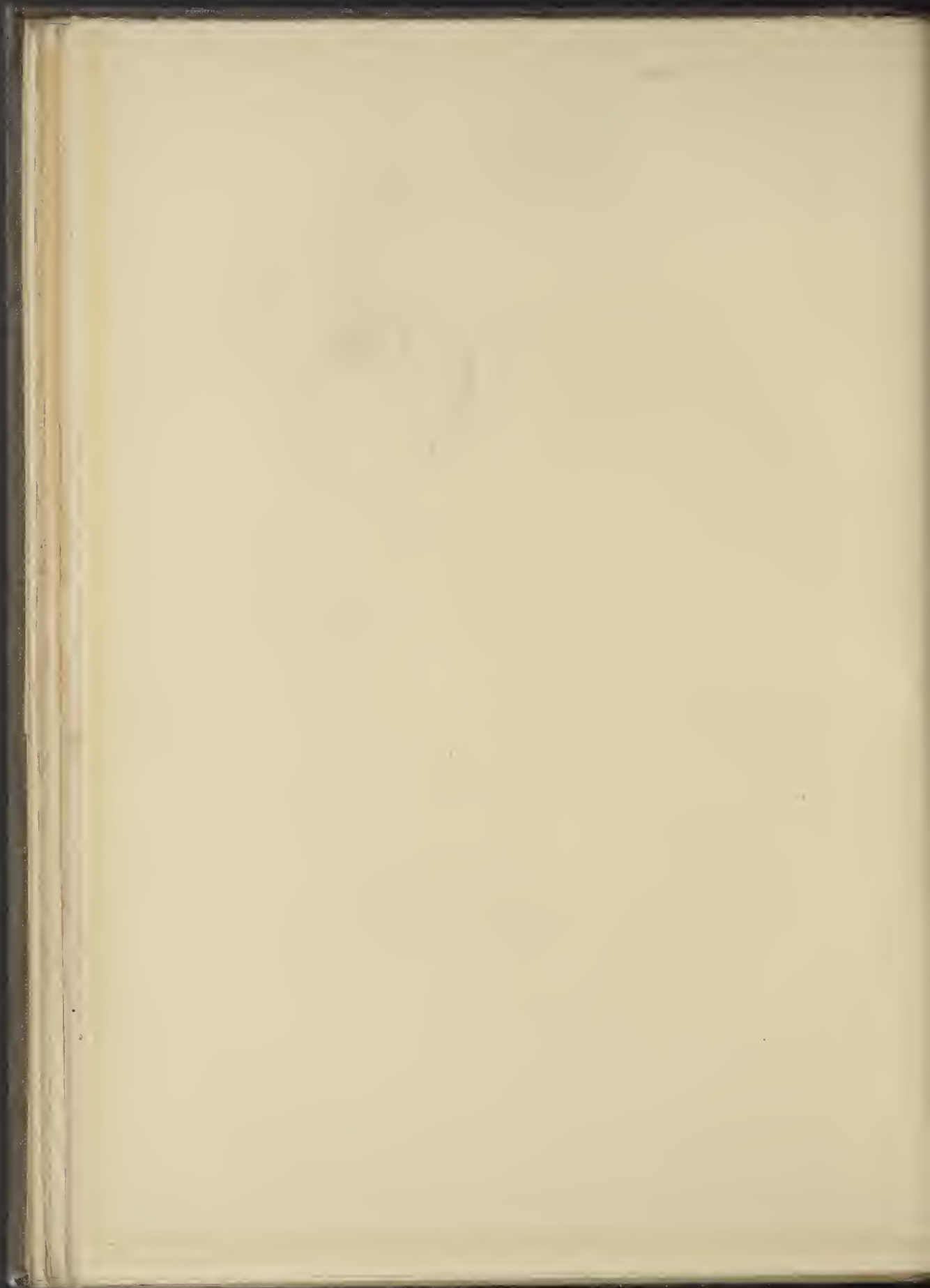


*Christ Preaching. Facsimile of the Etching known
as "The Little Tomb" B. (about 1652).*





Engraved by Agostino Caracciolo, after Raphael.



the guard who has dismounted, are so slightly sketched as to give an effect of incoherence, or even of an almost childish awkwardness. The master's hand would seem to have followed the workings of his imagination with a feverish eagerness that impelled him to leave his work unfinished, and trust to the sympathy of the spectator for its due completion. Anxious, however, to carry his interpretation of the text as far as possible, Rembrandt deepened the shadows very considerably in the after states of this plate, finally drowning all the details in complete darkness.

The *Christ preaching* (B. 67), a plate worthy to rank beside the *Hundred Guilder Piece*, though somewhat smaller in dimensions, brings this series to an end. Executed about 1652, it was generally known, perhaps even in Rembrandt's lifetime, and certainly soon after his death, as *The Little Tomb* (*Tombisch plaatgen*), probably because it became the property of a friend of Rembrandt's named Jacob de la Tombe. The full maturity of the master's genius is expressed in every feature—in the impressive aspect of the whole, the frankness of the effect, the happy balance of masses, the animation and variety of expression, the ease and precision of the handling. Familiar types abound in the composition; many of the faces are vulgar, some of the attitudes incorrect. But these seem only to accentuate the ideal beauty of the Saviour, and the majesty of His bearing. Rembrandt's type of Jesus at this period—a face of singular nobility, with brown hair and beard, and eyes at once soft and piercing—may be recognised in the admirable study of a head in M. Rodolphe Kann's collection, probably painted about 1652. In his conceptions of the divine figure, Rembrandt loved to dwell on the infinitely human and compassionate aspects of His personality. His Christ is the apostle and martyr of Charity, the Christ of the rough manger, the cottage home of Nazareth, the supper at Emmäus. He dwells among the poor, the despised, the afflicted. We have seen him healing their diseases; we now behold Him ministering to their souls. The master expresses the Saviour's love and mercy in accents of deep conviction, the candid simplicity of which confounded the devotees of accepted traditions. Rembrandt's visions have an inward-

ness all their own, and the emotions he seeks to inspire lie beyond the regions of convention. His own heart was profoundly touched by them; they haunted his solitary and dreamy mind, filling it so completely that the occasional grotesqueness of his conceptions escaped his notice, and he was hardly aware that his characters lacked nobility and distinction, or that their costumes were often fantastic and inappropriate. But his sincerity was absolute, and eager to declare to us new things of subjects apparently exhausted, he turned to novel and untried methods. He created a style—a style compounded of diffidence and audacity, of ingenuity and knowledge, a purely personal style, yet one which his genius, at once positive and speculative, never definitively adopted, so strong were those early prepossessions, from which even his passionate desire for perfection never completely detached him.



JESUS DISPUTING WITH THE DOCTORS.

1652 (B. 65).



LANDSCAPE WITH A RUINED TOWER.

About 1648 (B. 223).

CHAPTER II

PORTRAITS OF REMBRANDT'S RELATIVES AND FRIENDS: JAN SYLVIUS, EPHRAIM BONUS, JAN SIX, COPPENOL, CLEMENT DE JONGHE—REMBRANDT'S INTIMATES AMONG THE LANDSCAPE-PAINTERS: CLAES BERCHEM, JAN ASSELYN, R. ROGHMAN, H. SEGHERS, JAN VAN DE CAPPELLE—STUDIES FROM NATURE—THE 'RUIN' AND THE 'WINDMILL.'—STUDIES OF ANIMALS—REMBRANDT'S PUPILS AT THIS PERIOD—HIS METHOD OF TEACHING.



THE DRAUGHTSMAN.

Pen drawing (British Museum).

REMBRANDT'S painted and engraved portraits of this period have a peculiar interest, as affording us an insight into his friendships and course of life. One of these, the portrait of an elderly man, dated 1650, which Dr. Bredius bought not long since in England, he thinks may very probably represent Rembrandt's brother, Adriaen, the quondam shoemaker, who took over the mill after his father's death. The face, with its broad nose, vigorous features,

and grizzled hair and moustache, is not unlike Rembrandt's own. It figures in several other works by the master, as, for instance, in the full face study of a head, engraved by Schmidt in a study of a man in a helmet, which passed from France to America in 1890, and in one of Rembrandt's latest pic-

tures, the *Workers in the Vineyard* of the Wallace collection.¹ M. Kann's study is carried out in brown transparent glazes upon a light ground; the impasto is rich and loaded in the lights, and the effect of the rapid, but masterly touch is singularly brilliant. In the etching of Jan Cornelisz Sylvius we have the portrait of another member of the artist's family. Rembrandt, we know, had already etched Sylvius' portrait in 1633 or 1634. For the plate of 1646 (B. 280), executed eight years after the minister's death, he used a drawing made in Sylvius' life-time, and also a sketch (in the British Museum) in which, with a few hasty strokes, he decided upon the arrangement of the figure. Saskia's cousin is represented full face. He turns over the leaves of a book with his left hand; his right is outstretched as if to emphasise a solemn declaration of faith. Around the oval enframing the bust is an inscription, giving the dates of Sylvius' birth and death, and a list of his various pastorates. Some Latin verses by Van Baerle and Scriverius printed below proclaim his virtues, and attest the holiness of his life and his entire devotion to his ministerial office. We may therefore conclude that the print was a pious souvenir, executed for the friends of the good minister, and those he had converted by his preaching, or edified by his example. No fitter hand than Rembrandt's could have paid this last homage to the beloved relative, who had always shown him the most cordial kindness.

The other portraits with which we are now concerned are those of Rembrandt's friends, or of artists with whom he was intimate at this period. First among them is the likeness of the physician, Ephraim Bueno or Bonus.² Bonus was the son of a distinguished physician and belonged to the community of Portuguese Jews at Amsterdam, where civic rights were conferred on him in 1651. Himself an eminent savant, he had evidently a taste for the society of artists; a few years later, Lievens etched a fine portrait of him (B. 56). Rembrandt's plate is dated

¹ It has been suggested that the head of a man, one of several sketches on a single plate (B. 370), among them a group of beggars etched in 1631, was drawn from this same model. But this head is evidently a study of Rembrandt himself. Its likeness to the *Rembrandt drawing* (B. 22), for instance, is unmistakable.

² See Vol. I. page 85.

1647 (B. 278), and represents Ephraim in a meditative attitude, his hand on the balustrade of a staircase. As is the case in several of Rembrandt's portraits,¹ the arm on which he leans seems disproportionately short; but the head, with its melancholy expression and thoughtful gaze, is full of a pensive intelligence. It is not unlikely that Ephraim attended Rembrandt or some member of his family, and that the master, in acknowledgment of his services, painted the little portrait in the Six collection, from which the etching was made. The composition is reversed in the latter, but the dimensions are almost identical. Another doctor, J. Antonides van der Linden, whose portrait (B. 264) Rembrandt etched about 1652—1653, was a professor at the University of Franeker. He enlarged and re-organised the botanical gardens of the town, and Vosmaer supposes Rembrandt to have had this benefaction in his mind when he represented the doctor in a garden. It may be, however, that the master considered such a background the most favourable for the head of the Professor, who is painted in his official costume, a gown with a broad velvet collar. Another plate of about the same period (B. 282) is devoted to one of Rembrandt's earliest patrons and most faithful friends, the writing-master Coppenol. The apparent age of the sitter is about fifty-five, and Coppenol, we know, was born in 1598. He is seated beneath a window, his head turned towards the spectator, a complacent expression on his full, round face. Over his closely cropped hair he wears a black skull-cap. Two wooden squares and a pair of compasses hang beside the window. His plump, well-shaped hands rest on a sheet of paper; he holds in the right a long goose-quill, with which he has just completed a capital letter. A boy behind him looks admiringly at his master's work. Coppenol had no mean opinion of himself, and under several impressions, both of this plate and of a later portrait by Rembrandt, he wrote, in fine, bold characters, verses in his own praise by contemporary poets. Coppenol, however, has a claim on our sympathies in spite of his weaknesses. He was one of the first to encourage Rembrandt's youthful efforts, and was

¹ See the portraits of Jan Lutma, Old Haaring, and Coppenol.

constant when many others abandoned him. The writing-master was also a lover of the arts. In the third state of the above etching Rembrandt placed a triptych of the *Crucifixion* on the wall beside him, no doubt in allusion to his tastes.



STUDY FOR THE PORTRAIT OF J. C. SYLVIUS.

Pen drawing (British Museum).

Jan Six, whose whole length portrait Rembrandt etched in 1647 (B. 285), was an amateur of higher pretensions. His house was a museum of beautiful things. He was a bibliophile, and possessed a choice collection of engravings, drawings, and pictures by the

most famous Dutch and Italian masters. His acquaintance with



JAN CORNELISZ SYLVIVS.
1646 (B. 28c).

Rembrandt dated from 1641 at latest, for we know that the master painted his mother's portrait in that year; a close intimacy

had gradually grown up between them. Six's wife, Margaretha, whom he married in 1655, Rembrandt had, no doubt, often met in the house of her father, his early patron Dr. Tulp. Of Rembrandt's genius Six had the highest opinion. He gave substantial proof of his admiration by advancing a sum of money to the master in 1653, on Van Ludik's security. A year after the execution of the etching of 1647, he commissioned Rembrandt to undertake another, the plate of which is still in the possession of the Six family. This was the *Marriage of Jason and Cræusa*, (B. 112), a picturesque rendering of one of the principal episodes of Six's tragedy *Medea*.¹ Some years later (about 1658-1660) Rembrandt was further commissioned to paint the fine portrait of the Burgomaster with which we shall deal more fully in a future chapter.

Several pictures by Rembrandt appear in the catalogue of Six's collections, which were sold on April 6, 1702, after his death. They included Lord Dudley's *grisaille*, the *Preaching of John the Baptist*, a portrait of Saskia, "of remarkable grace and vigour," and the "charming" little picture of 1646 already described, *Abraham entertaining the Angels*. It is evident that Rembrandt was anxious to please the distinguished amateur who showed him so much kindness. Before embarking upon the plate, he painted the preliminary study of the head now in M. Bonnat's collection. In arrangement it agrees almost exactly with the etching, though the composition is reversed. But his very anxiety militated against the complete success of his work. The task he set himself when he posed his sitter with his back against an open window, his head in relief on a light background of sky, was at once difficult and ungrateful. In spite of the great beauty of the execution, the contrasts between the dark shadows and the white of the paper are too strongly marked, save in a few of the finest impressions, such as one of the second state in the Print Room of the Louvre.

The various accessories by which the master indicates his sitter's tastes are barely distinguishable. Some books, a sword and sword-

¹ There seems to be no ground for the assertion that the plate was intended to figure as an illustration in the volume containing the tragedy: *Médée, Treurspel*; Amsterdam, 1648.

belt are laid on a bench behind him. A picture in an ebony frame hangs against the wall. The modelling of the head is far from faultless, and, in the portions nearest the light, depth and transparency are entirely destroyed by the over-loading of the shadows.

It would be difficult, on the other hand, to conceive of workmanship more delicate, expressive, and intelligent than that of the *Portrait of Clement de Jonghe*, dated 1651 (B. 272). The famous publisher's shop was one of the best known and most widely patronised among those of the printsellers and art-dealers of the Kalverstraat, and Rembrandt's passion for collecting naturally brought about a considerable traffic between the two, both in the way of purchase and of exchange. The inventory of Clement de Jonghe's effects, drawn up after his death, and dated February 11, 1679, includes seventy-four etchings by Rembrandt. This catalogue is of peculiar interest, as giving the titles by which the plates were commonly known in Rembrandt's time. The authenticity of several among them has been confirmed by means of these titles, and the identity of the sitters established, as in the case of the portraits of Rembrandt's father and mother, his son Titus, and others. In the etching of 1651 De Jonghe is represented sitting in an elbow-chair, wrapped in a loose cloak, and wearing a broad-brimmed hat, which throws a shadow over his face. The characteristic expression—the astute air of one versed in all the subtleties of art-traffic—are rendered with inimitable ease and sobriety. The portrait is one of Rembrandt's very finest prints. We can recall none in which the facility, concision, and breadth of the technique bear more eloquent testimony to the ripeness of the master's power.

At the sales he was in the habit of frequenting, the meetings for the appraisal of works of art to which painters were often summoned in those days, the shops of dealers such as De Jonghe and Johannes de Renialme, the houses of his cousin Hendrick van Uylenborch, of Fransz, and of those collectors who, like Marten Kretzer and Herman Becker, combined a certain unofficial traffic in pictures with their other avocations,¹ Rembrandt must often

¹ See Dr. Bredius' interesting study, *De Kunsthandel te Amsterdam in de XVII. Eeuw*, in the *Amsterdamsch jaarboekje*, 1891.

have encountered Claes Berchem. Berchem, who was born at Haarlem in 1620, had settled early in his career at Amsterdam.



CLEMENT DE JONGHE
1651 (B. 272)
(Etching: first state.)

Like Rembrandt, he was a collector mainly of Italian prints and drawings, for which he occasionally paid high prices. Houbraken tells us that he gave sixty florins for Marc Antonio's *Massacre of*

the Innocents, after Raphael. Tastes such as this, his devotion to his art, and his enthusiasm for Italy, the picturesque scenery of which he loved to paint, were all strong recommendations to Rembrandt's favour and friendship. An intimacy soon sprang up between the two, slight as were their artistic affinities. In Berchem's studio Rembrandt may very possibly have encountered another landscape-painter, one whose art was more purely Dutch than

Berchem's, and whose sincerity and poetic temperament had more in common with the master's own genius. The attraction between Jacob van Ruysdael and Rembrandt must, it is natural to suppose, have been a strong one. Like Rembrandt, Ruysdael lived apart, indifferent to the suffrages of his contemporaries. At the time we are now considering, he was in the habit of requisitioning Berchem's facile brush for the figures and animals in his landscapes. No trace of the relations that may



CLEMENT DE JONGHE.

1651 (B. 272).

(Etching: third state.)

have existed between the two greatest of the Dutch masters has survived. But Rembrandt's friendship with Berchem is formally attested by the master's portraits of the landscape-painter and his wife, painted in 1647, and now in the Duke of Westminster's collection. Berchem, who was twenty-seven years old at this date, wears a broad-brimmed hat, and a black costume, relieved by a flat turn-down collar, the whiteness of which accentuates the olive tint of his complexion. A quantity of black hair surrounds his delicately-featured face; a black

beard, and a curling black moustache enhance the vigour of the manly head. The wife's frank eyes and fresh complexion, her simple dress, the absence of all jewelry save the wedding ring on one of the short, serviceable hands, proclaim her an honest, notable soul, full of sound sense and housewifely instincts. Rembrandt shows himself at his ease with this excellent couple. The broad, yet careful handling, and the charm of expression in the two portraits indicate a labour of love.

One of Rembrandt's finest etched portraits dates from this same year and was inspired by another of the *Italianisers*, the landscape-painter Jan Asselyn (B. 277). He wears a cloak, thrown jauntily over his shoulder and fastened round the waist with a sash. His left hand is placed on his hip, his right rests on the table against which he stands. In the first state of the etching there is an easel behind him, with one of his landscapes upon it; but this Rembrandt afterwards effaced, no doubt because it detracted somewhat from the effect produced by the figure.

The long, regular features have a candid, open expression. Rembrandt skilfully conceals a deformity of his model's hands by means of a pair of gloves. Asselyn is said to have suffered from a distortion of the fingers which won him the nickname of *Crabbetje* (little crab) among the Dutch painters in Rome. He lived for a considerable time in Italy, where he came under the influence of Jan Miel and Pieter de Laar. Passing through Lyons on his return to Holland in 1645, he married the daughter of an Antwerp merchant settled in that city. At this date he was thirty-five years old. He had just established himself in Amsterdam when Rembrandt etched this portrait.

Other landscape-painters whose names are not to be found in the list of Rembrandt's sitters were nevertheless among his closest friends. Although he took pleasure in the society of some among the *Italianisers*, his sympathies rather inclined him to the more original artists whose genius was essentially Dutch. We learn from Houbraken that the almost forgotten master, Roelandt Roghman, was his closest friend. The two had many points of contact. They were united by a common devotion to their art, a similarity of sentiment and tastes, and later, by their brotherhood in adversity. An ardent student of Nature, as his numerous studies of the ruined castles, churches, and monasteries which

abounded in Holland sufficiently prove,¹ Roghman had a fondness for the brown tones affected by Rembrandt, and in his composition and his treatment of chiaroscuro occasionally approached the master so closely that his works have been attributed to Rembrandt. The two large landscapes signed with his monogram in the Cassel Gallery long passed for the work of the greater master. This ascription was supported by the adroit modification of the monogram by a forger. In the fine *Hilly Landscape* in the Oldenburg Museum, signed with Roghman's name in full, a work we take to be his masterpiece, the effort is more concentrated; the colour, though no less harmonious, has greater brilliance and variety, and the blue sky, with its floating white clouds, blends very happily with the warm, transparent tones of the landscape. Roghman, who had travelled much, was also an engraver, and has left a considerable number of plates, among them two sets of views, one of places in the neighbourhood of Amsterdam, the other of the most picturesque spots in Holland.²

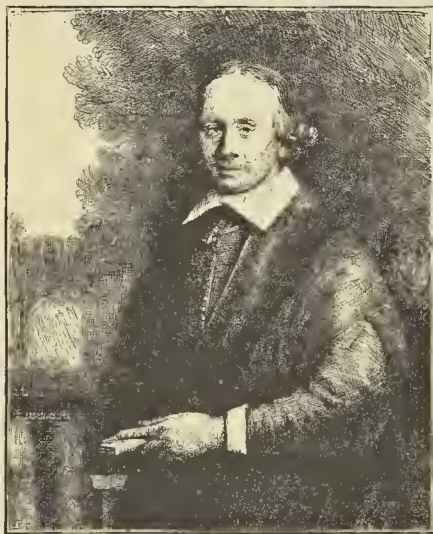
There is a higher art and a deeper study of nature in his set of landscapes illustrating the scenery of the *Wood*, near the Hague, which occasionally suggest Ruysdael. For Roghman, his senior by some ten years, Rembrandt had a warm affection. Jan Griffier, a pupil of the elder master, is said to have deserted his studio, and to have presented himself to Rembrandt, begging to be enrolled among his scholars. Rembrandt, however, promptly dismissed him, declaring himself too much attached to Roghman to steal away his pupils. Neglected by his contemporaries, the unfortunate Roghman found himself at last completely abandoned. He remarked, with pardonable bitterness, that "he had gained knowledge and experience only to find that he had no use for them." Poverty overtook him in his old age. He was reduced to the shelter of an almshouse in 1686, and died there, having survived his friend many years.

Hercules Seghers, a landscape-painter even more unfortunate than Roghman, was no less generously appreciated by Rembrandt. It

¹ Many of these drawings are in the Six collection, the Teyler Museum, and the Amsterdam Print Room, and have an historic interest apart from their great facility of execution.

² *Plaisante Lantschappen na t'Leven geteeckent door Roelant Roghman, gedrukt by Vyscher.*

seems unlikely, however, that there was much intercourse between the two, taking into account the difference in their respective ages. The date of Seghers' birth is not known, but he was practising in Amsterdam so early as 1607, and traces of him are to be found from time to time till 1630. By virtue no less of his aspirations than of his actual achievements, Seghers deserves to rank among those pioneers who led



J. ANTONIDES VAN DER LINDEN.
About 1653 (B. 254).

the way to the emancipation of Dutch art, and proclaimed its true vocation. After a life of constant struggle with poverty he was reduced to selling his plates at starvation prices, and even to cutting them up in order to make some trifling profit on them. His prints were mainly appreciated by his grocer and fruiterer, who used them to wrap up their goods. His misfortunes seem to have persisted, even beyond the grave, for all his works have disappeared, with the exception of two pictures,

the *Dutch Landscape* in the Berlin Museum, a wide plain with a distant town beside a canal, and the fine landscape in the Uffizi, known as *The Storm*, and long ascribed to Rembrandt.¹

Yet Seghers was one of the most prolific artists of his day. No less than thirty-six of his pictures, some among them of considerable importance, appear in the inventory of Johannes de Renialme's effects, dated 1644. Both in his pictures and engravings Seghers foreshadows

¹ Its restitution to Seghers was due to Dr. Bode. An engraving of this landscape, bearing Seghers' name, has lately come to light, confirming Dr. Bode's pronouncement.

those panoramic expanses of plains and waters, of alternate bands of light and shadow, the picturesque aspects of which were afterwards more fully developed by Vermeer of Haarlem, and Philips de Koninck. As an engraver Seghers was an experimentalist, eager to improve and extend the resources of his art. He attempted, not without a certain measure of success, to invent a process for printing in colours on prepared paper or stuffs, and exasperated his wife by requisitioning the scanty household linen for his experiments, the variety of which is attested by the rich collection of examples in the Ryksmuseum. They



A LANDSCAPE.

Pen drawing, heightened with sepia (Heseltine Collection).

consist for the most part of views in the Tyrol, the skies slightly tinted, the brown tones of the rocks relieved by the greenish-blues of the backgrounds. Absorbed in such researches, the poor artist sank deeper and deeper into difficulties, and finally sought solace for his misfortunes in drink. He is said to have been killed by a fall from the top of a staircase. Rembrandt was naturally attracted by efforts so interesting and suggestive. He professed the warmest admiration for Seghers' talents, and we know from his inventory that he owned six of his pictures, one a very important example. He also possessed Seghers' plate of *Tobias and the Angel*, which it occurred to him to improve by certain modifications. He accordingly replaced the original group

by a *Flight into Egypt* (B. 56)—the Virgin with the Infant Jesus in her arms, seated on an ass led by St. Joseph. Dissatisfied with the result, however, he threw it aside without signature.¹

Rembrandt's relations with these landscape-painters, and his admiration for their works, attest his deep love of nature. As yet uncertain of his own course, his allegiance was divided between the devotees of Italian convention and the more purely Dutch artists. Sincere and exact as he always showed himself in his studies from nature, he continued to draw occasionally upon his imagination, and to group the picturesque elements of his works in a somewhat arbitrary fashion. A small night-piece dated 1647, formerly in Sir Henry Hoare's collection, and lately purchased for the Dublin Gallery, is remarkable for its transparent shadows, and mysterious serenity of sentiment. The subject is *The Holy Family resting in Egypt*.² The fugitives, surrounded by animals, are seated near a fire, the light of which is reflected in a quiet pool in the foreground. The picture is little more than a sketch, founded on a composition of Elsheimer's, to which the master has added a breadth and poetry all his own. In *The Ruin*, a landscape in the Cassel Museum, painted about 1650, Rembrandt returns to the complex and somewhat incoherent composition of his early landscapes. The various details—the windmill, carefully sheltered from the wind, and planted on the bank of a running stream, the boat with flags, the swan, the little horseman in a red cloak, and a huge turban, the unmistakably Italian mountains, and the purely Dutch cottages, the foaming cascades, and the temple of Tivoli, rising from a precipitous rock—all are familiar to us, not only in Rembrandt's own works, but in those of the *Italianisers* from whom he borrowed. These details he gleaned from many an engraving and drawing, blending them into fantastic unity in one picture. His own originality found scope only in the masterly treatment of general effect, in the instinctive subordination of values to the main harmony, and in the powerful, but delicately adjusted contrasts between the high tones of the sky, and the strong tints of the

¹ Seghers' plate itself was only a copy, with very slight modifications, of an engraving executed in 1613 by Count Goudt, the friend of Elsheimer.

² It would seem to be rather a *Bivouac of Shepherds*.—F. W.

landscape. In the *Landscape with Swans*, which belongs to Madame Lacroix, a work of about the same period, the composition, though superficially simpler, is no less complex. A group of lofty trees, the outline of which we recognise in many other drawings by Rembrandt ; a bridge, towards which a carriage full of people advances ; in the foreground, a dark pool on which are two swans, and a small boat ; under some trees to the right a flaming forge and a blacksmith at work ; in the background, a confused mass of slopes, towers, windmills, aqueducts, a village, etc.—make up a somewhat bewildering sum of details. It must be allowed however that there are no incongruous elements in the scene, the effect of daylight is skilfully rendered, and the golden tones of the background melt into pleasant harmony with the pale blues of the luminous sky. The canvas is not in absolutely first-rate condition, but is on the whole fairly well preserved, and the general effect is brilliant and animated. The latest of these painted landscapes, the *Windmill*, formerly in the Orleans collection, and now at Bowood, is the masterpiece of the whole series. It may possibly be a composition, but this it would be difficult to determine from the arrangement, and the general effect, which is still more homogeneous than that of the *Landscape with Swans*, has all the appearance of a direct inspiration from nature. A windmill surrounded by a few cottages rises from a hillock above a watercourse. The lower part only is illuminated. The outline is relieved against a wild and stormy sky. The sun has sunk below the horizon, but his last rays gild the broad wings of the mill ; below, the water, the banks and the distant landscape melt into the gathering shadows ; a silence, as of advancing night, broods upon the scene. The spectator seems to hear the beat of water against some boat at anchor, and the furtive flight of an unseen bird in the thicket. A solemn calm descends upon the earth. Here the details are better chosen and less complicated ; and instead of distracting the attention, they enhance the melancholy poetry of the landscape. Rembrandt's studies were bearing fruit. He dared to be simple, to reject those complexities and artifices which had no part in nature, and to rely on realities for his effects. At no period of his career do his drawings and etchings furnish stronger proofs of his constant and sincere

communion with nature. As was his invariable habit, he turned his attention to the things and events he saw around him. On the 7th of July, 1652, the Town-hall of Amsterdam was partially destroyed by fire. On the 9th of the same month he made a drawing of the ruins (Heseltine collection), a most minute and careful study, as we find by comparing it with a picture by T. Beerstraten, in the



JAN ASSELYN.

1648 (B. 277).

Ryksmuseum, painted from a similar point of view. In his occasional wanderings outside the city the most humble spots attracted him. In the presence of nature, no matter in how lowly a guise, he seemed to disregard the promptings of his own exuberant imagination, and copied the scene before him with the most scrupulous fidelity. He

accepted the austere monotony of her lines; and drew from her very poverty the means of expression. The simplest motives sufficed to charm him; the corner of a meadow, a country road winding along the plain, a crazy shed, a rustic cabin shaded by some stunted tree. He, the painter of the poor, the wretched, the forsaken, now shows us the places where they live and suffer. He paints the land of the *Beggars*, in all its desolation, the land they had twice



RUINS OF THE AMSTERDAM TOWN HALL.

Pen drawing, heightened with wash (Heseltine Collection).

redeemed, once from the fury of the sea, once from the more cruel frenzy of the Spaniard. The love of the patriot for this territory was intense in proportion to the price he had paid for it. To Rembrandt, every aspect of his native country was beautiful. He never went beyond it, and his wanderings even within its limits were sufficiently circumscribed. His travels were confined to the quiet suburbs of Amsterdam—Sloten, Laren, Loenen, and the Castle of Kronenburg—to the mills of Zaandam, to the coast hamlets, Naarden, Diemen, and Muiderberg, where Sylvius' son was minister;

to Jan Six's house at Elsbroeck, to the Receiver Uytenbogaerd's home at Goëland, and to the various asylums offered him in his adversity by a few staunch friends. The priceless series of drawings purchased by an ancestor of the present Duke of Devonshire from the son of Rembrandt's pupil, Govert Flinck, to whom they originally belonged, were probably executed during one of his temporary sojourns among trees and fields. Rejoicing in the momentary respite from cares and creditors, the great painter sought solace from Nature, the friend who had never forsaken him. The various drawings of this series—several of which we reproduce in facsimile—were no doubt originally the leaves of a sketch-book. They were probably all produced at the same period, and certainly in the same place. Every aspect of the scenery—which we believe to be that of some district close to Amsterdam—is carefully recorded by the master. He notes the flat coast, the wide watery expanses, the level horizons against which every inequality shows out in strong relief, the groups of trees clustering about scattered dwellings, the passing boats, their sails swelling to the breeze, the cottages nestling one against another, as if to offer a braver front to the winds that sweep the plain, a village spreading along the banks of a stream, a fisherman's hut, with nets drying in the sun. The most casual incident becomes a picture, so firm and precise is the outline of each object, so exact and truthful the modelling. In most of these drawings, the outline is lightly traced with a pen; the work is then heightened with washes of Indian ink or bistre, by means of which the diversity of local values and planes is suggested with extraordinary delicacy and firmness. Very often the master returns to the same spot, and following up his practice in the treatment of the human model, hovers about a landscape, seeking its most picturesque aspect. He sketches it from a distance of some few paces, endeavouring by such careful examination to solve the problems of form and effect, and to discover, under the infinite variety of nature, the complex laws which regulate her superficial aspects, and determine the unity of a landscape.

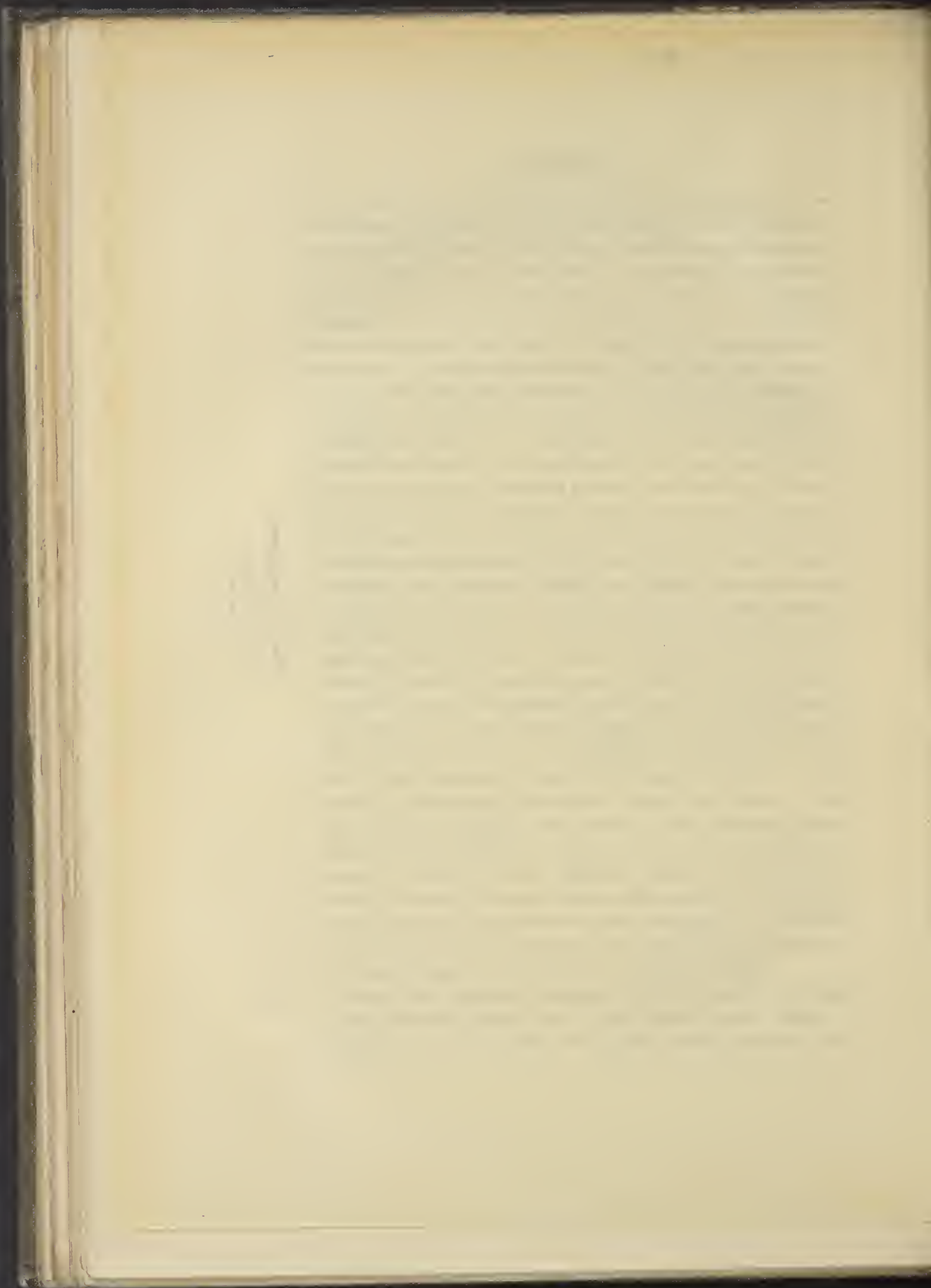
Among the Chatsworth drawings we find numerous examples of such reiterated studies from a single motive, made during a summer visit to the country. We might multiply instances; but



View of Amsterdam.

Pen and Sepia.

(SI PERTUSA.)





Printed by Dauger & Lesieur, Paris



the comparison of those we have selected for reproduction, such as the clump of high trees by the waterside, and the Gothic gateway at the entrance of a town, will convince our readers of Rembrandt's predilection for methods to which we have already several times referred. By means of this uncompromising fidelity the master gave an interest to the most ordinary motives, an interest often extrinsic, born of the art with which he seized upon the essential features of a scene, and the science and ingenuity with which he expressed them.

His etchings of this period have the same sincerity of conception, the same firmness of treatment, that mark these drawings. An exception should perhaps be made in the case of the *Landscape with a Canal and Swans* (B. 235), dated 1650, and *The Sportsman* (B. 211), a plate executed probably some years later. In these, there is an evident blending of fact and fancy. The mountains in the distance are ill adapted to the foregrounds, and bear a strong likeness to those of the *Ruin*, which was painted at about the same date. The other etched landscapes of this period are remarkable for their perfect cohesion and homogeneity, and, like the drawings, were evidently studied in the open, face to face with nature. We must be content to enumerate some of the most picturesque among them, as the *Village with a Square Tower* (B. 218) the *Arched Landscape with a Flock of Sheep* (B. 224), the *Canal* (B. 221) with its fringe of leafless trees, their forms most firmly and truthfully rendered, the *Peasant carrying Milk-pails* (B. 213) with the crazy hovels by the waterside, the *Village near the High-road* (B. 217), the *Arched Landscape with an Obelisk* (B. 227), which takes its name from a monument the master has also introduced in one of his drawings, a landmark some two miles from Amsterdam, with an inscription indicating its distance from the city. Two of the plates executed at this period claim special mention, their truth of conception and extreme sobriety of workmanship giving them a place apart. These are the *Landscape with a ruined Tower* (B. 223),¹ the spirited effect of which is obtained by the simplest means, and the *Goldweiger's Field* of 1651 (B. 234)

¹ Called more properly by Monsieur Charles Blanc, "Paysage à la Tour"—there being indeed little indication of "ruin" in the first state, with the dome.—F. W.

a print no less free and facile in treatment, and perhaps even more effective. Within the narrow limits of this plate, the master suggests, with incomparable knowledge and precision, the various planes of a



TOBIT BLIND.

1631 (B. 42).

wide champaign, the plantations of a great estate, a mansion surrounded by a wood, with its outbuildings and dependencies, the adjacent villages and, beyond, the broad line of ocean, stretching away to



Interior of a Church.

Pen and Wash.

(ALBERTINA.)





Printed by Draeger & Lesieur, Paris



the horizon. With a few careless strokes of the point, he defines the site, and the salient features of his landscape. He then elaborates its details, bringing out the characteristic growth of the various trees, and finally gives colour and completeness to the whole by a few emphatic touches, applied with unerring science. Even in these swift and summary renderings of nature, improvisations rather than studies, we are struck by the intimate harmony between the method of expression and the desired effect. A mind so entirely absorbed in art and its various developments was naturally attracted to experimental processes. Evidences of such attraction are to be found in a plate of several sketches (B. 364), where Rembrandt seems to have tried the

effect of a broad point to produce rich, intense blacks, in contrast to the white tone of the paper. The authenticity of this plate has been questioned. We believe, it, however, to be the work of the master. The impression in the British Museum



VILLAGE WITH A SQUARE TOWER.
1650 (B. 218).

has strong presumptive evidence in its favour, for it originally formed part of Houbraken's collection. But we rely more confidently on its analogies with plates such as the *Village near the High-road* (B. 217) and the *Landscape with a Vista*, dated 1652 (B. 222), in which the treatment of masses of foliage is almost identical. An etching dated 1650, the *Shell* (B. 159), is yet another instance of Rembrandt's scrupulous observation, and fidelity to Nature. It is interesting to find the great artist, in the full maturity of his genius, giving himself up to the minute and careful reproduction of a sea-shell, which doubtless was one of the many curiosities of his home.

The most ordinary objects arrest his attention, and help him to further knowledge. His passion for self-improvement persisted throughout his life, and evinces itself at this period of his career in numerous studies of animals. The *Good Samaritan* and the *Pacification of Holland* attest great advance in the treatment of horses.

Turenne's charger is certainly an awkwardly constructed beast, but Dr. Bode mentions an admirably painted horse of smaller size in the equestrian portrait of a Hungarian magnate, executed about 1654, and now in Galicia.¹

In the pictures, drawings and etchings of this period we find cattle, asses, &c., more correctly drawn than in earlier works, and it was about this time that Rembrandt made his first studies of lions. We have noted his grotesque treatment of the lions in his *St. Jerome*, and the *Lion Hunts*. A travelling menagerie passing through Amsterdam probably gave him opportunities of observing their structure and attitudes. He threw himself with great ardour into the study, and produced some twenty drawings.² He seems to have had some difficulty in seizing their characteristics, for several of the drawings are insignificant, and fail to suggest the dignity of leonine movement and expression. There are others, however, in which the types and forms are most admirably rendered, as, for instance, M. Bonnat's studies of two crouching lions, formerly in the Russell collection in England, where they were the admiration of Landseer; the lion with eyes voluptuously closed, gnawing at a bone between his paws; the study in the British Museum, of a lion emaciated by long captivity, whose mournful air and resigned dignity of bearing agree so perfectly with the Latin inscription written below the sketch:

Jam piger et longo jacet exarmatus ab ævo;
Magna tamen facies et non adeunda senectus.

The two studies of lionesses, one eating, the other sleeping, also in the British Museum, are no less remarkable.

The large curiosity, the love of nature and of life so characteristic of Rembrandt, were important factors in his art-teaching at this period. We have shown that he had lost ground considerably in popular favour, but he retained his *prestige* as the greatest of contemporary masters among the artists of his day, and a large number of pupils continued to frequent his studio. It seems to have been

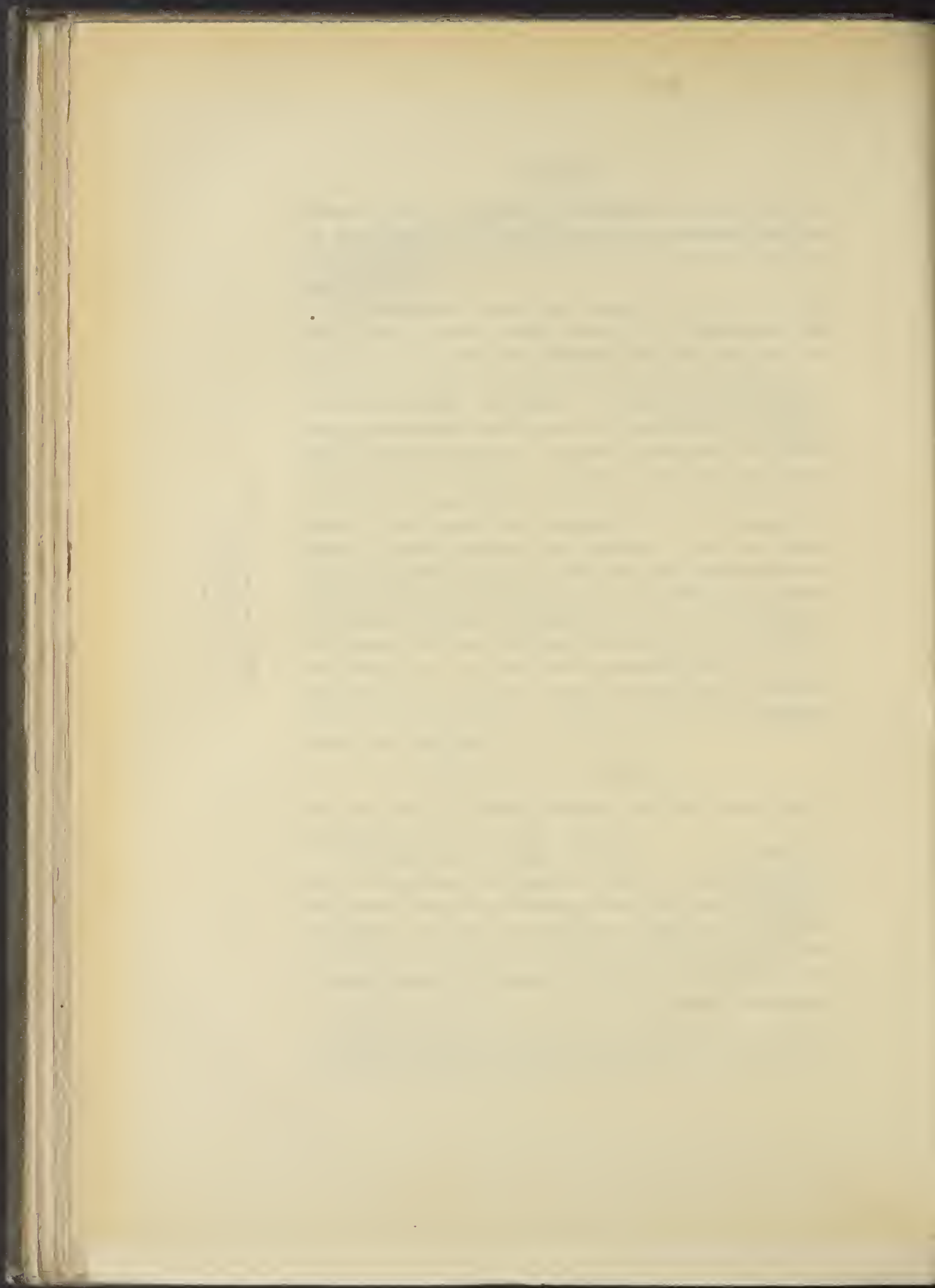
¹ *Studien*, p. 499. Dr. Bode saw this portrait in Vienna, whither it had been sent by its owner for restoration.

² There are examples in the public collections at Berlin, Dresden, Frankfort, Munich, in the Albertina, the Louvre, the British Museum, the Teyler Museum, and in the collections of Messrs. Heseltine, Bonnat, Dutuit, &c.

Cottage Surrounded by Trees.

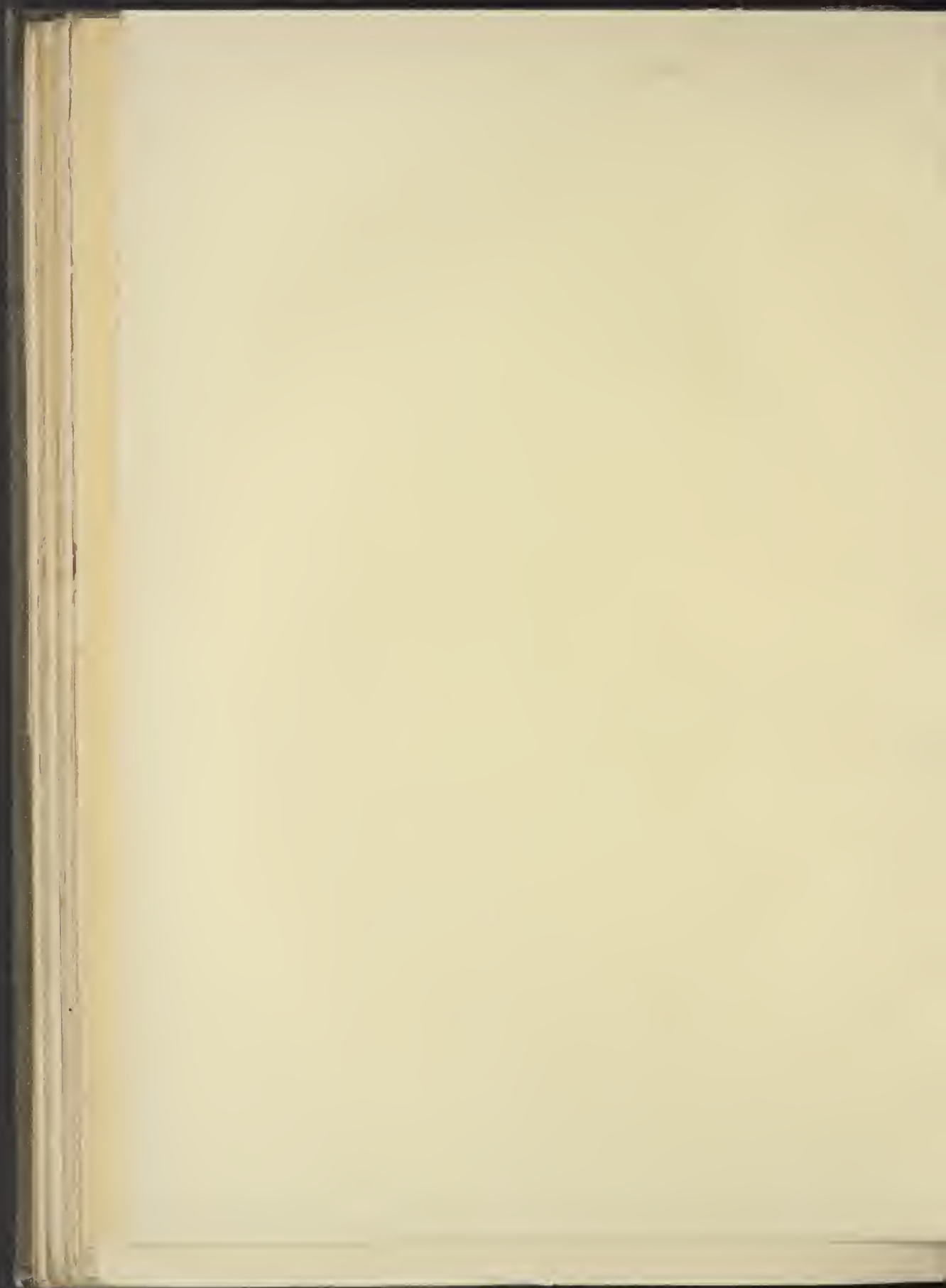
Pen and Wash.

(HEYLING COLLECTION.)





Printed by Dräger & Lestour, Paris



acknowledged that instruction at once so thorough and so lofty was unattainable elsewhere. Both as painter and engraver, Rembrandt's reputation was incontestable, and he had proved his capacity in every *genre* he had attempted. He was further justly reputed a kind and generous master, careful of the comfort and liberty of his pupils. Scholars were attracted to his studio from all quarters, not only of Holland, but of neighbouring countries. We are dealing with the life of Rembrandt, and not with that of his followers. We must therefore be content with a brief mention of the most important, in which we shall dwell more particularly on those aspects of their history which throw light on that of the master. Germany sent him several scholars, among them Michiel Willemans, the engraver Ulric Mayr of Augsburg, and Franz Wulfhagen of Bremen. The Saxon, Christophel Paudiss, born about 1618, had preceded them to Amsterdam. His pictures suffer from a certain want of vigour in the tonality; but Rembrandt's influence over him persisted, and is apparent in his treatment of chiaroscuro. His powers may be very fully estimated by the numerous examples of his works in the Belvedere, where he is represented by religious subjects, portraits, and rustic scenes. The *Contract* attributed to him in the Dresden Museum (No. 1994 in the Catalogue) is really by Aert de Gelder, and to this we shall return presently. Juriaen Ovens, who was born at Tœnningen in Holstein in 1623, and was living at Amsterdam so late as 1662, was also a pupil of Rembrandt's. He was distinguished as a clever portraitist, and very expeditious workman, and must have enjoyed a considerable reputation, for he numbered persons of importance, such as the *Seven Regents of the Municipal Almshouse*, among his sitters (1650). His manner in works of this class approaches that of Van der Helst, and even that of Van Dyck; but a large picture in the Nantes Museum, dated 1651, *Tobias making ready to return to his Father*, shows plainly, both in composition and effect, that Rembrandt's teaching never lost its hold upon him. The Dane, Bernard Keilh or Keilham, born at Helsingborg in 1625, remained eight years with Rembrandt. He left Amsterdam in 1656 for Italy, where he died in 1687. His works are very rare. A picture by him in his native country, a *Sculptor*, showing his statues to a friend by lamp-light, was evidently conceived under the master's influence. But in two later and more important works, formerly in Mayence Cathedral, and now

in the church of Loerzweiler (in Hesse), the skilful and highly conventional manner has close affinities with that of the later Bolognese school, so much admired in Italy at the period. Keilh, however, has a title to our respect in his faithful attachment to his master, and we are indebted to him for various interesting details of Rembrandt's character and habits, which he communicated to Baldinucci, who incorporated them in a study we have already quoted more than once.



A ROAD THROUGH A WOOD.
Pen drawing (Duke of Devonshire).

As was natural, however, the Dutch contingent was the most important and numerous among Rembrandt's scholars. Govert Flinck and Ferdinand Bol, it is true, renounced his manner for a brighter and more popular style, impelled either by calculation or natural inclination. Official honours and commissions were diverted to their studios; but, nevertheless, Rembrandt continued the head of a national school. Many of the young men who gathered round him are known only by documents in which their names are mentioned, their works having entirely disappeared. At a meeting of experts, convened September 16, 1653, by Abraham de Cooge, an art-dealer at Amsterdam, to determine the authorship of a reputed work of

Study of a Couchant Lion.

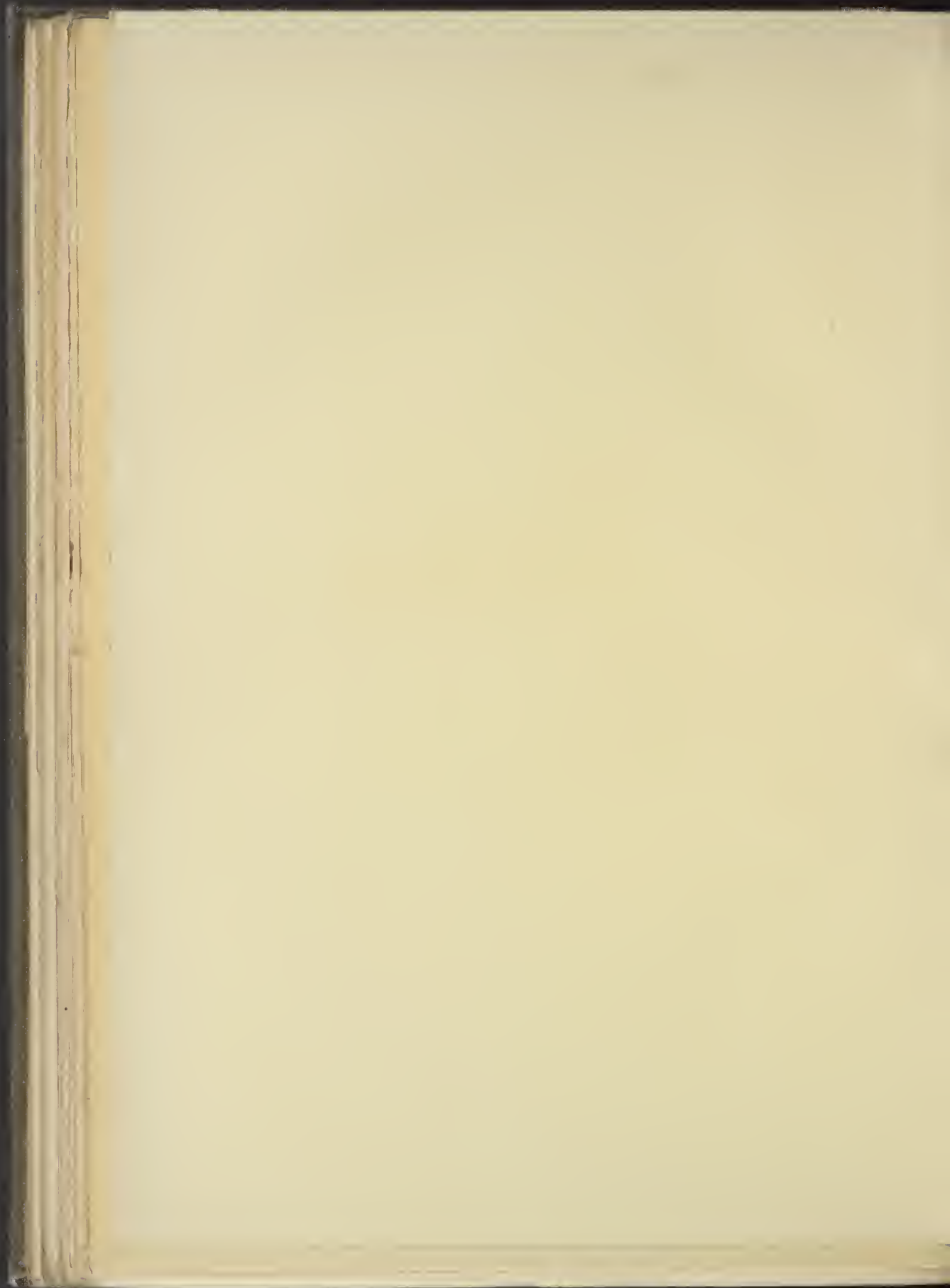
Pen and Wash.

(LORD BROWNLOW'S COLLECTION.)

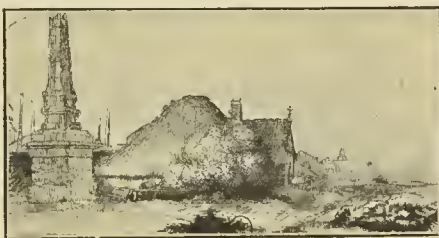




Printed by Druager & Lesieur, Paris



Paul Brill,¹ various artists and connoisseurs of Amsterdam, Hendrick van Uylenborch, Marten Kretzer, Lodewyk van Ludick, B. Breembergh, B. Van der Helst, Philips de Koninck and Willem Kalff being associated with him as witnesses, Rembrandt attested the authenticity of the picture by his signature, supported by that of two of his pupils: Jan van Glabbeck and Jacobus Levecq.² We have not been able to discover any work by the former; but Mr. George Salting owns a male portrait, painted by Levecq in 1665, an example in which the considerable talent of the artist shows stronger affinities with Van Dyck than with Rembrandt. None of the works of another pupil, Heymann Dullaert, can now be traced. His name occurs jointly with that of a fellow-student, Johan Hindrichsen, as witness to a deed, dated March 28, 1653, empowering one Frans de Coster to collect certain sums of money due to Rembrandt. Dullaert, we learn from



LANDSCAPE WITH AN OBELISK.
About 1650 (B. 227).

Houbraken, painted interiors with figures; he was further a poet, a good musician, and an agreeable singer. Adriaen Verdoel, probably a pupil of Leonard Bramer, is said by Houbraken to have also received instruction from Rembrandt. Like Dullaert, he was a poet, and, indeed, laureate of the Chamber of Rhetoric at Flushing. We may further mention Cornelis Drost, whose *Magdalene at the Feet of Christ* in the Cassel Museum is very Rembrandtesque in sentiment, and two other pupils or imitators of the master at this period, Jacob van Dorst, whose male portrait, in the Dresden Gallery is redeemed from vulgarity by its soft golden tone, and G. Horst, the author of a *Continnence of Scipio*. Hendrick Heerschop, born in 1620 or 1621, studied for a while

¹ *Oud-Holland, Kunstcritick der XVII. Eeuw*, by A. Bredius.

² Like many of Rembrandt's pupils, Levecq was a native of Dordrecht. Mr. G. Veth has published a series of interesting articles dealing with him and his compatriots in *Oud-Holland*. Levecq, as is well known, became Houbraken's master.

under Claesz Heda, and entered Rembrandt's studio about 1644. He engraved, in imitation of the master's manner, a *St. Jerome* and a *Susanna at the Bath*, by no means remarkable for their distinction. In the Amsterdam Museum there is *Erichthonius* by him, a somewhat vulgar composition, and in the Cassel Gallery a *Card-Player*, a soldier with an ugly girl, treated in the manner of Dirck Hals. C. Renesse also received some lessons from Rembrandt about 1649, and we find that he made use of the master's studies of lions for two of his drawings, a *St. Jerome* dated 1652, in the Teyler Museum, and a *Daniel in the Lions' Den* in the Boymans Museum. An inscription by his own hand on the back of the second drawing informs us that he had "shown it to Rembrandt, October 1, 1649, the second time he went to him." Renesse delighted in such studies of animal life. He introduced them in various carefully executed engravings, as for instance the *Joseph sold by his Brethren*, in which he has drawn a group of camels, and the *Child devoured by a Bear*, a plate dated 1653. Vosmaer mentions a *Family Group* by him in the Czernin collection at Vienna, as remarkable for the truth of its chiaroscuro. *An Old Woman reading*, attributed to him, which appeared at the exhibition of works by the Old Masters at the Hague in 1890, attracted much attention, partly by reason of the strange type of the sitter, but more especially in virtue of its brilliant colour and force of expression. We must add that the ascription to Renesse was purely conjectural. To a recent discovery made by Dr. Bredius among the archives we owe our knowledge of the fact that Esaias Boursse, the rival of Pieter de Hooch, was also one of Rembrandt's disciples. Born at Amsterdam about 1630, Boursse practised in his native city from 1656 to 1672, and like his fellow-student Jan Victors, made several voyages to India, in the East India Company's service. Pictures by him, in which a perfect knowledge of effect gives the utmost value to strong, yet delicate colour, are to be found in the Suermondt Gallery at Aix-la-Chapelle, the Wallace collection at Hertford House, the Berlin Museum, and the Ryksmuseum.

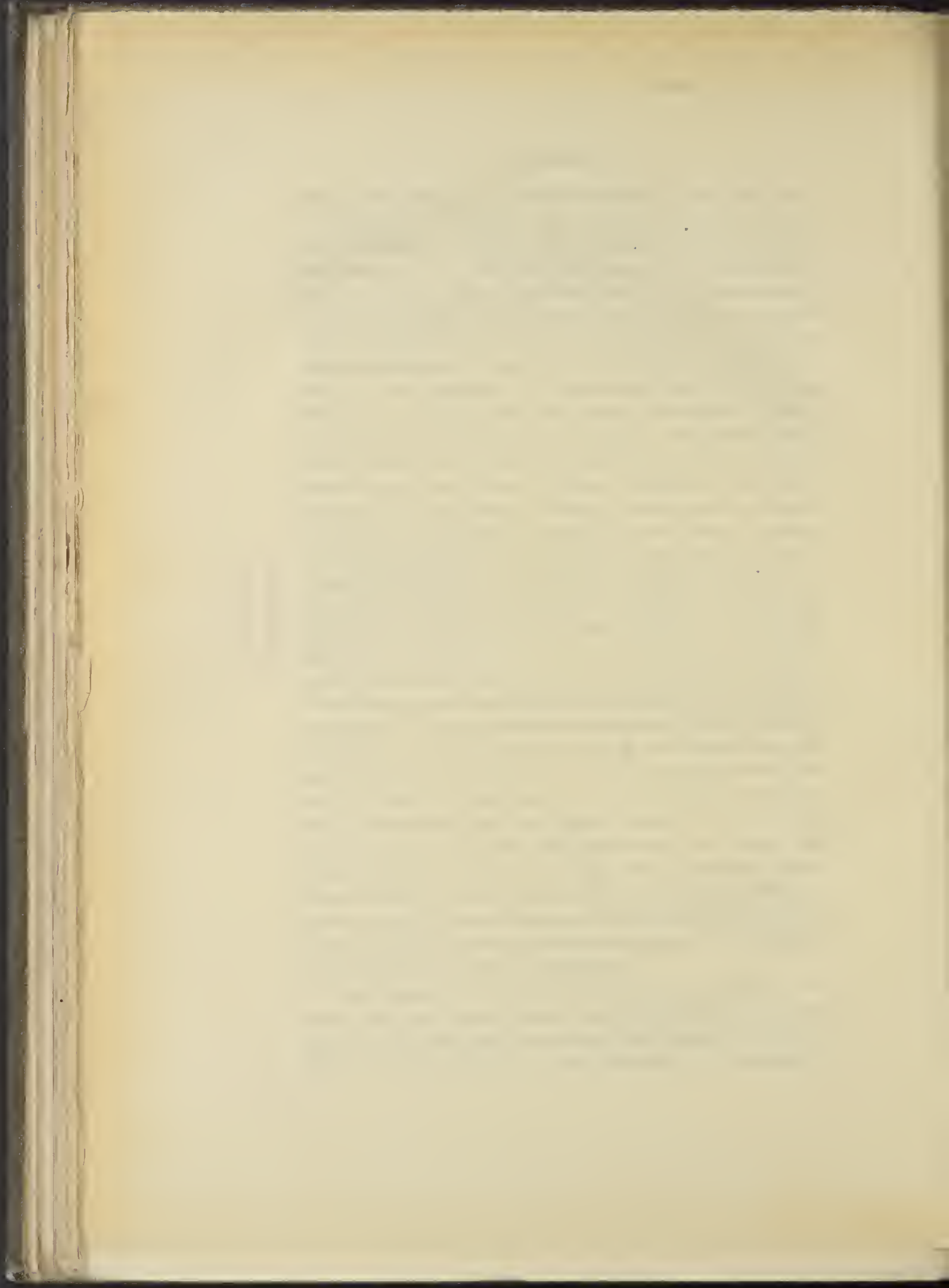
There remain two of Rembrandt's pupils who claim a place apart. The one, Nicolas Maes, worked under the master from 1650 to 1653. The works he produced after quitting Rembrandt's studio bear eloquent witness to the excellence of the teaching he

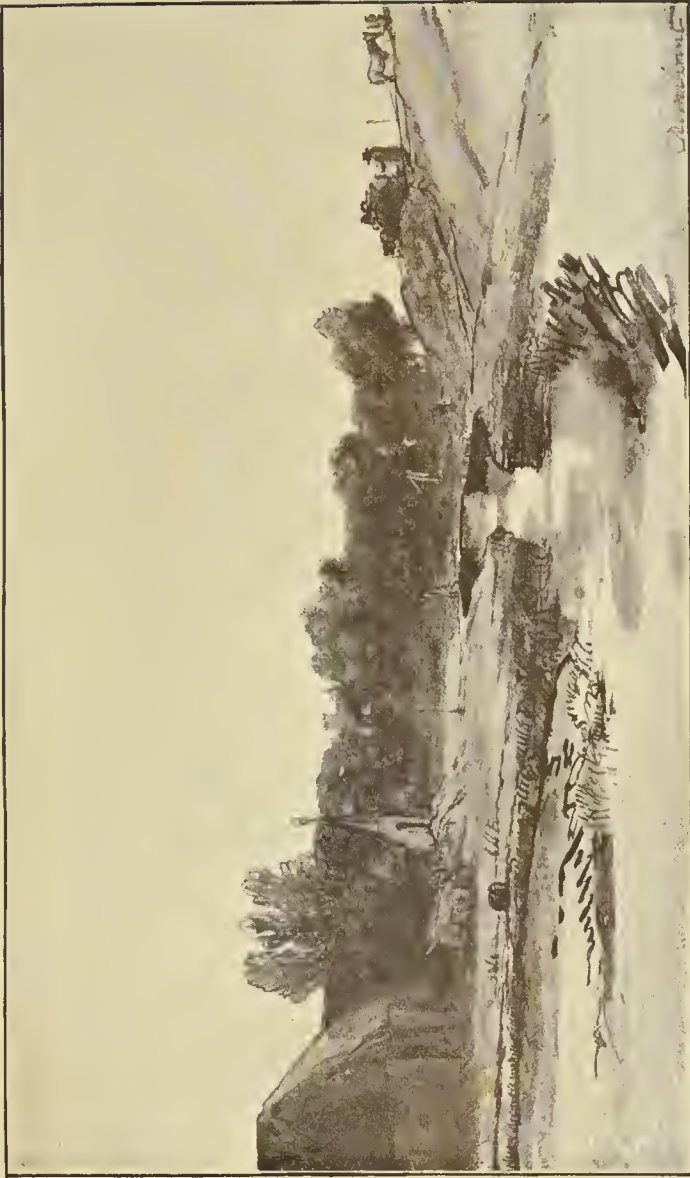


Landscape Study.

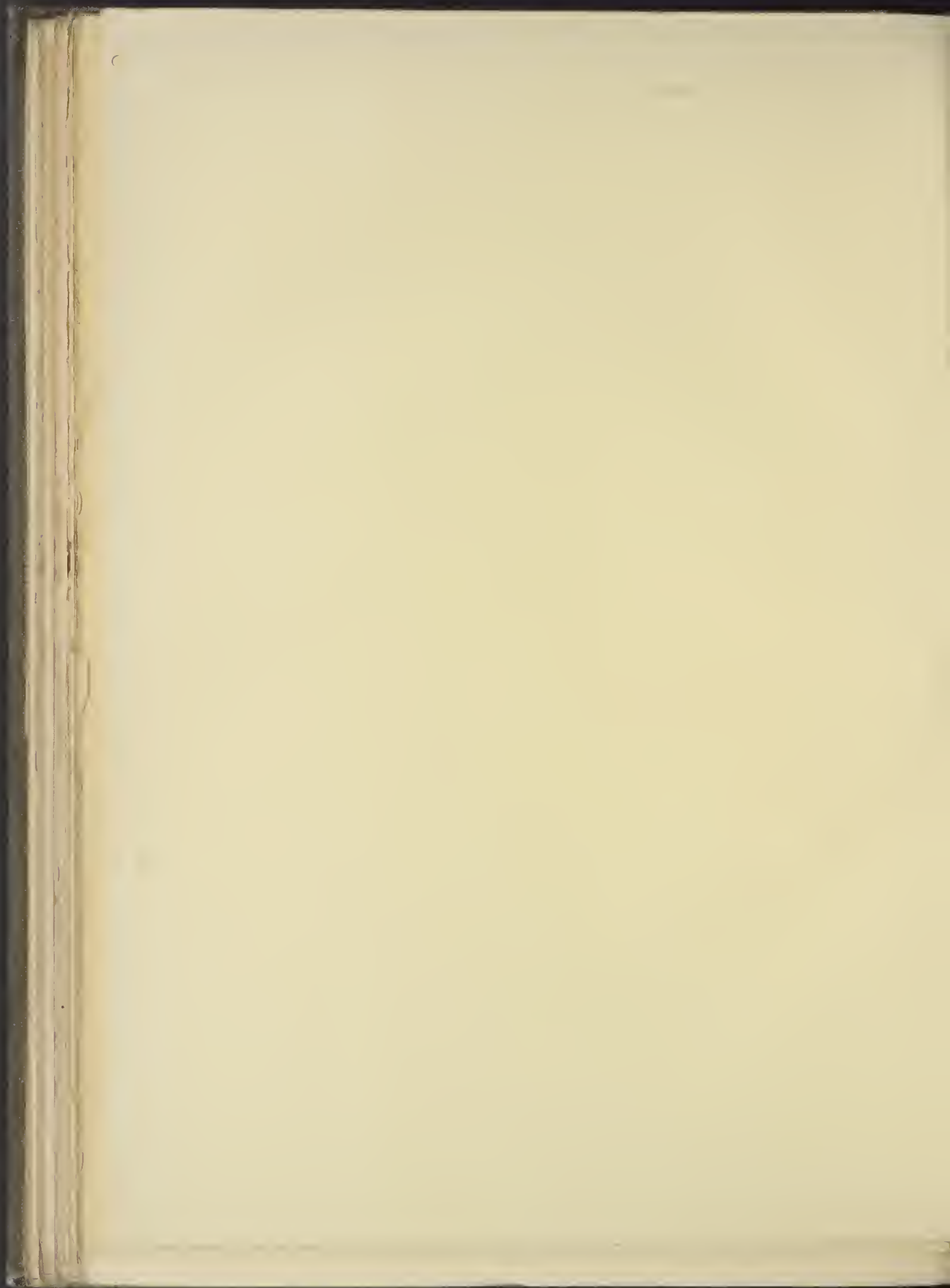
Pen and Wash.

(English usage.)





Printed by Draeger & Lesieur, Paris



had received. These works are mainly portraits, very characteristically treated, or familiar subjects: a servant asleep over her work, or engaged in some household duty, or spying upon her employers; or, more often still, old women at a spinning-wheel, or at a meal, or praying. But the painter's genius gives a wonderful elevation to these simple themes, many of which are treated with a curious modernism. His colour is generally deep and vigorous; rich reds and intense blacks are very happily blended with delicate iron-gray tones, while a piquant note is added to the harmony by the introduction of some homely utensil such as a stone jar with a blue pattern, or a red earthen bowl. The handling, at once broad and supple, is full of the most masterly decision. The finest examples are to be found in Holland, and in English collections, (the National Gallery, Buckingham Palace, Lord Ashburton's, etc.). The contrast between these beautiful works and the portraits painted by Maes towards the close of his career is so startling, that certain critics, unable to accept the theory of a change of style so radical, have suggested the existence of another painter of the same name. There are, however, documents which dispose of this supposition. Maes had already a considerable vogue as a portrait-painter when, on the occasion of a visit to Antwerp, he was fascinated by the works of Rubens and Van Dyck. He forthwith abandoned his early manner in favour of a lighter and gayer system of colouring, a looser and more fluent touch, and a meretricious grace and elegance that delighted his wealthy patrons. A male portrait in the Brussels Museum (No. 333 in the Catalogue) seems to have been painted in the period of transition from his early to his later manner. We note a premonitory jarring of the harmonies, purplish tones side by side with somewhat crude vermilions. The drawing is less firm, the handling tamer and less characteristic, and there are traces of that triviality which becomes so marked in later works.

The other pupil, Carel Fabritius, had his life been spared to fulfil the promise of his youth, might have won a place in the first rank of Dutch painters. Born in 1624, he was killed in the flower of his age by the explosion of the powder-magazine at Delft, on October 12, 1654, while engaged on a portrait of the sacristan, Simon Decker. His evil fortune pursued him even

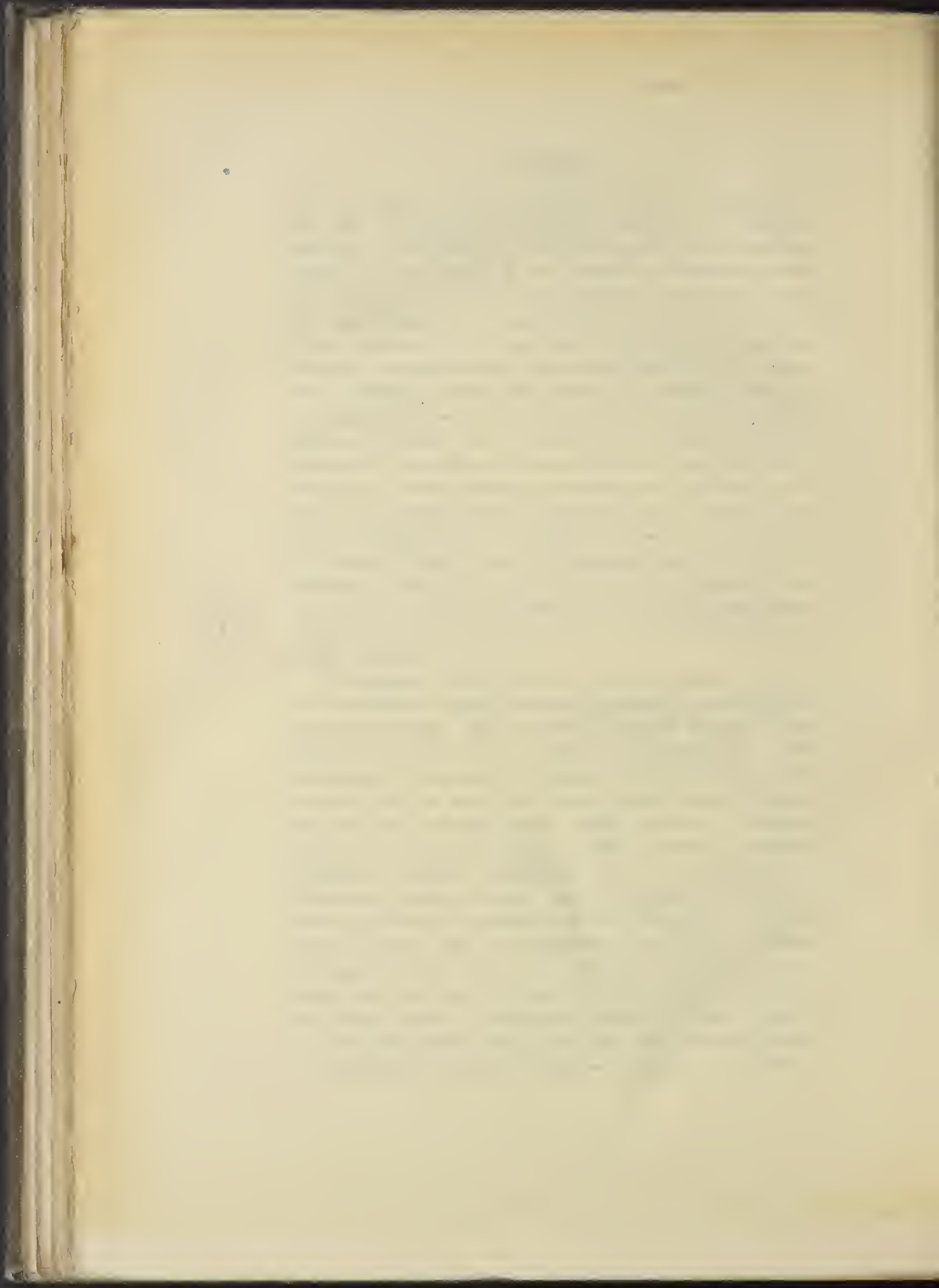
beyond the grave, and his masterpiece, the fine portrait-group of the Van der Vin family, perished in the fire at the Boymans Museum in Rotterdam. The rare examples of his art now extant show how greatly he had profited by Rembrandt's teaching. The study of a head in the Rotterdam Museum is a work not easily forgotten. Its impressiveness is due in some measure to the peculiarity of the type, with its piercing eyes and long black hair, but still more to the energetic character of the treatment. Madame Lacroix's pretty study of a goldfinch chained to a feeding-trough, with its sunlit background, is a little gem of light and brilliance, and a work of a very different order, the *Sentinel* in the Schwerin Museum, also dated 1654 (the year of the painter's death), attests the versatility and originality of his genius. Bernhard Fabritius, probably Carel's brother, if not actually Rembrandt's pupil, was greatly influenced by the master, as is evident from his essays in chiaroscuro, and the harmonious blending of tones in his best works, such, for instance, as his *St. Peter in the House of Cornelius*, in the Brunswick Gallery (dated 1653), and the so-called *Baptism of St. John* (1666) in the Habich collection at Cassel.¹

As a teacher it was Rembrandt's constant endeavour to make his instruction so catholic as to fit his pupils to deal with every variety of subject. We know that Ferdinand Bol and Govert Flinck had been trained to study the backgrounds of their compositions from nature. Gerbrandt van den Eeckhout, whose relations with the master were more lasting, continued throughout his career to produce those spirited sketches of landscape, tinted with water-colour, now so much coveted by collectors. Philips de Koninck, immediately after his emancipation from Rembrandt's studio in 1646, began to produce the panoramic views, in which he approaches the master's manner so closely that his works have been occasionally ascribed to Rembrandt. Treating the same motives as Vermeer of Haarlem, but animating the wide tracts of country he loved to render with richer and warmer tones, he excelled in rendering the mobile shadows of vast gray clouds sailing across the plain, and far horizons

¹ The greater part of this collection has lately been acquired by the National Gallery.

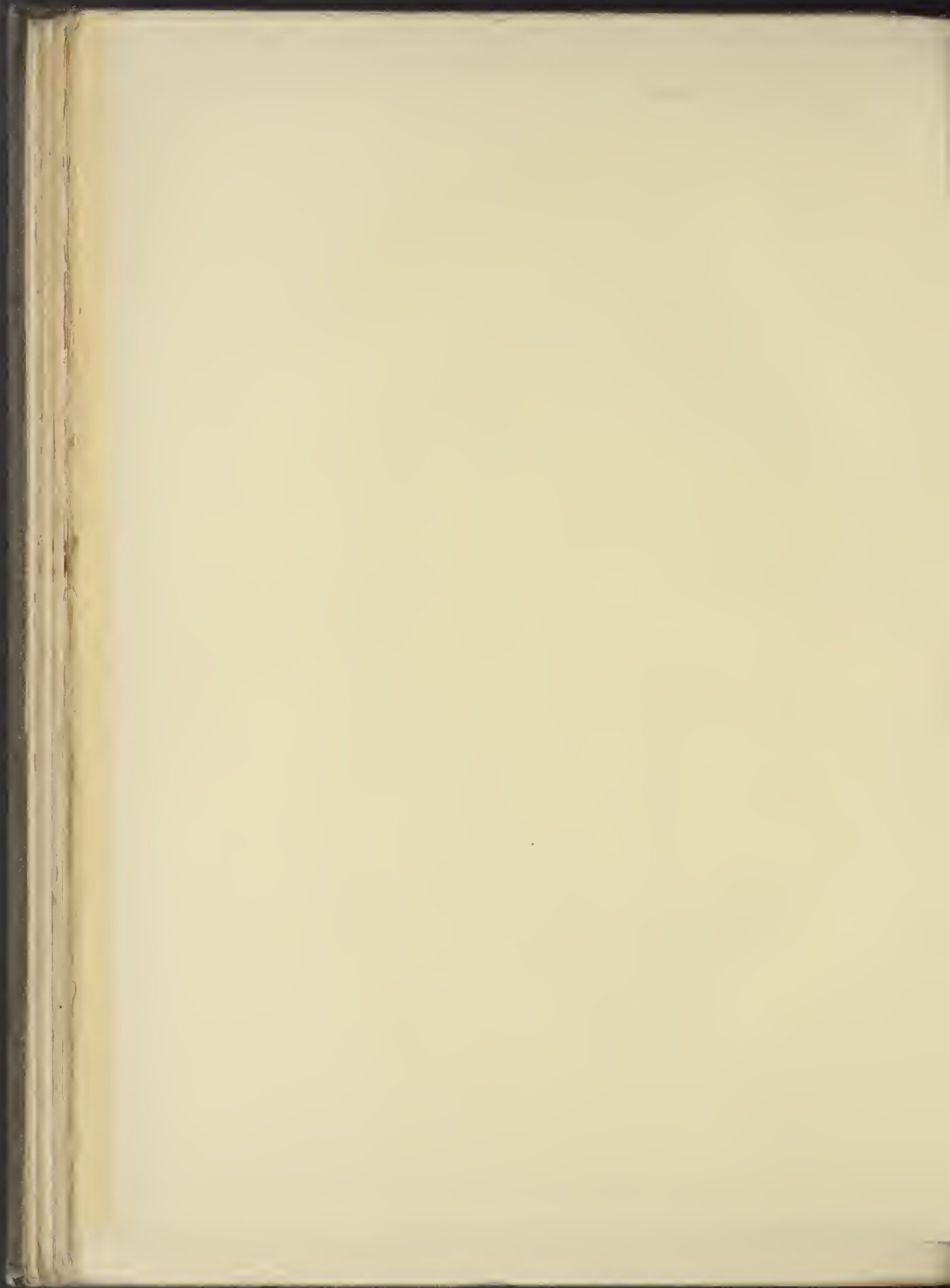


The Storm.
Pen and Wash.
(ALBERTINA)





Printed by Draeger & Lesieur, Paris



marked by the broad belt of the distant sea. His masterpiece, *The Storm*, formerly in the possession of the Comte de Vence, and now in Lord Lindsay's collection, long passed for the work of Rembrandt, and was engraved as such. The motives are those De Koninck habitually treated: watercourses of varying heights, dividing an expanse of sparse yellowish vegetation into parallel strips. But the artist surpasses himself in this fine work, and a most impressive and



A WOMAN IN BED, ASLEEP.
Pen drawing (Heseltine Collection).

poetic effect is won by opposing the warm, bright tints of the sunlit sand-dunes to the gray background of rolling clouds.

Landscape had now been admitted by Rembrandt to a place so important in his *œuvre* that it naturally became a favourite branch of study with many of his later pupils. Pure landscape-painters gradually arose in his school. But none attained the mastery of Philips de Koninck, and most of those who are mentioned as his disciples or imitators are now forgotten. We find small trace of Rembrandt's influence in the works of Leupenius, who is known to us only in drawings, notably a *View of the Amstel*, in the Fodor Museum, and a few insignificant etchings. Neither is it very apparent in the case of Jacob Esselens, whom Vosmaer mentions as one of the master's scholars, and who is

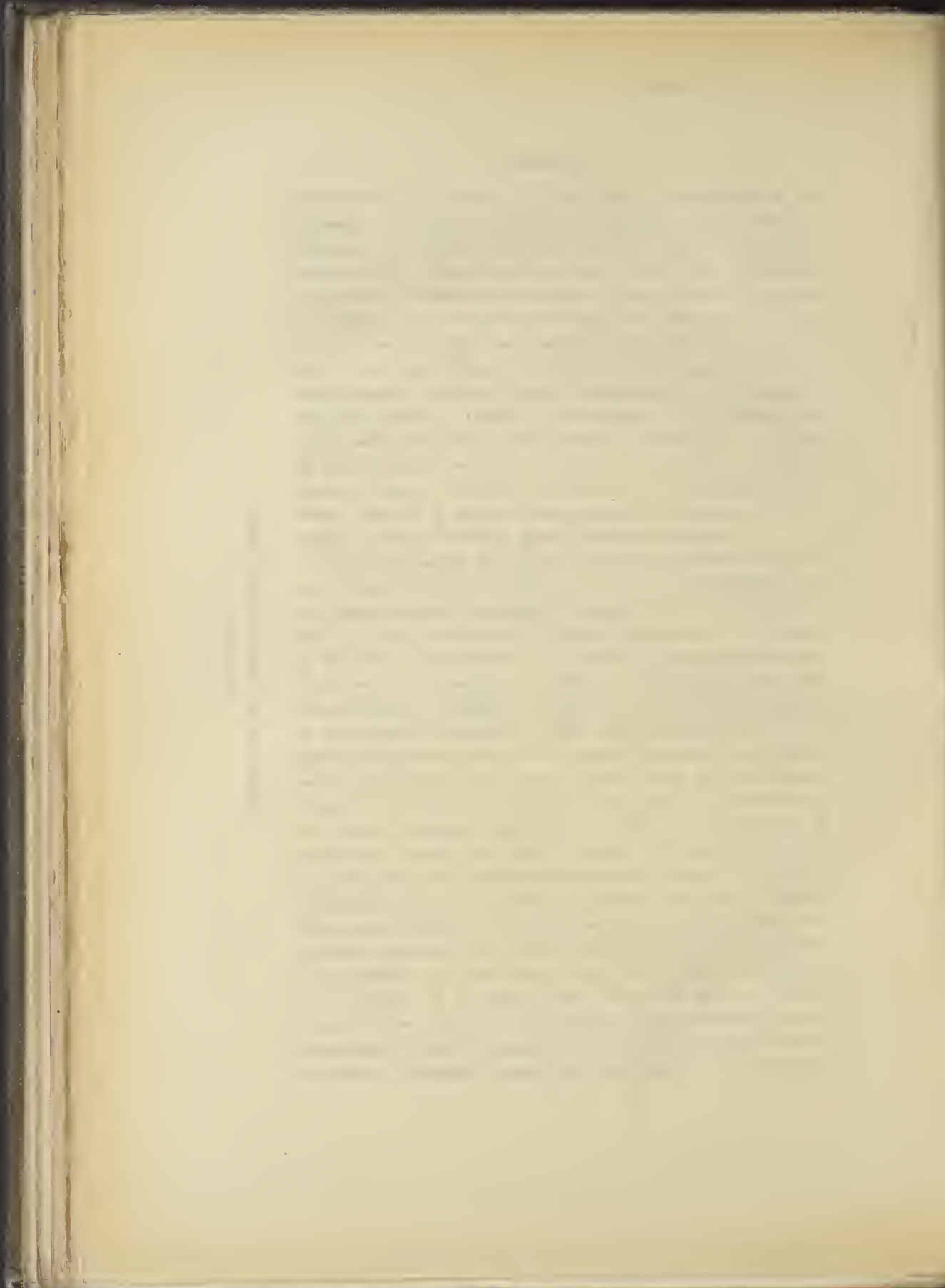
represented by a landscape in the style of Poelburgh in the Brunswick Museum, and in the Copenhagen and Rotterdam Museums by northern landscapes, with huntsmen and animals, executed with a light and facile touch, which also distinguishes his sketches. Rembrandt's teaching is more evident in the case of Farnerius, who frequented his studio from about 1640 to 1645. There is an admirable pen-drawing, tinted with water-colour, by him in the Teyler Museum, in which the chiaroscuro is very delicately treated. Lambert Doomer's indebtedness to the master is still more obvious. Thanks to the liberality of Dr. Bredius, the Ryksmuseum has lately (1890) become possessed of a picture by him, singularly modern in treatment. It represents a woman washing clothes at a fountain, from which a man is drawing water. Beside them is a group of large trees, the vigorous colour of which is effectively relieved against a luminous white sky.

The marine-painter, Jan van de Cappelle, if not Rembrandt's pupil, was at least his friend and admirer. A native of Amsterdam, Van de Cappelle's name first appears among the list of citizens on July 29, 1653. The date of his birth is not known. His devotion to his art, the distinction of his style, the researches into the mysteries of chiaroscuro, to which his pictures and the two *Winter Scenes* he etched bear witness, no doubt appealed strongly to Rembrandt's sympathies. This master, the greatest of the Dutch sea-painters, is only to be properly appreciated in England, which boasts many fine examples of his work, in the National Gallery, and the great private collections. He has all Willem van de Velde's knowledge with greater variety. His execution is broader and less dry than that of his rival, his colour equally delicate, but richer, his illumination more justly diffused. Unlike the generality of his brethren, Van de Cappelle was a man of means. His fortune, however, was derived, not from his art, but from some dye-works inherited from his father, which he, in his turn, bequeathed to his children. He died January 1st, 1680, leaving, according to the inventory of his effects lately discovered by Dr. Bredius, money to the value of 30,000 florins, a very considerable sum in those days, a superb collection of two hundred pictures, and some thousands of drawings, among them five hundred by Rembrandt,



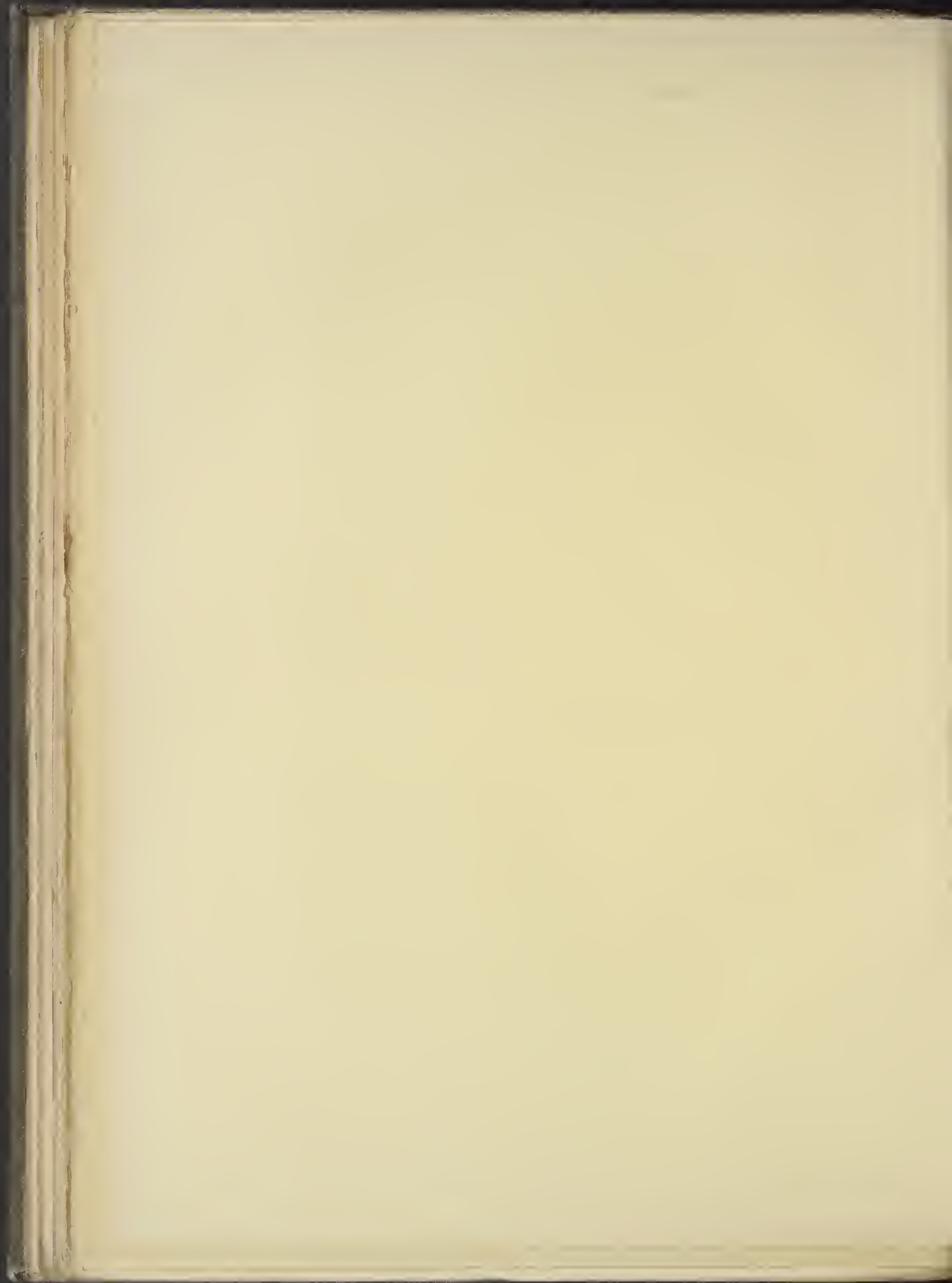
Tobias and his Family with the Angel.

Pen and Wash
(1846, 1847)





Printed by Dreger & Lesieur, Paris



which are classified according to their subjects as "landscapes, historical subjects, and 'studies of womanhood and childhood.'" One hundred come under the latter category. Among the pictures are several by Frans Hals and by Rembrandt, both of whom painted Van de Cappelle's portrait. Of Rembrandt's portrait all trace has been lost. It may possibly be a picture in Lord Carlisle's collection at Castle Howard, described by Dr. Bode¹ as the portrait of a friend or pupil of Rembrandt, painted about 1648, the date of the portraits of Berchem and Asselyn. The model is a young artist in a dark dress and high hat, holding an album of studies in his hand.

We may close the list of those among Rembrandt's scholars we have selected for mention with the name of Samuel van Hoogstraaten. Born at Dordrecht August 2nd, 1627, Hoogstraaten learnt the rudiments of his art from his father, and entered Rembrandt's studio at Amsterdam in 1640, remaining under his guidance till 1650. He then travelled, visiting Vienna, Rome, and London. Returning to the Hague in 1668, he finally settled in his native town, where he was appointed Director of the Mint. The eager curiosity of his temperament manifested itself no less in his studies than in his wandering life. He essayed every branch of his art, portraits, landscape, *genre*, sea-pieces, architectural subjects, and still life. He was further a man of liberal and cultivated mind, given to reasoning and philosophising over his art. It is from this side that his personality has a special interest for us. In the work he wrote for the instruction of his numerous pupils in after life, the *Introduction to Painting*,² it is possible to recognise his master's ideas in many of the theories he formulates. During his novitiate Hoogstraaten seems to have been in the habit of plying Rembrandt with inquiries on every possible subject, which the master received with the utmost patience and kindness. On one occasion, however, when he had shown himself somewhat more insistent than usual, he was thus admonished: "Make it your endeavour to turn the knowledge you already possess to good account; the unknown things that torment you will reveal themselves in due season." We have another echo from Rembrandt's studio when Hoogstraaten praises a certain painter for "a style, which results from his faculty of selecting and co-ordinating the most harmonious

¹ Bode, *Studien*, p. 498.

² *Inleyding tot de hooge School der Schilder Konst.* 1678.

elements of a given theme." Again we seem to hear Rembrandt's own words in Hoogstraaten's advice to his brother, who proposed to visit Rome; "You will find in your own country so many beauties that your life will be too short for their comprehension and expression. Italy, with all her loveliness, will be useless to you if you are unable to render the nature around you." Though he soon abandoned his master's manner, Hoogstraaten never ceased to venerate his genius. He extols Rembrandt's mastery of "that science of reflections, which was his true element." From Rembrandt he learnt to value those essays in chiaroscuro and studies in expression on which he afterwards laid such stress in his own teaching. To impress upon his pupils the importance of such studies, he arranged a theatre for them in the house he occupied at Dordrecht, formerly a brewery known as the *Orange-tree*, and would make a certain number act, while the others observed their action and play of feature, sometimes taking the players through their parts again and again, until they hit upon the simplest and most expressive gestures. These exercises he diversified by experiments with a game of Chinese shadows, by means of which he demonstrated the infinite variety of effects produced by changing the position of the source of light. In such teaching and experiments he merely reduced to practice the precepts he had heard from Rembrandt; while in his liberal treatment of his pupils he was again guided by the example of that generous master, who, as Baldinucci tells us on the excellent authority of Keilh, "was to be admired not less for his noble devotion to his art, than for a kindness of heart verging on extravagance."



STUDY OF A BEAR.

Pen-drawing, heightened with wash (Lord Brownlow).



THE GOLDWEIGHER'S FIELD.
1651 (B. 234).

CHAPTER III

REMBRANDT'S HOME—TITUS AND HIS NURSE—HENDRICKJE STOFFELS—PICTURES PAINTED FROM HER—THE PORTRAIT IN THE SALON CARRÉ AND THE 'BATHSHEBA' OF THE LACAZE COLLECTION—STUDIES FROM NATURE—THE 'GIRL WITH A BROOM,' AND THE PORTRAITS OF OLD MEN IN THE HERMITAGE AND THE DRESDEN GALLERY—'JOSEPH ACCUSED BY THE WIFE OF POTIPHAR'—ETCHINGS FROM 1654 TO 1655—REMBRANDT'S HOUSE AND HIS COLLECTIONS.



OLD MAN WITH A LARGE BEARD.
About 1631 (B. 312).

TO one of Rembrandt's affectionate and home-loving temperament, the bitterness of his bereavement must have been greatly enhanced by the anxieties inseparable from the management of a house and the bringing up of a little child. Absorbed in his art, and ignorant of the details of every-day life, he was incapable of directing his household, and was entirely at the mercy of those about him.

Titus' nurse, Geertje Dircx, the widow of a trumpeter named Abraham Claesz, soon acquired an ascendancy in the establishment, justified in some measure by her devotion to her charge. At the time of Titus' birth, Saskia was already suffering from the illness of which she died within the

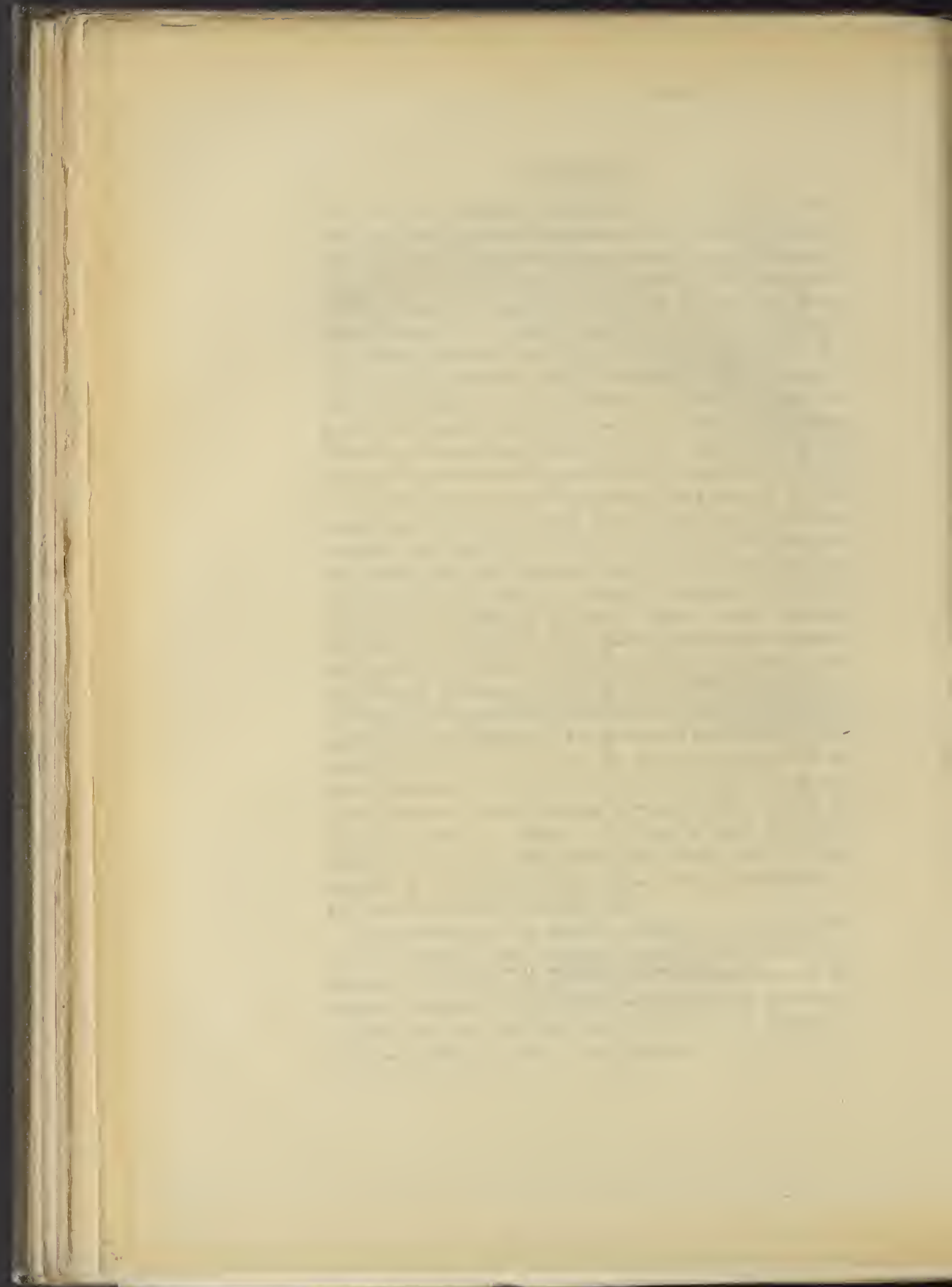
year. It is not surprising therefore, that the child was far from robust, and needed constant watchfulness. There are traces of languor and ill-health in two portraits of him painted by his father about this period. As Claussin, and after him Messrs. Charles Blanc and Middleton-Wake have suggested, Titus was no doubt the model for a little plate (B. 11), which, judging by its style and treatment, was probably executed about 1652. This date agrees with the age of the supposed sitter. We also recognise his delicate features, ingenuous expression, and luxuriant hair in a portrait belonging to M. R. Kann painted some three years later, when he was about fourteen. It is signed, and dated 1655. The master, following his usual custom in the treatment of members of his own household, paints him in a fancy costume. He wears a black velvet cap with a white feather, pearl earrings, a reddish brown doublet over a gathered chemisette, and a greenish cloak trimmed with fur. In this picturesque array, he looks like some northern prince, a youthful Hamlet, gentle and dreamy. The master has lingered lovingly over the work, especially the modelling of the head, bringing out the charming expression of the young face, which has much of Saskia's sweetness, and proclaims the loving, sensitive character of the model. We shall find that throughout his relations with his father, which were more than once somewhat difficult and delicate, Titus proved himself an affectionate and dutiful son. His weakness of constitution no doubt debarred him from an active life, for he seems to have had no settled occupation. In 1655, he had made some essays in painting, for the inventory of the following year records three studies by Rembrandt's son: "a *Head of the Virgin*, a *Book*, and *Three Puppies from Nature*." His vocation was probably not very pronounced, as the documents to which we owe our knowledge of him make no mention of further efforts.

The unceasing care and attention necessary to Titus throughout his ailing childhood were cheerfully accorded by his nurse, whose affection for him was in proportion to the helplessness of his orphaned condition. Geertje Dirckx became so fondly attached to him, that she made him her heir in a will dated January 24 1648, bequeathing to him all her property with the exception

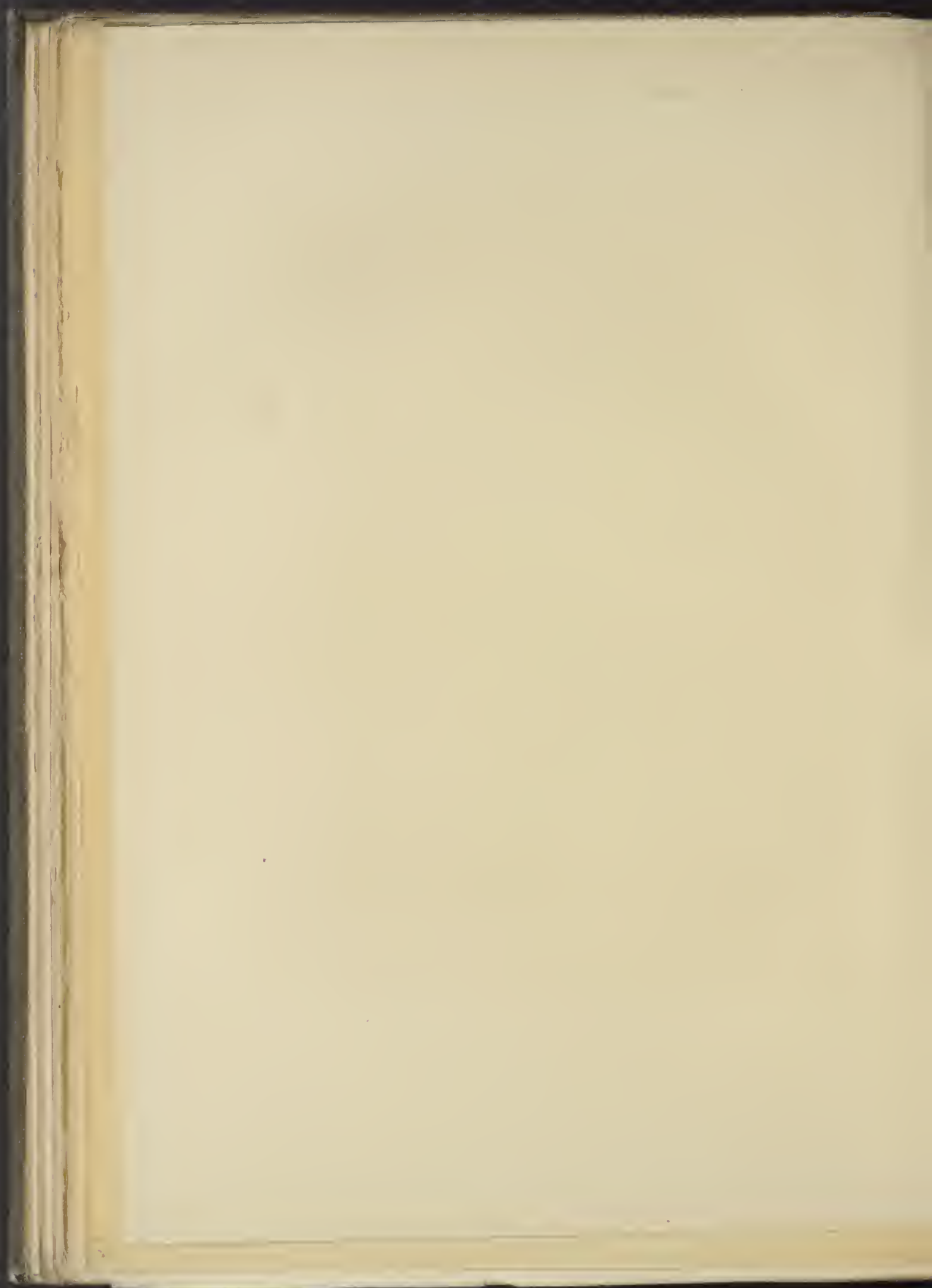


Portrait of Titus van Ryn (1655).

(IN R. CANN'S COLLECTION.)







of a certain portion which legally reverted to her mother. She made it a condition, however, that Titus should hand over the sum of 100 florins to the daughter of a certain Pieter Beetz de Hoorn, together with her portrait. Was this portrait by Rembrandt? We know not. But an ancient inscription on the charming drawing in the Teyler Museum identifies the model with Titus' nurse. It may be that Geertje's affection was not wholly disinterested, and that some hope of replacing Saskia underlay her devotion. Be this as it may, her fidelity was not of long duration. Less than two years after the execution of her will, she announced her intention of quitting Rembrandt's service. She proceeded to make a variety of claims against him, angrily proclaimed her desire to revoke the will, and summoned her master to answer her charges in a court of law. On October 1, 1649, Rembrandt, supported by two witnesses, formally certified the terms of his agreement with her before a notary. But when some few days after, on October 14, Geertje was required to sign a deed confirming her bequest, she passionately refused, and poured out a torrent of abuse, her main grievance being the insufficiency of the annuity settled upon her.¹ In the following year, Geertje's health and reason alike broke down, and it became necessary to place her in an asylum at Gouda. At the request of her family, Rembrandt agreed to advance money for the journey, and the necessary fees. But when he found himself in difficulties in 1656, he made an attempt to recover the debt, and brought an action against certain of his old servant's relatives, one of whom, Pieter Dirx, was arrested. Dirx subsequently sued for damages "in respect of the insult and abuse to which he had been subjected throughout the affair."

One of the two witnesses cited by Rembrandt in support of his statement of October 1, 1649, was a young fellow-servant of Geertje's, named Hendrickje Stoffels. This girl, who was twenty-three years old at the time, was destined to play an important part in the career of her master, with whom she remained till her death. Forgotten to some extent by his contemporaries, he was no longer overwhelmed with commissions, and in his unaccustomed leisure he had eagerly

¹ *Oud-Holland*, iii. p. 95-98, and viii. p. 175.

reverted to the purely artistic experiments in which he delighted. The period of his career we are now considering is marked by increasing ardour in his studies from Nature, a depth of sincerity in his renderings of her various aspects, and a concentrated fire and force in his interpretations of her phenomena. These studies were not confined to landscape and animals. He drew instruction from the most commonplace objects, such, for instance, as the *Sea-shell* of his wonderful etching, or the *Bullock's Carcase* of his superb study in the Louvre. But, as may be readily supposed, the human



PORTRAIT OF TITUS.
About 1652 (B. 11)

form had a higher interest and attraction for him. With the exception of Cornelis van Haarlem and a few of the early *Italianisers*, we believe no Dutch artist to have approached Rembrandt in the number and continuity of his life-studies. His usual models, as we have seen, were young lads from among the poorer population of the quays and port of Amsterdam, who were readily induced to sit by the offer of trifling moneys. But female models were difficult to procure. In Rembrandt's age and country, painters could rarely overcome the scruples of their modesty. Those they prevailed upon to pose for them were not, as a rule, remarkable for grace or beauty. Some among Rembrandt's female models are hideously repulsive. He reproduced their ugliness with the most elaborate fidelity, modifying none of the disfigurements arising from age, maternity, or social condition. Absolutely uncompromising in this respect, his one idea was the truthful delineation of the model. Some of these women are horrible to behold, as for instance, the model for a study in the Heseltine collection, a masterly and over-faithful rendering of a degraded wretch, whose brazen leer and bestial laugh are reproduced with the same terrible exactitude that insists on every fold and wrinkle of the misshapen body. Hendrickje's presence under his

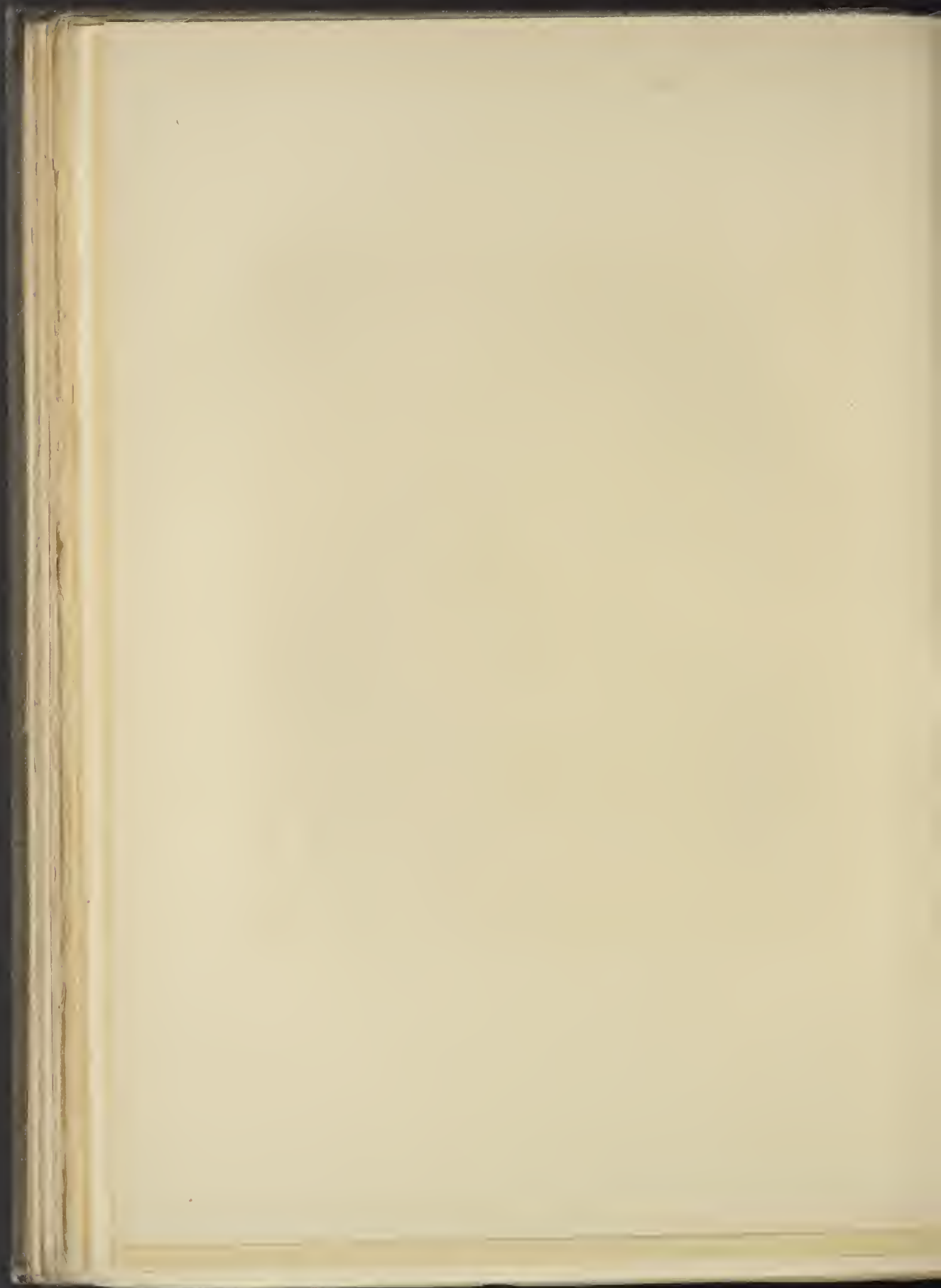


Portrait of Hendrickje Stoffel (about 1652).

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several columns and appears to be a formal document or letter.



Portrait of a woman - B. Lhassepot Paris (France)



roof gave him a model more worthy of his brush, of which, faithful to his life-long habit, he eagerly availed himself.

In several works of this period we recognise a feminine model whose apparent age agrees with Hendrickje's. The first and best example of these is the beautiful portrait in the *Salon Carre* of the Louvre, probably painted about 1652. This fine work is well

known to all students of Rembrandt, and its identification with Hendrickje gives it additional interest. The young woman is dressed in one of those elegant fancy costumes the master loved to paint. She wears a bracelet, earrings, and a brooch of costly pearls, very richly mounted. The face is by no means strictly beautiful. The features are irregular, the nose too broad. But there is a charm of youth and freshness in the brilliant complexion, rosy mouth, and dark eyes, the animation and tenderness of the expression, and the open



HENDRICKJE'S NURSE.

Pen drawing, heightened with wash (Teyler Museum).

forehead, with its waving masses of bright hair. The technical qualities of the work are of the very highest order, worthy of Rembrandt's powers at the supreme period of his development, and even he has never shown greater mastery than in the powerful harmony of the tawny fur and rich dress, by which the glowing flesh-tints are relieved.

Hendrickje is again easily recognisable in another picture in the Louvre, the *Bathsheba* of the Lacaze collection, painted in 1654. The

seated figure is life-size, and the young woman appears to have just come out of the bath. She holds David's missive in her hand, revolving its contents in her mind. An old woman, no doubt the bearer of the letter, is engaged in the prosaic task of paring her nails. We are prepared to admit that Bathsheba's legs, and the lower part of her body generally, are vulgar and ill-proportioned. The bust and throat, on the other hand, are exquisitely modelled. The light falls full upon them, bringing out the purity of the contours, and the luminous delicacy of the flesh-tints, which, as Dr. Bode justly remarks, would bear comparison with the best work of Giorgione, Titian, and Correggio, the supreme painters of feminine nudity. Not one of the three, we may further venture to assert, could have given Bathsheba's face the expression so finely imagined by Rembrandt. Flattered, though as yet undecided, Uriah's wife has evidently no intention of repulsing her unlawful suitor. She allows her thoughts to wander at will, and her preoccupied air and troubled look betray her vacillation. We recognise Hendrickje once more in a bold and brilliant study, painted a year or two later, about 1658—1660, which was at the Winter Exhibition at Burlington House in 1883. She is represented lying on a bed, one shoulder uncovered, the left hand, which is foreshortened, stretched out to draw a crimson curtain.¹

The finest of the whole series, however, is the study of Hendrickje in the National Gallery, the so-called *Woman Bathing*. It bears the same date as the *Bathsheba* (1654) and is undoubtedly a masterpiece among Rembrandt's less important works. The young woman, whose only garment is a chemise, stands almost facing the spectator, in a deep pool. Her attitude suggests a sensation of pleasure and refreshment, tempered by an involuntary shrinking of her body at the first contact of the cold water. The light from above glances on her breast and forehead, and on the luxuriant disorder of her bright hair; the lower part of her face and her legs are in deep transparent shadow. The brown tones of the soil, the landscape background, and the water, the purple and gold of the draperies—among the

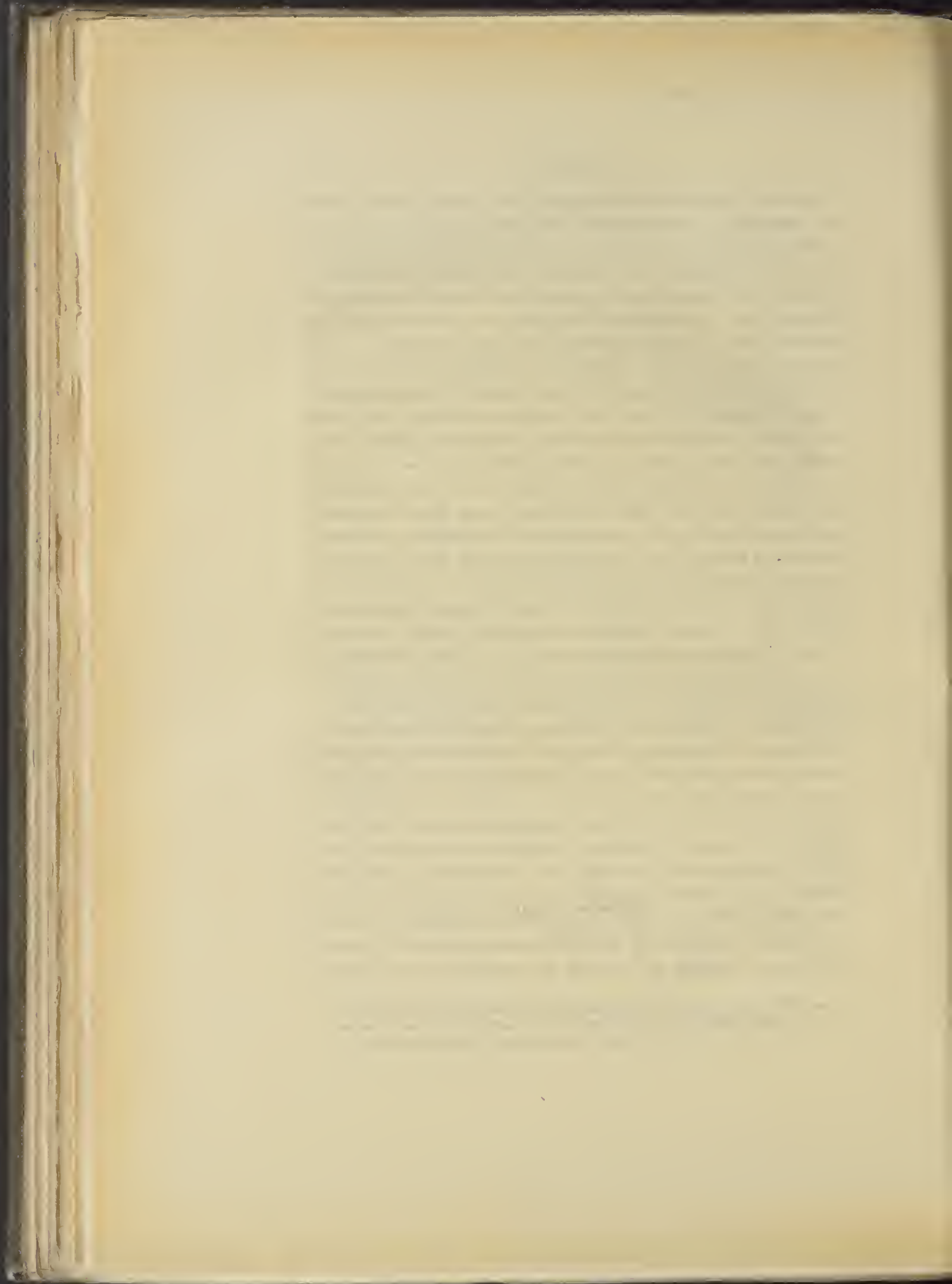
¹ This study, which is rather less than life-size, was then in Mr. H. St. John Mildmay's collection. It was afterwards bought by Mr. Wertheimer, the well-known dealer.

² It is now in the Scottish National Gallery. See the illustration on p. 73—*F. W.*

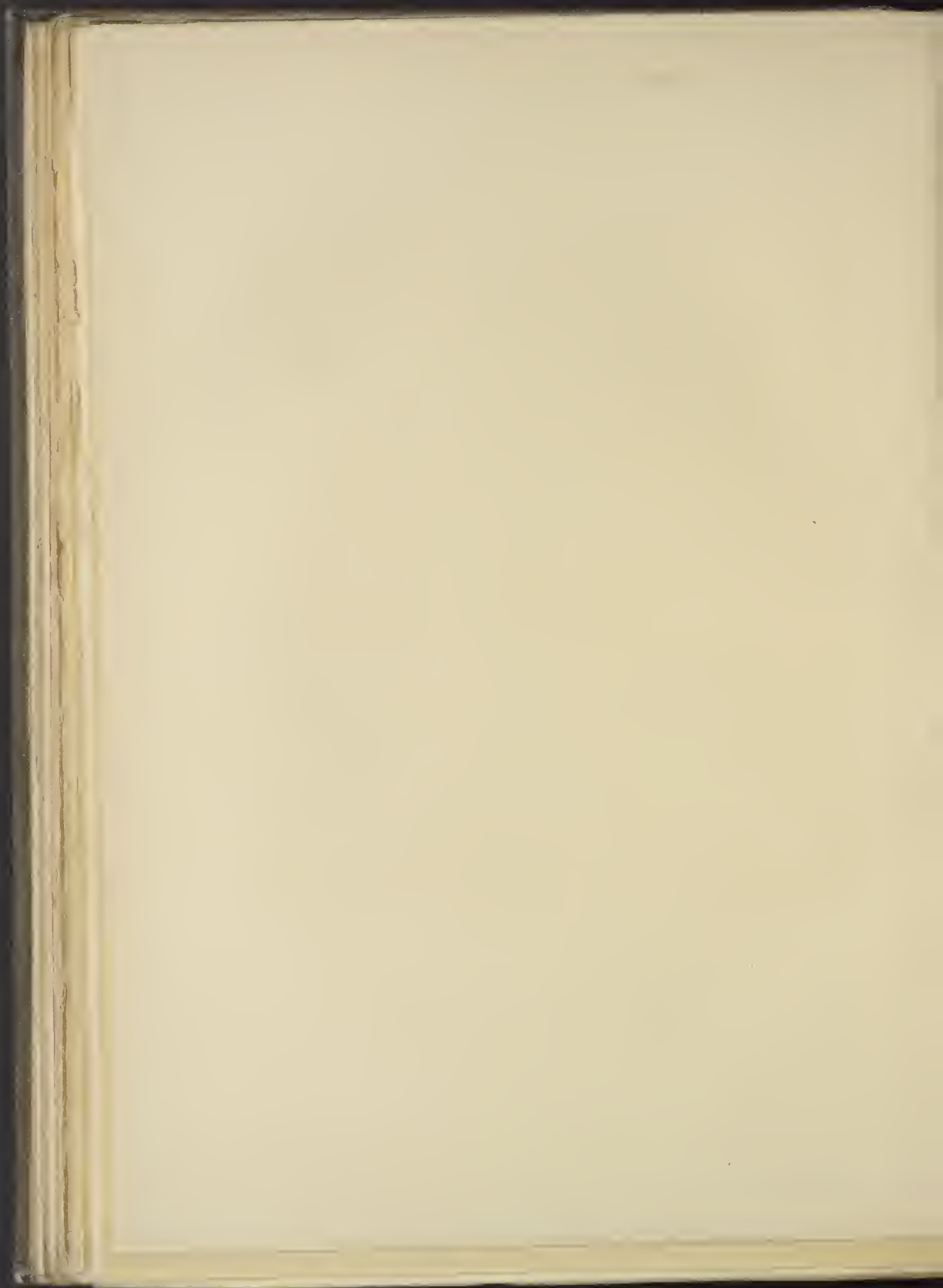


Bathsheba (1654).

(LOUVRE.)







stuffs on the bank we note the heavy golden brocade which figures in the *Bathsheba*—make up a marvellous setting alike for the brilliantly illuminated contours and the more subdued carnations of the model. The truth of the impression, the breadth of the careful, but masterly execution, the variety of the handling, proclaim the matured power of the artist, and combine to glorify the hardy grace and youthful radiance of his creation.

When Rembrandt painted these various studies, he had secured the complaisant model for his life-long companion. Hendrickje had been his mistress for some time past. Careless of public opinion, he took little pains to conceal the situation, which soon created considerable scandal. On July 23, 1654—the year of the *Bathsheba* and the *Bathing Woman*—Hendrickje was summoned before the elders of her church—this interference with the private affairs of the faithful is very characteristic of religious sentiment in Holland at the period—severely admonished, and forbidden to receive the sacrament. Even had she been disposed to deny her fault, concealment was no longer possible, for in the autumn of the same year she gave birth to a daughter. This child was acknowledged by Rembrandt, and baptised on October 30 in the Oude Kerk, receiving his mother's name, Cornelia, already twice bestowed on children by Saskia who had died in infancy. The *liaison*, however, dated from some three years earlier, for Hendrickje's first child died at its birth, and was buried August 15, 1652, in the Zuider Kerk. Hendrickje was the woman spoken of by Houbraken as "a peasant of Ransdorp," Rembrandt's "wife." A recently discovered document states that she was a native of a village of this name, on the borders of Westphalia. On August 31, 1661, Hendrickje gave a power of attorney to her brother-in-law, an inhabitant of Breevoort, a commune adjoining Ransdorp, authorising him to receive all moneys that might become due to her in her native district. The young woman seems to have been quite uneducated, for her signature in this deed, as in all others where it appears, consists of a cross. There is no foundation whatever for the tradition of her legal marriage with Rembrandt, though such an union was not at all an unlikely one for a man of her master's

temperament. Rembrandt, though fully alive to the charms of a well-bred society, and counting many persons of distinction among his friends, was not averse to the companionship of his inferiors. It would have been no great sacrifice to him to give his name to a woman who filled the place of a wife in his household, and who, by her fidelity to himself, and admirable conduct towards Titus,



REMBRANDT'S HEAD AND OTHER SKETCHES.

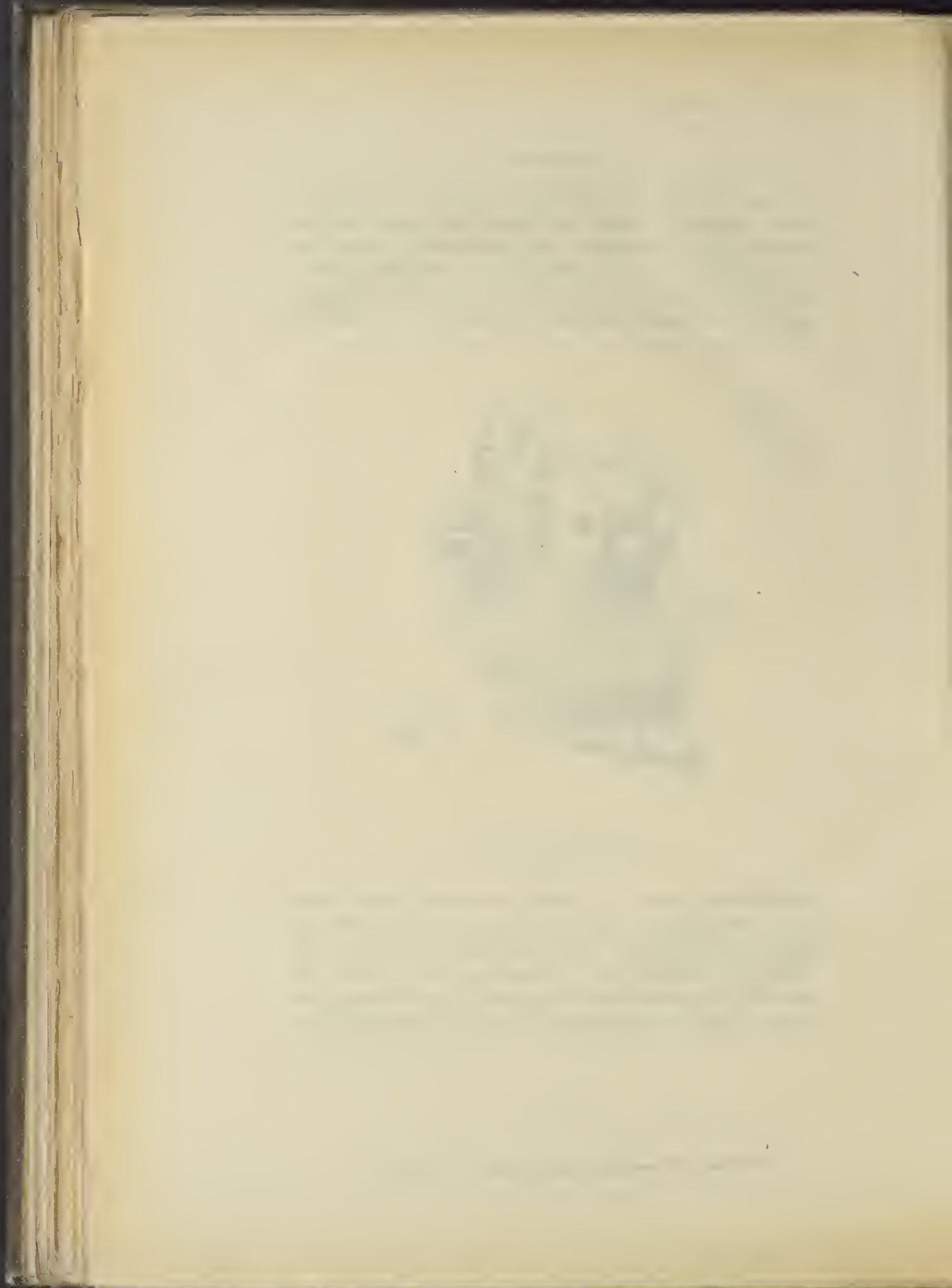
1631 and 1650 (?) (B. 370).

proved herself deserving of affection. It may be that Hendrickje had refrained from pressing the point, and, confident of her master's love, and of his dependence on her care, had frankly accepted her position. Such acquiescence in the situation might further be explained by her knowledge of those financial difficulties with which Rembrandt had long been struggling, which were gradually approaching their climax.

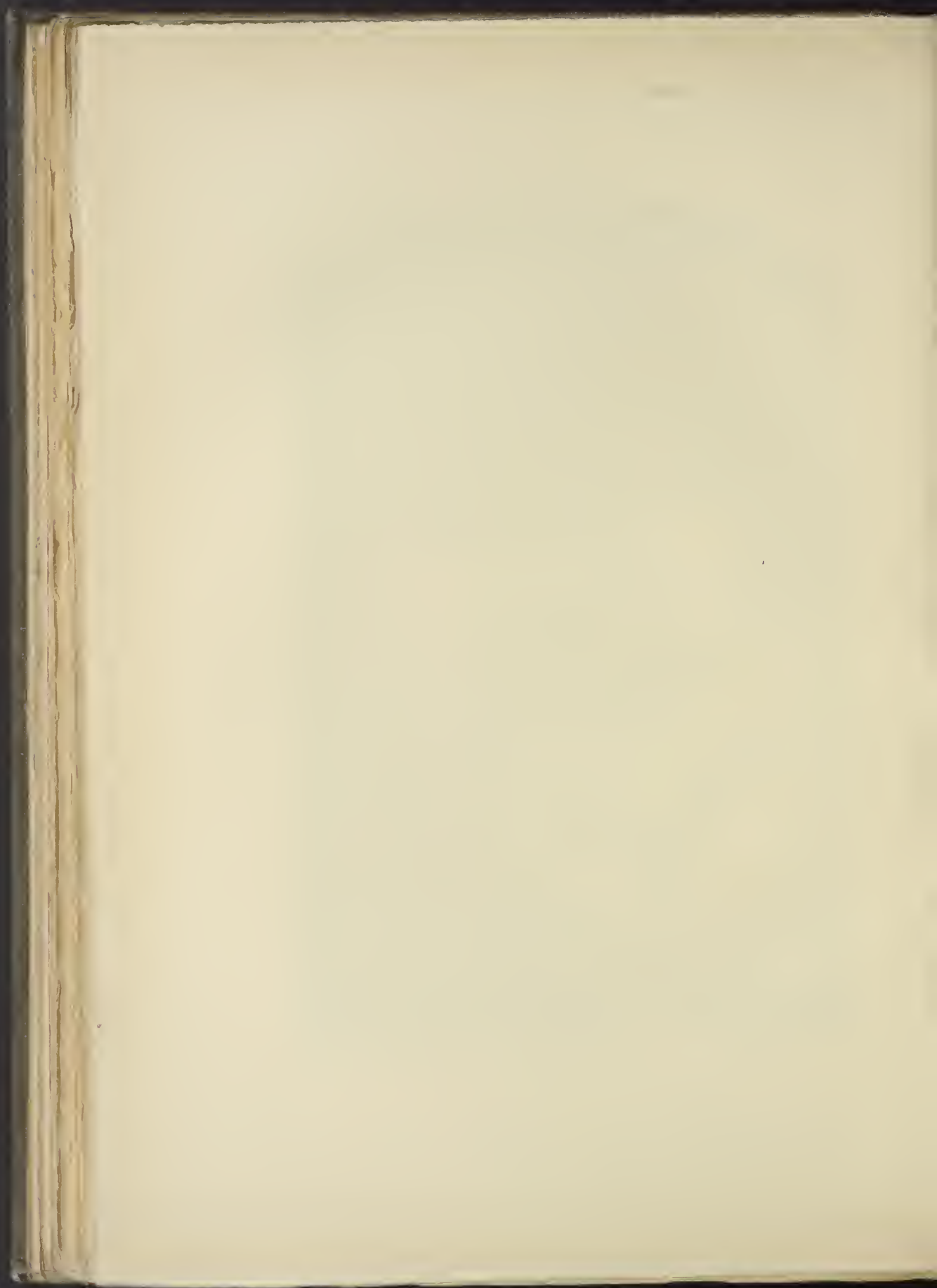


Portrait of Hendrickje Stoffels (about 1658-1660).

(SCOTTISH NATIONAL GALLERY.)









Woman Bathing (1654).

(NATIONAL GALLERY.)

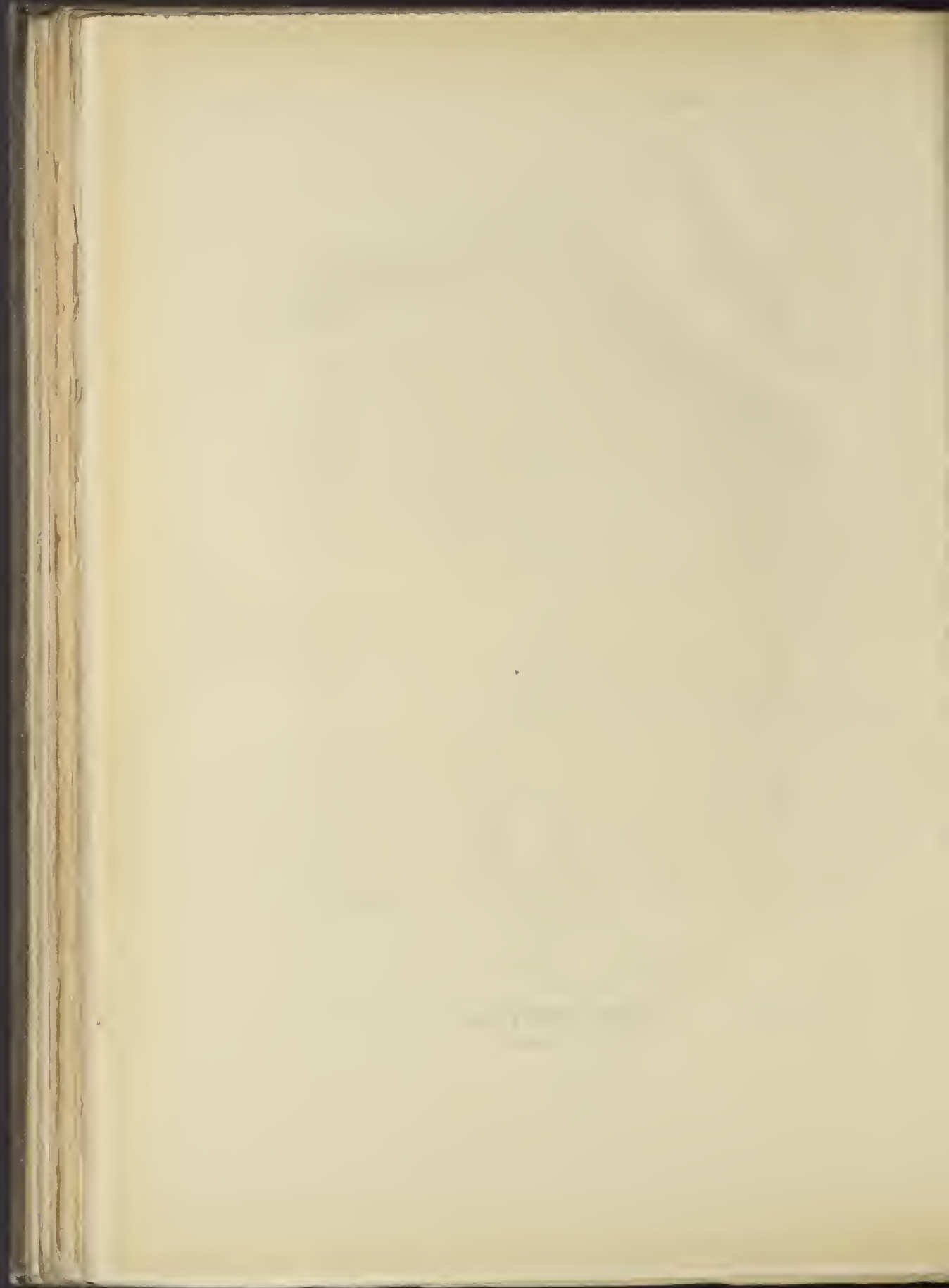
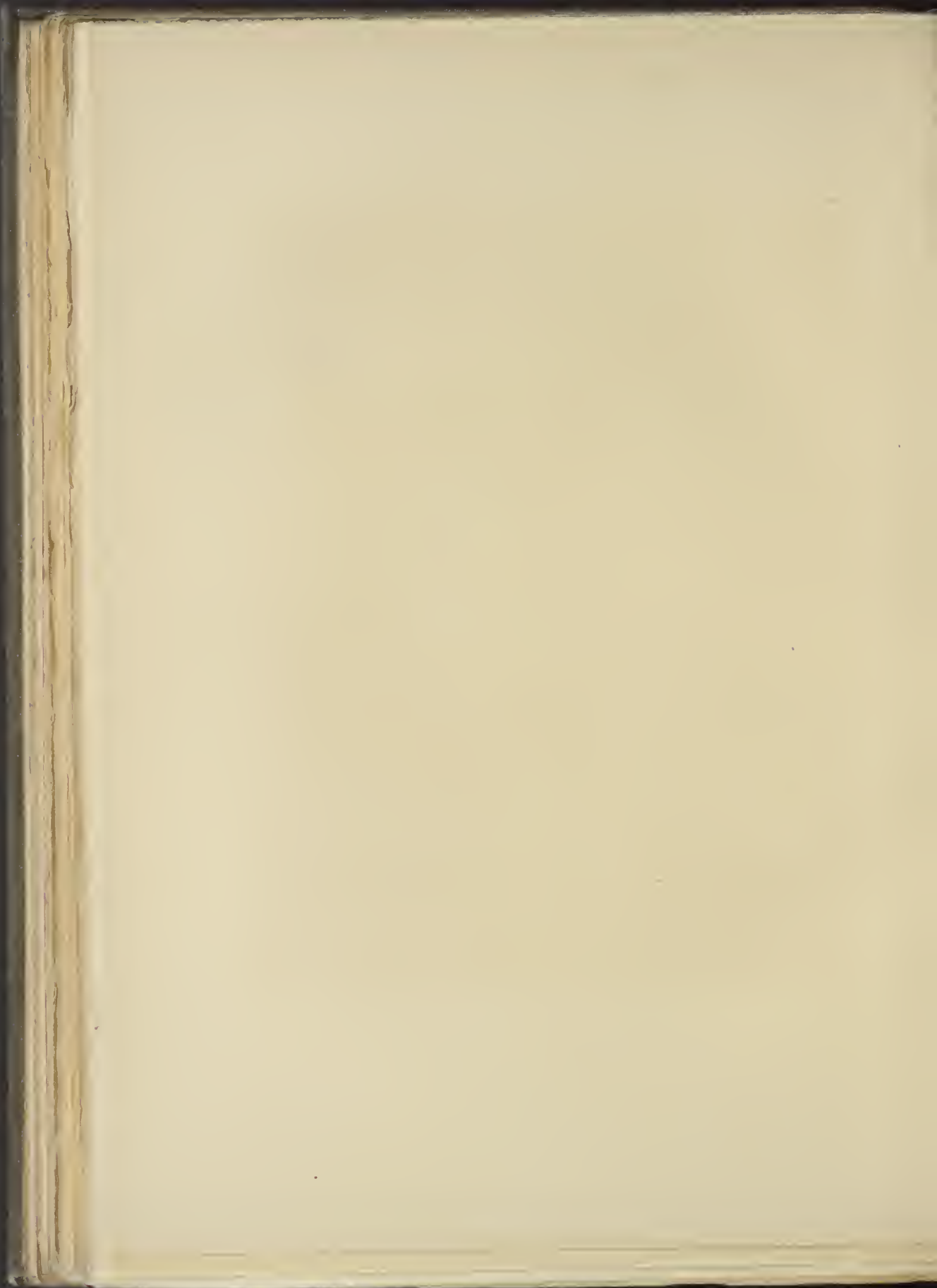




Fig. 10. — *Child in a Pool of Water*, by Titian.



Several pictures of this period were probably studies from members of the painter's household. Two of these were painted at an interval of some three or four years, perhaps in 1652 and 1656 respectively, from a little peasant girl, whom Hendrickje may have employed to help her in the household work. She is scarcely more than a child in the *Girl with a Broom*, in the Hermitage, in which she faces the spectator, dressed in the usual costume of a Dutch servant, a square-cut bodice with braces, over a white chemisette with full sleeves. Her facial type is a vulgar one, round and full, with a turned-up nose, thick lips, a quantity of fair hair, and a prominent forehead. She leans over a rough fence, and gazes straight before her, with widely opened eyes. Beside her are a pail and basket, and in her coarse little red hands she grasps a broom, the emblem of her calling. This implement she clasps to her breast, as if to suggest



CHRIST WITH THE DISCIPLES AT EMMAUS.

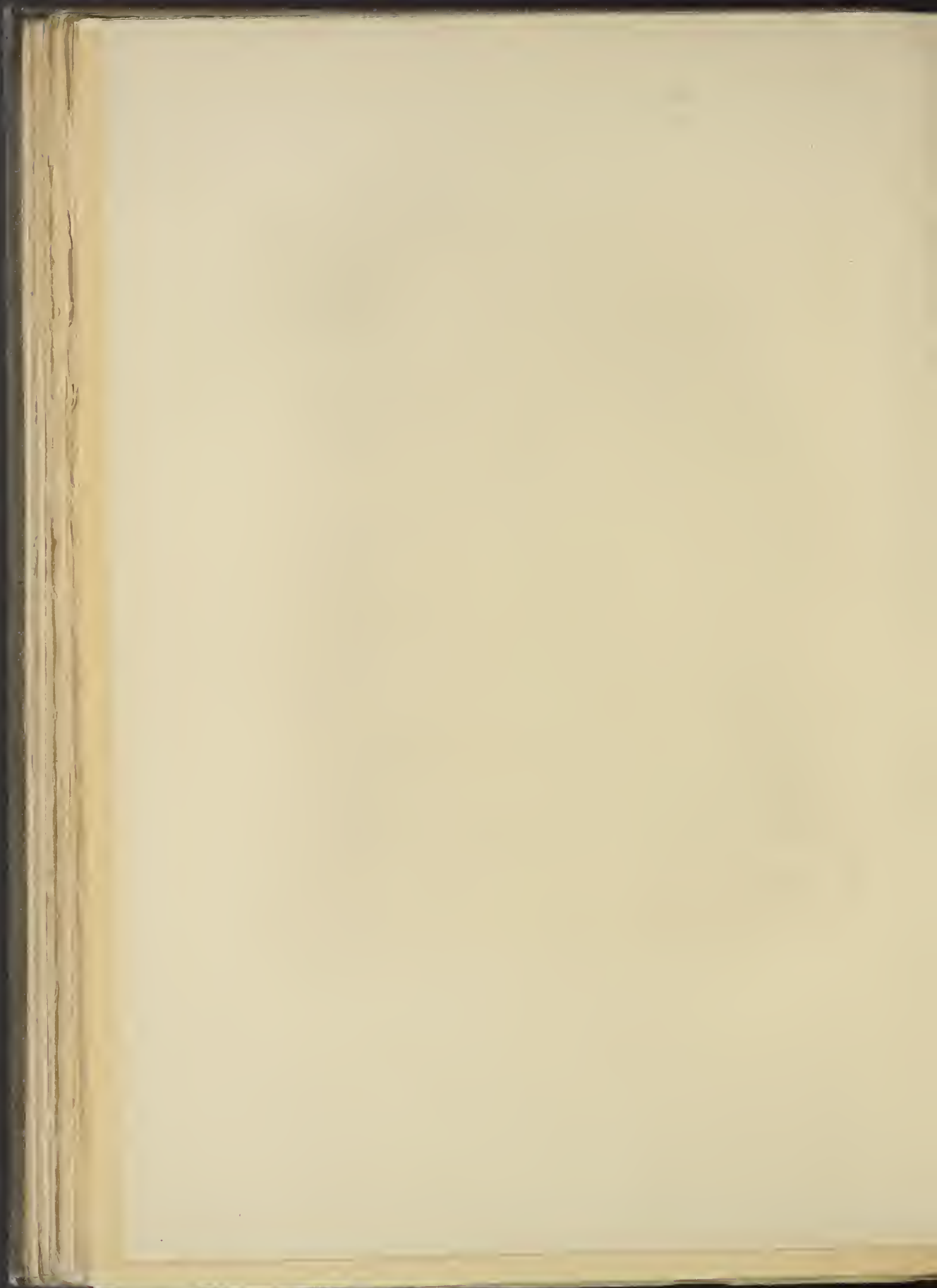
1654 (B. 87).

its importance in her scheme of life. The master seems to have been moved to typify and extol the housewifely instincts of his countrywomen in this bold, vigorous, and rapidly painted study. His little model reappears in a picture in the Stockholm Museum (No. 584 in the Catalogue). It is apparently dated 1651, but the figures, especially the last of the four, are almost illegible, and we believe it to have been painted some two or three years later. The costume and attitude are almost the same as in the

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and flaccid; her hands are wrapped in a sort of sling. But there is still a lingering fire in the eyes, and the face bears that impress of unswerving rectitude which gives majesty to the humblest old age. A fifth portrait of this old woman passed into the Épinal Museum, with the rest of the Salm collection. In this she is represented with a rosary in her hand, wearing a hood of cloth of gold, the ends of which fall upon her shoulders, and a chemisette, opening over a vest of cloth of gold. The somewhat coarse and violent execution, and the amber tone of the colour, confirm the date 1661 on this portrait, still a powerful and striking work, in spite of its deterioration. The number of these studies extant convince us that the model who so often sat for Rembrandt, and whose costume he modified according to his fancy, was a person belonging to his own immediate circle. We can offer no evidence as to her identity, but it is not improbable that she may have been Hendrickje's mother, or some old relative, whom the master, with his customary generosity, had received into his house.

In these candid studies, Rembrandt expresses with equal eloquence alike the bloom and vigour of life and its ultimate quiescence. His sincerity was absolute in all his commerce with nature; his first desire was to learn, and to add to his resources. But even when he seems to be copying with the most scrupulous minuteness, he informs his theme with his own commanding individuality. Face to face with the myriad aspects of nature, he recognised the limitations of his art in their reproduction, and sensible that he could not render all, he selected those which seemed to him the most impressive, those which agreed most fully with that "*certain idea*" spoken of by Raphael, which every true artist carries within him. His own intelligent conception of his art, his sympathy with his models, and the versatility of his intellect, give a supreme interest to those varied and deeply expressive studies, the freedom and spontaneity of which allowed full scope to his originality. Graceful and exquisite as are many of his youthful feminine figures, he is perhaps most individual and moving in those portraits of old women, in which by the accidents of form and feature he so admirably suggests the moral life. It is as a painter of character that he shows himself supreme, bringing out the personality of his sitters in their

gestures, their attitudes, in the peculiarities of bearing and expression stamped on them by temperament and habit.

In addition to these independent studies, the Hermitage Museum, which is specially rich in Rembrandt's works of this period, owns a portrait of an old lady (No. 823 in the Catalogue) evidently painted on commission, to judge by the careful execution and formal costume.



CHRIST IN THE GARDEN OF OLIVES.

About 1657 (B. 75).

The model is seated in an arm-chair and wears a reddish head-dress over a close white cap, which conceals all but the roots of her brown hair. A little square collar and a brown fur-trimmed mantle complete her costume. The iron-gray of her bodice, and the reds of her sleeves and cap make up a harmony of exquisite distinction, which Nicholas Maes, inspired by his master's example, has introduced in several of his pictures. A pair of portraits in the Stockholm Museum (Nos. 581 and 582), signed, and dated 1655, represent an aged

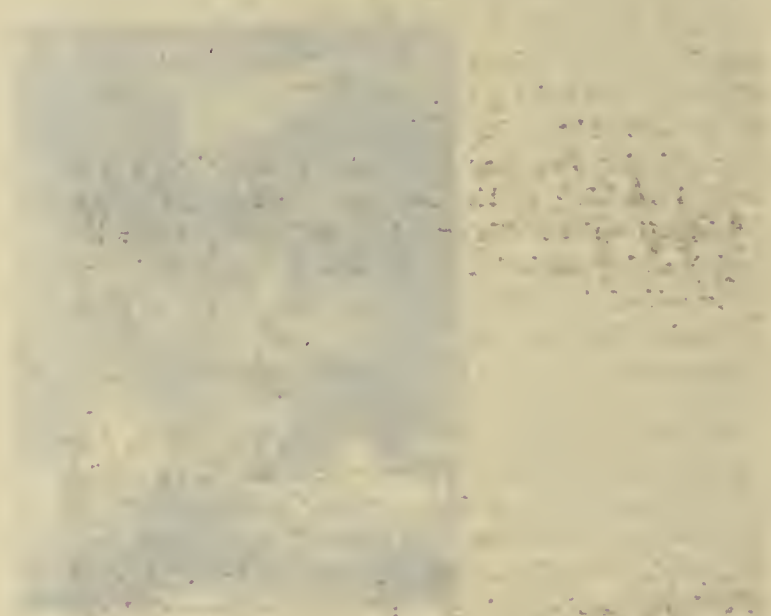
couple, grown gray together. The picture of the wife, who wears a turban and a loose brown gown, trimmed with fur, is a broad and sober piece of work, subdued in colour, but distinguished by a gentle refinement of handling in admirable harmony with the serene personality of the sitter. The portrait of the husband, a gray-bearded man in a brown dress and black hat, is no less remarkable in treatment; though unfortunately in very poor condition. Some of the studies of old men, almost as numerous as those of old women, compare not unfavourably



Portrait of an Old Woman (1654).

(HERM. 1654)

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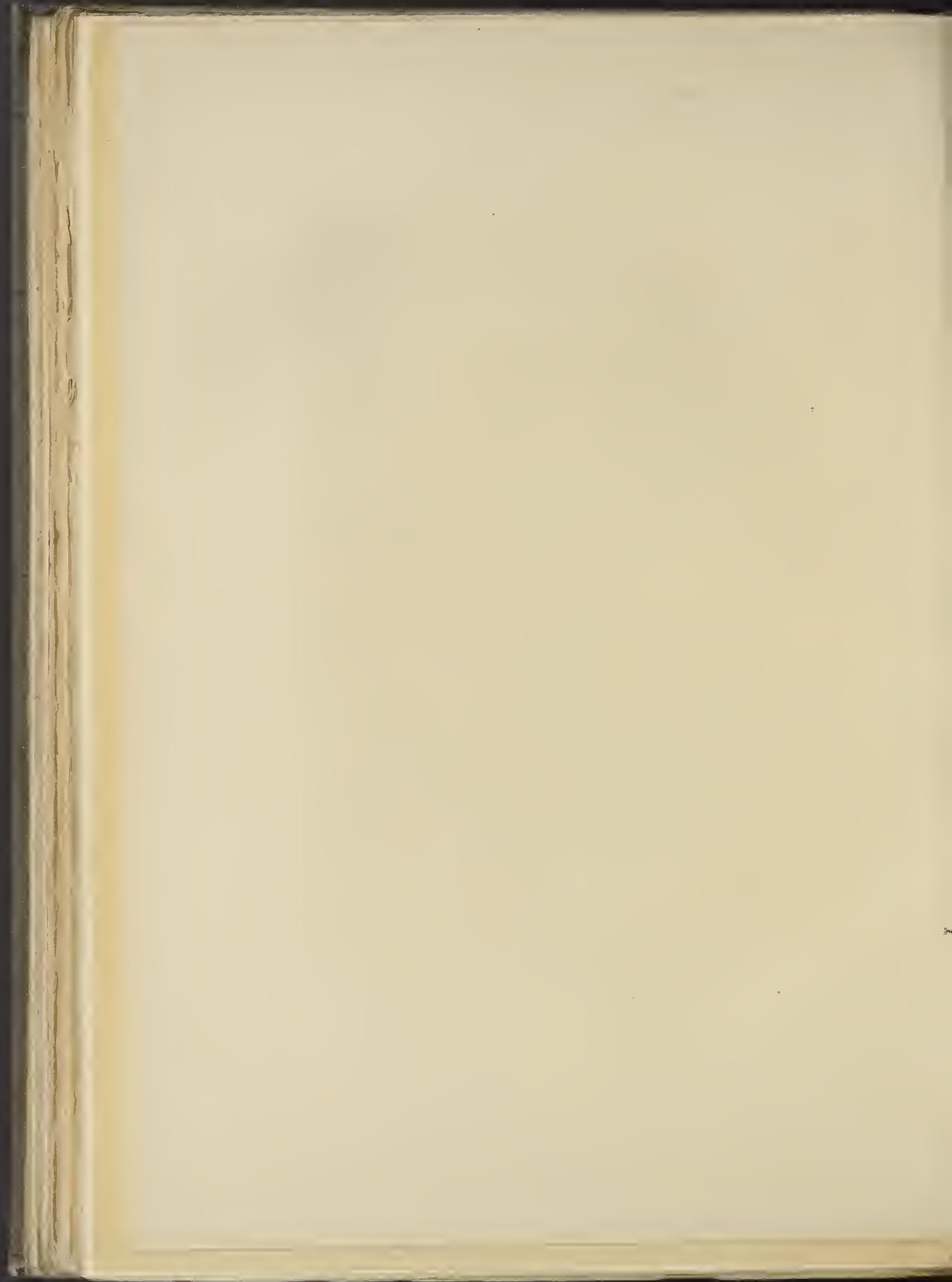


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Portrait of the author



with these. We may instance two little panels in the Cassel Museum, painted about 1655, one (No. 225) the bust portrait of a gray-haired man in profile, dressed in a brown robe; the other, a study of a somewhat younger man, painted full-face, a fur cap on his head;¹ Sir Francis Cook's study of an old man seated, and leaning on a stick; and a later sketch in Mr.

Humphry Ward's possession, painted about 1658, a man in a red cap and robe of golden brown, whose vigorous head, with its somewhat distrustful expression, is modelled with great effect in a rich impasto. Several other studies, more important both in dimensions and quality, remain to be noticed, among them an old man, with strongly-marked features, in the Hermitage Museum. Painted about 1654—1656, it may probably have been used by the master for the *Jacob blessing the Children of Joseph*, of the latter year. The Hermitage



STUDY OF A YOUTH (TITUS?)
Pen drawing (Stockholm Print Room).

possesses yet another study of an old man in a black dress and cap, and brown robe, dated 1654, remarkable for the transparent quality of its subdued tones. The head of an old man in the Schwerin Museum (No. 855 in the Catalogue) is now restored to Rembrandt on Dr. Bode's authority. It was long ascribed to Ribera. The finest of the whole series, the *Old Man* in the Dresden Gallery

¹ Of this there is a replica, or perhaps a copy, in the Louvre, rather inferior in quality.

(No. 1567 in the Catalogue), is signed and dated 1654. The majestic bearing and dignified features of the model must have delighted the master; the study is singularly powerful and vital. The head, with its broad-brimmed cap, enframed in its long white hair and beard, is modelled in a full, fat impasto, handled with consummate knowledge and decision. The sitter was very probably a chance model, picked up in the streets of Amsterdam; but in his rich crimson dress and heavy mantle he is a most commanding figure, his proud bearing, confident gaze, powerful frame, and deeply furrowed skin, suggesting a parallel with some rugged oak, towering above its forest brethren. *The Man in Armour* in the Cassel Museum (No. 223 in the Catalogue), though lacking the breadth and grandeur of the Dresden example, has all the vigour characteristic of this period. The forged inscription of Rembrandt's name, and the date 1655, was probably added to supplement an illegible signature, traces of which are still decipherable. The work is undoubtedly by the master, and the execution confirms its ascription to this period. Under Mr. Hauser's skilful restoration, it has regained its original brilliance, and the manly head, with its noble and regular features, and abundant brown hair, is a haunting and impressive creation.

The advantages of such studies are amply demonstrated in the pictures of this period. In the *Tribute Money* of 1655, a little panel with a number of figures, formerly in the Wynn Ellis collection, and now belonging to Mr. Beaumont, we note an increasing richness and animation in the colour. This is still more evident in two works of greater importance painted in 1655,¹ both representing the episode of *Joseph accused by the Wife of Potiphar*, with slight variations in detail. That in the Berlin Museum is not only more dramatic in composition than its companion in the Hermitage, but more brilliant in colour, and in better condition. The Potiphar of the Berlin picture seems to accept his wife's statements with a certain reserve. He gazes earnestly at Joseph, as if seeking confirmation or disapproval of the charge in the face of the accused. The figure of Joseph is full of

¹ Dr. Bode believes that the Hermitage example was painted in 1654, and dated that year, but that Rembrandt modified it considerably the following year, and altered the date to 1655. Mr. Somoff, the Director of the Hermitage Museum agrees with me, however, that 1655 was the original date.

expression ; beside himself, he casts his eyes upwards, as if attesting his innocence before Heaven, while in the Hermitage example he listens, with downcast eyes and impassible face, to the denunciations of his supposed treachery. Expressive as are the faces and attitudes, the supreme beauty of the work lies in the wonderful richness and harmony of the colour. Rembrandt himself had never equalled its magnificence. Even in the *Susanna*, also at Berlin, the variety and splendour of his palette are scarcely so fully exhibited. To avoid the gaudiness and incoherence of multiplied tints, he has with exquisite art confined the general tonality to the play of two complementary colours, opposing the various reds of the picture to skilfully distributed greens. The simplicity of the general effect is thus preserved, and the eye of the spectator feasts undisturbed on the sumptuous harmony, in which Rembrandt seems to have epitomised all the splendours of Eastern life.

Now, as always, the master loved to vary one form of work by recourse to another. Idleness was impossible to him, and a change of occupation the only relaxation his ceaseless activity demanded. In addition to the many pictures already described, he executed a considerable number of etchings in 1654 and 1655. These, in general, are marked by the same breadth and simplicity that distinguish the paintings. Like many of the preceding period, some among them are sketched rapidly on the plate, without a preliminary study. But the careless spontaneity of such a method tended to preserve the fire and freedom of the inspiration. Nearly all these plates deal with subjects from the New Testament. Rembrandt seems to have applied himself at this stage in his career to a closer study of the life of Jesus, realising more fully than he had hitherto done the character of the Saviour, as he followed the Divine Figure throughout the cycle of His earthly pilgrimage, and embodied its more striking episodes. With deep emotion he traces His course from birth, through death, to resurrection. Thus, following on the *Nativity* (B. 45), already described, which should probably be referred to this period, we have the *Circumcision* of 1654 (B. 47), the singular plate in which the ceremony is represented as taking place in a stable ;¹ the *Presentation* (B. 50), a most

¹ This plate is signed and dated twice over, *Rembrandt f. 1654*.

picturesque rendering of the theme, executed with great spirit and firmness, probably in 1654, the year of the *Flight into Egypt*; the *Holy Family crossing a Rill* (B. 55), and of the *Holy Family* (B. 63), in which the Virgin is sleeping, her head resting on that of the Child in her lap. These were succeeded by the *Jesus disputing with the Doctors in the Temple* (B. 64), a subject of which there are numerous ver-



THE YOUNG SERVANT.
About 1654 (Stockholm Museum).

sions among Rembrandt's drawings and etchings; the *Jesus found by his Parents in their Journey to Jerusalem* (B. 60), to adopt Wilson's reading of the subject, which Bartsch erroneously describes as *The Return from Egypt*, a title obviously at variance with the apparent age of the Holy Child; the *Christ in the Garden of Olives* (B. 75), with the fainting Saviour supported by an angel, the sleeping apostles behind Him, and, barely visible in the dim moonlight, Judas advancing with the

guards to seize his Master—an admirable composition, of which Rembrandt made several studies, though we do not find that he ever used them for a picture; and, finally, the *Disciples at Emmaüs* (B. 87), already mentioned, and the *Descent from the Cross* (B. 83), a torch-light scene remarkable for the frankness of its treatment and effects.

In 1655 Rembrandt, who had kept up his friendship with Menasseh ben Israel, etched four little illustrations for a work in Spanish by the Rabbi, entitled: *La Piedra gloriosa o de la estatua de Nabuchadnesar*.¹ By a variety of subtle arguments and shadowy

¹ This book was published at Amsterdam, and dated 5415 (1655 of our era).



Man Reading.

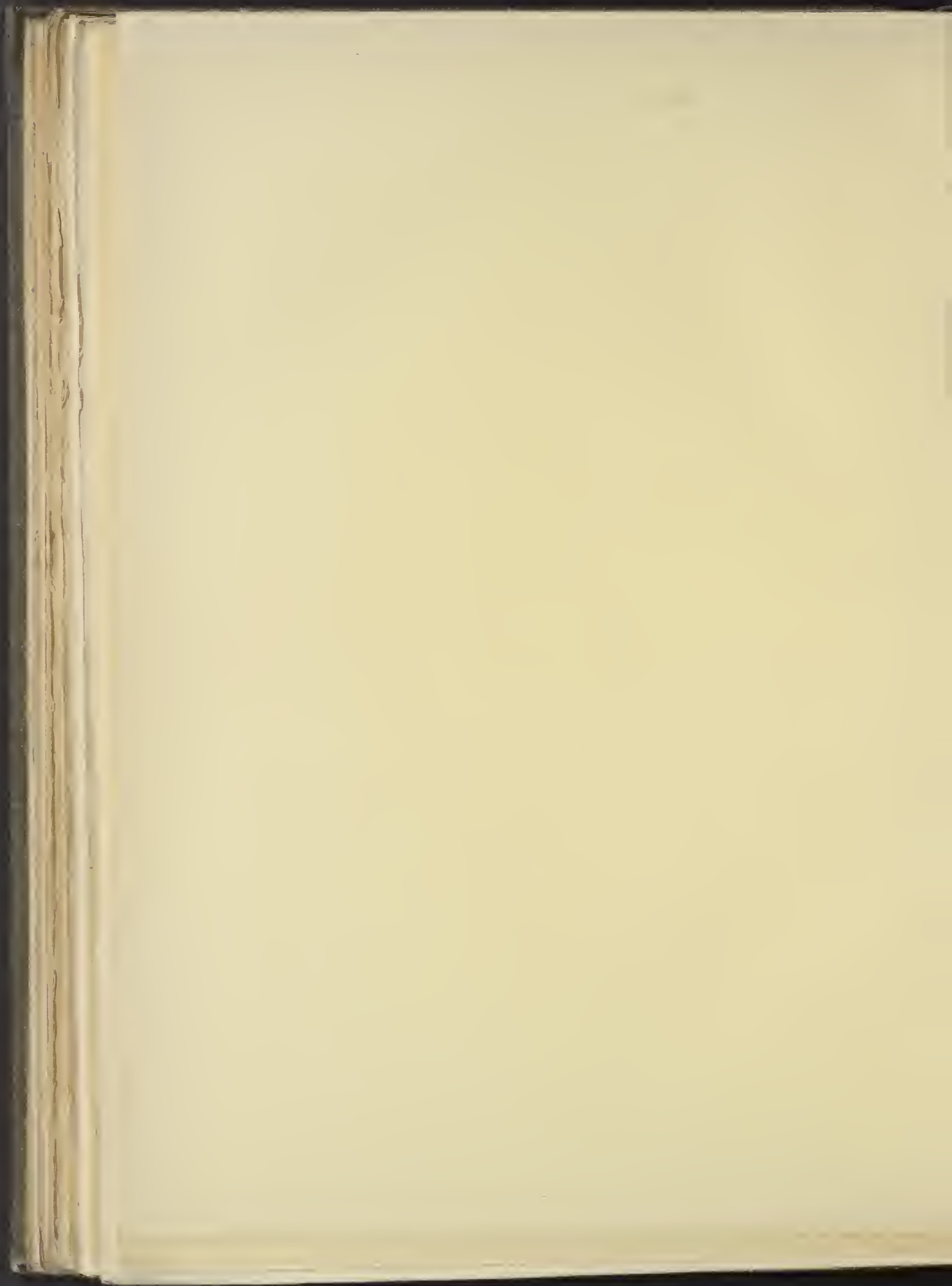
Pen and Sepia.

(LOUVRE.)





Printed by Draeger & Lesieur, Paris



analogies Menasseh seeks to demonstrate in this work that Nebuchadnezzar's dream was a prophecy of the Messiah's advent, further confirmed by the vision of Daniel—that the stone which shattered the statue of the Assyrian monarch, the stone which served Jacob for a pillow, and the stone with which David slew Goliath were all types of the same event. Such subjects were ill-suited to the genius of Rembrandt, who, conscious perhaps of his inaptitude for their treatment, had little taste for allegories. He did his best, however, to satisfy his friend. The first states of the plate were in his dark manner, but these he worked over and lightened considerably for the later impressions, endeavouring to follow Menasseh's text as closely as possible, and bring out its full significance. In spite of his efforts, however, the result was sufficiently fantastic and incomprehensible. The plates were apparently not to the publisher's taste, for shortly after Menasseh's death he caused fresh ones to be executed, considerably modifying the composition of Rembrandt's illustrations, which were not much improved in the process. They appeared only in the earlier copies of the book.

We are unable to concur with Mr. Middleton-Wake in his classification of the sketch of *St. Peter* (B. 95), which he includes among the etchings of 1655. Judging by the execution, we agree with Mr. von Seidlitz that it belongs to a much earlier period, probably about 1630. Its analogies with such youthful works as the *Flight into Egypt* (B. 54), the *Old Man Studying* (B. 149), the *Tobit Blind* (B. 153), and the *Beggar standing* (B. 162) are very striking. The slight but attractive little plate, *The Sport of Kolf or Golf* (B. 125), is, however, a work of 1654. One of the players is in the act of striking the ball; two others are talking together, while a fourth personage, apparently lost in thought, reclines on a bench in the foreground. The *Abraham's Sacrifice* (B. 35) of the following year is equally firm in execution, while the large *Ecce Homo* (B. 76) of the same date, though not less summary in treatment, is even more masterly. The figures, with the exception perhaps of some which are introduced merely as a relief to the shadows of the architectural background, are etched with a firm, nervous stroke, and are full of vitality and

expression. The subdued energy of the treatment brings out, in a very pathetic fashion, the diversity of sentiments animating the crowd that clamours round the innocent victim. In the sixth state of this plate, however, the master, apparently dissatisfied with his composition, modified it very considerably. Anxious, no doubt, to concentrate attention more fully on the principal actor, he erased the figures of the foreground, substituting for them an arcade in the projecting base of the portico on which Jesus stands between Pilate and his attendants, exposed to the insults of the mob below.

After this long enumeration of works executed in 1654 and 1655, it is hardly necessary to point out that these years were among the busiest and most fruitful of the master's career. Rembrandt was happy; his house was once more a home. An amenable companion was always by his side. She directed his household, brought up his children, and upon occasion sat for his pictures. His sedentary habits took firmer hold upon him than ever, and he rarely went beyond the home he had arranged to suit his own tastes, and in which, as we have said more than once, he had accumulated an infinite variety of objects he considered helpful in his art. The moment seems a favourable one for us to enter the dwelling; and the inventory of July 25 and 26, 1656, which furnishes us with an exact list of its contents, throws considerable light on the master's life and habits. The house in the Breestraat where Rembrandt had lived since May, 1639, was pleasantly situated, within an easy distance both of the harbour and the outlying country, in the heart of the Jewish quarter. It is still in existence, and, save for a slight alteration necessitated by its division into two separate houses, the exterior remains unchanged. It is a building of the Dutch-Italian Renaissance, faced with alternate courses of brick and freestone, and ornamented with small sculptured heads. The façade is crowned with a pediment, on the tympanum of which is carved a wreath and scrolls. The ground floor is raised above the street by the height of some five or six steps. Above it are a first and second storey surmounted by attics. It was therefore a fairly spacious dwelling. At the entrance was a vestibule leading into an ante-room, on either side of which was a

large room. Rembrandt probably slept in one of these, and worked there in the evenings, preparing his plates, or printing his etchings, for among the articles of furniture noted in the inventory are tables, presses of oak and foreign woods, a copper boiler, and screens. Another ante-room on the first floor gave access to the saloon, or Museum (Kunstcaemer), in which the most valuable articles of the collections were exhibited. The studios were probably on the second floor, where the light was best, and were doubtless so arranged as to get the full benefit of the sun, and facilitate those experiments in illumination affected by the master. One of these studios, that used by Rembrandt himself, communicated with a small lumber-room, where he kept his furs; the other, of the same dimensions, was reserved for his pupils, and divided into five compartments. In all probability, one of these compartments, the largest of the five, was also occupied by Rembrandt himself; it contained, in addition to the trophies of foreign curiosities, weapons, and musical instruments with which all five were decorated, plaster casts of statues, models of arms and legs, and a quantity of antique fabrics, of various colours and textures. Lastly, we come to a small office, and a little kitchen, furnished with a scanty supply of pots and crockery. Plain living was the rule in Rembrandt's household, and all his biographers are agreed as to the frugality of his habits. Of table and body linen, the pride of the Dutch housewife, he seems to have possessed but a very meagre store. The entries under this head in the inventory are of the briefest. Nor was the library more abundantly furnished. It consisted of some twenty volumes, among them some specimens of calligraphy, probably the gift of Coppenol, Jan Six's *Medea*, two German books, one of military subjects, the other Josephus' *History of the Jews*, with illustrations by Tobias Stimmer,¹ and the master's "old Bible," the book of which he never wearied.

The various rooms were sparingly furnished with old Spanish chairs, upholstered in leather or velvet, mirrors in ebony frames,

¹ Not by Tobias Timmerman, as Scheltema and Vosmaer have stated. The book was a folio volume, published at Frankfort in 1580 by S. Feyerabendt: *Opera Josephi viri: de Antiquitatibus Judaicis libri XX.*

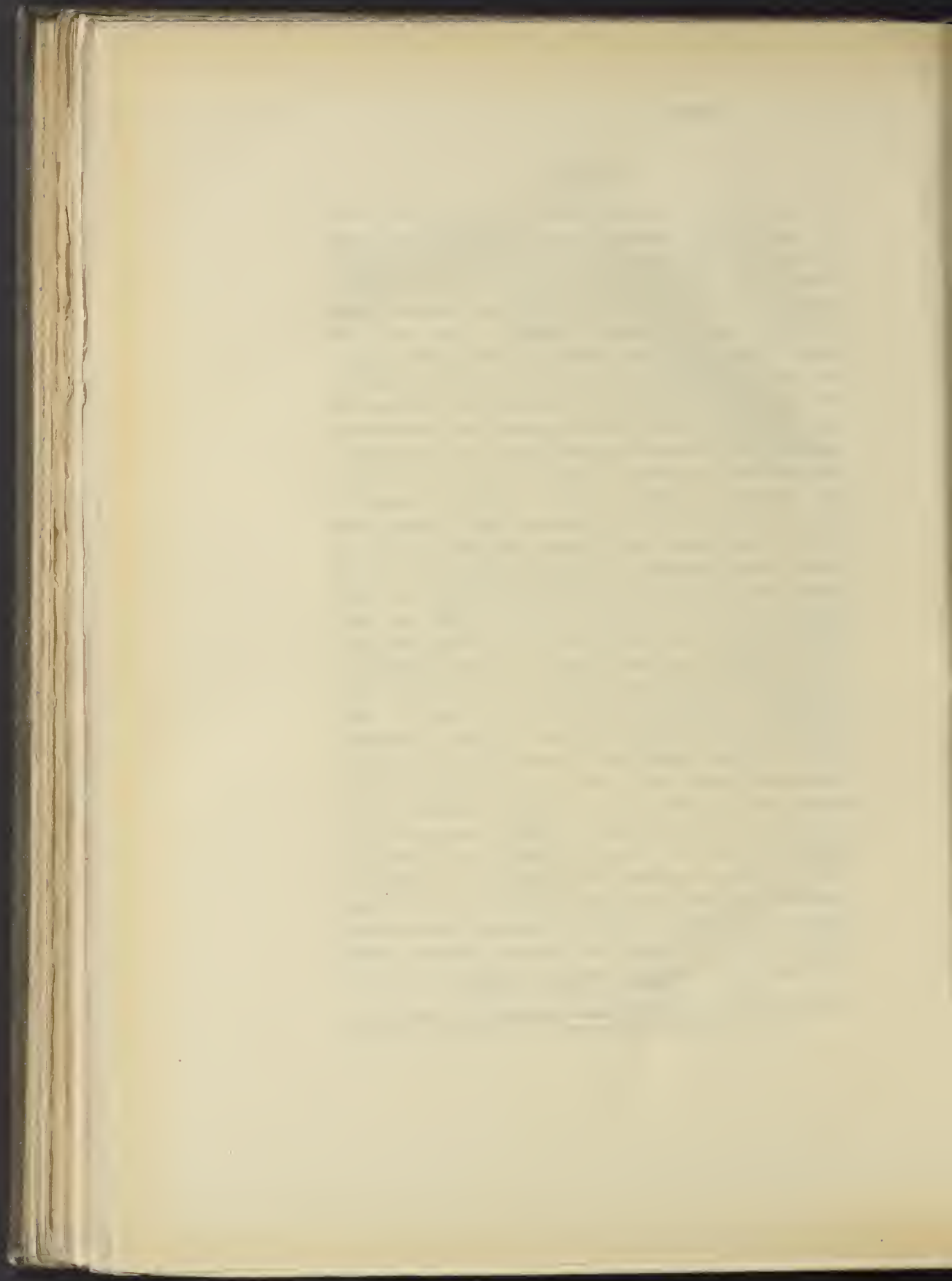
tables with rich covers; we read also of an old chest, the little carved bed of gilded wood already mentioned, a marble cooler, etc. Ranged along the walls were cabinets containing Indian boxes, of sandalwood or bamboo, vases, cups, china, fanciful costumes, stuffed animals,¹ minerals, shells, fish, sea-weed, and jewels of rare workmanship or fine quality. A quantity of armour, of various periods and countries, further attested the catholic tastes of the master, in whose household artistic treasures took the place of domestic luxuries. In such matters Rembrandt seems to have been entirely free from prepossessions. He gleaned indifferently among various styles and epochs, requiring only artistic merit of some sort in his acquisitions. Among his sculptures we find both original works, and casts from the antique, a Laocöon, a Socrates, a Homer, an Aristotle, some sixteen busts of Roman emperors, naked children, models of heads, and of a negro from life, a mask of Prince Maurice taken after his death, an iron shield with figures by "Quentin the Smith," *Diana's Bath*, and a basin with nude figures in plaster by the sculptor Adam van Vianen. His taste in pictures was no less eclectic. Among his examples of the Italian masters, then so greatly admired in Amsterdam, were two of which he was joint purchaser with the dealer Pieter de la Tombe: *The Parable of the Rich Man* by Palma Vecchio, and *The Samaritan Woman* by "Zjorzejone" (Giorgione); a study of a head by Raphael, a *Camp* by Bassano, and two copies after Carraccio. The Flemish and Dutch schools were more fully represented. First on the list are four examples of the "primitives:" a head by Jan van Eyck, and three pictures by the rare master, Aertgen van Leyden: *The Resurrection of a dead Man*, *St. Peter's Boat*, and *Joseph*. Next come seven pictures by Brauwer, and a portfolio of his drawings; a picture by Frans Hals, and two small studies of heads by Lucas van Valckenburg. We have already mentioned the works of contemporary landscape-painters, for which Rembrandt had a special predilection; to these we must add examples of his master Lastman, of Jan Pynas, another

¹ In a drawer containing a number of fans was found the skin of a bird of Paradise, from which Rembrandt made two pen-drawings, now in M. Bonnat's collection.

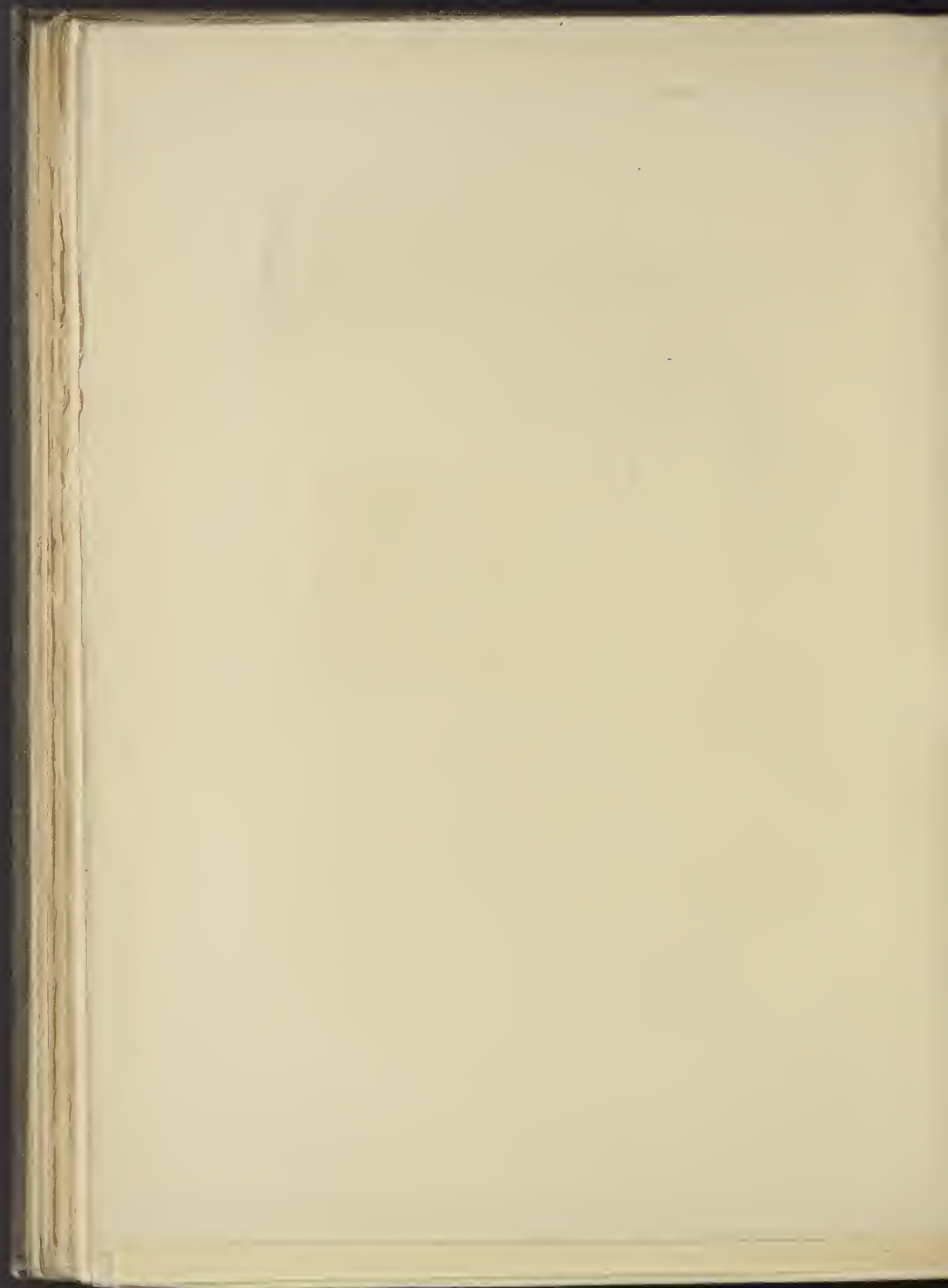


Man in Armour (1655).

(GLASGOW CORPORATION GALLERY.)







Italianiser, and of his friend Lievens, who was represented by a *Resurrection of Lazarus*, a *Hermit*, an *Abraham's Sacrifice*, a *Nativity*, all favourite subjects with Rembrandt, and, further, by two landscapes, one a *Moonlight Scene*.

But the engravings were the most important items of Rembrandt's rich and varied collection. These had a twofold interest for him. They gave him much valuable information as to the methods of his predecessors in an art of which he was himself a past master, and by their means he became familiar with the great painters of foreign schools, Michelangelo, Raphael—he frequently gave large prices for fine impressions of Marc

Antonio's plates—Titian, of whose works he owned a complete set of prints, Holbein, Cranach, Ribera, the Bolognese masters, Rubens, Van Dyck, Jordaens, P. Brueghel, &c. The masters he most highly valued were the original artists, who engraved their own subjects, Mantegna, Schongauer,



THE SPORT OF GOLF.
1654 (P. 125).

Albrecht Dürer, Callot, and his compatriots Lucas van Leyden, Heemskerck, A. Bloemaert, and Goltzius. He was never weary of studying their works, making drawings of those he most admired, such as Mantegna's well-known *Calumny of Apelles*, which he reproduced in a delicate pen-drawing; a bust of Andrea Doria, "Duke of Genoa," which he framed in a medallion; and the prints after Raphael's *Madonna della Sedia* and *Portrait of Baldassare Castiglione*. But of all the creations of the Italian Renaissance, that which seems to have most deeply impressed him was Leonardo's masterpiece, the *Last Supper*. Of this he made two copies; one is a pen drawing dated 1635, in the Berlin Print Room; the other, a study in red chalk, belonging to Prince George of Saxony. The latter is

especially interesting. Rembrandt first sketched in the subject carefully and lightly, working it over afterwards with bold, firm strokes of the pencil. His intention is very obvious. By means of these vigorously loaded touches, he admirably suggests the ingenious methods by which Leonardo brought the various figures of his composition into unity, and subordinated them to the principal personage, the Christ in the centre, revealing the geometrical basis of the arrangement, and the scientific spirit underlying the conceptions of his profoundly philosophical intellect. Such methods as these Rembrandt eagerly studied and assimilated.

In his quest for instruction Rembrandt also sought to familiarise himself with contemporary knowledge of the antique. He collected medals, sculptures and casts, and filled his portfolios with drawings and engravings from statues and classic monuments. He was no less eager for information touching foreign lands, and just as he studied history, not in books, but in the works of his predecessors, so we find him journeying into far countries with his *confrères*. We know that he affected the works of the *Italianisers*; he also collected views of Italy by various masters, and views of the Tyrol by Roelandt Savery. He studied Oriental buildings and costumes in the *Scenes from Turkish Life* of Pieter Coucke of Albst, and the *Turkish Buildings* of Melchior Lorch and Hendrick van Aelst. Or his fancy, dreaming of new horizons and undiscovered territories, took a wider flight, to countries as yet unvisited by the European artist. His imagination was fired by tales of the Indies, and the mysterious coasts visited by hardy Dutch mariners. Among the innumerable curiosities from those distant shores in his possession, were Persian and Hindoo miniatures. Fascinated by the singularity, the mingled barbarity and refinement of Oriental art, he made careful studies from many of his specimens. The Louvre, the British Museum, and Messrs. Bonnat, Heseltine and Salting possess copies by him from the miniatures: a rajah in a helmet, seated on a throne, surrounded by his court; a young prince on horseback, falcon on wrist, &c. These revelations of an exotic art were absolutely novel in Rembrandt's

days, and appealed strongly to his imagination. We may imagine how great his delight would have been could he have seen any of those Japanese drawings of which he sometimes shows, as it were, a curious prescience in his own works. His landscape sketches, indeed, and many of his etchings, are marked by the same exquisite sense of form, the same ingenious distribution of masses, the same intelligent and unforeseen interpretation of nature, which have fascinated the artists of our own day. Here again Rembrandt figures as a pioneer.

We must not omit such works of his own or of his pupils as were found among his effects. These were chiefly studies from nature, landscapes, or *Vanitas* which he re-touched, animals, heads, life-studies of men and women, two studies of negroes, a *Soldier in a Cuirass* (perhaps the one in the Cassel Gallery), together with a few pictures and sketches, such as the *Pacification of Holland*, an *Ecce Homo* in *grisaille* (in Lady Eastlake's possession), another *grisaille* now lost, *The Dedication of Solomon's Temple*, a *Virgin*, a *Head of Christ*, a *Lion-fight*, a *Courtesan adorning herself*. Of several others, a *Flagellation*, a *Resurrection*, a *Descent from the Cross*, there were two and even three versions, perhaps replicas, perhaps copies, or compositions by pupils, touched up by the master. Such was a *Good Samaritan* among the number. A few, of various sizes, were unnamed. Finally, there was the *Diana* or *Danäe*, hidden in the lumber-room, identical, no doubt, with the nude Saskia of the Hermitage collection.

Among the engravings—apart from all those spoken of already—the inventory notes several portfolios, with complete sets of Rembrandt's own etchings; a number of plates by his friend Lievens and his pupil Ferdinand Bol; a cupboard containing reproductions of the master's pictures by J. van Vliet. His own drawings fill no less than twenty albums and portfolios. They were all carefully classified by him, and arranged in categorical order—life-studies, studies of animals, landscapes, studies from antiques, rough sketches of compositions and more elaborate sketches. It is curious to find one so careless of his own interests and neglectful of

ordinary business details, so laboriously methodical and exact in all matters that concerned his art.

Such was Rembrandt's home:—a museum of rare and precious things collected by the master in no spirit of ostentation, but for the delight and profit of his artistic faculties. We can hardly wonder that he felt little inclination to wander from the place where his tastes and his affections alike centred. But the day was not far distant when he was to be driven forth from this haven, and despoiled of nearly all that made up the happiness of his life.



TOBIT AND HIS WIFE.



THE CANAL.
About 1652 (B. 221).

CHAPTER IV

REMBRANDT'S EXTRAVAGANCE AND WANT OF FORETHOUGHT—THE 'MATHEMATICIAN' IN THE CASSEL GALLERY—'DR. DEYMAN'S LESSON IN ANATOMY'—'JACOB BLESSING THE CHILDREN OF JOSEPH'—THE GRISAILLE OF 'THE PREACHING OF ST. JOHN'—ETCHED PORTRAITS: 'J. LUTMA' AND 'OLD HAARING'—REMBRANDT A BANKRUPT—THE SALE OF HIS HOUSE AND COLLECTIONS.



BUST OF A WOMAN.
About 1631 (B. 358)

A NATURAL feeling of sympathy and admiration for great artists often leads us to lay the blame of what we take to be their undeserved misfortunes on their contemporaries. Rembrandt, so long the victim of calumnies detailed by inventive biographers, now, perhaps, usurps more than his legitimate share of the retrospective pity due to genius in distress. Many other artists, including some of the greatest among his own compatriots, died neglected, or tended by charity in a hospital.

The names of Frans Hals, of Jacob van Ruysdael, of Van Goyen, of Aert van der Neer, of Hobbema, of Jan Steen, of Pieter de Hooch, of Vermeer of Delft, all figure in this martyrology of the Dutch school, some as the innocent victims of destiny, others as the architects of their own misfortunes.

Rembrandt, we are bound to admit, belongs to the latter category,

The accumulated embarrassments which finally resulted in ruin were due to himself alone. He had inherited a small patrimony, which, with Saskia's dowry and the various legacies that fell to him, should have secured him a comfortable income. Almost at the outset of his career, he became the fashionable portrait-painter of the day, and earned considerable sums of money. The prices he commanded, though not extravagant, were among the highest obtained by any artist of his time. For portraits, and pictures of medium size, his usual charge was five hundred florins; for the *Night-Watch* he received sixteen hundred florins; for the pictures painted for Prince Frederick Henry, six hundred florins each for the first five, and twelve hundred each for the two delivered in 1646. He had further the fees derived from his numerous pupils, and contemporary evidence shows that his etchings were in great request, and sold for fair prices. All these circumstances tended to make Rembrandt's position a very enviable one as compared with that of other artists of his day. With some small share of that method and foresight which Rubens displayed throughout his career, he might, without emulating the magnificence of his Flemish *confrère*, or leaving a large fortune behind him, have kept a roof over his head, and honourably maintained his position in the first rank of Dutch artists. But, in addition to the general embarrassments in which his affairs became involved between 1652 and 1655, there were many purely personal causes of Rembrandt's disaster.¹ He had never learnt to economise. Generous and impulsive, he was incapable of protecting his own interests. No sooner did he lay hands on a sum of money than he lavished it on friends or relations, or on some caprice of the moment. As early as 1631 he lent a thousand florins to Hendrick van Uylenborch, and some years later, he, in conjunction with two or three brother-artists, made a further advance of a considerable sum, for which Hendrick gave a security in 1640.

¹ Some of the details bearing on Rembrandt's financial position are given in Vosmaer's book and Scheltema's pamphlet; but these have been largely supplemented by the discoveries of Messrs. Bredius and De Roever, published in *Oud-Holland*. On these researches we base the chronological statement which summarises the essential facts of their discoveries.

We know that he behaved with no less liberality to the members of his own family. He had treated them with great generosity in the matter of the division of his parents' property, and we have no doubt that he often befriended his brothers and sisters, notably Adriaen, whose management of the mill was not very profitable, and Lysbeth, who is inscribed on the Leyden register of ratepayers as "almost bankrupt, and in very reduced circumstances." The "kindness of heart, verging on extravagance," which Baldinucci ascribes to him, must have often moved him to help distressed friends or brother artists. Though extremely frugal in his living and personal habits, he paid the most extravagant prices for works of art and decorative objects. Nothing was too costly for Saskia's adornment, and on the occasion of an inquiry, held about 1658-59 at the instance of his son's trustee, the goldsmith Jan van Loo and his wife, who had long been on terms of friendship with the master, deposed on oath before a notary that the following were among his possessions during his wife's lifetime: two large pear-shaped pearls, two rows of fine pearls, the largest forming a necklace, the others bracelets; a large diamond mounted in a ring, and two diamonds set as earrings; a pair of enamelled bracelets, the cover of a missal, a variety of articles in wrought iron and copper; two large pieces of ornamental plate; a silver dish, coffee-pot, and spoons, &c. On the same occasion Phillips de Koninck deposed to having bought from his master seven years previously a rich necklace of fine pearls.

Such details give some idea of the nature of Rembrandt's collections. Two art-dealers, Lodewyck van Ludik and Adriaen de Wees, who were also examined, valued the various objects collected between 1640 and 1650, exclusive of pictures, at 11,000 florins approximately. For the pictures Rembrandt no doubt paid sums far in excess of their value, a result of the habit already referred to, of out-bidding competitors at auctions by extravagant advances, on the pretext of raising his art in the public estimation. His passion for such acquisitions seems to have been entirely beyond his control. If he had no funds for purchases, he borrowed. When he got possession of a sum of money, he spent it, not in satisfying the claims

of his creditors, but in fresh purchases ; or, contenting himself with trifling payments on account, he plunged deeper into debt, heedless of a future day of reckoning. Under conditions such as these, he fell an easy prey to unscrupulous money-lenders, and thus with

his own hands he dug the pit, in which he was presently to be engulfed.

The purchase of his house had also proved a most disastrous transaction for the artist. When he bought it in 1639, he had very little of the purchase-money in hand. But a short time afterwards, he managed to pay half of the 13,000 florins agreed upon, and engaged to discharge the rest of the debt at stated intervals. Not only, however, did he fail to fulfil the contract, but from 1649 onwards he paid no interest whatever on the debt, and even evaded the payment of the rates, which there-



PEN SKETCH.

(Boyman's Museum, Rotterdam.)

fore devolved on the former owner, one Christoffel Thysz. Thysz, who had long treated Rembrandt with forbearance, became impatient at last, and on February 1, 1653, he formally demanded payment of the sum due to him, amounting, with principal, interest, and moneys advanced, to 8,470 florins. Rembrandt, who was not in a position to satisfy his claims, replied by a refusal to settle the

account until the title-deeds of the property had been handed over to him. This was evidently a mere subterfuge, designed to conceal the actual state of his exchequer. Thysz, patient as he was, considered that thirteen years was as long as he could reasonably be expected to wait for his money. He therefore suggested that Rembrandt should either discharge the debt, or give up the house. This last alternative was not at all to the painter's taste, and he seems now to have made some effort to appease his creditor, for on March 28 following he gave a power of attorney, duly attested by his two pupils, Heyman Dullaert and Johan Hindrichsen, to one Frans de Coster, empowering him to collect all moneys due to him. The total, however, seems to have been insufficient, or perhaps Rembrandt applied it to some other purpose.



PILATE DECLARES THE INNOCENCE OF JESUS.
(Stockholm Print Room).

However this may be, it appears that in September, 1653, anxious to discharge his debt to Thysz, he borrowed 8,400 florins from the councillor C. Witsen, and the merchant Isaac van Hertsbeek. The lenders formally protected their claims, by making a declaration of the loan before the court of *Échevins*, Witsen certifying his share as 4,180 florins, on January 29, 1653, Van Hertsbeek his as 4,200 florins, on March 14 following. But Rembrandt, with his

usual nonchalance in such matters, retained a portion of the sum thus raised. He was probably short of money for other purposes, and an agreement was made with Thysz, by which the latter received part payment of his debt, with a mortgage on the house to the value of 1,170 in discharge of the balance. Witsen and Van Hertsbeek considered themselves to have established a primary claim on Rembrandt's estate by the steps they had taken for their security; but their position in the matter proved to be less clearly defined than they had supposed.

Saskia, as we know, had left all her property in her husband's hands, and, confident of his rectitude, had even specially enjoined that the usual formalities should be dispensed with, and that no statement or inventory of the common property, defining Titus' share, should be required from Rembrandt. But as in time Rembrandt's embarrassments became notoriously hopeless, and his ruin imminent, Saskia's relatives, who had refrained from interference at first in deference to her wishes, felt it necessary to take action on behalf of Titus, of whose interests they were the legal guardians. In 1647, accordingly, they demanded that some statement should at least be made as to the value of Rembrandt's property in 1642, the date of Saskia's death. This Rembrandt fixed approximately at 40,750 florins. A sum of 20,375 florins was therefore claimed for Titus, and Rembrandt, in satisfaction of this claim, appeared before the Chamber of Orphans on May 17, 1656, and made over his interest in the house in the Breestraat to his son.

Rembrandt's creditors were naturally much incensed by this act of somewhat dubious morality, which neutralised all the precautions they had taken to secure their property. They denounced the transfer as a fraudulent infringement of their rights. We shall find later that the affair resulted in a series of complicated lawsuits, which were only concluded after innumerable pleadings and counter-pleadings before different tribunals.

Meanwhile, in 1654, a curious incident took place, which shows that Rembrandt's position was by this time well known, and that enterprising speculators were beginning to mark him out for

exploitation. One Dirck van Cattenburch, a shrewd man of business, himself a collector of works of art, proposed to Rembrandt that he should give up the house he was unable to pay for, and buy another. The plan he submitted to Rembrandt, though somewhat unusual, was of a nature to please the artist, for it involved no outlay on his part; on the contrary, the vendor of the property was to make him an advance. The nominal price was to be 4,000 florins. Rembrandt was to receive from Cattenburch 1,000 florins, on the understanding that he was subsequently to pay over 3,000 florins in kind,—that is to say, in pictures and etchings of equivalent value; he was further to etch a portrait of Cattenburch's brother Otto, secretary to the Count of Brederode at Vianen, and this portrait it was stipulated "should be as carefully finished as that of Jan Six." The project was acted upon to a certain extent. Rembrandt received the 1000 florins, and duly delivered a certain number of pictures and etchings, among them six little pictures by Brauwer and Percellis. The works were valued by the dealers Lodewyk van Ludik and Abraham Fransz at a sum which, together with the estimated price of the proposed portrait, 400 florins, amounted to 3,861 florins. But the transaction does not appear to have been concluded, for no portrait of Otto van Cattenburch figures in Rembrandt's *œuvre*. It was settled, no doubt, in an amicable fashion, for there is no entry of any sum paid or received in this connection in the statement of Rembrandt's liabilities.

Having taken such precautions as he could to safeguard Titus' interests, Rembrandt made some efforts, if not to satisfy his creditors, at least to temporarily appease them by payment of occasional sums out of the profits arising from his pictures. The numerous and important works produced by him in the year 1656, one of the most prolific of his career, attest his industry. Now, as always, his art was his solace amidst the troubles and anxieties that beset him. Among the portraits of this period, we shall first call attention to one in the Hermitage, of a young woman, seated, and leaning on a table covered with a red cloth. Some apples, and

a prayer-book lie beside her. Her face is turned nearly full to the front. She holds a pink in her right hand, and wears an under-dress with red sleeves, and over it a black gown, and a large white collar, fastened with a gold clasp.



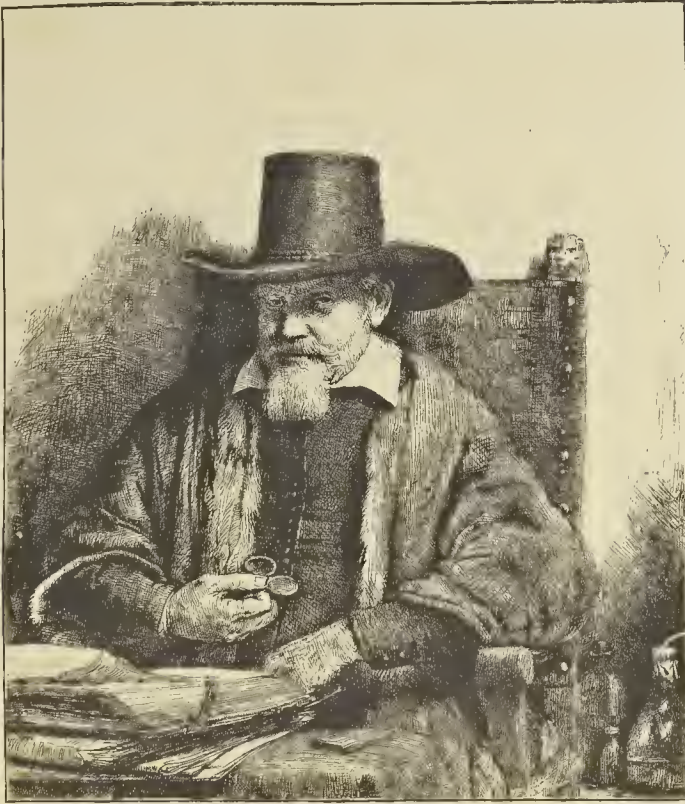
DR. ARNOLD THOLINX.
1656 (M. Édouard André).

She has regular features, and fresh, red lips. Her calm, confident expression and clear complexion denote health and vigour. The simplicity of the dress, and a certain coarseness in the large hands, make it not unlikely that the sitter was some friend of Hendrickje's. The master has bestowed great pains on the execution, and evidently took pleasure in the rendering of his worthy model, placing her figure

in a strong, glowing light, which emphasises her characteristic air of well-directed energy.

In the Copenhagen Museum there are two portraits of this period, forming a pair. The sitters are evidently husband and wife. Both are painted full face, and are very richly dressed. The female portrait is dated 1656. The husband, a young man with long fair hair, wears a large brown cap with strings of pearls for ornament, and a black doublet,

striped with gold, fastened with a clasp across his red vest. The painting is somewhat tame, and the expression lacks character, but these defects may be due in some measure to the poor condition of the



DR. ARNOLD THOLINX.
About 1655 (L. 284).

picture. The wife's portrait has more distinction. She rests one hand on the back of a red chair, and, like the young woman of the Hermitage, holds in the other a pink. Over her full yellow skirt she wears a black velvet jacket bordered with fur; an elaborate head-dress, earrings of gold and silver, and a star-shaped brooch fastening her

collar to her chemisette, complete the costume. The small, timid eyes, the high forehead, the straight nose and ingenuous expression, make up a very characteristic individuality, and Rembrandt, who was ready to modify his manner at need, has been careful to avoid strong contrasts and deep shadows, as inconsistent with the delicate charm of his model.

The *Portrait of a Mathematician* in the Cassel Gallery, a collection unusually rich in Rembrandt's works, has lately been restored by Mr. Hauser with complete success. Its recovered freshness and brilliance come as a revelation upon those who, like myself, were familiar with it some years ago. The master's signature has unfortunately disappeared in the process, but the work now sufficiently proclaims its own authenticity. The date, 1656, is intact, and is fully borne out by the execution.

In no instance, we think, has the master achieved a more sincere and forcible expression of intellectual life. The old man sits at a table strewn with papers, his pen in one hand, a square in the other. He wears a reddish gown bordered with tawny fur. His beard, and the soft hair that crowns the refined, intelligent head, are quite white. The simple attitude, the calm reflective mien, the wrinkled nervous hand, even the half-consumed taper on the table, all suggest the student, whose life has been dedicated to research and lofty speculation. As if himself amazed at an unexpected revelation, he ceases writing, and sits absorbed in meditation. His deep-set eyes are in shadow, and seem to be following his thoughts through infinite space; the light falls full on his upturned forehead, the broad expanse of which seems to quiver under the passing breath of a vast idea. The restrained force of the handling, and the extraordinary delicacy of the chiaroscuro combine most eloquently to express the sudden illumination of a human mind by a great truth, and the silent ecstasy of its endeavours to fix and formulate the revelation.¹

We pass on to a very different conception in the robust type of masculine vigour so admirably depicted in the famous portrait of Dr.

¹ This fine and deeply interesting picture Dr. Bode is inclined to attribute to Nicolaes Maes. If really by him, it is one of his greatest works.

Arnold Tholinx, formerly in the Van Brienen collection, and now one of M. Édouard André's many artistic treasures. The courtesy of its present owners enables us to reproduce this masterpiece, in which Rembrandt's powers are seen at their greatest. Tholinx is represented nearly full-face, wearing a broad-brimmed black hat, and a very simple black costume. The strong contours of his manly head, his fresh complexion and energetic features are defined by deep, but very transparent shadows. The brilliant carnations stand out in frank relief against the white collar and gray background; the mobile lips are parted as if to speak. In spite of the mature age indicated by the grizzled beard and moustache, the blood flows warmly under the supple skin; the eyes have the keen, penetrating gaze of the skilled physician. The broad execution is full of fire; the grand manner of the *Syndics* is foreshadowed in its vigour and decision. The master was already familiar with his model. The fine etched portrait, in which the doctor is seated at a table, an open book before him, a retort and phials at his side, was probably executed the year before. Rembrandt had always affected the society of doctors. He had not long before produced the portraits of Ephraim Bonus and Van der Linden; and Tulp, as we know, had materially contributed to his early successes by the commission for the *Anatomy Lesson*. Rembrandt was able to talk of this former patron with Tholinx, who, as inspector of the medical college, had revised Tulp's *Pharmaceutical Formulary*.

It was probably through Tholinx's introduction that Rembrandt became acquainted with his successor, Johannes Deyman, who, in his turn, commissioned Rembrandt to paint, for the Surgeons' Hall, a picture which was very much damaged and partially destroyed by a fire in 1723. Setting this disaster aside, however, the work must have greatly deteriorated in the present century, for Reynolds, who saw it in 1781, after describing the corpse as "so much foreshortened that the hands and feet almost touch each other," remarks that "there is something sublime in the character of the head, which reminds one of Michael Angelo. The whole is finely painted, the colouring much like Titian." For these doubtful analogies Reynolds might

more justly have substituted a comparison of the foreshortened corpse with Mantegna's *Dead Christ*,¹ from a print or drawing of which Rembrandt undoubtedly borrowed. Of the execution it is impossible to form an opinion in the present condition of the picture. Some idea of its primitive richness may be gathered from



DR. J. DEYMAN'S LESSON IN ANATOMY.
1656 (Ryksmuseum, Amsterdam)

the treatment of the linen drapery, and the faces of the operator and the corpse. The composition seems to have been painted on a canvas already used for some other subject. Traces of the original work are visible here and there, notably a Cupid's head, which, by a grim irony of chance, peers through the shadows beside the gaping abdomen, the open skull and decomposing flesh of the corpse, details which Rembrandt, more happily inspired, spared us in his earlier

¹ In the Brera at Milan.

Anatomy Lesson. Further details no less repulsive are indicated in a sketch for the picture by Rembrandt in the Six collection, and in a



THE DESCENT FROM THE CROSS: A NIGHT-PIECE.

1654 (B. 83).

drawing of the composition in its entirety made by Dilhoff in 1760. Dilhoff's drawing, which belonged to Vosmaer, shows Deyman, his hat on his head, demonstrating to nine students. His assistant, Dr.

Gysbert Kalkoen, holds in his hand the brain-pan of the subject, no doubt a criminal, delivered to the operators after his execution. In spite of the ruined state of the picture, we cannot but commend the public spirit of certain amateurs, who, in conjunction with the city of Amsterdam, purchased the fragment now in the Ryksmuseum from an English owner, and restored it to their native land, the authenticity of the work having been previously attested by Messrs. Bode and Richter.¹

Another important picture in the Cassel Gallery, the *Jacob blessing the Sons of Joseph*, which is no less indebted to Mr. Hauser than the *Mathematician*, claims mention as one of Rembrandt's most accomplished works. Conscious of his approaching end, the patriarch has summoned to his bedside the children of his best-loved son, and blesses them, laying his right hand on the head of Ephraim, the younger of the two. Joseph, displeased at the error, "holds up his father's hand, to remove it from Ephraim's head unto Manasseh's head." His wife looks on in silence. Such, in its simplicity, is the composition, of which Rembrandt had made several preliminary studies. The conception is one of the utmost nobility and pathos. The five figures, closely united as they are by a common interest, have each a marked individuality. The old man² seems to be struggling with the weakness of approaching death, to carry out this last duty. Every detail tends to move our admiration afresh—the dim gaze of the patriarch, and the uncertain gesture of his failing hands, as he seeks the head of the child; the fine countenance of Joseph, in which a sense of justice contends with filial reverence; the secret satisfaction of the mother at the exaltation of her favourite child; the innocent simplicity in the fair, rosy face of Ephraim; the touch of resentment in the bold, alert expression of his dark-haired elder brother; the delicate gradations of vitality; above all, the harmonious unity of the action. The simplicity of costume, attitude, and arrangement harmonises with the noble conception of patriarchal life. Here Rembrandt relies solely on the expression

¹ The purchase, which was made in 1883 for 1,400 florins, was due to the initiative of Dr. J. Six.

² We have already remarked that the same model figures in a picture in the Hermitage (No. 818 in the Catalogue).

of human sentiment to give grandeur to the sacred theme, renouncing all the factitious dignity of picturesque accessories, fantastic architecture, and gorgeous costume, with which he not unfrequently marred the solemnity of his Scriptural scenes. A further novelty in the master's manner is the softness of the harmony in the Cassel picture, with its clear, suave intonations, its pale grays and subdued yellows, relieved here and there by some russet or purely red tint. The light, like the colour, is limpid, diffused, and chastened, and the effect is won without strong contrasts of any kind. The less important details are lost in a golden penumbra, and are very slightly indicated: the execution, at once broad and reticent, vigorous and discreet, is marvellously attuned to the solemn calm and silence of approaching death. Of the handling indeed, the spectator takes little note, so entirely is it subordinated to the sentiment of the scene, spiritualised, as it were, by a poet who, in the midst of overwhelming anxieties, preserves a perfect serenity in his art, and reveals himself as he is, tender, affectionate, and pathetic. With a genius that commands the reverence of the greatest artists, Rembrandt combines a naïve familiarity that appeals to the most uneducated. There is no straining after eloquence in his utterances; for deep in his own heart springs the fountain of that magnetic emotion which finds an echo in every breast.

The *Denial of St. Peter*, in the Hermitage, a picture of nearly the same dimensions, with life-size figures in three-quarters length, was painted at about the same period, probably in the same year (1656). The scene, in accordance with the Gospel narrative, is represented as taking place in the middle of the night. The darkness is relieved only by the flaming torch in the hand of a maid-servant, the light of which falls full on the figure of the apostle, wrapped in a loose woollen robe of a yellowish tint. He returns the questioning look of the maid with a steady gaze, emphasising his denial by an expressive gesture. A soldier sits on the edge of a wall, before the two central figures, his helmet and part of his armour in his hand; another soldier stands listening to the altercation; several barely distinguishable figures beyond are illuminated only by the fitful gleams from a fire burning in the background. The softly

diffused light of the *Jacob blessing the Children of Joseph* is here replaced by the concentrated glow of the torch on the face of St. Peter, and on the red bodice of the servant, a finely modelled figure in a tasteful costume. The broad execution brings out the picturesque elements of the conception, and the brown and golden tones that predominate are happily relieved by the vivid scarlet of the bodice, the one brilliant touch of colour in the picture. A similar harmony of yellowish tones prevails in another important work, which we take to have been painted at about the same period, the *Pilate washing his Hands*, recently bought by M. Sedelmeyer from Lord Mount-Temple. Rembrandt had already treated the episode in two drawings, differing but slightly one from another, which are now in the Vienna and Stockholm collections respectively. In these he strives to bring out the emotional aspects of the theme, while in the picture he confines himself almost wholly to the picturesque elements. The figure of Christ does not appear in the composition, and the effect of the armed men, whose heads are ranged one above another against the sky to the right, is somewhat grotesque. Pilate himself, pleased to be delivered from responsibility in the matter of "the just person" before him, washes his hands with an air of manifest satisfaction. A dark-haired child in a green dress with red sleeves stands before him, and pours water over his hands into the silver basin on his knees. A gray-bearded man beside Pilate, probably one of his advisers, seems to commend his prudence. The pictorial motive here is the harmony of the iron-gray architectural background with the brilliant yellows of this old man's robe, and the golden tones of Pilate's mantle, which, with its glittering embroidery of precious stones, produces an effect of extraordinary brilliance.

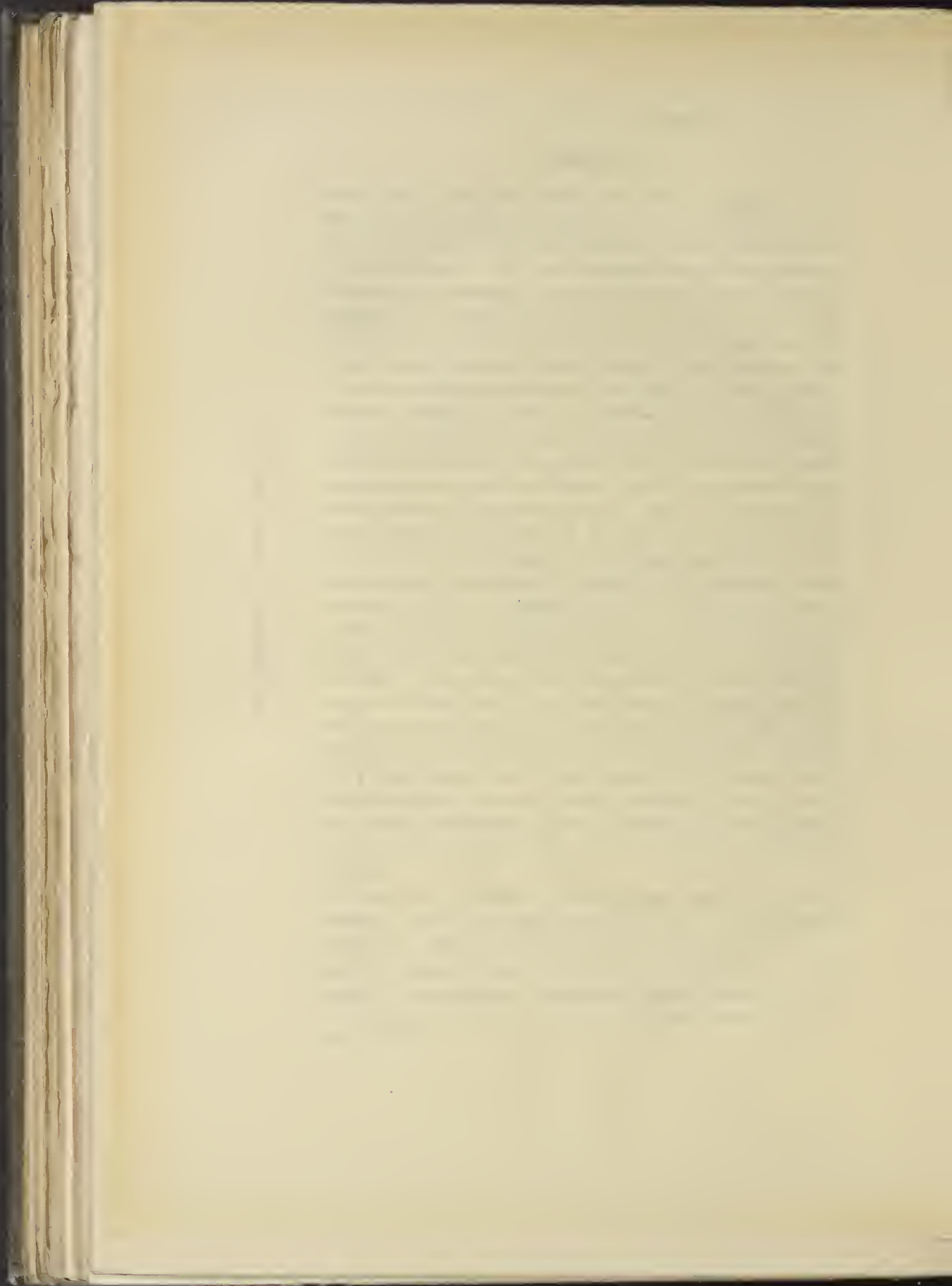
A work of very different character again attests the master's versatility. This is the fine *grisaille* of 1656. *The Preaching of John the Baptist*, once the property of Jan Six. It was bought by Cardinal Fesch for £1,600 (40,000 francs), and now belongs to Lord Dudley.¹ Rembrandt probably painted it as a

¹ It was bought for the Berlin Museum at the sale of the Dudley Collection at Christie's in 1892.—F. W.



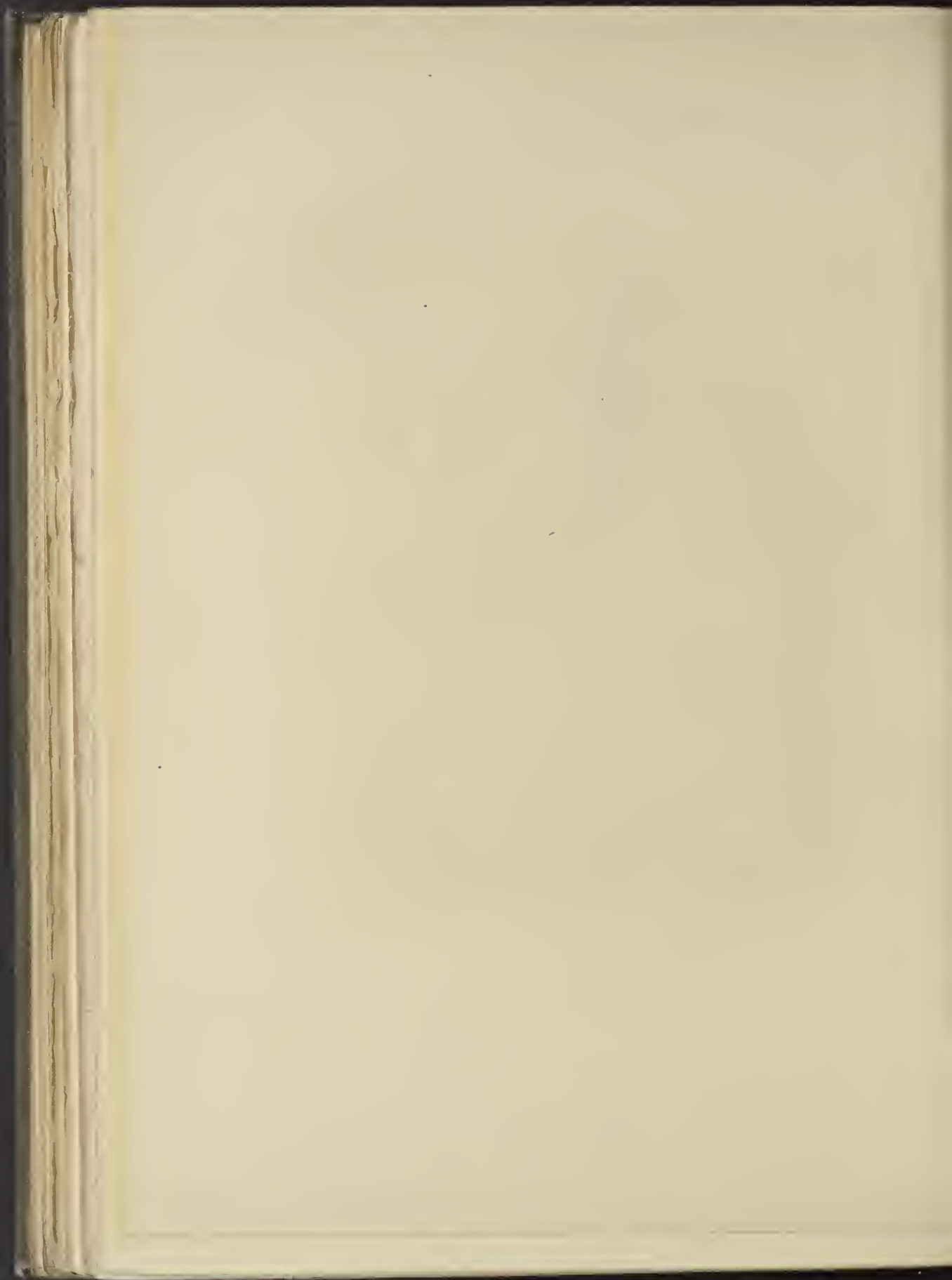
Pilate Washing His Hands (about 1656).

(W. S. 1000000)





St. Edouard, Quebec



study for a proposed etching, which he designed for a pendant to



JAN LUTMA.
1656 (B. 276).

the *Hundred Guilder Piece*. For his *Ecce Homo* plate (B. 76), already mentioned, he had made a similar study in *grisaille* the

year before, which was one of the items in his inventory, and passed to England in 1734, at the sale of the W. Six collection.¹ The composition, carried out in what is practically a monochrome of golden brown, is really a carefully finished picture, and it is not surprising that Rembrandt, who disliked the drudgery of reproduction, and who at the time had no pupil to whom he could entrust the execution of so delicate a piece of work, abandoned the idea of the etching. Norblin's print gives a very poor idea of the original, accentuating as it does all those eccentricities of detail, which are lost in the magic of the general effect in the Dudley picture. The eager, ascetic figure of the prophet dominates the scene from a piece of rising ground. The light falls full upon him as, his hand on his breast, he harangues the crowd around him, a multitude of all ages, temperaments, and conditions, animated by the most widely varied emotions. The infinity of episode is further complicated by the diversity of costumes, the picturesque luxuriance of the landscape, the swarming masses of humanity, the rich luxuriance of animal life. From a cave over-grown with creepers, a flight of steps leads to a fantastic building on the left. At the entrance is an obelisk surmounted by a bust; a river dashes in a foaming torrent through the arches of a bridge, and beyond rise mountains studded with forests, villages, and castles. Scattered throughout the landscape are horses taking their rest, ruminating cows, fighting dogs, the camels of an approaching caravan. Warriors with halberds and lances, standing, sitting, or crouching on the ground, dignified figures in flowing robes, citizens, peasants, beggars, children wrangling or playing together, women rebuking or caressing them, listeners, attentive and indifferent, hesitating and convinced, argumentative, or rapt in silent ecstasy—a nation, a world, gathers round the orator. Yet, notwithstanding the multiplicity of detail, the teeming composition is simple in effect, so rhythmical is the flow of the lines, so skilful the distribution of the masses, so harmonious the grouping of the figures. The balance and unity of the con-

¹ We do not know where it is to be found at present, but in Smith's *Catalogue Raisonné* (No. 88) it figures as the property of Mr. Jeremiah Harman.

ception prevail; and the eye is riveted at once on the inspired figure of the preacher as, with burning words and impassioned gesture, he delivers to the simple souls around him the divine message of salvation.

Very inferior to this wonderful composition is the only Scriptural etching of 1656, *Abraham entertaining the Angels* (B. 29), a plate, which though not wanting in a certain picturesqueness of arrangement, is chiefly remarkable for the somewhat vulgar singularity of the types and costumes. Several of the etched portraits of this period, however, must be ranked among the finest of Rembrandt's works. The least happy, perhaps, is the portrait of his friend, Abraham Fransz, the art-dealer, (B. 273), whose affection for him was unswerving, and who gave him many substantial evidences of his attachment. Faithful to his habit of representing his sitters engaged in their characteristic pursuits, the master has seated Fransz at a window, a print, which he examines with great attention, in his hand. On the table before him are several other prints, and a small Chinese figure; a triptych, with the Crucifixion in the central panel, hangs on the wall, a picture on either side of it. The opacity of the shadows, and a certain roughness in the execution give an effect of exaggeration to the chiaroscuro, though the composition itself is irreproachable.¹ In the *Portrait of Jan Lutma* (B. 276), dated 1656, it would be difficult, on the other hand, to find a fault. He, too, was probably one of the master's friends, or, at any rate, a man in whose society Rembrandt took pleasure. A native of Gröningen, Lutma, who was seventy-two years old at the date of his portrait, had a great reputation at Amsterdam as a sculptor and goldsmith. His dishes, vases, and goblets, of a very original style, somewhat heavy, but broad and rich in effect, were much in request among amateurs, and were often offered as

¹ The plate of 'Abraham Fransz' passed through what was even an unusual number of 'states'—in itself, I think, some evidence that though it has its interest for us, the print never wholly satisfied the master. The modifications cannot all have been made to repair the ravages of use, and, if the first conception was not perfect, the afterthoughts were not all of them happy.—F. W.

prizes in the competitions between the military guilds. They figured on many patrician sideboards, and in many of the corporation treasuries, and several specimens are still preserved in the *Chamber of Antiquities* at Amsterdam. Lutma was himself a lover of the arts; he collected engravings, and had commissioned Jacob Backer to paint the portraits of himself and his wife some years before.¹ His son, Jacob Lutma, born at Amsterdam in 1609, was an artist. He composed a series of ornamental designs for goldsmiths, sculptors, and stone-carvers, and was himself a chaser and engraver of considerable talent. The four plates he executed from busts of himself, Vondel, Hooft ("alter Tacitus"), and his father, by the latter, are remarkable for their boldness of drawing, and originality of treatment. The year that Rembrandt etched his portrait of the elder Lutma, the son also produced a plate from the same model, in which he seems to have profited by some advice from the master, for the execution is freer and richer than in his other works, and the two prints, though very unequal in merit, have a certain analogy. Rembrandt must naturally have been attracted to a household where so many of his own tastes obtained. In Lutma's portrait he once more characterises his sitter by accessories denoting his habits and occupation. On the table beside him are a silver dish, a box of gravers, and a hammer. The famous goldsmith, who wears a black skull-cap, and flowing gown, holds in his right hand a metal figure, probably his own work. In his keen eyes, intelligent features, and complacent smile, Rembrandt suggests, with no less truth than charm, the concentrated experience of a long life devoted to a much loved art, and the legitimate satisfaction of a man whose wealth had been won by honourable toil.

Rembrandt's relations with the Lutmas belong, strictly speaking, to his more prosperous days. But two other portraits of this period are closely associated with the difficulties and trials of his later career. The *Portrait of Young Haaring* (B. 275), though dark and somewhat loaded in treatment, is marked by the same hastiness of execution

¹ These two portraits are now in Count Inniszech's collection in Paris.

as the *Portrait of Abraham Fransz*; but that of *Old Haaring* (B. 274) is unquestionably one of the finest of Rembrandt's creations. Its depth and richness of tone, its truth of expression, its decision and flexibility of handling, are unsurpassed in the whole of the master's *œuvre*. The venerable face, with its crown of white hair, is full of a benign serenity. Haaring was an official of the Bankruptcy Court, and Rembrandt, whether in recognition of past services, or in hope of future favours, was evidently anxious to please the personage with whom his growing difficulties had brought him into contact.

If we may accept the title by which it is commonly known, a picture in the Cassel Gallery, the so-called *Portrait of Frans Bruyningh* (No. 221) is another memorial of Rembrandt's ruin, for Bruyningh was secretary to the Bankruptcy Court. But as Dr. Eisenmann

has pointed out, there is really very little evidence for this comparatively modern appellation. He adduces the date on the portrait, which he takes to be 1652, in support of his contention. The last figure is not very legible. But after careful examination, we came to the conclusion already arrived at by Dr. Bode, that the figures are 1658, a date which is fully borne out by the execution. The work, in any case, is highly interesting. Both pose and costume are extremely simple. The light falls full on the very attractive head of the model;



SUPPOSED PORTRAIT OF FRANS BRUYNINGH.
1658 (Cassel Museum).

the rest of the figure is bathed in a warm, transparent shadow. There is a haunting charm in this frank face with its setting of rich brown hair, its smiling lips and eyes, its expression of cordial sweetness and sincerity. Never did Rembrandt show a more perfect comprehension of artistic sacrifice; never did he display greater mastery in the rendering of forms at once definite and mysterious, in the treatment of chiaroscuro, or in the suggestion of a fascinating personality.

Despite his courageous and determined industry, Rembrandt's ruin was inevitable. His desperate attempts to raise money, and to collect the sums due to him were all unavailing. His resources were totally insufficient to meet his accumulated debts. The evil day was no longer to be staved off; and his creditors, incensed at the measures he had adopted to protect the interests of Titus, at last proceeded against him. Rembrandt was accordingly declared bankrupt, and on July 25 and 26, 1656, an inventory was made by order of the Bankruptcy Court of "all the pictures, furniture and household goods of the debtor, Rembrandt van Ryn, inhabiting the Breestraat, near St. Anthony's Lock." The sale, however, was delayed awhile to give time for preliminary formalities necessitated by Rembrandt's circumstances, and it seems probable that he remained in his house. But under such conditions he must have had little time at his disposal. The business details he had always shunned were now forced upon him. He was in the grip of the law, closely beset by his creditors, and full of anxieties as to the future of his son. On May 17, 1656, the guardianship of Titus had been transferred to a certain Jan Verbout. Titus, however, continued to show the warmest affection for his father. The will he executed on October 20, 1657, and to which he made an addition necessitated by some irregularity of form on November 22 following, gives convincing proof of his attachment, not only to Rembrandt, but to Hendrickje and her daughter Cornelia. Recognising his father's

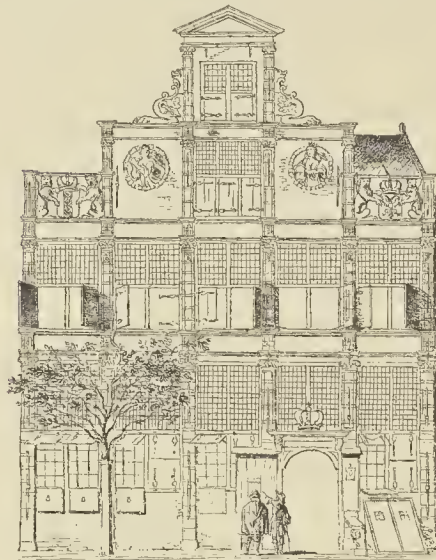
incapacity for the management of his own affairs, and the disabilities to which the claims of his creditors subjected him as a legatee, Titus bequeathes all his property to Hendrickje and to his half-sister Cornelia, on condition that Rembrandt shall enjoy the income arising therefrom during his life. If, however, his father should prefer to take his legitimate share of the heritage, it is directed that this be paid over to him from the estate, and that the residue be allowed to accumulate for Cornelia, and become her property either on her majority or her marriage. It is further provided that none of the income shall be used by Rembrandt to pay off debts contracted before the date of the will, and that, at his death, it shall revert to Hendrickje and her daughter Cornelia. At Cornelia's death her rights shall be transferred to her children, failing which the capital shall be equally divided between friends of the testator's father and mother, Hendrickje still retaining a life interest in the property.

Harassed by his creditors, and forced to occupy himself with matters for which he had no aptitude, Rembrandt was no longer able to seek distraction from his sorrows in his work, and this deprivation must have greatly enhanced the bitterness of his misfortunes. The year 1657 is one of the least productive of his career. We note but one etching, a *St. Francis Praying* (B. 107), treated in a somewhat summary manner. It represents the saint kneeling before a crucifix at the entrance of a picturesque grotto in deep shadow. The only Scriptural subject is the *Adoration of the Magi*, at Buckingham Palace, an upright composition, the small dimensions and numerous figures in which would seem to indicate a return to an earlier manner, but for the breadth of the handling and the richness of the harmony, in which reds and yellows predominate. The faces are full of life and expression, notably that of the old man kneeling beside the Virgin, who reverently lays his offering at the feet of the Holy Child. The remaining pictures of this year are all studies made by the master from himself or those about him. Dr. Bode mentions a fine portrait

of a young man seated in an arm-chair, belonging to the Duke of Rutland, signed, and dated 1657. The *Rabbi* of the National Gallery is a vigorous study of an old man in a fur cloak, with a black cap, which throws a strong shadow on his forehead. A ray of strongly concentrated light strikes on the nose and the right cheek of a thin pale face, with brown beard and moustaches. The *Portrait of an*

Old Man in a meditative Attitude, in the Duke of Devonshire's collection at Chiswick, is equally broad in treatment, and the expression of the head is even more remarkable.

We may further mention three small studies of heads, one in Mr. Alfred Buckley's collection, the other two owned by M. Léon Bonnat and M. Rodolphe Kann. Both the latter are painted from the same model, a so-called *Rabbi* in a brown cap, with a spreading beard. The light falls on the wrinkled forehead and strongly marked brows,



AFBEELDING VAN DEN VOORGEVEL VAN HET BURGERS-WEESHUIS IN DE KALVERSTRAAT,
LATERS DE KEISERSKROON, ONSTREERS 1560 GEBOUWD.
(Facsimile einer teekening van 1725.)

THE 'IMPERIAL CROWN' AT AMSTERDAM.
Facsimile of a drawing of 1725.

beneath which gleam a pair of singularly piercing eyes. The effect in these sketches is frank and life-like; and the rich impasto of the high lights is very dexterously opposed to the deep, golden shadows of the surrounding surfaces.

In the *Portrait of a Youth* in Lady Wallace's collection, we recognise Titus, older by some two or three years than in M. Rodolphe Kann's fine picture. He is painted almost full face,

simply dressed in a brown cloak, and a red cap, from beneath which his hair falls in curling locks about his neck. There is a slight down on his upper lip, but his face shows the same traces of ill-health, and is marked by the same sweetness of expression. In the isolation of his life at this period, Rembrandt naturally made frequent studies from himself. We recognise his features in several portraits, some dated, some ascribed to this period on internal evidences. One of these is in the Bridgwater Gallery, another in



LANDSCAPE STUDY.

Pen drawing (British Museum).

the Cassel Museum. The latter bears a date, which Dr. Eisenmann deciphers 1654. The execution, however, and the apparent age of the sitter, seem to us sufficient evidence that it was painted at a later period. A third of these studies belongs to Lord Ilchester, and is dated 1658. It appeared at the Winter Exhibition of 1889, where it attracted universal admiration, being, in fact, as Dr. Bredius observed,¹ the gem of the collection. It is a three-

¹ *Old Masters in the Royal Academy*, 1889; extract from the *Nederlandsche Spectator*, 1889, No. 17.

quarters length of the master. He wears a fanciful costume, and holds a stick in his hand. The painting is wonderfully luminous in effect, and in perfect condition. The flesh tints are clear and brilliant, the hands broadly and firmly modelled. The melancholy eyes meet those of the spectator with an expression of deep dejection. Another portrait of the master, exhibited at the Royal Academy by Lord Ashburton in 1890, is closely allied to the last in treatment and expression, and was probably painted in the same year. The hair is grizzled, but the features, though somewhat heavier, are manly and vigorous, and the eyes have lost none of their keenness. The master wears a black cap, and a tunic of yellowish brown, opening over a red vest with sleeves, probably his working dress, for it reappears in the Cassel picture, and in a portrait in the Dresden Gallery, signed, and dated 1657, which, though it has deteriorated to a certain extent, and is somewhat black in the shadows, seems to us the most pathetic of the series. The days of fanciful costumes, military trappings, and lofty bearing are past. Under the stress of years and misfortune, the master's sedentary habits have grown upon him, and his dress has become severely simple, even negligent, according to Baldinucci, who relates that it was his practice, when painting, to wipe his brushes on his clothes. He is represented with a pen in his right hand, an ink-bottle and album in his left, engaged upon a drawing. In happier days he had been able to shake off his troubles, and forget himself in his work; but now the sadness of his face has become habitual, and the wrinkles are many, and strongly marked.

He had abundant cause for melancholy. Towards the close of 1657, the commissioners of the Bankruptcy Court had instructed Thomas Jacobsz Haaring to sell his goods. He was therefore forced at last to quit the home he had created, and to which he was bound by so many tender memories. On December 4, he removed to the *Imperial Crown*, an inn, kept by one B. Schuurman, in the Kalverstraat. As we may judge from the facsimile of an old drawing

we borrow from *Oud-Holland*,¹ this inn was a remarkable building in the Dutch Renaissance style, which had been the municipal orphanage till 1578, since when it had become a much-frequented hostelry. Its name was derived from the crown carved over the main entrance, and repeated above the shields on either side of the façade. Public sales were commonly held at this inn in Rembrandt's time, and the custom seems to have continued into the next century, for in our reproduction, the original of which dates from 1725, two persons in the foreground appear to be reading a notice of some such proceeding. Judging from the accounts of his daily expenses at the *Imperial Crown*, which average from three to four florins a day, it seems probable that Rembrandt was alone at the inn, and that Hendrickje and Titus were bestowed elsewhere.² On December 25, a portion of Rembrandt's collections was sold at the inn; but the moment seems to have been an unfavourable one for some reason; and though the sale extended over six days, the more important items, including the greater part of the prints and drawings, were reserved till September, 1658, when a fresh sale took place at the same spot. The whole of the rare and beautiful things collected, as the catalogue puts it, "with great discrimination by Rembrandt van Ryn," realised the ludicrously inadequate sum of 5,000 florins. The house in the Breestraat had already been disposed of on February 1, 1658, by authority of the *échevins*, at the instance of the commissioner Henricus Torquinius, for 13,600 florins, which price was to include "the two stoves, and the partitions in the garret, which Rembrandt had used that his pupils might be separated." But the purchaser, a certain Pieter Wiebrantsz, mason, was apparently unable to carry out his contract, for the transaction was not completed. Another bidder, who offered 12,000 florins, was also unable to give the necessary securities, and a bargain was finally concluded with one Lieven Simonsz, a shoemaker.

¹ *Oud-Holland*, vi. p. 48.

² These accounts, which figure among the papers relating to the bankruptcy, were published by Scheltema and Vosmaer.

whose offer of 11,218 florins was accepted on the security of two other citizens.

We shall deal later on with the litigation connected with the proceeds of these successive sales. Meanwhile, Rembrandt's ruin was complete. At the age of fifty-five he found himself homeless and penniless, stripped of all that had made life pleasant to him, compelled to leave his refuge in the inn without even paying the expenses of that melancholy sojourn, during which all the treasures he had collected "with great discrimination" were divided among strangers before his eyes.



ENTRANCE TO A TOWN.

Pen drawing (Duke of Devonshire).



PEN DRAWING OF A LANDSCAPE.
(Duke of Devonshire's Collection.)

CHAPTER V.

REMBRANDT'S DIFFICULTIES WITH HIS CREDITORS—HIS LONELY LIFE—THE 'CHRIST' IN COUNT ORLOFF-DAVIDOFF'S COLLECTION—'DAVID AND SAUL'—PORTRAITS OF THIS PERIOD (1658-1660)—THE 'BURGOMASTER SIX'—'COPPENOL'—ETCHINGS OF HENDRICKJE—PORTRAITS OF TITUS AND OF REMBRANDT HIMSELF—THE PARTNERSHIP BETWEEN TITUS AND HENDRICKJE.



PEN SKETCH, WITH WASH.
(British Museum.)

THE unsettled life to which he was condemned for awhile after the loss of his home must have been no small trial to one of Rembrandt's peace-loving temperament. He was now obliged to look for a lodging sufficiently spacious to serve as a studio, among the outlying districts where the rents were within his means. His art was more than ever necessary to him, both as a diversion and a means of livelihood. But he felt strangely out of

his element in the various temporary dwelling-places with which he was forced to content himself, after the home which he had arranged to suit his own tastes and convenience. He had not only lost his engravings, his precious stuffs, his jewels, and all the accessories he

had hitherto considered essential to his art; but now, when advancing age was beginning to tell upon his sight, he was forced to accept such conditions of illumination as his improvised studios afforded. Neither had he come to the end of his business anxieties. His own affairs were indeed past mending. But it was his duty to give such help as he could to Titus' representative in his endeavours to make good the claims of the latter to a share in the profits arising from the sales. To save further explanations on this head, we may here give a brief account of the complications which arose from the settlement of the accounts.

On January 30, 1658, the commissioners in bankruptcy authorised the municipal secretary to pay C. Witsen the 4,180 florins owing to him, and in spite of the determined opposition of Louis Crayers, who had succeeded Jan Verbout as Titus' guardian, the other chief creditor, Isaac van Hertsbeek, was also repaid his share of the loan (4,200 florins) on May 10 following. A settlement was also effected with several of the other creditors, notably with the heir of Christoffel Thysz, the former proprietor of the house in the Breestraat, who received the equivalent of his mortgage on the property. But Crayers, a better man of business than his predecessor, carried on a vigorous campaign in defence of his ward's interests. His contention was, that though Rembrandt had made no formal acknowledgment of his son's claims after Saskia's death, these claims could not be set aside, and were, in fact, safeguarded by Titus' rights as a minor. Crayers further sought to establish by various evidences that Rembrandt's assessment of his personalty at 40,750 florins at the time of his wife's death was by no means exaggerated, and that Titus' heritage consequently amounted to 20,375 florins, the half of this total. Rembrandt's creditors, on the other hand, left no stone unturned to prove that he had greatly overstated the actual value of his property. Crayers retorted by calling witnesses to support his estimate. The result was a long inquiry, in the course of which, as was mentioned in the last chapter, Van Loo the goldsmith and his wife, Philips de Koninck, and several art-dealers were heard in evidence. Other witnesses were also produced by Crayers and Rembrandt. Jan

Pietersz, clothier, and Nicolaes van Cruysbergen, provost to the municipality, who both figure in the *Night Watch*, were responsible for the information we have already noted as to the price of that work. A collector named Adriaen Banck had paid Rembrandt 500 florins in 1647, for a *Susanna at the Bath*. Saskia's cousin, Hendrick van Uylenborch, gave evidence as to having acted as arbitrator between Rembrandt and Andries de Graeff in the matter of a portrait for which the latter claimed and received 500 florins. Abraham Wilmerdonx, Director of the East India Company, deposed to having paid Rembrandt 500 florins for a portrait of himself and his wife, with a further sum of 60 florins for the canvas and frame. Finally, one of the dealers who had been called upon to value the master's collections, proved having sold him a picture by Rubens of *Hero and Leander*, which he kept some years, for 530 florins. On such evidences of Rembrandt's earnings, and of the valuables among his possessions, Crayer founded his contention that his estimate of Rembrandt's property in 1647 was a fair and reasonable one, and that Titus' claim of 20,375 florins against the estate must be allowed priority over those of all subsequent creditors. A series of tedious and complicated actions before various tribunals followed. Witsen, who seems to have taken better precautions than his colleague, or whose position as a municipal councillor perhaps gave him a secret advantage, retained the sum paid over to him, but Van Hertsbeek, by a judgment given May 5, 1660, was compelled to disgorge his 4,200 florins, and hand them over to Crayers. His successive appeals to the Provincial Court and the Grand Council were dismissed, both courts confirming the previous judgment, which accordingly came into force June 20, 1665. When all the costs of this litigation were paid, Titus' inheritance amounted to a sum of 6,952 florins, which he duly received on November 5, 1665.

The possibilities of such a fortune were not extensive, and pending its acquisition, the pinch of poverty must have been severely felt by the master and his belongings. A few etchings saved out of the wreck were no doubt sold by way of supplementing such sums as Rembrandt could earn by painting.

But the moment was not a favourable one for the sale of pictures, more especially Rembrandt's pictures. A taste for the arts had indeed become much more widespread in Amsterdam, but painters had multiplied as the demand for their works increased. At the close of a festival held October 20, 1653, at the *Doelen* of Saint George, in honour of their patron, the members of the Guild of



ST. PETER DELIVERED FROM PRISON.

Pen drawing heightened with wash (Albertina).

Saint Luke, which had hitherto admitted tapestry-workers, glass-makers, and persons of various allied crafts, pronounced in favour of an entire reconstruction of the Guild, and a restriction of membership to painters, sculptors, and amateurs of the arts. The inauguration of the new body thus constituted took place a year later, on October 21, 1654.¹ Foremost among the promoters of the new association

¹ Vosmaer, p. 325.

were Martin Kretzer, Asselyn's brother-in-law, N. Helt-Stockade, and B. van der Helst; but we search the list of members in vain for the name of Rembrandt. It was not alone his love of solitude



ST. JEROME.
About 1652 (B. 104).

or his somewhat unsociable temper that kept him aloof; the very character of his genius tended to isolate him from his brother-artists. The representatives of that great generation which had founded the

Dutch school were beginning to dwindle. In Amsterdam, Rembrandt and his pupils were the sole adherents of the earlier tradition. Lastmann, Elias, and Jacob Backer were dead; Thomas de Keyser, Rembrandt's forerunner and sometime rival, now confined himself to pictures of small dimensions; and those among Rembrandt's pupils who had taken his place in the public favour, Ferdinand Bol, Govert Flinck, and Nicolaes Maes, had completely abandoned his manner, seduced by the more popular style of Van der Helst, then in the heyday of his reputation. Painters who had formerly imitated Rembrandt, recognising the reaction, gradually detached themselves from him. Houbraken tells us that J. de Baen, on leaving Backer's studio in 1651, had hesitated for a time as to which manner he should adopt, that of Rembrandt or of Van Dyck, and had finally decided on the latter, as "more durable." Landscape painters, such as Jacob van Ruysdael and Adriaen van de Velde, and masters of *genre* such as Pieter de Hooch, still maintained the glory and originality of the school. But the honours of the day were not for them. These were reserved for a style, the essentials of which were clarity, minute finish, a smooth, polished fusion of tints. The insipid prettinesses and affected grace of the academic school were exalted by the devotees of classic correctness, far above Rembrandt's noble simplicity, and robust virility of execution. To them his compositions were too familiar, his sincerity too uncompromising, his colour too intense. Thus he found himself at last entirely deserted. But he cared little for the suffrages of the crowd. Even when most successful he had never abated one jot of his independence, and it was not to be expected that he should make concessions to fashion now, when his powers had reached their richest maturity. He set his face more steadily than ever towards the goal he had marked out for himself. The artist was now no longer a collector, and thus his very ruin tended to confirm him in the simplicity to which he had inclined more and more throughout his career. Within the bare walls of his makeshift studios, seeking solace in work and meditation, he lived for his art more absolutely than before; and some of his creations of this

period have a poetry and depth of expression such as he had never hitherto achieved.

Notwithstanding his manifold vexations and anxieties, he had set up his easel with unabated courage, though in many of his compositions of this period we catch the echo of his melancholy. The personality of the Saviour had always strongly attracted him; but now his own sorrows seem to have given him a peculiar insight into the Christly Life. He returns again and again to the Divine Figure, striving in each fresh essay after a more complete suggestion of the ideal type he had conceived. Some years before he had sought to express this sublime embodiment of spotlessness and compassion in the beautiful study of a head, now in M. Rodolphe Kann's collection. But in the larger study painted about 1658-1660, the conception is nobler and more impressive. We refer to the fine picture exhibited at Vienna in 1873, and now in Count Orloff Davidoff's collection at St. Petersburg. The face is turned full to the spectator; the figure, a half-length, is very simply posed, the arms partly crossed, the left hand resting on the right arm. The dress is a reddish tunic, open at the throat, and a dark mantle, drawn round the shoulders. A mass of bright brown hair, divided in the middle, falls on either side of the pure and delicately-featured face. The dark beard and moustache accentuate the pallor of the complexion; the large clear eyes look out from the canvas, with an expression of mingled sweetness and authority. The broad handling, which has a somewhat confused appearance on close examination, is singularly powerful from a little distance, and amply justifies the master's methods by its perfection of modelling, and consummate knowledge of effect. The supernatural beauty and serenity of this type re-appears in another picture of 1661, the *Ecce Homo* in the Aschaffenburg Museum, where the Saviour is represented full-face, draped in a white robe open at the breast, on which the light is concentrated, the head being in deep, transparent shadow.

Of subjects which appealed strongly to his imagination Rembrandt never wearied. He returned to them time after time, approaching them from various points of view, bent on solving their innermost

mysteries. At this period, when his emotions were so deeply stirred by the vision of a compassionate Saviour, he felt a kindred attraction for those mystic souls who sought, in solitude and prayer, a closer communion with the Christ to whom he felt himself drawn by his own sorrows. Inspired by some sympathetic impulse strangely opposed to



REMBRANDT IN HIS WORKING DRESS.
Pen drawing (Heseltine Collection).

the practical Protestant spirit of those among whom he dwelt, he had already, in an etching of 1657, shown us Saint Francis, prostrate in holy ecstasy at the foot of the Cross. The same train of thought seems to have been at work in his choice of a monastic habit for his models in three studies painted in 1660. Count Sergius Strogonoff's example, a somewhat hastily executed work, represents a melancholy-looking *Young Monk*, his cowl drawn over his head; Lord Wemyss' *Monk*, at Gosford Park, is a man of about forty, with a fair beard. The face is entirely in shadow, but a

brilliant light falls on his hand and on the book he reads. This is a clear and luminous picture, in excellent condition. The *Capuchin*, in the National Gallery, has unfortunately suffered somewhat from time. The devout gravity of the face is finely expressed, but the dark and somewhat dirty flesh-tones have caused doubts as to the authenticity of the work, which is, however, sufficiently evident.

Attractive as Rembrandt seems to have found these subjects, his mind was not wholly engrossed by them; several pictures of a very different character, inspired by Biblical themes, belong to the



FIGURE OF CHRIST.

About 1658—1660 (Count Orloff-Davidoff).

year 1659. Two of these in the Berlin Museum: *Moses breaking the Tables of the Law*, and *Jacob wrestling with the Angel*, are violent compositions, harsh and somewhat coarse in handling, the unpleasant

effect of which is no doubt due in some measure to their deterioration. The *Moses* in particular is very hastily treated, and the conception of the Lawgiver as a choleric person, brandishing the tables of stone above his head in a sudden access of fury, is vulgar and prosaic. In the second picture, however, there are touches of a happier inspiration, notably in the contrast of Jacob's desperate endeavours with the severe calm of the Angel, who refrains from bringing his adversary to the ground, content to make him feel his helplessness. The *David playing the Harp before Saul*, formerly in Baron Oppenheim's collection at Frankfort, and recently in the possession of M. Bourgeois of Paris, we take to have been painted about 1660. It is an important composition of two life-size figures, for which Rembrandt made a pen and ink study, now belonging to M. Bonnat. David, a red-haired youth in a scarlet tunic, stands at the foot of the throne, and endeavours to soothe the frenzied king with the strains of his harp. Saul wears a high turban surmounted by a crown, and a purple mantle over a tunic richly embroidered with gold and precious stones. His face is fixed in an expression of the deepest melancholy, and he wipes the tears that spring to his eyes on the drapery beside him; the tumult of his mind betrays itself in his wild looks, and the furious gesture with which he grips the spear in his hand proclaims the danger incurred by the young musician. He, however, absorbed in the play of his own skilful fingers, and unconscious of peril, gives himself up to the delight of improvisation. The contrast between the two figures, each engrossed in his distinct emotion, is stirringly rendered; the richness of the execution, and the powerful harmony of the red and golden tones partake of that breadth and splendour which characterised Rembrandt's last pictures.

The year 1658 was marked by one of Rembrandt's rare essays in the treatment of mythological subjects: *Jupiter and Mercury received by Philemon and Baucis*. The theme was one which had already attracted the master: a somewhat confused sketch in the Berlin Museum represents the old couple preparing for the entertainment of their guests. But the composition of the small picture,

recently bought by Mr. C. J. Yerkes of Chicago from M. Sedelmeyer, is infinitely more picturesque and sympathetic. Jupiter, seated face to face with Mercury, expresses to his hosts his satisfaction at the welcome accorded to him and his companion. The husband and wife, approaching their guests to offer them a white goose, suddenly become aware of their divinity, and fall terror-stricken at their feet. A taper, the flame of which is concealed by Mercury, lights the humble cottage, dimly revealing its boarded partitions, the mats hanging from the beams, and on the left a few logs blazing on the hearth. The light is concentrated on the King of Olympus, a personage of somewhat fantastic aspect in a blue tunic with gold embroideries, and on the venerable features of the aged pair, who worship with folded hands. Their attitude of fervent adoration involuntarily suggests the *Disciples at Emmaüs*, which Rembrandt certainly had in his mind when treating this mythological theme.

Together with these compositions, the master, happy to be once more at work, painted a considerable number of portraits and studies from models about him. Some neighbour probably figures in M. L. Goldschmidt's study of 1656—58 known as *Rembrandt's Cook*. She stands by a window, her rubicund face turned almost full to the spectator, a knife in her hand, with which she seems to be meditating an onslaught on some fowl outside. Her brown hair is drawn under a white cap, over which she wears a red hood: her brown skirt has a red bodice and sleeves, partially covered by a thick white kerchief. The strongly illumined head is very frankly modelled, and the brilliant carnations of the vulgar, but healthy and vigorous face, stand out in strong relief from the brown background. The study of a young girl, painted no doubt at about the same period, which we saw in M. Sedelmeyer's possession, whence it has now passed into that of Mr. Robert Hoe of New York, is no less remarkable. The model is a girl of about sixteen or seventeen, with a brilliant complexion, deep and piercing eyes, and an air of strong individuality. Rembrandt has painted her in one of those animated attitudes he loved to render, one hand on her breast, the other outstretched, and very skilfully foreshortened. The dress makes up a harmony of varying reds with

yellowish grays, and the vigour of the drawing is accentuated by the vivacity of the effect. But the transitions are so carefully managed that the contrast between the brilliant lights and intense shadows is not excessive. Here we recognise Rembrandt's methods as described by the worthy De Piles. "It was his custom to place his models directly

beneath a strongly concentrated light. By this means the shadows were made very intense, while the surfaces which caught the light were brought more closely together, the general effect gaining greatly in solidity and tangibility."



DAVID ON HIS KNEES.
1652 (B. 42).

Among the studies of this period, we find several of those heads of old people for which Rembrandt showed so strong a predilection. We may draw attention to the *Old Lady* in the Duke of Buccleuch's collection, painted in 1660. She wears a white fichu and a brown hood, and seems to be entirely absorbed in the book before

her. Another *Old Woman*, painted in 1658, is still more remarkable. But that her wrinkles are deeper and more numerous, and her cheeks hollower—and this may perhaps be accounted for by the interval of time which separates this from the earlier studies—we might identify her with the model for the portraits of 1654 in the *Hermitage* and in

¹ *Abrégé de la Vie des Peintres*, 1715, p. 411.

Count Moltke's collection at Copenhagen, of which we have already spoken. The portrait in question is the magnificent study of an old



AN OLD WOMAN CUTTING HER NAILS.

1658 (Kann Collection).

woman, engaged in the prosaic task of cutting her nails, recently bought by M. Rodolphe Kann in Russia.¹ She is seated scissors in hand

¹This picture was in the Ingham-Foster collection towards the close of the last century. It was engraved by J. G. Haid for the Boydell collection, and was catalogued

in an armchair, almost facing the spectator, dressed in a yellow gown with a brown bodice, and a hood of gray and pale yellow, which throws a strong shadow over her face. She seems to have suffered deeply and her worn features, and loose, wrinkled skin proclaim her failing strength. Notwithstanding the vulgarity of her features, and the excessive homeliness of her occupation, the effect she produces is grave and dignified. In this example, the execution, though free, is masterly to a degree, and in certain passages, such as the modelling of the face and hands, and the rendering of the furs and the bodice, extremely delicate. Criticism is disarmed before the manifold beauties of this fine work, one of the most vigorous and brilliant in Rembrandt's *œuvre*, as regards its resonant intonations—the reds, yellows and iron-grays affected by the master at this period—the power and exquisite refinement of its harmony, its expressive quality, and imposing effect. Among the studies from masculine models of this period, we must be content with a brief mention of the *St. Paul* in Lord Wimborne's collection at Canford Manor, painted about 1658—1660, a seated figure, girt with a sword, posed in a pensive attitude by a table; and the *Portrait of a Merchant*, reading near a window, painted in 1659, a work in Lord Feversham's possession at Duncombe Park, described to me by Dr. Bode. The *Old Man* in the National Gallery, wrapped in a fur-trimmed robe, and wearing on his head a reddish cap, is dated 1659. This picture, which is painted in a rich, fat impasto, very skilfully worked up, has unfortunately darkened a good deal, but the thin face, with its melancholy expression, and the deep-set eyes that look out with a piercing brilliance from under the shaggy eyebrows, make a strong impression on the spectator. Another study of the same period, in the Pitti Palace, an *Old Man seated*, is painted with the same mastery of chiaroscuro, but the colour is warmer, and the general effect very luminous. With these we may class a small *Study of a Head* in M. Rodolphe Kann's collection, representing a man with long red hair, features of a proud and aristocratic type,

by Smith, who had never seen the original, from this engraving. It was brought to Russia by M. Bibikoff, and was for some time at Moscow, in the possession of M. Massaloff, the father of the well-known engraver.

and a very penetrating expression; and two *Portraits of Youths*, more in the nature of brilliant sketches—the first, in which the sitter wears a gray dress, and a black hat with a red plume, belonging to Lord Spencer at Althorp, and erroneously supposed to represent William III.; the other a *Young Man Singing*, in the Belvedere, a broadly treated and luminous study of a model who wears a cap, from beneath which his bright brown hair waves luxuriantly about his face. A picture formerly in the Crabbe collection, sold in Paris, June 12, 1890, is a more important work.¹ It is the life-size portrait of a man, rather more than three-quarters length, turned almost full face to the spectator. He wears a broad-brimmed hat, and a loose furred robe over a red doublet embroidered in gold. A pouch is fastened by a leather strap across his breast, on which hangs a small gold instrument, apparently a whistle, an ornament which occurs in several portraits of this period. It was, no doubt, a symbol of authority, and, as such, may account for the title, *The Admiral*, bestowed on the personage of this portrait. His features have no great distinction, but the head is full of vitality, and the thin face, in its setting of long reddish hair, bespeaks the man of action. The high lights are accentuated by strong shadows; the colouring, which seems somewhat excessive at close quarters, resolves itself, when viewed from a distance, into a glowing harmony of the utmost richness.

The studies of friends or relatives, however, have a deeper interest for us than these portraits of unknown models. Among Rembrandt's sitters of this period we find the Burgomaster Six, whose friendship with Rembrandt remained unbroken. From a document recently discovered by Messrs. Bredius and De Roever² we learn that in 1653 Six made him an advance, for which L. van Ludik was surety. The debt was subsequently transferred to one G. Ornia, who, after Rembrandt's bankruptcy, came upon Ludik for payment. In October, 1652, Six further concluded a bargain with Rembrandt, by virtue of which he became the possessor of a portrait of Saskia, in exchange for which he returned to the master two other of his works—

¹ It sold for £4 260, and now belongs to Mr. Schaus of New York.

² *Oud-Holland*, viii. p. 181.

a *Simeon* and the grisaille, *The Preaching of John the Baptist*—on condition that Rembrandt should have the option of reclaiming them, up to a certain date. This agreement was, however, set aside by a decision of the commissioners in bankruptcy in 1658. It is evident that frequent intercourse had been kept up between Six and Rembrandt, and it was perhaps after some business interview with the Burgomaster that the artist set to work on his portrait, which, as we learn from a journal belonging to the Six family, was painted in 1654. So perfect is its condition that it might have



CHRIST AND THE SAMARITAN WOMAN.

Pen drawing, heightened with wash (Stockholm Print Room).

been finished yesterday. Standing with his head a little bent, in a wonderfully life-like attitude, Six draws on his gloves, as if about to go out. He wears a black hat, and a gray doublet, over which is thrown a red cloak trimmed with gold lace. The face, which is modelled in planes of great breadth, is surrounded by waving masses of fair hair, and stands out from a dark background. The handling, in spite of its facility, is marvellously decisive. There are no subtleties of treatment, but emphasis is given by touches of unerring precision; the chord of colour, simple, yet supremely harmonious, is made up of subdued reds touched with gold, and neutral grays. In this work (painted probably in a few hours) every stroke told, every sweep of the brush was final; the artist obviously conceived and accomplished with equal rapidity and perfection. As Fromentin happily remarks: "We note the geniality of a mind that finds relaxation in a pleasurable task, the assurance of a practised hand amusing itself with the tools of its craft, and above all, a

been finished yesterday. Standing with his head a little bent, in a wonderfully life-like attitude, Six draws on his gloves, as if about to go out. He wears a black hat, and a gray doublet, over which is thrown a red cloak trimmed with gold lace. The face, which is modelled in planes of great breadth, is surrounded by waving masses of fair hair, and

fashion of interpreting life only possible to a thinker, accustomed to be busied with high problems."¹ Such qualities have drawn generation after generation of amateurs to the hospitable house in the Heerengracht at Amsterdam, the doors of which are open to all lovers of art. There, in his old home, still the home of his descendants, Six looks down from the wall, side by side with his mother, the Anna Wymer painted by the master in 1641. A comparison of these two works will give students of Rembrandt some idea of the progress he had made in the twenty years that divide them.

Lord Ashburton's little portrait of Coppenol, painted about 1658, is as remarkable for elaboration and finish as is that of Six for breadth and facility. Its exact date is not known, but Mr. Middleton-Wake, rightly as we think, assigns the etching, which was executed from this portrait to 1658. The



CHRIST AND THE SAMARITAN WOMAN.

1658 (B. 70).

plate is an exact reproduction of the picture, save that the composition is reversed.² The old writing-master is represented sitting at a table, his cloak on his shoulders. The sleeves of a red waistcoat show below those of his doublet; he wears a flat white collar, and, on his head, a black skull-cap. His hair has become scanty and, like his moustache, is gray; but the freshness of his complexion, and the vivacity of his expression, denote a healthy and robust temperament. He holds a sheet of paper in his hands, and looks

¹ *Les Maîtres d'Autrefois*, p. 371.

² Rembrandt was even careful to pose Coppenol with his pen in his left hand, in order that it might appear in the right in the print reversed from the copper.

out towards the spectator with an air of triumph, as if challenging admiration for the wonders his skilful pen is to trace. The combination of breadth with closeness of execution is unique. While the full and luminous tones are worthy of Rembrandt at his best, the modelling rivals that of Holbein in scrupulous and learned precision. The old painter seems to be hurling a defiance at all the devotees of minute finish with whom his detractors were fond of comparing him to his disadvantage. He accepts the contest on their own ground, as if to confound them by showing that with all the prodigies of elaboration they produced, to him alone belonged the secret of that spirit and vigour of expression, that breath of life and grandeur, to which none of his rivals could attain. The etching made from this little masterpiece is of the same dimensions (B. 283), and is no less finished in execution. With his picture for guide, Rembrandt was able to work leisurely and methodically at his plate.¹ Thus, though the tones are rich and full, the print has all the transparence and delicacy of a work which has been carefully prepared, and accomplished with patience and precision. Like the picture, it is unique in its way, and the elaborate workmanship attests both the master's desire to please his friend, and his own undiminished energy.

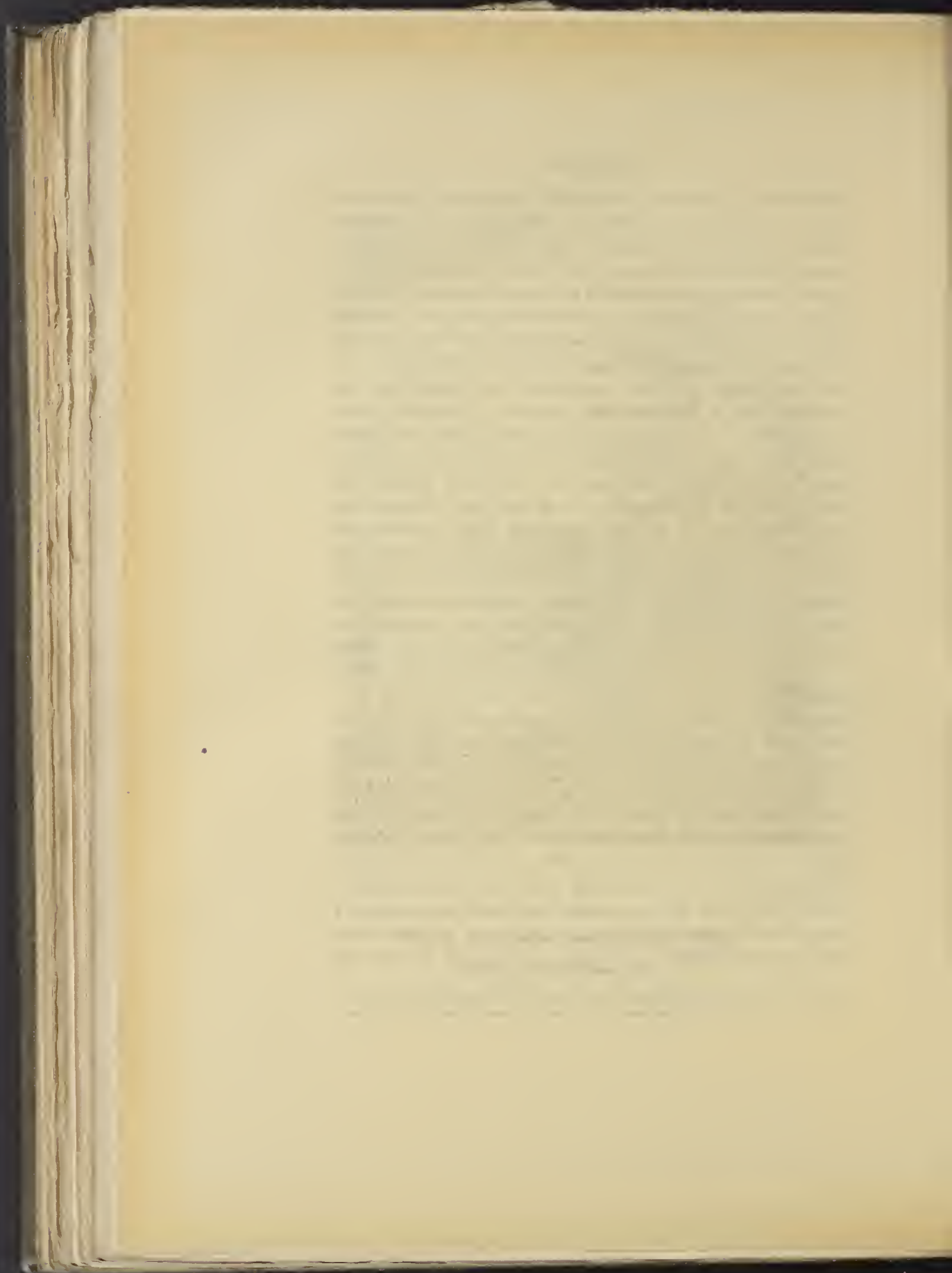
A few other plates of this period are of a very different character, and are for the most part rapid and summary in treatment. There are only two compositions, both of the year 1658, after which date we shall find no other etchings of this class. *Jesus and the Samaritan Woman* (B. 70) was a subject the master had already attempted more than once, and of which he had made several drawings (notably that in the Stockholm Museum) besides the etching of 1634 (B. 71). The later print is more in the nature of a sketch, broad and frank in treatment, and somewhat hasty. Turning towards Christ, the woman rests her arms on a bucket, which stands on the edge of the well, and listens respectfully to the words of the Teacher, seated on a projecting piece of wall

¹ Yes, and the plate with all its perfection has something of the air of an accomplished translation. The sense of actual spontaneity is the charm denied.—F. W.



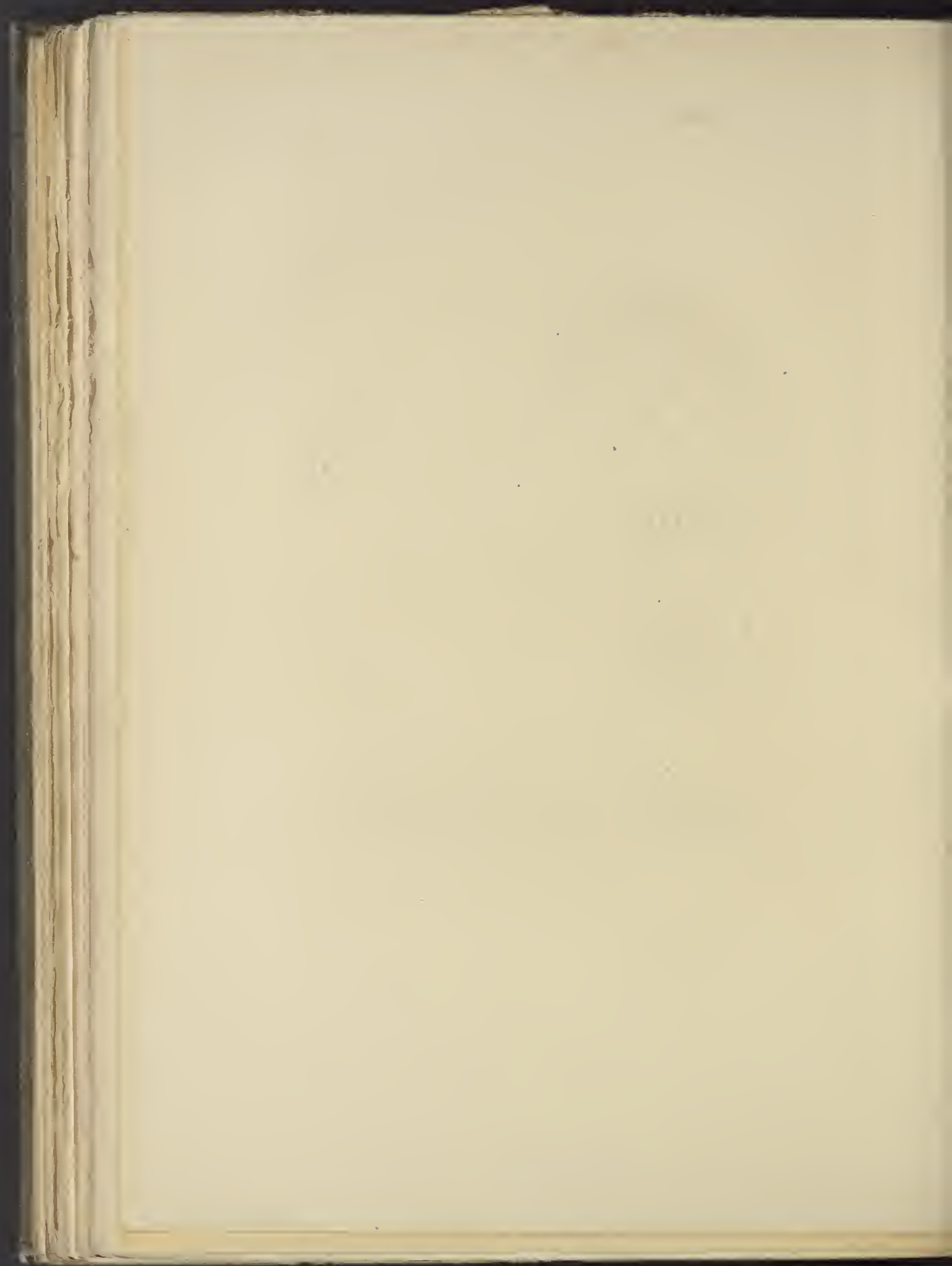
The Large Coppool, about 1658. (B. 283.)

Fac-simile of the Etching.





... .. France



beside her. In the background is a picturesque landscape, with the outline of a distant town beyond; a group of peasants to the left observe the two chief actors, and converse among themselves. In the *Allegorical Piece*, also dated 1658, the master's intention is somewhat obscure, and both as regards *ensemble* and detail the work is peculiarly fantastic. In the foreground, at the base of a large pedestal, on the upper part of which is a shield with a ducal coronet, lies the colossal statue which once crowned the structure. In its place, a stork, the national emblem of Holland, stands on his nest in a luminous glory, while a little winged figure hovers in the air on either side, blowing a trumpet. A crowd of spectators below applaud the manifestation. Mr. Middleton-Wake explains the allegory as referring to Turenne's victory over the Spaniards at the Battle of Dunes, in 1658. His interpretation seems to us somewhat over-subtle, and though the traditional explanation of the piece, as representing the demolition of Alva's statue at Antwerp in 1577, is not absolutely convincing, it is at least more plausible. The plate is another instance of Rembrandt's incapacity for allegorical composition. The statue, the spectators, and the winged genii are of the most vulgar types: and the clumsy bird on the top of the pedestal is much more like a goose than a stork. The hasty execution in no wise redeems the faults of the composition, on which the master evidently bestowed little labour.

Three other plates dated 1658, the *Woman sitting before a Dutch Stove* (B. 197), the *Woman preparing to dress after bathing* (B. 199), the *Woman with her Feet in the Water* (B. 200), and perhaps too the *Naked Woman seen from behind* (*La Nègresse Couchée*) (B. 205), are merely nude female studies, bold and brilliant in effect, if somewhat coarse in execution. They are all from the same model, probably Hendrickje. The faces are so slightly indicated as to afford little clue; but the breast, and the proportions of the body, are unmistakably those of the *Bathsheba* in the Louvre, whose attitude differs very slightly from that of the *Woman sitting before a Dutch Stove*. We recognise Hendrickje again in the *Jupiter and Antiope* (B. 203), apparently a reminiscence of

Correggio, though there is little of the Italian master's beauty of form in the sleeping figure, which an old satyr contemplates with the air of a connoisseur. In this later work, Rembrandt seems to have determined to justify the violent attacks of his academic critics, whose strictures were echoed a few years after the master's death by Andries Pels, a mediocre Dutch writer, in his *Poem on*



YOUNG WOMAN ASLEEP.
Pen drawing (Heseltine Collection).

*the Theatre*¹: "When he attempted to paint a naked woman," he remarks of Rembrandt, "he chose, not the Grecian Venus, but a washerwoman or farm-servant . . . Such models he reproduced in every detail, flabby breasts, distorted hands, even the ridges formed by the bodice round the waist, and the marks of the garters about the legs." If Rembrandt more than once justified this criticism, it was not, as Pels supposes, "from a deliberately adopted heresy . . . arising out of his inability to compete with Titian, Van Dyck, and Michelangelo."

The misconception here is two-fold; Rembrandt had no deliberate theory in the matter. In this, as in all things his sincerity was absolute. Neither can it be truly said that he was incapable of rendering beauty, and that his "glaring aberrations" were the result of his revolt against "authority and tradition." In the matter of studies from nature, Rembrandt had no system other than that common to all

¹ *Gebruik en Misbruik des Toneels*, 1681, p. 36.

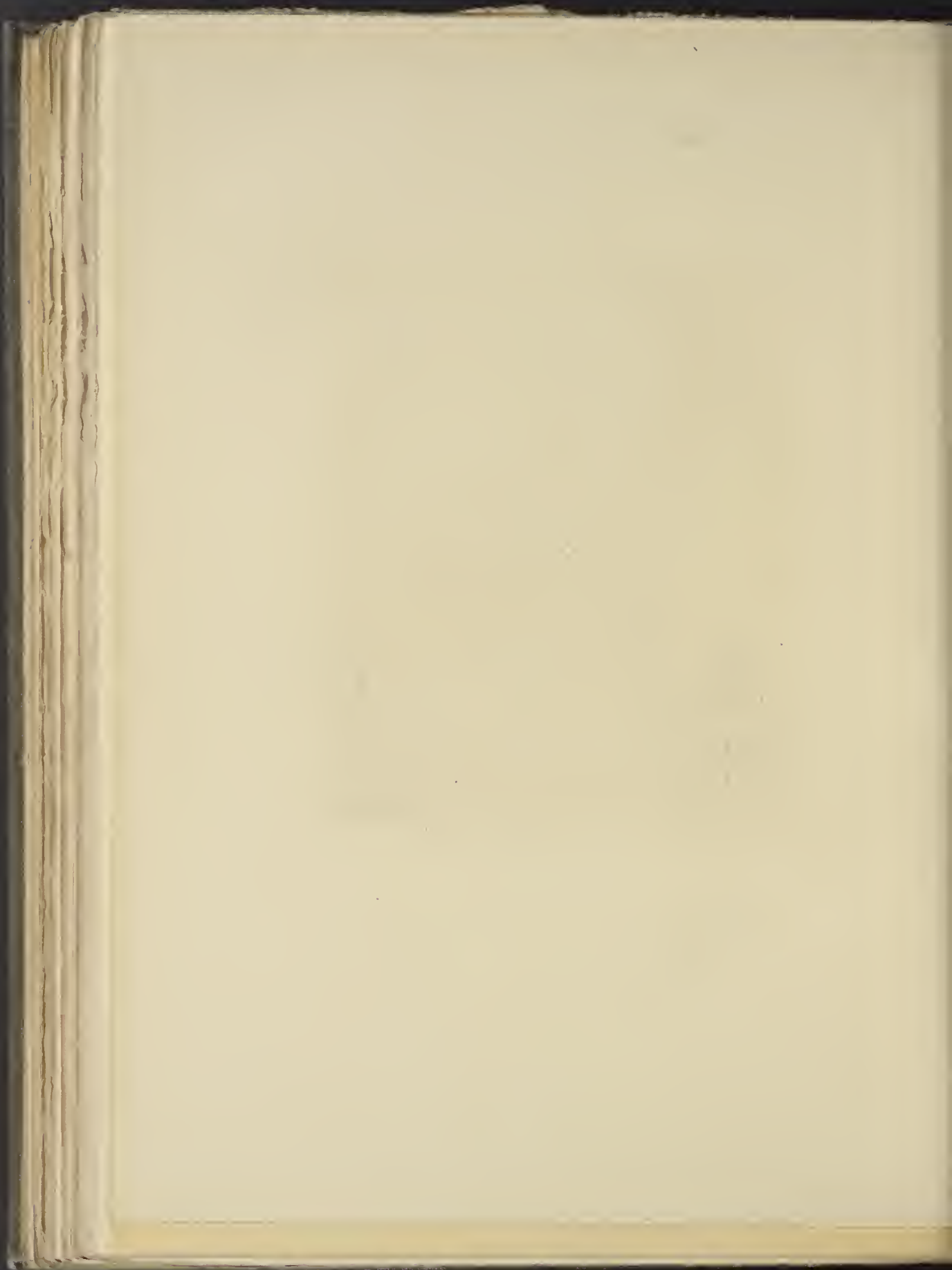


Portrait of Rembrandt (1660).

(101388.)







great masters. His observations were based on the facts before him. As his patrons fell off, he, who could not exist without work, made use of the only models available for those exercises he loved and diligently pursued until his death.

Titus was Rembrandt's model, as well as Hendrickje. As far as it is possible to judge through the deep shadow in which the contours are veiled, he it was who sat for a picture in the Hermitage, painted about 1660 (No. 825 in the Catalogue), which, in general effect, harmony, and style of execution, recalls the beautiful portrait of Bruyningh in the Cassel Museum. Dr. Bredius further recognises Titus in two portraits in the Louvre; one, the very expressive study of a pale, olive-complexioned young man, of aristocratic appearance, with an air of dignified melancholy; the other a broad, sketchy work, in the Lacaze collection, remarkable for the vivid frankness of the high lights. The likeness between the two, however, seems to us very slight, and the sitter in both considerably older than Titus in 1667 or 1668, the approximate date of the two portraits.

As for those studies of himself which Rembrandt had laid aside during his brief period of popularity, they become more and more numerous with advancing age. Two almost similar portraits, one in the Uffizi, the other in the Belvedere, were painted about 1658, and represent the master nearly full face, in his working dress: a cap, and a loose brown tunic, held to the figure by a scarf, into



PEN SKETCH HEIGHTENED WITH SEPIA.
(Seymour-Haden Collection.)

which his hands are thrust. Two other portraits of Rembrandt, one belonging to Lord Ellesmere, the other to Lady Wallace, are marked by the same expression of melancholy. The more austere portrait of 1660, in the Louvre, which we reproduce, is perhaps even more characteristic. It shows the master at his work, in a loose gown of cheap material, and a white night-cap. His face is unshaved, his hair has become gray and scanty. Standing by his easel, palette and brushes in hand, he studies his model, fixing the forms and colours before him on his memory. In that keen, searching gaze, we divine the artist, accustomed to note the most fugitive shades of expression in a human face, and the infinite modifications of light. He has accumulated knowledge and experience without prejudice to his perfect sincerity. Absorbed in the problem before him, and temporarily oblivious of his sufferings, he finds calm and refreshment in his task. Once more he tastes the delight of creation. Shattered by adversity, his one desire is for some quiet corner in which at least he may work.

His art was, in fact, the sole direction in which he showed himself practical and clear-sighted, and, recognising this, those who loved him conspired together to mark out his life and protect it, and to prevent the imprudences and prodigalities into which he would again have drifted if left to himself. They had also found it necessary to shelter him in some measure from the importunities of his creditors. On December 15, 1660, in the presence of a notary and two witnesses, Hendrickje and Titus entered into an agreement, one of the main objects of which was to ensure Rembrandt's future comfort, and the tranquillity necessary for his work. As all Rembrandt's own earnings were at the mercy of his vigilant creditors, Hendrickje had devised a plan by which she hoped to free him from their power. She and Titus entered into partnership as dealers in pictures, engravings, and curiosities, a business she had already started some two years before. Each partner agreed to embark his whole fortune in the venture, and each was to be part proprietor of the stock-in-trade, and to make an equal division of profit and loss. But, "as it was indispensable that the partners should

have the help and advice of a third person, and as none was so capable of directing them as Rembrandt," it was further agreed that he should live with them, receiving board and lodging in return for his services. He was to reserve nothing he might possess at that or any future time, and was further to bind himself never to make any claim upon the profits of the partnership. In consideration of which, Titus agreed to allow him 950 florins and Hendrickje 800 florins, which sums he promised to return as soon as he should earn sufficient by his own work.

In this combination, which placed the partners on a footing of absolute equality, Rembrandt was treated as the child he had shown himself to be in money-matters. He had become the ward, for whom Titus and Hendrickje undertook to administer the common property. It may be supposed that an agreement so obviously aimed at the interests of the creditors was not complaisantly accepted by them; they made, in fact, repeated claims and demands. It seems unlikely, moreover, that the business can have been very lucrative. The country was more or less exhausted by the war with England; the truce was generally believed to be but temporary, and the times were hardly favourable for dealers in luxuries. As Dr. Bredius has shown in his interesting study on the traffic in works of art during the seventeenth century,¹ many of the great art-dealers of this period ended their days in bankruptcy and poverty. But it is very probable that Titus and Hendrickje had learnt caution from former disaster, and avoided speculations involving large risks, contenting themselves chiefly with the sale of Rembrandt's own works, notably his etchings. Although Rembrandt's inventory of 1656 was a fairly circumstantial one, we find no mention in it of any of the copper plates of his etchings. Some, no doubt, had been sold to dealers; but it is not improbable that he kept a good many, either to finish, or re-touch, and that these were not included in the sale of 1658. Amateurs were beginning to appreciate his etchings; famous collections of them were formed, and the various states often fetched considerable prices,

¹ *Amsterdamsch Jaerboekje, voor Geschiedenis en Letteren.* 1891.

which were determined, perhaps, rather by their rarity, than by their artistic merit. It is doubtless to this traffic that Houbraken refers, in the statement that Titus was in the habit of travelling about carrying his father's etchings for sale, a statement the author makes the text for a further denunciation of Rembrandt's avarice. We may ask with Vosmaer: "What possible disgrace could attach to such a commerce?" The profits of these sales sufficed for the maintenance of the little family, and Rembrandt, free from anxiety on this score, was once more able to devote himself entirely to his art. His powers had reached, if possible, more perfect development by means of the numerous disinterested studies of the last two years, and he was about to signalise the close of his career by new masterpieces.



THE HOLY WOMEN ON CALVARY.
Pen drawing (Stockholm Print Room).



PEN DRAWING OF A LANDSCAPE.
(Duke of Devonshire's Collection.)

CHAPTER VI

REMBRANDT'S RETIRED AND LABORIOUS LIFE (1661)—'SAINT MATTHEW AND THE ANGEL'—'VENUS AND CUPID'—'THE CONSPIRACY OF CLAUDIUS CIVILIS'—PICTURES OF THE CIVIC GUILDS IN HOLLAND—THE 'SYNDICS OF THE CLOTH HALL'—THE UNITY OF THE LITTLE FAMILY—STUDIES AND PORTRAITS OF THIS PERIOD.



SMALL HEAD OF REMBRANDT
STOOPING.

About 1630 (B. 5).

THE year 1661 is one of the most prolific in Rembrandt's career. It was marked by the production of one supreme work, and of several which are important. This fertility bears witness to the energy with which he had returned to his labours. He established himself this year in a house on the Rozengracht, where he remained till 1664. It was, at the time, a comparatively unfrequented quarter, where the master, no doubt, had been able to find a suitable domicile at a reasonable

cost. Land was cheap in this district, and immediately opposite Rembrandt's house, David Lingelbach of Frankfort, father of the well-

known painter, Johannes Lingelbach, had laid out one of those pleasure-gardens then popular under the name of *Labyrinths* (*Doolhof*). Lingelbach was an enterprising and industrious person, and had already started a *New Labyrinth*, known as *The Orange Tree*, in 1636, on the Loiersgracht, a neighbouring quay, where he offered greater attractions than any of his predecessors had been able to collect. Among these were mechanical set pieces, such as *Orpheus charming the Beasts*, surprise fountains, and monumental fountains, such as *The Samaritan Woman* and the *Seven Provinces*, natural curiosities of every kind, strange animals, alive or stuffed, patriotic groups, satirical representations, such as the *Procession of the Ommegang*, grottoes, flower-beds, and various other spectacles for the attraction of visitors, who brought their families to these establishments to see the sights, enjoy the music, and partake of refreshments.¹

Lingelbach opened the *Labyrinth* on the Rozengracht in February, 1648. It occupied a considerable space, and had involved the purchase of two large gardens, and several adjoining houses. But the amusements of such a place were little to Rembrandt's taste, as we know, and he was now less inclined than ever for such distractions. He had no money to spend at sales, or in the shops of art-dealers, and when he made up his mind to leave his studio, he generally turned his steps towards the country, which was easy of access from this quarter of the town. Here he found a variety of excursions, along the ramparts and canals, and in outlying suburbs, dotted here and there with laundries and windmills. His sedentary habits, however, were more confirmed than ever, and he rarely left the shelter of his roof. The friends who were willing to seek him out in the Rozengracht were few, and his work was very seldom interrupted. But he had no lack of occupation.

Among the pictures he painted at this period, the first in order is a *Circumcision* at Althorp, which Smith describes in his *Catalogue*

¹ See Mr. N. de Roever's interesting article in *Oud-Holland* (vi. 103-112) on the successive *Labyrinths* laid out at Amsterdam. These pleasure-gardens were the forerunners of the magnificent zoological gardens now established at Amsterdam and Antwerp.

raisonné (No. 69) as "an admirably finished study, remarkably brilliant and effective . . . dated 1661," while Dr. Bode, who was unable to decipher the date, declares it to be a sketch-like composition, painted in the bright, high tones, and fluid manner afterwards adopted by Rembrandt's pupil, Aert de Gelder. The ceremony takes place in a vast building, the light falling full on the seated Virgin, with the Infant Jesus in her lap, and on the kneeling High Priest, who wears a brilliant yellow mantle. In the background, as in the etching of 1654 (B. 47), a group of spectators lean forward to watch the operation, and some cattle in stalls are distinguishable beyond.

The *Saint Matthew and the Angel* in the Louvre dated 1661, is a more elevated composition. The apostle's face, it is true, lacks nobility. His features are coarse, his dress poor, and the harmony of the brown garment, the gray cap, and the rather strong flesh tints, is neither rich nor distinguished. The handling is harsh and abrupt, even coarse at times, but here and there we note those subtleties of expression peculiar to Rembrandt. The idea—that of divine inspiration breathed into a human soul—seems almost impossible of concrete realisation, and wholly beyond the resources of painting. Yet Rembrandt has succeeded in rendering it with unrivalled clarity and eloquence. Seated at his table, the old man becomes conscious of the presence of the divine messenger, who visits him in his retreat. The angel draws near, laying his hand gently on the apostle's shoulder, and placing his lips to his ear. The saint presses his withered hand to his breast, as if in the rapture of divine inspiration. He seems to gaze fixedly into space at things unspeakable that rise before him; he sees the events he will presently transcribe at the angel's bidding.

We feel some diffidence in passing from this picture to another canvas in the Louvre, the *Venus and Cupid* of about the same date, which Dr. Bode, rightly as we think, conjectures to be a study of Hendrickje with her child, the little Cornelia. The apparent ages of the two figures, and the type of the *Venus* support his assumption. But Hendrickje, if Hendrickje it be, has grown stouter; her contours have lost their youthful grace, and the peevish-looking Cupid

by her side has no more of distinction than his mother. But for the wings set awkwardly on his shoulders, it would be hard to divine the very unfortunate title of the picture, against which the unmistakably Dutch character of the forms, types and accessories seems to enter a vigorous protest. Once more we recognise the master's shortcomings as a painter of mythological subjects.



YOUNG WOMAN AT A WINDOW.
About 1665 (Berlin Museum).

But if we set aside the legend, with which the characters have evidently no connection, and take the picture merely as a conception of maternal love, it is full of tenderness and charm; we forget the incongruity of the supposed theme, in admiration of the mother's loving expression, the gentleness with which she consoles the child, and the deep mutual affection of the pair. The *Young Woman at the Window* in the Berlin Gallery (No. 828 b.), must have been painted at about the same period. Dr. Bode, it is true, hesitates to accept

this as a portrait of Hendrickje such as Rembrandt painted her in the *Portrait of the Salon Carré*. But the resemblance between the Berlin model and the *Venus* seems to us very striking, and their ages appear to be the same. The *Young Woman at the Window* is perhaps, if anything, a trifle younger. Hendrickje has become stouter, and broader; the double chin is now apparent, but she is still fresh and attractive. Her somewhat fanciful costume is very

tasteful; she wears a red mantle trimmed with fur over a white under-dress, a cap striped with broad bands of gold, pearl earrings and bracelets, and a gold ring hanging by a black ribbon at her breast. But the easy negligence of the pose, and the low chemisette which partly reveals the neck and bosom, seem to mark the sitter as one who was on terms of close intimacy with the master. The bold, free touch gives us little clue as to the date of execution.



THE FAITHFUL SERVANT.
Pen drawing (Bonnat Collection).

At this period Rembrandt's handling varies so perpetually that it is impossible to draw anything but approximate conclusions from the character of his work, which in one picture is rough, hasty and impulsive, in another sedate and careful, according to his changing mood.

Neglected as he now was, the master still retained a few constant friends. Of this we find evidences in two very important commissions of this period. One of these works, or rather a fragment of the

original, is in the Stockholm Museum. The subject long exercised the sagacity of critics, and has recently been determined by the discovery of a document in which reference is made to it. The scene as represented in the mutilated picture is certainly somewhat obscure. Round a table lighted by a blazing torch are grouped ten life-size figures. To the left, facing the spectator, sits their chieftain, to whom they appear to be swearing obedience, brandishing aloft their swords and drinking-cups. The leader, who wears a sort of high tiara, responds by holding up his own blade. He is a man of imposing appearance and grave demeanour, apparently blind of one eye. Both he and his companions wear rich dresses, which are, however, not sufficiently distinctive to give any hint as to the episode represented.

Who are these warriors, and for what mysterious purpose are they assembled? Various solutions have been proposed from time to time, but none of a very convincing character. Noting that the leader is represented as one-eyed, some writers supposed him to be John Ziska. But we know how rarely Rembrandt sought inspiration in modern history, and it was difficult to believe that he could have chosen a theme so fantastic, and so alien to the artistic conceptions of himself and his compatriots. This hypothesis was accordingly abandoned, and a solution was sought for in the Scriptures, Rembrandt's perennial source of inspiration. It came to be very generally accepted that the theme was taken from the Book of the Maccabees, and that the artist intended to represent either Mattathias and his sons swearing to defend their faith against the persecutors, or the meeting of Judas Maccabæus and his brothers before their encounter with the troops of Antiochus. In later times, Professor K. Madsen suggested *The Founding of the Kingdom of Sweden by Odin*.¹ The wide diversity of these opinions shows their inconclusiveness. On a personal examination of the work, though I could arrive at no solution which satisfied me as to the subject, I was persuaded that the canvas had been mutilated much after the same fashion as the *Night Watch*, though

¹ *Studier fra Sverig*, by K. Madsen. 1 vol. 8vo. Copenhagen. 1892.

I little imagined to what an extent. It is now known that the Stockholm picture, large as it is—it measures rather over six by ten feet—is only a fragment, equal in surface to about a quarter of the original. Our facsimile of a drawing in the Munich Print Room will give some idea of the primitive work and its dimensions. This drawing, to which attention has already been drawn in the Stockholm Catalogue, though it gives the composition in its entirety, affords no clue as to the subject. It was reserved for Mr. de Roever to solve the much discussed problem, which he does in a recent number of the valuable journal of which he is joint-editor.¹

The learned archivist had been struck by a passage in a *Description of Amsterdam*, published by Melchior Fokkens in 1662, in which mention is made of a picture in one of the angles of the great gallery in the Town Hall, now the Royal Palace, representing *The Midnight Banquet of Claudius Civilis, at which he persuaded the Batavians to throw off the Roman Yoke*. "The subject of this picture," adds Fokkens, "was one Rembrandt had treated." We know further, from a document already referred to in connection with the advance made by Jan Six to Rembrandt, that Lodewyk van Ludik, Rembrandt's security, received from the artist, in August, 1662, a deed, by which it was agreed that the half of Rembrandt's earnings up to January 1, 1663, should be devoted to paying off the loss of 1082 florins incurred by Lodewyk through this transaction. It further provided that Van Ludik should be entitled to a quarter of the price paid to Rembrandt "for a picture painted for the Town Hall." Thanks to M. de Roever's collation of these statements, and to the evidence afforded by the Munich drawing, it is now possible to reconstruct the original composition, and to determine its subject. In the place indicated by Fokkens in the great gallery of the Palace is still to be seen an immense picture hanging very high up, in a dark corner, which might perhaps for a moment be mistaken for the work of Rembrandt. But the test

¹ *Een Rembrandt op't Stadhuis ; Oud-Holland*, ix. p. 296. See also an article in the *Nederlandsche Spectator*, April, 1892, in which the question is admirably summed up by Mr. Cornelis Hofstede de Grote.

of the electric light has revealed the fact that this mediocre and coarsely executed picture was substituted for that of Rembrandt, as indeed Zesen informs us in his *Description of Amsterdam* (1663). No doubt Rembrandt, bearing in mind the destination of his canvas, had also treated his subject in a free and decorative style, the effect of which was unpleasant at close quarters. As it did not find favour with the magistrates, it seems not unlikely



THE CONSPIRACY OF CLAUDIUS CIVILIS.

66 (Stockholm Museum).

that they ventured on certain strictures which Rembrandt ignored, and that the result was the rejection of his picture. It then became a question how to dispose of this huge canvas, some sixty-five feet square, by far the largest ever covered by the master. In its original dimensions it was hopeless to offer it to a private purchaser, and this consideration, no doubt, led to the paring down of the canvas to the central group, which, after various vicissitudes, has found a resting-place in the Stockholm Gallery.¹

¹ Of its *provenance* nothing is known but that, in 1798, it was bequeathed to the Fine Arts Academy at Stockholm by a certain Dame Peill, née Grill, whose husband, like herself, was of Dutch origin. It was removed to the Museum in 1864.

As we learn from the accounts of the Amsterdam Treasury, Flink was the person originally entrusted with the decoration of this gallery in the Town Hall, by virtue of a contract approved on



STUDY FOR THE CONSPIRACY OF CLAUDIUS CIVILIS.
(Facsimile of a drawing in the Munich Print Room).

November 28, 1659.¹ The choice of *The Conspiracy of Claudius Civilis* as one of the episodes to be treated is readily explained by the part the hero had played in the Batavian revolt, and by the

¹ The scheme of decoration comprised twelve pictures to be painted in six years, at 1,000 florins each. See *Amstel's Oudheid*, II. p. 143.

analogies the poets of the day, Vondel among others, had drawn between the early struggle against the Roman dominion, and that the Princes of Orange had brought to a triumphant issue against the Spaniards. But Flinck's labours having been interrupted by his death on February 22, 1660, the commission for the picture of Claudius Civilis was passed on to Rembrandt. It is not unlikely that the influence of his early patron, Dr. Tulp, who held the office of municipal treasurer from 1658 to 1659, was exercised in his behalf.

The earlier designation of the work as *The Conspiracy of John Ziska* was, as we have seen, to some extent justified by the principal figure, for Ziska was blind of one eye, like Civilis, who, according to Tacitus, gloried in a defect he shared with Hannibal, another heroic enemy of Rome. Rembrandt adheres very closely to the historian's text. In the Munich drawing the table of the midnight banquet is raised on a sort of dais under a portico, beyond which we dimly discern the branches of trees, and the battlements of a castle. The principal native chiefs and nobles who have rallied round Civilis are grouped about the table, and swear with him to throw off the yoke of their oppressors. The broad execution of the Stockholm picture, which is yet sufficiently careful in the high lights, harmonises with the mysterious nature of the subject, and a very powerful effect is won by the simplest means. We recognise the hand of the master, and the exquisite delicacy of his harmonies, in the varied play of reds and yellows, with which the cunningly distributed blues and greens are so happily contrasted. The portion to the right especially is a miracle of brilliance. The man with long white hair in a cymar of pale golden tissue, and the four figures beside him, make up a colour passage of inimitable grace and distinction.

We may find some solace for our regrets at the mutilations undergone by such works as the *Night Watch* and the *Conspiracy of Claudius Civilis*, in the perfect preservation of another canvas of this period. Commissioned by the Guild of Drapers, or Clothworkers, to paint a portrait group of their Syndics for the Hall of the Corporation, Rembrandt in 1661 delivered to them the great

picture which formerly hung in the Chamber of the Controllers and Gaugers of Cloth, at the *Staalhof*, and has now been removed to the Ryksmuseum. As in earlier days at Florence, the wool industry held an important place in the national commerce of Holland, and had greatly contributed to the development of public prosperity. At Leyden, where the Guild was a large and important company, we know that the Drapers decorated their Hall with pictures by Isaac van Swanenburch, representing the various processes of cloth-making. At Amsterdam, they formed a no less conspicuous body, and an admirable work, also in the Ryksmuseum, painted by Aert Petersen in 1599, has immortalised the *Six Syndics of the Cloth Hall* of that date. On this brilliant and perfectly preserved panel, the arrangement of the six figures has, it is true, a somewhat accidental appearance, and evidently cost the artist little trouble. But the frankly modelled heads have a startling energy and individuality, notably that of the central figure, a middle-aged man with grizzled hair, and a face of remarkable intelligence and decision. The following inscription on the panel sums up in few words the duties of the administration: "Conform to your vows in all matters clearly within their jurisdiction; live honestly; be not influenced in your judgments by favour, hatred, or personal interest." Such a programme of loyalty and strict justice was the foundation of Dutch commercial greatness. The model traders of Holland combined with their perfect integrity a spirit of enterprise which led them to seek distant markets for their produce, and a tenacity which ensured the success of the hazardous expeditions they promoted. They brought the qualities they had acquired in the exercise of their calling to bear upon their management of public business, and it was not unusual for the most prominent among them, who had proved their capacity in the administration of their various guilds, to be elected councillors and burgomasters by their fellow-citizens, or to undertake the management of those charitable institutions which abounded in all the Dutch towns. As was the custom among the military guilds, which gradually declined as the civic corporations increased in importance, it became a practice among the

latter to decorate their halls with the portraits of their dignitaries. Whatever the character of the Company, the manner of representation differed little in these portraits. Save in the case of the *Anatomy Lessons*, painted for the guilds of Physicians and Surgeons, or some few awkwardly rendered episodes inspired by the distribution of alms to the aged and the orphaned, the painters of these



WOMAN AT A WINDOW.

Pen drawing washed with Sepia (Heseltine Collection).

compositions contented themselves with arranging their patrons round a table, making no attempt to characterise them by any sort of accessory. The balancing of accounts, an operation common to all the Companies, had become a favourite motive in such groups. The administrators would appear seated at a table, covered with a cloth, busily verifying their accounts, and the contents of their cash-boxes, and explaining, with gestures more or less expressive, that all was in order,

and that they had faithfully fulfilled their trust. In the background, standing apart with uncovered heads, some subordinates awaited their pleasure, or aided them in their task. Such was the trite theme, which was adapted to each of the societies in turn, and to which all the painters of corporation groups conformed with more or less exactitude. The only modifications of treatment arose from the varying degrees of talent in the executants. But in all we find that same spirit of conscientious

exactitude and absolute sincerity which had brought wealth to their models, and was the first foundation of Dutch greatness alike in commerce and in art.

Such a spirit had already manifested itself in the *Regents of the Asylum for the Aged*, by Cornelis van de Voort, and in the pictures of Werner van Valckert, an artist who had won a well-deserved reputation by his studies of life in the Municipal Orphanage, and who



THE PRINSENGRACHT AND THE WESTERKERK.
(Near the Rozengracht, Rembrandt's later home.
(Drawing by Boudier after a photograph.)

painted a portrait-group of *The Four Syndics of the Mercers' Guild*, in 1622. In the hands of Thomas de Keyser and Nicolaes Elias the *genre* had reached its full development. Proclaimed their painter in ordinary by the leading citizens of Amsterdam, Elias was commissioned in 1626 to paint the *Regents of the Guild of Wine Merchants*, and in 1628 produced his fine work, *The Regents of the Spinhuis*. Santvoort in his turn—though his talents lay chiefly in the direction of female portraiture—displayed his powers very creditably in his *Four Regents of the Serge Hall* of 1643, a serious and well-considered work, finely

modelled, and very characteristically treated. But to Haarlem belongs the honour of having produced the finest corporation picture executed before Rembrandt's masterpiece. Too much stress has perhaps been laid on the manifestation of his influence in Frans Hals' *Regents of the Hospital of St. Elizabeth*, painted in 1641. The Haarlem master may, we think, justly lay claim to the full glory of his achievements. As if grateful in anticipation for the succour he was afterwards to receive from his models, Hals here combines with the magnificent technique usual in his works, a precision and dignity to which he had never before attained.

At this period, Dutch art had reached its apogee, and corporation pictures were beginning to show symptoms of decline. The unquestionable talent of Ferdinand Bol, one of Rembrandt's best pupils, had not preserved him from a certain mannerism in his *Regents of the Asylum for the Aged*, dated 1657.¹ The six persons are seated in the usual manner round a table. The heads are somewhat round and soft in the modelling, and have little of the strong individuality that impresses us in the works of Bol's predecessors. The composition is lacking in simplicity, and the painter's anxiety to give variety to the attitudes is somewhat distractingly obvious. Each figure seems to claim exclusive attention, and this neglect of artistic subordination injures the unity of the composition, though it was indeed one of the main causes of Bol's success, for each model was flattered by the importance of his own figure in the group.

Such were the most important productions in this *genre*, when Rembrandt was commissioned to paint his group of Syndics. It is not unlikely that Van de Cappelle had used his influence on the master's behalf. He was on terms of friendship with Rembrandt at this period, and had dealings with most of the principal Drapers, in connection with his dye-works. It is therefore possible that he recommended the master to their patronage. On this occasion Rembrandt made no attempt to vary traditional treatment by picturesque episode, or novel method of illumination, as in the case of the *Night Watch*. As Dr.

¹ He was afterwards himself a Regent of the institution.

Bredius remarks: "He recognised, no doubt, that such experiments were far from grateful to his patrons, or it may be that they themselves made certain stipulations which left him no choice in the matter."¹ Be this as it may, Rembrandt accepted the convention of his predecessors in all its simplicity. The five dignitaries of the Corporation are ranged round the inevitable table, prosaically occupied in the verification of their accounts. They are all dressed in black costumes, with flat white collars, and broad-brimmed black hats. Behind them, and somewhat in the shadow, as befits his office, a servant, also in black, awaits their orders with uncovered head. The table-cloth is of a rich scarlet; a wainscot of yellowish brown wood, with simple mouldings, forms the background for the heads. No accessories, no variation in the costumes; an equally diffused light, falling from the left on the faces, which are those of men of mature years, some verging on old age. With such modest materials Rembrandt produced his masterpiece.

At the first glance, we are fascinated by the extraordinary reality of the scene, by the commanding presence and intense vitality of the models. They are simply honest citizens discussing the details of their calling; but there is an air of dignity on the manly faces that compels respect. In these men, to whom their comrades have entrusted the direction of their affairs, we recognise the marks of clean and upright living, the treasures of moral and physical health amassed by a robust and wholesome race. The eyes look out frankly from the canvas: the lips seem formed for the utterance of wise and sincere words. Such is the work, but, contemplating it, the student finds it difficult to analyse the secret of its greatness, so artfully is its art concealed. Unfettered by the limitations imposed on him, the master's genius finds its opportunity in the arrangement of the figures, and their spacing on the canvas, in the slight inflection of the line of faces, in the unstudied variety of gesture and attitude, in the rhythm and balance of the whole. An examination of the various details confirms our admiration. We note the solid structure of the heads and figures, the absolute truth of the values, the

¹ *Les Chefs-d'œuvre du Musée d'Amsterdam*, p. 26.

individual and expressive quality of each head, and their unity one with another. Passing from the drawing to the colour, our enthusiasm is raised by the harmony of intense velvety blacks and warm whites with brilliant carnations, which seem to have been kneaded, as it were, with sunshine; by the shadows which bring the forms into relief by an unerring perception of their surfaces and textures; and, finally, by the general harmony, the extraordinary vivacity of which can only be appreciated by comparing it with the surrounding canvases.

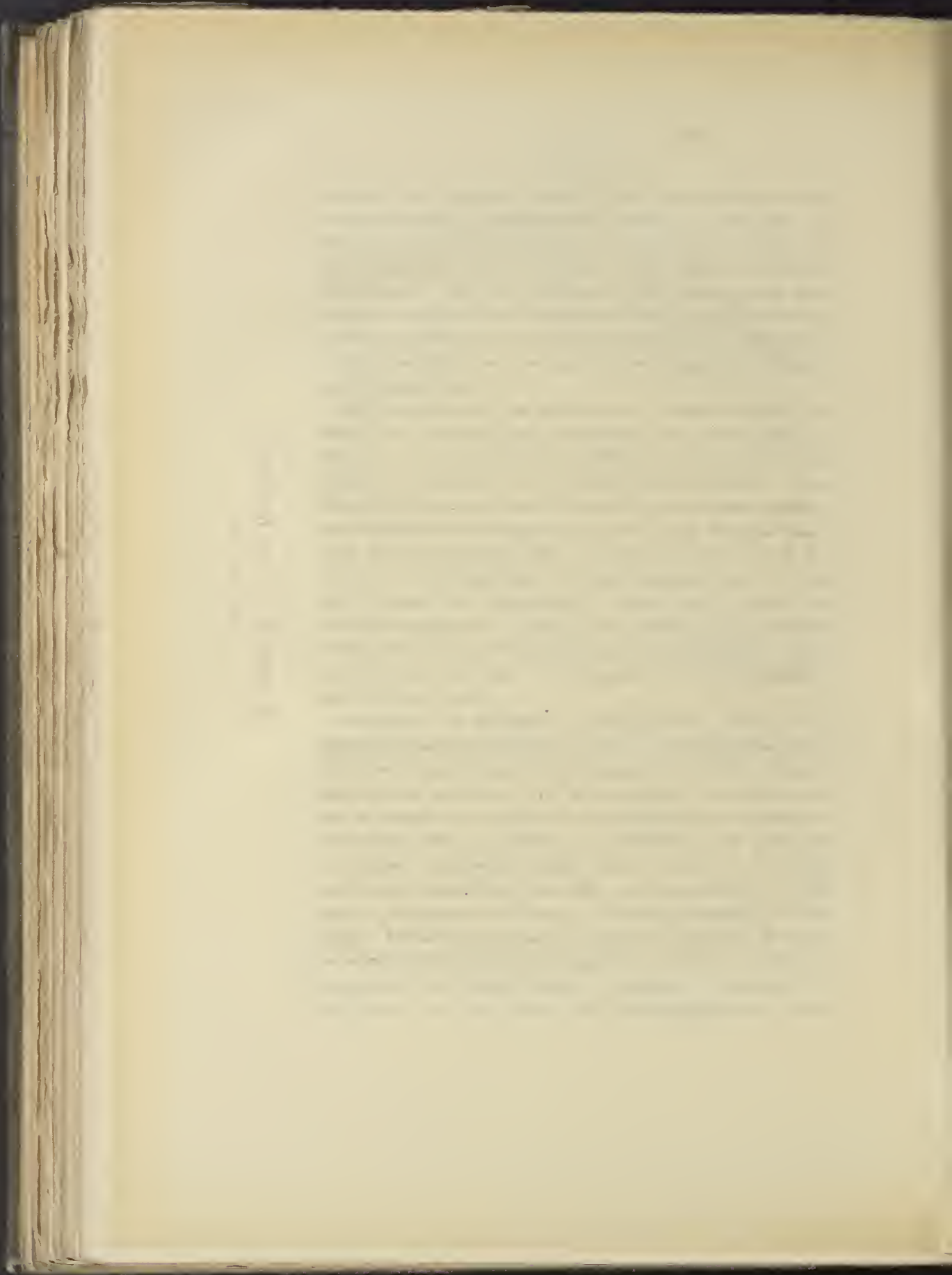
The execution is no less amazing in its sustained breadth and sobriety. As Fromentin justly observes: "The vivid quality of the light is so illusory that it is difficult to conceive of it as artificial." "So perfect is the balance of parts," he adds, "that the general impression would be that of sobriety and reticence, were it not for the undercurrent of nerves, of flame, of impatience, we divine beneath the outwardly calm maturity of the master." No criticism could be more admirable, save for the terms "nerves" and "impatience," which seem to me to be peculiarly inappropriate. I appeal to all students of this great work, in which there is not the slightest trace of precipitation or negligence, in which the "flame" is the steady fire of an inspiration perfectly under control.

That phase of Rembrandt's development in which he had yielded an almost slavish obedience to Nature had long passed away; but his assurance has none of the bravura of a virtuoso making a display of his proficiency. His is the strength that possesses its soul in patience, and attains its end without haste or hesitation. Never before had he achieved such perfection; never again was he to repeat the triumph of that supreme moment when all his natural gifts joined forces with the vast experiences of a life devoted to his art, in such a crowning manifestation of his genius. Brilliant and poetical, his masterpiece was at the same time absolutely correct and unexceptionable. Criticism, which still wrangles over the *Night Watch*, is unanimous in admiration of the *Syndics*. In it the colourist and the draughtsman, the simple

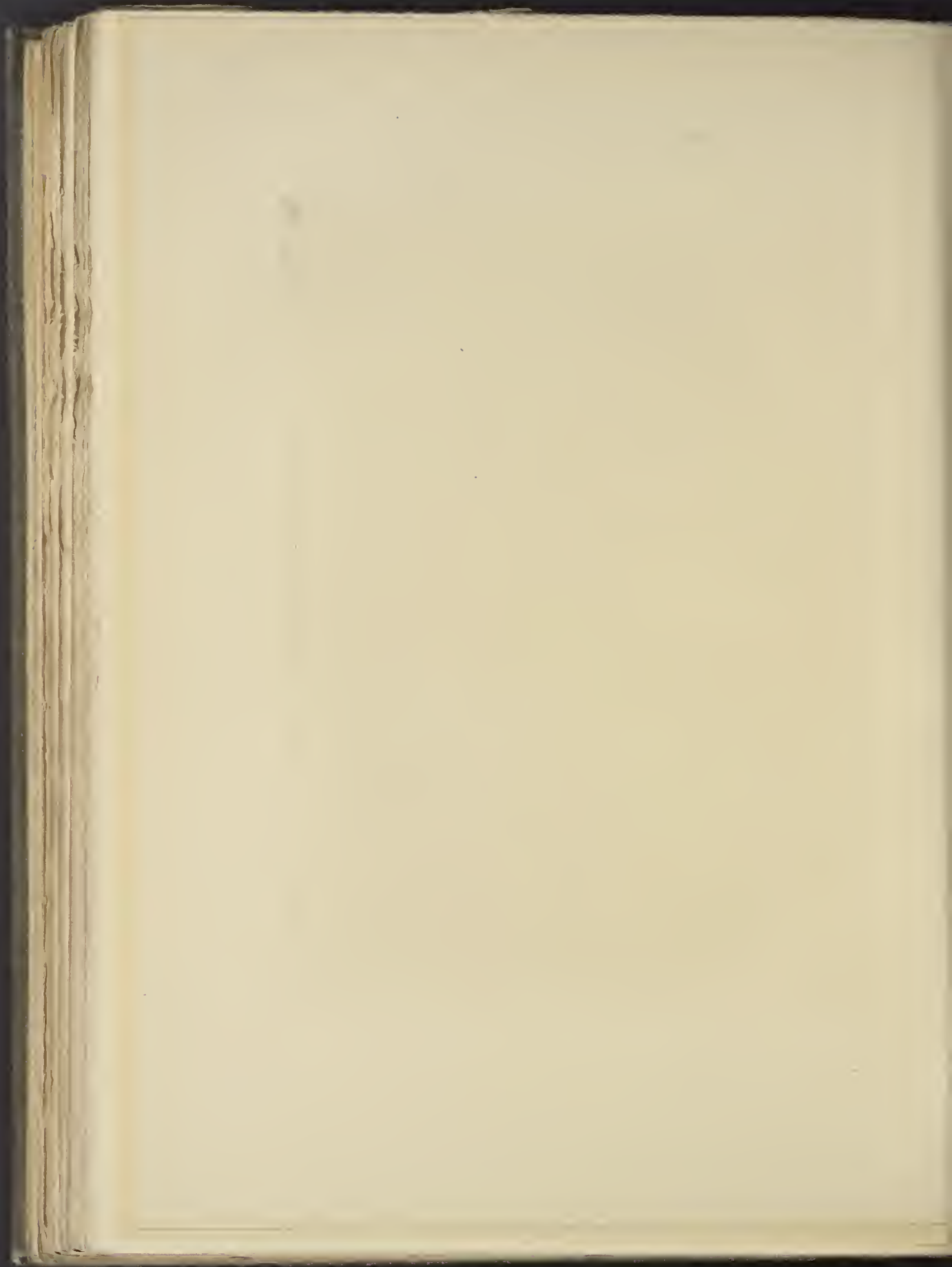


The Syndics of the Cloth Hall (1661).

(AMSTERDAM: RYKS-SCHIEDER)







and the subtle, the realist and the idealist, alike recognise one of the masterpieces of painting.

We know not how the work was received. But the absence of any evidence to the contrary seems to prove that it made no great impression on Rembrandt's contemporaries. Its virile art was little suited to the taste of the day; an enamelled smoothness of surface, and elaborate minuteness of treatment alone found favour. The master's broad and liberal manner must have seemed a direct challenge to his contemporaries. At Rembrandt's age, and in the conditions under which he was living, it was impossible that he should long sustain the high level of excellence he had reached in the *Syndics*. Proud and independent as he had remained in his poverty, he cared little for popular judgment. His life became more and more retired. In the district where he was now established, his patient industry and the decorum of his household had gradually won the sympathy of those about him. Hendrickje's affectionate solicitude for Titus, no less than for Cornelia, gave colour to the assumption that both were her children; she herself passed for Rembrandt's lawful wife. In the early days of their *liaison*, that *liaison* had caused scandal. In the inventory of Clement de Jonghe's effects, dated February 11, 1679, the etchings in his possession at the time of his death were—as has been said before—catalogued under the titles by which they were then commonly known. One of these appears as No. 47, *Rembrandt's Concubine*. It was probably one of those studies of naked women already described, of which the master produced yet another example in 1661, the *Woman with the Arrow* (B. 202), a more carefully executed plate than the earlier essays. The preliminary sketch, a pen drawing washed with sepia, is in the British Museum. Hendrickje was, no doubt, again his model, for the type is certainly the same as that in the etchings of 1658. But the simple and regular life led by Rembrandt and his mistress disarmed suspicion as to the legitimacy of their connexion, and a document recently discovered by Dr. Bredius offers convincing proof that in their new home they were unquestioningly accepted as man and wife. The *procès-verbal* of an inquiry held October 27, 1661, into some

disturbances caused by a drunken man in the neighbourhood, mentions Hendrickje, "lawful wife of Rembrandt the painter,"¹ as one of the witnesses. Unhappily, her health began to fail at about this period. Some weeks before, on August 7, 1661, believing herself to be in imminent danger, she had sent for a notary, though the day was a Sunday, and had made known her last wishes. Her will gives final evidence of that affection and harmony which had united the family. Hendrickje made her daughter her heiress; but in the event of Cornelia's death, provided that her inheritance should pass to her half-brother, Titus. Rembrandt was appointed her guardian, and was further given a life-interest in the property, should he survive Cornelia. The document above referred to shows that Hendrickje had recovered, to some extent, by October 27. But her days were then numbered, and although the exact date of her death is unknown, it probably took place before 1664. In the interval of her companionship that remained to him, however, Rembrandt once more enjoyed a certain measure of peace and happiness in the modest home on the Rozengracht. He may even have again tasted the joys of collecting on a small scale, either for himself, or for Titus and Hendrickje, for he seems to have had certain drawings by famous masters in his possession. In an unpublished letter, written by Constantine Huygens to his brother Christian in 1663, he begs him to study some drawings by Carraccio in Jabach's possession, "so as to be able to determine whether the one belonging to Rembrandt at Amsterdam be a copy; which, however, he cannot believe, on account of the boldness of the touch."² Although he lived thus in solitude, Rembrandt was not absolutely forgotten, and a few friends still occasionally sought him out in his retreat. A precious album, now the property of the widowed Madame Kneppelhout, records their names. The collection was formed by one Jacob Heyblock, a writer and professor of some repute, who was for a time a teacher of Latin at Leyden, and finally settled at Am-

¹ *Huysvrouw van S. Rembrant van Reyn finschilder*; as on all other occasions, she attests the statement with a cross, which Titus witnessed and confirmed.

Communicated by Dr. Bredius.

sterdam, where he was on terms of friendship with most of his distinguished contemporaries, such as Vossius, Heinsius, Vondel, Voetius, Cats, Huygens, &c. Side by side with their names in this album, we find those of the faithful few who had been constant to the master in his misfortunes. First among them are his pupils, Govert Flinck and Gerbrandt van den Eeckhout, the latter represented by a somewhat mediocre composition of *Mercury and Argus*; then his fervid admirer, J. van de Cappelle, who contributes a pretty drawing of golf-players, dated 1654; J. de Decker, an adherent of Rembrandt to the end; and the worthy Coppenol, who in 1658 transcribed two sets of verses in praise of calligraphy, in his most finished style. In 1661 Rembrandt takes his place bravely in this distinguished company, with a sketch of *Simeon*, heightened with Chinese white and bistre, in which he delicately expresses the emotion of the old man, as he takes in his arms the Infant Jesus, whom Mary and Joseph contemplate with reverent tenderness.

The year 1661 is among the most productive in Rembrandt's career. Together with the various works we have enumerated, as preceding the masterpiece that eclipsed them all, he painted a number of studies and portraits. Some of these are dated; others we refer to this period on internal evidences. The most important is perhaps the *Praying Pilgrim*, signed and dated 1661, which was recently bought by M. Sedelmeyer, in England, and has since passed into the Weber Collection at Hamburg. The work is of the highest quality, the handling broad, nervous, and superbly expressive. The life-size bust is in profile. The pilgrim wears a mantle of yellowish gray, to which is fastened the symbolic scallop-shell; his staff and hat lie beside him. Standing, with folded hands, he prays fervently. The light strikes full on his bony hands and illumines a pallid face with angular features, a small pointed beard, and luxuriant hair. The simple harmony of the picture first claims our attention, and we linger to admire the impressive beauty of the head, the fire and fervour of the expression, and the unity of intention in face and attitude. We may next refer to the portrait formerly in Lord Lans-

downe's collection, which was bought by Lord Iveagh in 1889, a sombre work, somewhat indecisive in the modelling, notwithstanding its intense shadows. It represents a man still young, in a black dress and high black hat. In Lord Wimborne's portrait at Canford Manor, the model, whose face is relieved against a curtain of dull crimson, is a man of some forty years old, seated before a table with a red cloth. He wears a pointed hat, which casts its shadow over part of his face. The head is very powerfully modelled, and the brilliance of the carnations and breadth of the treatment may compare not unworthily with like qualities in the



JACOB'S BLESSING.
Pen drawing (Stockholm Print Room).

Syndics. The portrait of a man of about the same age in the Hermitage was probably painted in the same year. His refined and somewhat unhealthy face is framed in an abundant setting of reddish hair and beard. He wears a brown cap, a yellowish doublet, and a cloak of dull violet. The dark background brings out the firm modelling of the visage, with its somewhat melancholy expression, and compressed lips.

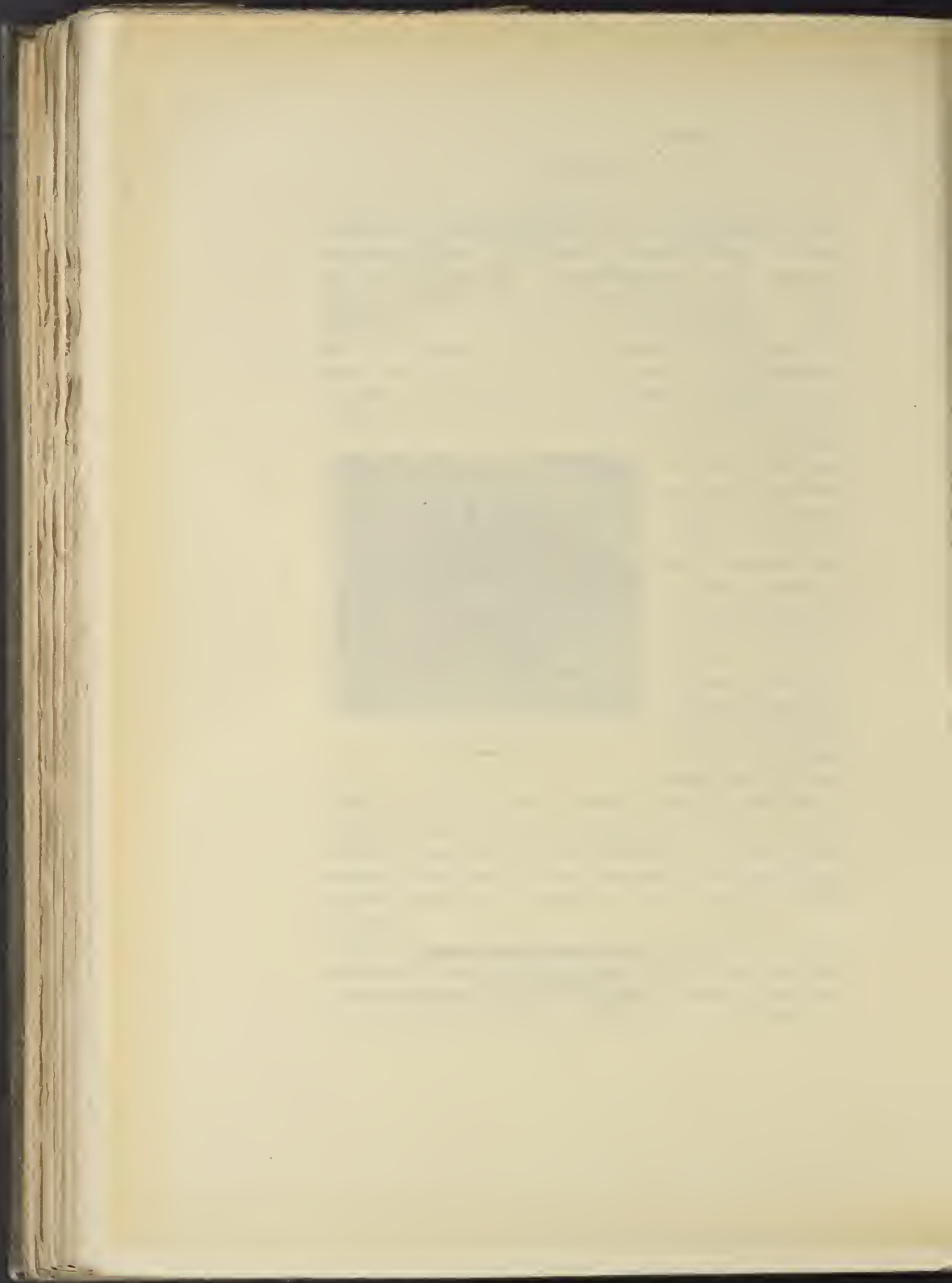
The strong individuality of the sitter is sympathetically suggested. On close examination, the brushing seems somewhat coarse, and the colour exaggerated. But this excess of emphasis is tempered by distance, and gives a singular vigour to the effect.

Another male portrait, lent by Lord Ashburton to the Winter Exhibition of 1890, is signed and dated 1661. It represents a man of florid complexion, with very piercing eyes; he wears a black dress, and a broad-brimmed black hat, which throws a deep shadow on

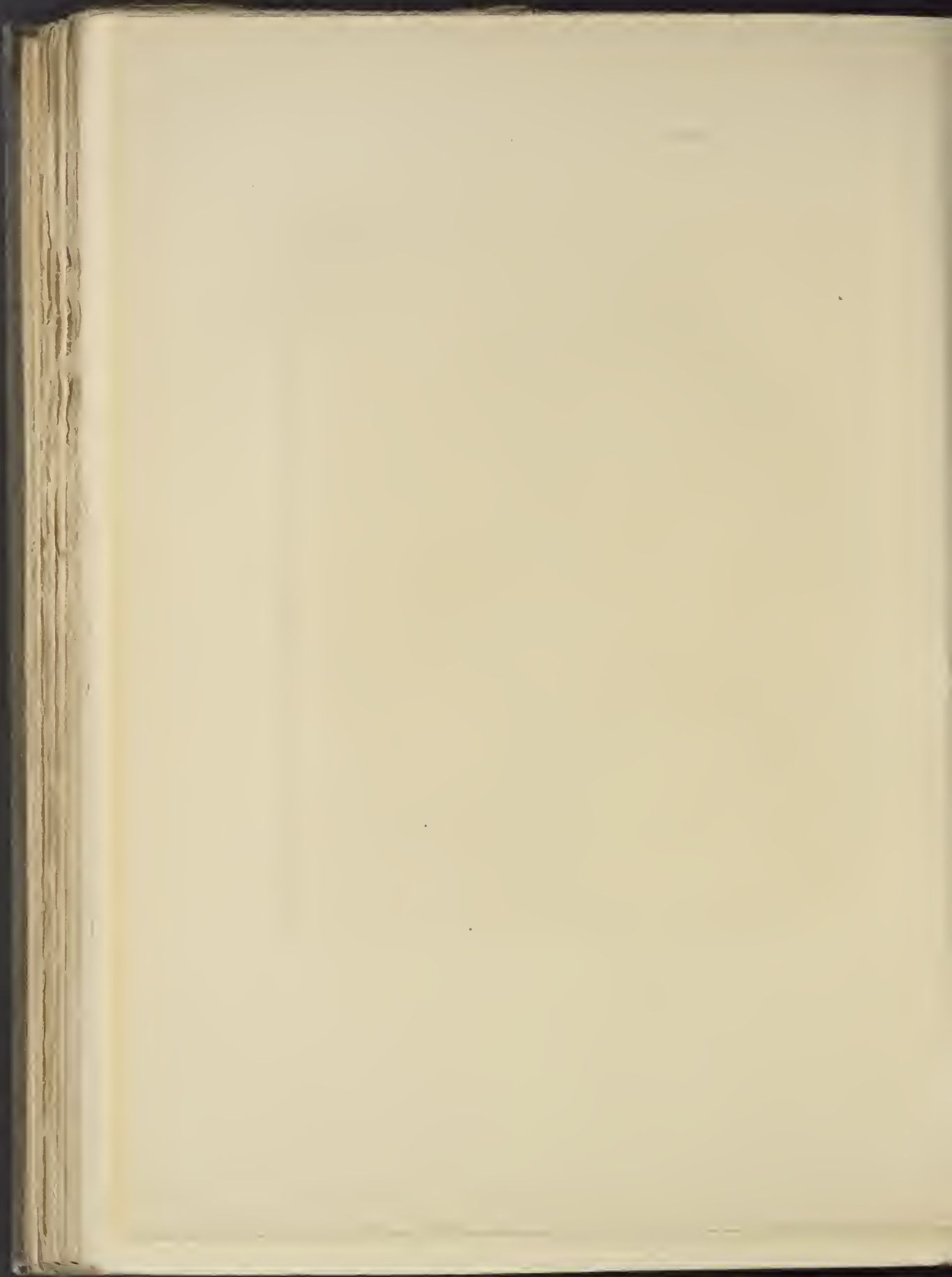


A Pilgrim Praying (1661)

(WEBER COLLECTION, HAMBURG.)







his forehead. We need not concern ourselves with the French inscription at the top of the panel: *Portrait of Jansenius, the father of a numerous family, who died in 1638, aged fifty-three years.* It was added in the days when the value of a picture was supposed to be greatly enhanced by an attractive title. Jansenius, judging



ELIJAH IN THE DESERT.

Pen drawing (Berlin Print Room).

by his acknowledged portraits, had nothing to do with this, which is evidently painted from life. The date 1661, which I myself was not able to discover,¹ seems to me a suspicious one, and hardly agrees with the character of the execution. The elaborate

¹ No doubt on account of the glass, a protection now very generally adopted for valuable pictures in England. Dr. Bode's catalogue, and the catalogue of the exhibition, both give the date 1661.

finish of this work, its sedate and somewhat fluid handling, its sparing impasto, are so many evidences to us, as to Dr. Bredius,¹ of earlier origin. It has more the appearance of a work of 1645—1648. The best and most important picture of this class produced by the master at the period is the large portrait signed and dated 1661, belonging to Mr. Boughton-Knight, which, on the absurd system so often alluded to, is called *Rembrandt's Cook!* Knowing what we do of Rembrandt's frugal habits, it is curious to find him credited with the possession of a *chef!* The so-called cook is a middle-aged man of an open, pleasant countenance, with closely cropped hair. He faces the spectator, wearing a greenish gray dress, opening over a white chemisette, and a brown cloak. Some books lie by his side, and in his right hand he holds the small knife which gave rise to the title of his portrait. What the true function of this instrument may be, we are no more able to suggest than Dr. Bode. He rests his chin on his other hand, and seems to be reflecting deeply. He was perhaps some savant, perhaps one of those doctors whose society Rembrandt affected, certainly one of his friends. Whoever he may have been, he had every reason to be satisfied with his portrait. The powerful effect of the sober intonations, the masterly freedom of the touch, the brilliance of the light on face and hands, are among the many admirable qualities of this work.

Together with these portraits of friends or patrons, we find several of those studies of himself by which the master has marked the successive stages of his laborious career. In one of these, a bust portrait in Sir John Neeld's collection at Grittleton House, a work somewhat below the master's level in expressive quality, and over-black in the shadows, he wears a brown costume and a pale violet cap striped with red. Another, which belongs to Lord Kinnaird, a more luminous and interesting study, is one of those harmonies in brown tones relieved by reds and yellows, with which Rembrandt loved to accentuate the brilliance

¹ Bredius: "*Old Masters in the Royal Academy*"; *Nederlandsche Spectator*. 1890. No. 13.

of his carnations. As in the Louvre picture, his head is swathed in a white and yellow turban; but instead of palette and brushes, he holds a book in his hand, and looks up from the page at the spectator. His expression is calm. The bitterest of his trials were past, and though his position was still a precarious one, he seems to have recovered a certain measure of hope.

In spite of the numerous evidences of Rembrandt's activity throughout the year 1661, the legend of his sojourn in England at this period has been revived of late, on the evidence of a document to which Dr. Bredius calls my attention. In the manuscript of Vertue's diaries, dated 1713, in the British Museum¹ the following note occurs: "Rembrant van Rhine was in England, livd at Hull in Yorkshire about sixteen or eighteen months, where he painted several gentlemen and seafaring men's pictures. One of them is in the possession of Mr. Dahl, a sea-captain, with the gentleman's name, Rembrant's name, and York, and the year 1661. Reported by old Larroon who in his youth knew Rembrant at York.—Christian."² We may ask how it was possible that Larroon, who was born at the Hague in 1653, could have met Rembrandt in Yorkshire in 1661. Larroon may have come to England at an early age; but in 1661 he was only eight years old. On the other hand, Rembrandt's presence in Amsterdam in 1661 is attested by many important works, and by official documents. It was the year in which he settled on the Rozengracht, the year in which Hendrickje made a will in his favour, the year of the report already quoted, in which she is described as his "lawful wife." Besides the evidence of the drawing in J. Heyblock's album, we have that of such important pictures as the *Saint Matthew with the Angel* in the Louvre, Mr. Weber's *Pilgrim*, the masterpiece of the *Syndics*,

¹ Add. MSS. 21,111. f. 8. (1713).

² In the transcript of this volume (Add. MSS. 23,068) there are negatives in Vertue's writing against the statements as to the name, place, and date in the last sentence. The 'Christian' who appears to have given Vertue this information was Charles Christian Reisen, the seal-engraver.—F. W.

and the huge *Claudius Civilis*. Is it credible that the master can further have found time for a visit to England? Up to the present date, none of the portraits he is supposed to have painted at Hull have come to light. Until some fresh evidence is offered, we must reject the tradition.



FEN SKETCH OF A LANDSCAPE.

(Duke of Devonshire's Collection.)



SKETCH OF A LANDSCAPE, HEIGHTENED WITH SEPIA.
(Duke of Devonshire's Collection.)

CHAPTER VII

THE DEATH OF HENDRICKJE—THE PROBABLE FAILURE OF REMBRANDT'S HEALTH AND SIGHT—THE 'LUCRETIA' AND THE 'JEWISH BRIDE'—AERT DE GELDER AND HIS WORKS—THE 'LE PECQ REMBRANDT'—PORTRAIT OF JEREMIAS DE DECKER—THE 'FAMILY GROUP' IN THE BRUNSWICK GALLERY—THE 'FLAGELLATION' AT DARMSTADT—THE 'RETURN OF THE PRODIGAL SON'—REMBRANDT'S LAST PORTRAITS—THE TRIALS OF HIS CLOSING YEARS—HIS DEATH.



AN OLD WOMAN IN A BLACK VEIL.
1631 (B. 355).

THE term of tranquil industry enjoyed just now was not of long duration. Sorrow after sorrow, each more cruel than the last, darkened the last years of Rembrandt's life. It seems probable that he lost Hendrickje before 1664. The death of that faithful friend undoubtedly preceded his own, for after the year 1661 she disappears from the master's *œuvre*, and no mention of her occurs in any of the documents relating to

Rembrandt or his children. She was probably buried in the Wester Kerk; but as there is no entry of such burial in the registers of this

church from 1664 to 1670, nor in any of the other registers of Amsterdam churches from 1661 to 1670, it may be that the sale of Rembrandt's family vault in the Oude Kerk on October 27, 1662, coincided with Hendrickje's death. After his change of domicile, the vault was useless to the master, and, in his impoverished state, he was forced on purchasing another to give it up.

By the death of Hendrickje, Rembrandt was left more defenceless than ever against the anxieties to which he was exposed. His position had long been somewhat of an anomaly, complicated as it was by the various family arrangements to which he had been a party. Hendrickje's will, her partnership with Titus, the prolonged liquidation consequent on the bankruptcy, all these afforded Rembrandt's creditors pretexts for intervening in his affairs, of which they were not slow to avail themselves, hoping on each occasion to recover some part of their property.

Overwhelmed at last by this concatenation of miseries, the old painter seems to have given way for a time to a very natural depression. His health, and probably his sight, were beginning to fail. If we consider his age, his many troubles, the sedentary life he had led, we shall not be surprised to find that a constitution naturally robust was greatly impaired. The body to which he had been such a harsh taskmaster at last began to resent his ill-usage. The portraits of himself he painted at this period reveal the ravages wrought by the last few years on his person. He has grown fat and unwieldy; an unhealthy puffiness of flesh has become apparent in his cheeks and throat. His features are contracted, as if with pain, and the bandages round his head under his red cap seem to suggest continuous sufferings from head-ache. The sunken, bloodshot appearance of his eyes, and the swollen eyelids further indicate a gradual weakening of his sight.

What artist, indeed, had ever made severer demands upon his powers of vision? Consider the strain to which he had constantly subjected them, the long education by which he had made them subservient to his will, teaching his eyes to read the depths of the profoundest shadows, to seize the minutest gradations of light, to express them in all their infinitude, with no abatement of the general unity,

with no forgetfulness of the final effect. Consider the long-sustained effort of an undertaking so minute and laborious as the *Hundred Guilder Piece*. Rembrandt was condemned to expiate the abuse of his powers by a period of enforced idleness. So, at least, we interpret the absence of any work by him from 1662 to 1664. His etchings, which had gradually declined in number, cease entirely from 1661 onwards. For some time before they were marked by an increasing hastiness and loss of delicacy. The life-studies and landscapes also come to an abrupt end, together with those etchings and landscapes in which he had taken so great a delight. When at last Rembrandt was able to resume his painting, his style had undergone a marked change. He was no longer able to attack complex subjects, which necessitated study and preparation. He now confined himself in general to one or two figures of large size, which he was content to sketch broadly on his canvas. All unnecessary details were dispensed with; he limited himself to the essentials of expression, on which he concentrated all his powers. In time his harmonies become less intricate, his effects less subtle, his palette less varied; but he shows an increasing predilection for depth and richness in the few colours to which he restricts himself. The violets disappear, and their place is taken by vermilions, blended with brilliant yellows and tawny browns. The execution shows a growing breadth, simplicity, and decision. When the work prolongs itself unduly, the master's nerves are no longer under perfect control, and he has recourse to violence, where before he was content that patience should solve the problem.

As Dr. Bode remarks, the productions of this last period have many analogies with his youthful works. They are rather studies than portraits, and for most of them he himself and his intimates were the models. Just as in his early pictures he made use of the butt-end of the brush to draw the hair and beard of his figures in the moist paint, so now he has recourse to the palette-knife, and lays on bold masses of colour, which he afterwards works up into luminous relief with an eager, feverish touch. And yet, as Félibien naively remarks: "The broad and even coarse treatment which gives to some of these

works the appearance of hasty sketches on close examination, is amply justified by their effect at a certain distance. As the spectator recedes the vigorous strokes of the brush, and the loaded colour, assume their legitimate functions, melting and blending into the desired harmony."¹

But with Rembrandt we have always to reckon with the unexpected. Side by side with these



PEN SKETCH HEIGHTENED WITH SEPIA.
(Lord Warwick's Collection.)

tempestuous creations we find works of the most impeccable execution. Occasionally the same canvas shows startling inequalities. Some passages are finished with elaborate care; others are barely sketched. In one place the impasto is loaded to excess, in others the ground is scarcely covered. The *Death of Lucretia* of this period is an example of such anomalies; its remarkable breadth and freedom is tempered by a certain reticence in parts. The subject was one that pleased the master, and he appears to have already treated it, for in the inventory of one Abraham de

Wyss, dated March 1, 1658, Dr. Bredius discovers "a large picture of *Lucretia*, by Rembrandt van Ryn." The *Lucretia* of 1664 is signed and dated. It was formerly in the San Donato collection, and we saw it not long since in Paris. The life-size figure is rather more than three-quarters' length. Lucretia holds in her right hand a dagger, its point towards her breast. The other hand is upraised in a gesture of despair, as if calling Heaven to witness

¹ *Entretien sur les Vies et les Ouvrages des plus excellents Peintres*. 5 vols. 12mo. 1725. Vol. III. p. 458.

All this is hardly exceptional: hardly even peculiar. At least we recognise its counterpart in the prompt and potent inspirations of the old age of Velasquez—of the old age of David Cox.—F. W.

that death is the victim's only refuge. The young matron wears a tunic of golden brown over a white chemisette, and a necklace of pearls; a medallion with a large pearl attached hangs on her breast. Her head is slightly bent, and is crowned by a golden diadem, round which is coiled a mass of bright brown hair. The regular features, the pure oval of the face, the rich hair, recall one of the fair Venetians immortalised by Titian. In the execution, which is more



THE JEWISH BRIDE (BOAZ AND RUTH)
About 1665 (Rijksmuseum, Amsterdam).

discreet and supple than is usual at this period, we note further reminiscences of the painter of Cadore, for whom, judging by the examples of his works collected by the master, Rembrandt seems to have had a deep admiration. But the harmony of the amber tones, and the luminous brilliance of the carnations against the dark background are very characteristic of Rembrandt, and justify Bürger's criticism: "It is painted with gold." The work is more summary, but the expressive quality, on the other hand, is of a higher order in the *Workers in the Vineyard*, a picture in

the Wallace collection, probably painted at about the same period. Here the figures, like that of the *Lucretia*, are life-size, and three-quarters' length. Seated at a table, his purse beside him, the gray-haired master of the vineyard is paying his labourers. He wears a high turban, and a red robe, opening over a white shirt with an ornamental pattern. Resting one hand on the table, he points with the other to the account on a sheet of paper before him, to which he calls the attention of one among the three labourers, another of whom wears a military dress, and a helmet with white plumes. The harmony, a deliberately austere scheme of reds, toned whites, and gray or yellowish browns, has peculiar distinction. But the main beauty of the composition lies in the nobility of the conception, in the air of authority on the benevolent face of the master, outraged at the unjust claims by which his bounty is rewarded.

To this same period, about the year 1665, we may probably assign a picture of the Van der Hoop collection, in the Ryksmuseum, the traditional title of which, *The Jewish Bride*, seems to us as purely arbitrary as that of *The Night Watch*. The theme, though simple in treatment, is very enigmatical. The elderly man who lays one hand on the young woman's shoulder, the other on her breast, in a somewhat compromising attitude, looks too reverend a personage for a gallant, too serious and respectable for a seducer; his air of gravity, and the deferential expression of the young woman, seem rather to proclaim him a father or guardian, from whom she is about to part. We can detect nothing in the appearance of either model to help us to their identification with any of the master's friends or relatives. The subject, which may possibly, as has been suggested, be the courtship of Boaz and Ruth, is, however, unimportant, as compared with the great technical interest of the work. Note especially the natural grace of the young woman, the beauty of her hands, the magnificent harmony of her flesh-tones, and the rich crimson of her gown, a harmony brought into vivid relief by the dark green of the background, and the iron-grays skilfully distributed among the more brilliant tints.

In this year 1665, the prolonged disputes arising out of Rembrandt's relations with his creditors were finally brought to an end. The most

formidable creditor, Van Hertsbeek, had, as we know, appealed in vain against the judgment of the provincial court of December 22, 1662, ordering him to restore the 4200 florins he had obtained from the insolvent estate. The decree was confirmed by the Great Council on January 27, 1665, and on June 20 following Van Hertsbeek was ordered to pay over the money to Louis Crayers, advocate, and agent for Titus.

To avoid further difficulties, Rembrandt made up his mind to establish Titus' position, by demanding an abridgment of his minority by a year. Jointly with his son, he presented a petition to the magistrates of the town, asking them to support the request before the Grand Council.¹ In this document Titus sets forth that "as a citizen of Amsterdam, his situation as a minor is a drawback to him in his business, and might become very prejudicial." He solicits permission "to manage his own affairs and administer his own property." The faithful Abraham Fransz—who was probably Titus' friend and counselor in his business as a dealer "in engravings, pictures, and curiosities of all sorts"—further certifies that the young man is perfectly qualified for the dispensation "by reason alike of his business capabilities, and his exemplary conduct," an opinion in which Fransz is supported by two witnesses. The request having been favourably received by the magistrates, the desired indulgence was granted on June 19 following, and on November 5 Titus was awarded the sum of 6952 florins "being the balance, as well of the produce of the sale at his father's house, in the Breestraat near St. Anthony's Lock, in 1658, as also of the former inheritance." Although the sum fell far short of what he had originally claimed, the conclusion of the litigation was an infinite relief to Rembrandt. After a sojourn of some three years in the house on the Rozengracht, his life had become more or less nomadic. He seems however to have been on excellent terms with his late landlord, one Van Leest, for on January 26, 1663, Rembrandt acted as his witness to an inventory of his deceased son's property. But in 1664 Rembrandt gave up his house, and installed himself on a neighbouring quay, the Lauriergracht, where he remained only a year.

¹ Vosmaer, p. 374 and 449.

In 1665 we find him back again on the Rozengracht, and there he remained until his death. These successive changes seem to point to money-difficulties, and it is probable that Titus' tardy inheritance relieved the old painter's distress at a most opportune moment.



LABAN AND LEAH.

Pen drawing (Duke of Devonshire's Collection).

Notwithstanding the neglect which had overtaken the master, a pupil came to him at this period, whose talent and aptitude must have cheered the forsaken artist in his solitude.

This, his latest scholar,

Aert de Gelder, was born October 26, 1645, at Dordrecht, the city which had furnished Rembrandt with so many disciples. De Gelder had been a pupil of one of these, Samuel van Hoogstraaten, until the departure of the latter for England, in 1662. As Mr. G. Veth has already remarked,¹ it is probable that De Gelder passed directly from Hoogstraaten's studio to Rembrandt; for Houbraken, who knew him personally, only mentions these two as his masters. He belonged to a



THE NATIVITY.

About 1652 (B. 45).

¹ *Anteekeningen omtrent eenige Dordretsche Schilders; Oud-Holland*, vi. p. 184.

good family, and was, in all probability the son of J. Gelder Aertsz, accountant to the East India Company at Dordrecht in 1650. An enthusiastic worshipper of Rembrandt, De Gelder soon adopted all



PEN DRAWING HEIGHTENED WITH SEPIA.
(Duke of Devonshire's Collection.)

his tastes. He imitated his execution, painted kindred subjects, and, like Rembrandt, adorned the walls of his studio with a mass of ornaments, embroideries, foreign shoes and weapons. It was not only



PEN DRAWING WASHED WITH SEPIA.
(Duke of Devonshire's Collection.)

(This drawing, the one above it, and the head-piece of Chapter I., Vol. I., are studies of the same landscape.)

his habit to lay on his colours with a palette-knife, as was the practice of his master; he even kneaded the paste with his finger and thumb, "despising," as Houbraken says, "no technical device to obtain a desired end, and often producing truly surprising effects from a distance."

Among De Gelder's best works we may mention the *Synagogue*, a picture of sixteen figures, painted in 1671, the chiaroscuro of which is so delicately studied that, in Bürger's words, it is hard to believe it anything but a sketch by Rembrandt;

the *Painter engaged on the portrait of an old Lady* (1685) in the Städel Institute at Frankfort, perhaps his masterpiece; the *Ecce Homo* at Dresden (1671), a work evidently inspired by Rembrandt's large plate of 1655 (B. 76); and a second picture in the same gallery, the charming *Contract*, attributed to C. Paudiss, but undoubtedly by De Gelder. The type of the woman and her head-dress are almost identical with those of a *Bathsheba at David's Death-bed* belonging to Madame Lacroix. The analogies of the execution are further very marked. Madame Lacroix's example was a famous work even in the painter's life-time, and was formerly in the celebrated Van der Linden Van Slingelandt collection, sold at Dordrecht in 1785.¹ We may close the list with the two pictures in the Prague Museum, the *Vertumnus and Pomona*, engraved by Lepicié as a work of Rembrandt's, but restored to its true author by Lebrun; and the *Ruth and Boaz*, the composition of which, being closely allied to that of the *Jewish Bride* in the Ryksmuseum, confirms the hypothesis that this was the subject treated by Rembrandt.

In these various works, the disciple approaches the master so closely that it is easy to explain occasional mistakes of attribution. To Aert de Gelder, we think, must be assigned the so-called *Le Pecq Rembrandt*, a picture which gave rise to the most passionate controversy, both in France and abroad, at the beginning of 1890. Public interest in the question was so great that we may be pardoned for devoting some few lines to this *Abraham entertaining the Angels*, which bears Rembrandt's signature, and the date 1656. I was one of the first to whom M. Bourgeois submitted the picture after its purchase at a public sale held at Le Pecq, near Saint Germain. I saw it under unfavourable conditions, and by gas-light. But my immediate impression was that the work was not by Rembrandt. During my fifteen years' study of the master, and more particularly during the three years I have devoted exclusively to his works, I have often been called upon to pronounce on the authenticity of pictures attributed to him. There have been occasions when I have hesitated

¹ The *Bathsheba* then fetched 200 florins. The collection included five other works by Aert de Gelder, among them two allegorical figures, *Liberty* and *Concord*.

between Rembrandt and his pupils; but in this case my decision was made at a glance. Two days later the opening of the Winter Exhibition necessitated my presence in London, and before leaving I was only able to express my opinion as to the so-called Rembrandt to one or two friends. At the time I was far from foreseeing the violent discussions of which I subsequently caught the echoes in numerous European, and even American newspapers. But while in London my opinion was fully confirmed by Dr. Bode, who arrived two days after me, and who had examined the picture on his way through Paris. He negatived the attribution on grounds identical with those already advanced by me. I afterwards saw the picture in a strong light, and examined it carefully, with the result that my first impressions were in every respect justified. As far as my knowledge goes, Rembrandt treated the subject three times: in the etching of 1656 (B. 29), and in two pictures, one the "little gem" of 1646 (No. 2 in Smith's Catalogue), the other the large canvas of the same year in the Hermitage. Both in the etching and the pictures, the master has adhered scrupulously to the text, representing Abraham as a white-bearded old man, and Sara, as holding somewhat aloof, and laughing at the suggestion that she shall yet bear a son in her old age. In the Le Pecq picture Sara is not present. The figure of Abraham, though in the foreground, is veiled in a strong shadow, and is barely recognisable. His attitude and his brown hair are very uncharacteristic of the patriarch as elsewhere conceived by Rembrandt. The types also differ widely from those affected by the master. The heads of the angels are poorly drawn, and expressionless; the Eternal Father in the centre is a venerable figure; but his refined and delicate features have none of the power and majesty with which Rembrandt would have endowed them. The weakness and incorrectness in the modelling of the hands are flagrant; not that the master himself was always beyond reproach in this respect. But his very errors have a brilliance totally wanting here. In spite of De Gelder's simulated audacity, in spite of his loaded impasto, and free use of the palette-knife, his execution is essentially timid. We recognise

the uncertainty of handling, the spurious vigour of one whose excitement is calculated and deliberate, rather than the assurance of touch, the freedom, the feverish impatience of an artist sure of himself, as was Rembrandt, in works where he too had recourse to the palette-knife, as for instance the *Syndics*, the *Jewish Bride*, and the *Family Portrait* in the Brunswick Gallery. At this period nothing could have been more alien to his manner than the somewhat insipid refinement, and elaborate care that marks his pupil's conception of



PEN AND SEPIA SKETCH.
(Lord Warwick's Collection.)

God the Father—the best, and indeed the only good figure of the composition. In the presence of this work, we cannot but concur in Smith's appreciation of Aert de Gelder's powers: "Many of this artist's productions, when viewed at a moderate distance, have a deceptive resemblance to Rembrandt's, but when examined more closely, they will be found exceedingly thin and meagre in colour, and slight in the execution."¹ To be brief, we consider the work, though inferior to the Frankfort picture, and injured by an early restoration, which has reduced the impasto, and given it a certain rawness and monotony,

to be nevertheless one of De Gelder's best productions. But for the reasons we have stated, as for many others we might point out, we cannot admit it to a place in Rembrandt's *œuvre*.

At about the same time that De Gelder came, an apt and docile pupil, to cheer Rembrandt's solitude, the master had the further satisfaction of increased intimacy with one who had long been among his friends. This was Vondel's pupil, Jeremias de Decker, whose portrait, painted by Rembrandt in 1666, is now in the Hermitage.

¹ *Catalogue Raisonné*, vii. p. 249.

Decker professed the warmest admiration for the master, and had sung his praises in a sonnet inspired by his picture: *The Magdalene*



THE STANDARD-BEARER.

About 1662—1664 (Lord Warwick's Collection).

*at the Feet of Christ.*¹ He extols his friend's "respect for the

¹ Rembrandt twice treated the subject, once in the picture in Buckingham Palace, dated 1638, and again in that in the Brunswick Gallery, dated 1651. It is not known to which De Decker referred; probably, however, to the later picture, as the first edition of the poet's works appeared at Amsterdam in 1656.

sacred text. "Have pen and pencil ever been so intimately allied?" he asks. "Did ever colours approach reality so nearly?" Speaking of the touching figure of the Magdalene, he dwells on the poetic charm of her attitude and expression. "She believes and doubts by turns; she hesitates between hope and fear. The towering rocks of the sepulchre give a mysterious majesty to the scene. Friend Rembrandt, I saw the work grow beneath thine active hand; my pen does homage to thy brush, my ink to thy pigments." The fine quality of the Hermitage portrait proclaims Rembrandt's evident pleasure in the rendering of his model. He is turned almost full face to the spectator, and wears a broad-brimmed hat, which throws a strong shadow across the upper part of the face, concentrating the light on the nose and the left cheek. The black costume is relieved by a flat white collar. The somewhat blunt features express vigour and resolution; the keen eyes are full of sincerity. The work is marked by no special display of technical mastery. Its characteristics are rather the noble breadth and simplicity that give the painter of the *Syndics* a place apart among artists. Such an interpretation of his personality moved the poet to express his gratitude in verse. In a poem written immediately after the completion of the portrait—he died the same year—Decker lauds the generosity of the Apelles, whose work was undertaken, not in the hope of profit, but "for the love of his friend and of the Muses." He wishes that he were able, in like masterly fashion, to reproduce the artist with the pen—not his features, but his cultured mind and ingenious art, which he (Decker) would fain manifest to all the world, to the confusion of Envy, that evil beast. But what, he asks, can verse such as his own avail the painter, whose glory has spread wherever the ships of free Holland have sailed? Though his pen can add nothing to the fame of Van Ryn, he begs him to accept the verses as a humble tribute from one who will ever be his obliged and grateful friend.

Such appreciation must have sounded strangely in Rembrandt's unaccustomed ears. His friends were few, and more than ever his work had become his main solace. Most of the pictures

painted at this period are portraits, or rather studies, for, judging by their attitudes and costume, the persons represented were chiefly those about him. The *Portrait of a Young Woman*, in the National Gallery, signed and dated 1666, no doubt belongs to this category. She is painted nearly full face, in a black costume, with pearls in her ears, and rings on her fingers. Her hands are crossed on her breast, and in one she holds a handkerchief. Her features are commonplace enough, but her smiling lips and the sweet expression of her eyes denote a kindly nature, and in his rendering of her characteristic type Rembrandt combines an absolute sincerity with that consummate mastery of material to which he had now attained. Mr. Charles Morrison's *Portrait of a Young Girl* is even more attractive, though it has lost something of its first freshness. It must have been painted at about the same time, but only the first three figures of the date (1666) are now legible. As Dr. Bode remarks,¹ there is no justification for the title, *Rembrandt's Daughter*, by which it is commonly known. Cornelia was only eleven or twelve years old at the time, and the girl in the portrait is apparently from eighteen to twenty. The graceful figure is seated in an elbow-chair, on the arm of which she rests her right hand. She is wrapped in a white fur, which, while it serves to supplement her scanty draperies, leaves her chemise and part of her breast uncovered. The deep violet crimson of the table-cover beside her, and the dull red of the curtain behind set off her brilliant carnations, and the beauty of her youthful contours is fully displayed by the truth of the attitude, and the delicacy of the chiaroscuro.

In addition to these youthful models, Rembrandt found around him a few of those old men he loved to paint, because they fell in submissively with his fancies, and allowed him to pose and accoutre them as he pleased. Foremost among these was the *Standard-Bearer* now at Warwick Castle, an elderly man who stands facing the spectator, in a broad brimmed hat with white plumes, and a brown costume relieved by a dark green scarf and gold baldrick. In his left hand he grasps a red and yellow standard. His features

¹ Bode, *Studien*, p. 551.

are delicate and refined, and, as Dr. Bode remarks, there is a curious incongruity between his placid expression and his martial trappings.

Lord Northbrook's *Portrait of an old Man leaning on a Stick* seems to us not altogether above suspicion. It is signed and dated 1667, but the weakness and timidity of the handling make this date an incredible one. The Duke of Devonshire's *Old Man at Chiswick* is a more important work, and worthier of the master; but the finest of this series is the *Old Man* in the Dresden Gallery



SCRIPTURAL SUBJECT.

Pen and Sepia (Lord Warwick's Collection).

(No. 1570 in the Catalogue), which must have been painted at this period. Though Rembrandt has laid his palette with a certain reticence, the effect is marvellously rich and vigorous. The somewhat strong shadows enhance the brilliance of

the high lights, which are very carefully studied, the touches being juxtaposed, but without fusion, a device by which the play of the impasto takes on a vibrating quality of extraordinary depth and harmony. The more loaded passages—such as the brocaded drapery, and the clasp which fastens the mantle—are rather modelled than painted, and from a short distance are almost illusory in their rendering of the glimmer of gold and the glint of precious stones.

To this period—1666 to 1668—we think must be assigned a pair of bust portraits of a husband and wife, purchased in 1889 by Messrs. Rodolphe and Maurice Kann, from the Comte d'Oultremont at Brussels. They are marked by the freedom of touch, the vigour almost verging on violence, which distinguish the works already

enumerated. The husband, a man of energetic appearance, with a florid complexion, brown moustaches, and grizzled hair rising in a mass above his forehead, wears a yellowish doublet with a small flat collar, and over it a full gown of deep red. Round his neck is a gold chain, and in his left hand (the only hand visible) he holds a magnifying glass. The strong but transparent shadows



FAMILY GROUP.

About 1668—1669 (Brunswick Museum).

are so disposed as to give great effect to the harmony. The thin face of the model has great nobility, and the expression of the eyes denotes a singular power of concentration. Though the likeness was evidently striking, we divine a something above and beyond reality, due to the genius of the artist. The splendour and harmony of the colour is no less remarkable in the wife's portrait. In her crimson dress, the diadem of gold and pearls that crowns her red hair, her ornaments of gold and gems, and her pearl earrings, the lady is rather striking than beautiful. Like several other of Rembrandt's sitters, she holds a pink in her right

hand. Her small mouth, her thin straight nose, her large, inquiring eyes, make up a singular, but very original and life-like type. The general effect is extraordinarily rich and glowing; the olive-green curtain against which the head is relieved brings out the magnificent reds of the dress, which are tempered here and there by gold. The handling, though broad and free as a whole, is varied by passages of great delicacy, and the neutral half-tones are exquisitely delicate.

In appearance the couple seem to us not unlike the husband and wife whom Rembrandt painted with their three young children in the large *Family Group* of the Brunswick Gallery, one of the most marvellous creations of his closing years.

The light is concentrated on the five figures of the group, the father, mother, and three children, and these figures, with their sparkling eyes, their brilliant complexions, the almost supernatural vivacity of their bearing, look like apparitions emerging from the gloom around them. In the vigorous contrasts necessary for such an effect as Rembrandt has here conceived, there was scope for the most intense blacks, and the most brilliant high tones, and for an infinity of delicately modulated gradations between the two extremes. A like luxuriance characterises the colour. The general harmony wavers between red and yellow, but red predominates, a red of regal magnificence, now frank and vivid, now veiled and subdued, its glowing, velvety transparence accentuated by sudden touches of pure colour which give increased resonance to the tonality. The effect is that of an open casket, its golden ornaments and precious stones displayed on a lining of purple. Forms stand out in bold relief, or melt into obscurity in the iridescent radiance, now merely indicated by the brown outline of the sketch, now worked up and modelled with equal ease and audacity.

These manifold contrasts are further heightened by that of touch, which is by turns fiery and restrained, light and loaded, mellow and unctuous, as the master's instrument is by turns the brush itself, its butt-end, or the palette knife. On one portion of the picture the colour is spread smoothly on an even ground, so thinly that the texture of

the canvas appears, while close beside we have the rough impasto piled up in heavy, serrated masses, in which the various objects seem rather to be modelled than painted.

There is a sort of frenzy in these caprices of treatment. We know no work by the master with such violent contrasts, such flagrant incoherences. And yet, all the inequalities of touch, the clangour of tones, the complexities of light, take on order and harmony when seen from a distance. We have but to step back a few paces and the structure becomes logical and vigorous, the values balance themselves, the colours sing in radiant melody. We turn to the neighbouring canvases, and all seem dull, lifeless, and insignificant. Involuntarily, our gaze is once more riveted on the stupendous creation, which combines the vague poetry of dreams with a manifestation of intense reality.

The date of the *Flagellation* in the Darmstadt Museum has long been a subject of debate. The third figure is so indistinct that it may be read either as an 8 or a 6. If, as Dr. Bode and Mr. Hofmann, the Director of the Gallery, think, the figures should be read 1668, we must acknowledge the execution, masterly as it is, to point rather to an earlier period. The anomaly is perhaps to be explained by the fact that Rembrandt's inventory of 1656 mentions two *Flagellations*, one by his own hand, the other a copy. It is very possible that one of the two remained on his hands and that he completed and signed it in 1668. A drawing of a naked figure with uplifted arms, in the Louvre, seems to confirm this hypothesis. It is a study for the figure of Christ, drawn with the pen and heightened with bistre, and its careful execution and somewhat dry precision undoubtedly indicate a period prior to 1660. Be this as it may, Rembrandt's conception is deeply impressive. In a dungeon lighted from above, two rustics of a brutal type are engaged in torturing the Saviour. One of them, a ruffian with red hair and moustaches, dressed in a shirt and a pair of red breeches, fetters the feet of the victim; the other, who wears a cap, and a loose yellow jacket with sleeves of grayish blue, strains at a rope passed over a pulley, to which the

victim's hands are fastened. A stick, a bundle of rods, and various weapons are scattered here and there. The abruptness of the lines and colours, and the violence of the action, accentuate the whiteness of the long thin body, the quivering pallor of which breaks through the shadows like a sob of agony. The improbabilities and exaggera-



INTERIOR OF THE WESTERKERK.
(Facsimile of a contemporary Print.)

tion of the episode, which is not to be found in the sacred books, are obvious. But we forget them as our eyes are drawn to the touching face of the victim, with its expression of patient suffering. It seems as if Rembrandt, retracing the horrible drama, had sought courage in his own distress from the Great Exemplar.

No such discussions as have risen concerning the date of this picture are possible in the case of the *Return of the Prodigal* in the Hermitage, unquestionably a work of Rembrandt's latest period. Yet Vosmaer, misled by the "Van Ryn" of the signature, which occurs in no other example of the period, and further by the etching of the same subject dated 1636 (B. 91), assigns the picture to this date. But he had never seen it himself, and merely describes the composition, ignoring the character of the execution. Had he spoken from personal observation, he could never have referred such a work to the master's

youth—a work M. Paul Mantz happily describes as a “heroic painting, in which art finds most eloquent and moving expression.” “Never,” he

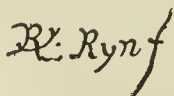


THE FLAGELLATION.
1668 (Darmstadt Museum).

adds, “did Rembrandt show greater power ; never was his speech more persuasive. . . . The free use of red tones, the vigorous execution,

the 'fine frenzy' of the brushing, forbid the ascription of this masterpiece to a period of comparatively timid and tentative work. . . . Here Rembrandt shows all the formidable strength of the unchained lion."¹

Dr. Bode is equally positive on this head, and rightly, in our opinion, assigns the work to 1668--1669. The master,



REMBRANDT'S SIGNATURE.

careless of technical perfection, displays something of the same fierce and terrible energy that marks the latest works of Titian. But the rough rind conceals a precious fruit.² In addition to

the etching of 1636 Rembrandt had produced many sketches of this subject, which was one entirely suited to his genius. But never before had he risen to such a height of pathetic eloquence in its treatment. What force and originality of invention marks his conception of the father, who clasps his dearly loved child to his heart! The son he has so long mourned is restored to him. Clothed in miserable rags that barely cover his meagre body, he kneels before the old man who alone has recognised him in the misery to which his long absence has brought him. The servants look on in wonder at a scene incomprehensible to them. But the father and son, heedless of spectators, give way to their emotion, the one full of repentant shame, and the other of joy. Enraptured at the return of the son he had given up for lost, the father lays his hands on the young man's shoulders, and draws him to himself with tender words of comfort. Before this noble work we forget the roughness and harshness of the touch, in admiration of the sentimental and expressive power. The absolute simplicity of the harmony, which is composed of browns, reds, and yellowish-whites, contributes to the intimate pathos of the scene, probably the last composition ever painted by the old master.

The few pictures painted after the *Return of the Prodigal* are all portraits of Rembrandt himself. In his declining years, as in the outset of his career, he took pleasure in tracing his own likeness. Perhaps no

¹ *Le Musée de l'Ermitage*; text by Paul Mantz. Ad. Braun and Co.

² Bode, *Studien*, p. 527.

other model now remained to him. His face changed considerably in these closing years, and the ravages of premature old age are very pronounced in two portraits, one in the Uffizi, the other at Vienna, both painted about 1666—1668. In both he almost faces the spectator, and wears his working dress, the reddish-brown tunic and cap he rarely laid aside towards the end of his life. His features are worn, his skin puffy and faded, his forehead seamed with many wrinkles. And yet, on his lips, and in his small sunken eyes, there is an unmistakable expression of serenity and contentment, an expression which is even more strongly marked in the famous portrait formerly in the Double collection, and now the property of Mr. Carstanjen of Berlin. This extraordinary work, perhaps the last Rembrandt painted, is modelled with prodigious vigour and freedom. With superb audacity, the master shows us once more the familiar features, on which age and sorrow have worked their will. They are distorted, disfigured, almost unrecognisable. But the free spirit is still unbroken. The eyes that meet ours are still keen and piercing; they have even the old twinkle of good-humoured irony, and the toothless mouth relaxes in frank laughter. What was the secret of this gaiety? In spite of his poverty, he had still a corner in which to paint. Beside him stand an easel and an antique bust, perhaps some relic of his former wealth. He holds his maulstick in his hand, and pauses for a moment in his work. He is happy because he can give himself up to his art.

But his troubles were not yet ended: the short term of life remaining to him held sorrows in store. The marriage of his son must, however, have given him pleasure. Titus' wife was his cousin, Magdalena van Loo, the daughter of Dr. Albertus van Loo and Cornelia van Uylenborch, Saskia's niece. The young couple settled on the Singel, in a house known as *The Golden Scales*, near the Apple-Market, and Rembrandt remained on the Rozengracht with Hendrickje's daughter, Cornelia.¹ His sedentary and retired life sufficiently explains the complete oblivion into which he had sunk.

¹ Scheltema, *Rembrandt*, p. 68.

So entirely was he forgotten by his contemporaries, that the most absurd fables relating to him were credited almost before his death. Baldinucci, whose information on many points was so exact, believed that Rembrandt quitted Holland to settle in Stockholm, as painter in ordinary to the King of Sweden, in whose service he was supposed to have died in 1670. Other writers, as we have already said, relate that he ended his days in England, at Hull or Yarmouth.¹

In happier days, he had found it difficult to carry out his numerous



JESUS CHRIST IN THE MIDSOT OF HIS DISCIPLES.

1650 (B. 89).

commissions; but towards the end of his life he could not sell his pictures, even at nominal prices. His great-nephew, Wybrandt de Geest, grandson of Rembrandt's brother-in-law of the same name, has left some pitiable details on this score: "But a short time ago," he says in his book,² "the ignorance of reputed connoisseurs was so gross

with regard to the admirable works of the mighty Rembrandt, that it was possible to buy one of his portraits for sixpence, as many well-known amateurs and dealers can attest. After a while, however, the price rose to eleven florins, and now one of these powerful works commands several hundred florins."

The embarrassments inevitable under such conditions were aggravated by crushing bereavements. Titus died in the year of his marriage. He was buried in the Wester Kerk, September 4, 1668, and in March of the following year his young wife bore a

¹ Burnet, *Rembrandt and his Works*, p. 6; and Wilson, *Descriptive Catalogue*, p. 13.

² *Le Cabinet des Statues*, published 1702.

daughter, who was baptised on the 22nd of the month, in the presence of her grandfather and her guardian, Frans Bylert, receiving the name of Titia, in memory, no doubt, both of her father and her great-aunt. The death of Titus was the occasion of further formalities. His partnership with Hendrickje had never been legally dissolved, and it therefore became necessary to define the position of the two little girls, and to establish their respective claims. At the time of Rembrandt's bankruptcy, in 1656, Hendrickje had rescued a small quantity of plate and linen, valued at about 600 florins, by swearing



THE COTTAGE WITH WHITE PALES.

1642 (B. 232).

that the various items were her personal property. She may, perhaps, have also saved a small sum which at her death had passed to Cornelia. But adversity had more than once overtaken the household, obliging Rembrandt to encroach on the little store. Broken down by poverty, and crushed by bereavements, the old master was not long parted from his son. His death, of which no mention is to be found in any contemporary document extant, is briefly noted in the death-register of the Wester Kerk as follows: "Tuesday, October 8, 1669; Rembrandt van Ryn, painter, on the Roozegraft, opposite the Doolhof. Leaves two children."

Rembrandt was buried in the Wester Kerk, near the foot of the

staircase below the last pillar, to the left, towards the edge of the engraving reproduced. A year or two ago, when the pavement of the church was re-laid, several graves were discovered, one of which, judging by the arrangement of those opened in this part of the church in 1669, was probably Rembrandt's; but no remains were to be found in the half open coffin.¹ The burial expenses amounted to thirteen florins, a sum sufficient to allow of a decent ceremonial in those days. Titus' widow, no doubt, shared the cost with Cornelia, for in the inventory drawn up shortly afterwards it is expressly stated that the great artist "left nothing of personal property but some linen and woollen garments, and his painting materials."

An evil fate seemed to pursue the family. A few days after Rembrandt's burial, on October 21, 1669, Titus' widow passed away. The task of regulating the accounts of the succession was undertaken by Frans van Bylert, acting for Titia, and by Christian Dusart and the ever faithful Abraham Franz, on behalf of Cornelia. Again it became necessary to invoke the testimony of neighbours and inmates of the household, in order to assess the claims of the two minors. An inquiry was held, and the requisite depositions were made before the authorities on March 16 and 18, and on April 25, 1670.

Once more we shall note the name of Titia van Ryn some sixteen years later, on the occasion of her marriage with Frans Bylert, the younger, the son of her guardian, June 16, 1686, at the church of Slooten. At this date she was barely seventeen. Bylert was a jeweller, established at Amsterdam on the Kloveniers-Burgwal. Titia seems to have died before her husband, on November 22, 1725, and it is probable that several children were born of the union, who all died young, and who are inscribed on the death registers of the Wester Kerk under the family name of Van Ryn, in 1688, 1695, 1698 and 1728.² Cornelia married one Suythoff, whom she followed to the East Indies. Two

¹ Communicated by Mr. N. de Roever, Municipal Archivist of Amsterdam.

² Scheltema, *Rembrandt*, p. 69.

grandsons of the great painter's figure on the baptismal registers of the Dutch settlement of Batavia as the fruit of this marriage. The elder, baptised December 5, 1673, received the name immortalised by his grandfather, Rembrandt; the second, baptised July 14, 1678, was named Hendrick, no doubt in memory of his grandmother.

The silence preserved by all Rembrandt's contemporaries touching his death shows how complete was the isolation in which the last years of his life were spent. He, once the most famous painter of his age, and destined to be his country's greatest glory, passed away without notice from men of letters or brother-artists. We may gather some idea of the neglect that had overtaken him from the strictures of one who had taken his place in public favour some forty years after his death. Gerard de Lairesse, then at the height of his reputation, thus sums up the genius of the master, whom he probably knew personally during his youth at Amsterdam.¹ "In his efforts to attain a mellow manner, Rembrandt merely achieved an effect of rottenness. The vulgar and prosaic aspects of a subject were the only ones he was capable of noting, and with his red and yellow tones, he set the fatal example of shadows so hot that they seem aglow, and colours which appear to lie like liquid mud on the canvas." Lairesse admits however that, in respect of intensity of colour, "Rembrandt was no whit inferior to Titian, while the vigour and sincerity of his art preserves it from utter worthlessness." He thinks it his duty, however, "to warn young students against the teaching of such few adherents as Rembrandt still possesses, who maintain that he has surpassed the most famous masters in vigour of colour, and beauty of illumination, in richness of harmony and sublimity of ideas." He concludes, with a sincerity truly praiseworthy in the author of so many cold and laboured allegories, by avowing that: "he himself had inclined for a time to this style of painting," hastening to add, however, that he had

¹ *Groot Schilderboek*, 1714.

“long abjured his errors, and abandoned a manner founded on a delusion.”

Great, no doubt, would have been the amazement of this exponent of academic doctrines could it have been revealed to him that a just reaction in connoisseurship would finally result in the total eclipse of his own fame and that of his rival, Van der Werff, before the glory of the great master he contemned.



SEPIA DRAWING.
(Heseltine Collection.)



PEN DRAWING AFTER LEONARDO DA VINCI'S "LAST SUPPER."
(Berlin Print Room.)

CHAPTER VIII

THE MAN AND HIS WORK—HIS DESULTORY LIFE, AND THE CONSTANT DISCIPLINE TO WHICH HIS POWERS WERE SUBJECTED—HIS DRAWINGS—HIS ETCHINGS—HIS PICTURES—THE CHARACTER AND ORIGINALITY OF HIS GENIUS.



REMBRANDT WITH FRIZZLED HAIR.
About 1631 (B. 356).

POSTERITY has taken upon itself to avenge the oblivion into which Rembrandt fell. And yet we should be wrong to bear too hardly upon his contemporaries for their want of appreciation. Rembrandt's art was too original, too diametrically opposed to received ideas, for things to be otherwise. The average man could not understand it, and the touch of moroseness in the artist's self-contained personality was not calculated to attract his affection. He scandalised his fellow-townsmen by some of his proceedings, and in none did he lay himself out to please them. Always in extremes, his temperament offers many contradictions. From one point of view he was a dreamer, incapable of managing his affairs, or even of arranging his daily life. On the other hand, in all that touched his work, he showed a tenacity and a sense of system which are rare even

with the best regulated artists. He created his own methods of study from the very foundation. Simple in his habits and of an extreme frugality, he yet shrank from no expenditure when it was a case of satisfying an artistic caprice. Good-humoured, kindly, and ready to do a service as he was, he nevertheless lived apart, in a solitude which had something forbidding about it. He took an interest in all things, and yet, although his movements were perfectly free, he never left his native country. Gifted with a fine imagination, he yet clung to the skirts of nature; eager for every novelty, it was yet in the humblest and most beaten tracks of life that he sought and found the subjects he dressed in unexpected poetry. His sense of beauty was perfect, and he spares us no extreme of ugliness. On a single canvas he will mix up the highest aspirations with the commonest trivialities, the most absolute want of taste with a refinement of delicacy almost excessive.

As we might expect with so complex a temperament, Rembrandt's life, like his painting, was full of lights and shadows. He underwent every vicissitude of fortune, and experienced all the joys and all the trials of existence. After a youth passed in hard work, and warmed by family affection, he left his native city to find himself alone and famous at Amsterdam. After having, by his genius, won the first place among the painters of his native country, he did not hesitate to compromise his reputation with the *Night Watch*, a challenge to public opinion, and a wound to the self-love of those who took care to make him suffer for his exploit. With a little tact he might have replaced the applause of the crowd by the patronage of the upper class. But he neither cared for the great, nor possessed social skill. He lays his character bare in the remark quoted by his biographers: "When I want to give my wits a rest, I do not look for honours, but for liberty." In fact, he took care to remain his own master and to spend his time in the way that seemed best to himself. Tender and passionate, he loved his own hearth above all places. And

yet what inconsistencies we find in that home-life to which he clung so fondly! He marries a girl who is at once rich and well born, whom he adores, and of whose perfection he is so jealous that he cannot bear the least criticism of her conduct, or of her powers as a housekeeper. After her death he seems inconsolable, and yet only a few years pass before he exposes himself to public reprobation by living openly with her maid. By good luck, the servant—now his mistress—is tender, faithful, and full of devotion to himself. She becomes the providence of his evil days, and helps him through the miseries which fall thick and fast upon him. Hendrickje behaved as well to the son of Saskia as she did to her own daughter by the same father, and the two children grew up side by side, objects of an equal love and solicitude.

Happy once more and at peace, in the house he had bought without having the means to pay for it, in the house he had filled with all that could delight his eyes and develop his powers, with curiosities of every kind as well as with pictures, engravings, and drawings of every time and school, the master again devoted himself to work with all the ardour of youth. But the time was at hand when all this comfort had to be abandoned for one of those obscure lodgings into which a bankrupt is hunted by his creditors. There, surrounded by all the squalid accompaniments of insolvency, harassed by men of law, tutored by his servant and mistress, Hendrickje, and his boy, Titus, we see him driven, with all his horror of affairs, into the most distressful kinds of business. And yet, in spite of all this, in spite of the equivocal situation in which he finds himself, the friends he had won among the honest and god-fearing gentry of Holland do not desert him. Finally, after he is stripped of everything he once thought indispensable to the practice of his art, we shall see him, in the naked and lamentable apartment which formed his last studio, producing not a few of his most famous masterpieces.

The want of order and conduct which are so striking in the life of Rembrandt, make the unity of his artistic career seem all the more

extraordinary. The strong will so conspicuous by its absence from the management of his affairs was nevertheless his master-quality. But he kept it all for his art. His love of work equalled his sincerity. He allowed no interference with his liberty, neither as a man nor as an artist. In spite of the vagaries and the harkings back on himself that we find in his work, one thing remains unchanged through every vicissitude, I mean that constant love of nature which was the



YOUNG WOMAN ASLEEP AT A WINDOW.
Pen drawing heightened with Sepia (Heseltine Collection).

foundation of his originality from the first moment to the last. Compare one of the laboriously finished works of his early years with some audaciously handled picture from the last stage in his development, and you will say that an impassable abyss yawns between the two—you will scarcely believe they can be the work of the same hand, so numerous and deeply seated are the points of difference. And yet, if you look closely into their constitution, you will see at

last that there is no mistake in the reasoning which puts one name at the foot of both.

Between the timidities of his prudent, though ardent youth, and the audacities of his old age, there was a whole life of labour. Review his various phases with care, and all his transformations fall into their frame; his genius appears as a perfectly regular and natural whole. As soon as he had mastered the elements of his trade, he felt that

masters had no more to teach him. He set to work to experiment with systems of study, and to discover a method for himself. He was fond of solitude, for it was in solitude that he could work most freely, and could try his own powers with least chance of error. What could Italy have done for him? He found it difficult enough to shake off the influence of his first teachers as it was. It was only by slow



JOB AND HIS FRIENDS.

Pen study with Bistre (Stockholm Print Room).

degrees that he detached himself from the sham picturesque, from the style at once common and pretentious, from the general false taste of those *Italianisers* who held so great a place in the Dutch school when he began to paint. The opportunities for self-improvement which led others into distant countries he saw all round him. Was not the sincere and continuous study of such nature as lay to his hand better than the superficial and incomplete note-taking of a foreign tour? Was not man himself the best and most interesting, as well as

the most convenient object of study? Does not each one of us find an endless field for inquiry and comprehension in his own person? The trouble that most of us take to avoid self-examination, to amuse ourselves and to get away from our own thoughts, Rembrandt lavished on observation of his own personality. He could find no better model than his own countenance and his own person. With no other sitter could he vary and multiply his studies, with such complete freedom, with no other could he train eye and hand so entirely in his own fashion. Through all his changes of fortune he never ceased to multiply his own image, to reproduce it in every pose, in every sort of costume, under all lights, and at all ages. And in every study he learnt something new. Each head he painted added to his power of distinguishing the vital traits, of keeping, under the superficial changes of varying expression, the persistent character of his sitter, and of grasping an emotion in its depth, or a fleeting sentiment in its rapid passage across the countenance.

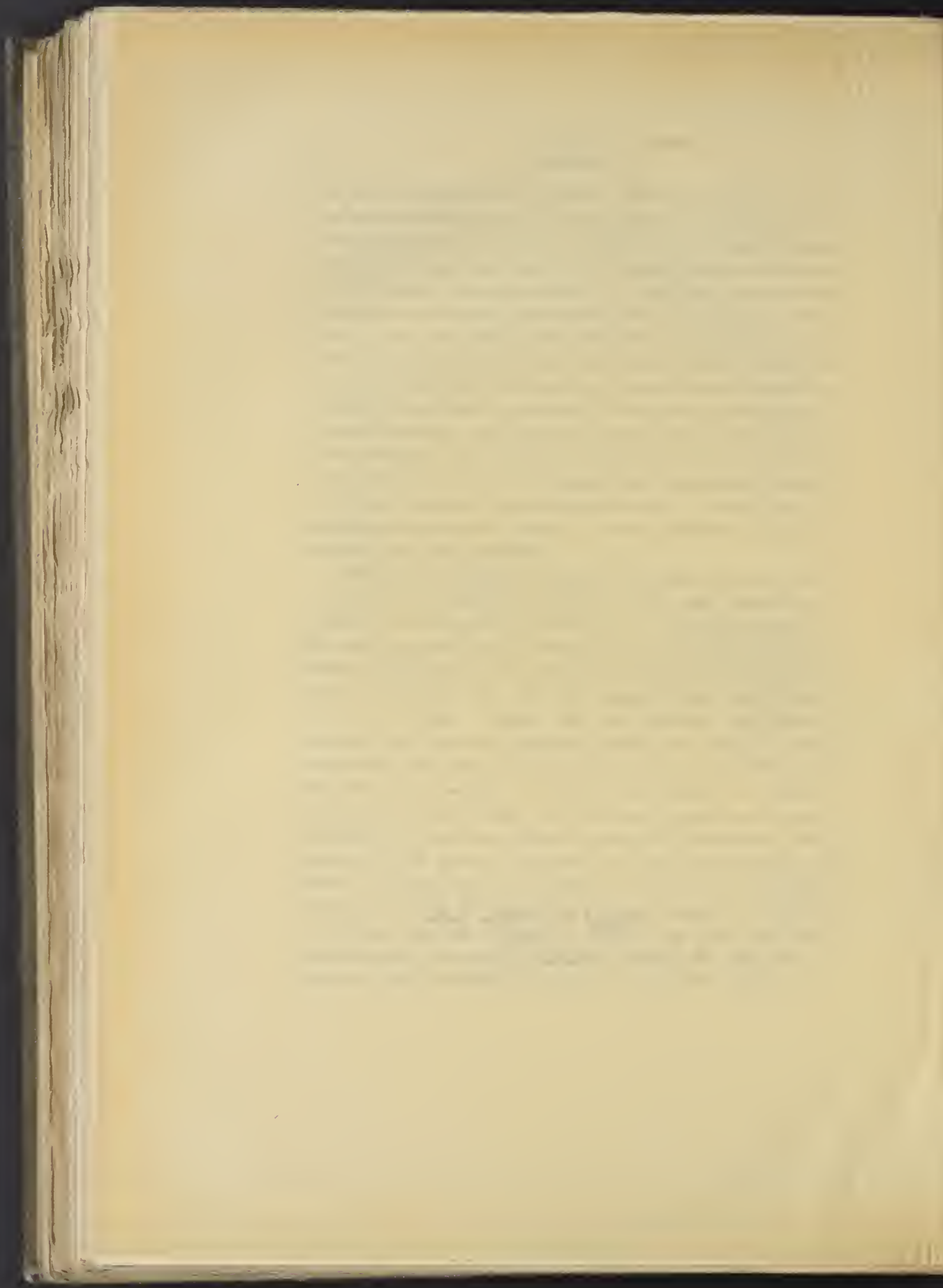
With powers ripened by labours such as these, the young artist found the most indulgent of models at his own fireside. His relations and friends lent themselves with a touching goodwill to his artistic caprices, and he made the best use of their devotion. When he left Leyden, the precocious reputation which had preceded him to Amsterdam drew the best society of the Dutch metropolis to his studio. Young and old, magistrates and *viveurs*, patricians and parvenus, dignified matrons and elegant young women, all sat to him, and from each he drew some addition to his stock of knowledge. At first he laid himself out to please every one who came to him, but before long he began to show his preference for those from whom he could win improvement. His pleasure in the society of surgeons and physicians soon declared itself. He discussed their occupations with them, more especially anatomy, of which he himself was a devoted student. He carried on debates, too, with ministers of religion, but in a more than tolerant spirit. Above all dogmatic prejudice, he was able to appreciate the fundamental honesty which lay alike beneath the



Portrait of a Woman, seated.

Pen and Sepia

(HESSELINE COLLECTION)





Printed by Draeger & Lesieur, Paris

opinions of the orthodox clergy, of the Mennonites, and of the Jewish Rabbis. From each of these he drew light on those sacred writings to which he turned almost exclusively for the subjects of his pictures. On the other hand he does not seem to have been frequented by men of letters, and we search in vain among his portraits for those of Vondel, Hooft, Cats, Van Baerle and others of their class. Their culture was too much affected by convention, their writings too full of academical subtlety for his ingenuous spirit. He preferred a less artificial air, a freer, healthier, and franker outlook upon life. Old men, especially, he liked for the ease with which their faces could be read, and for the clearness with which their moral habits were stamped upon their features. The higher classes of society were open to him, as we have said, but he preferred the lower. Some of his panegyrists have thought it necessary to explain away this preference by throwing doubts on the plain evidence of contemporaries. But their interpretations are clearly forced, and there is no doubt that Rembrandt was powerfully attracted by the ease with which the human emotions could be followed in the looks and gestures of such uncultivated children of nature as sailors, workmen, peasants and the beggars of the towns.

As for artists, he confined himself practically to landscape-painters. Not only did he buy their works, but among them we find his dearest friends, such as Roghman, Van de Cappelle, Berchem and Asselyn. From these he had something to learn, and they were all united by a common love of nature. As for painters in other *genres*, we find none except some of his own pupils, such as Eeckhout and Aert de Gelder, among his intimates. They were too inferior to himself, and their ideas were too different from his, for much community. When he wanted to commune with his peers he turned to his portfolios, to the drawings of every time and school therein collected. Neither his preferences nor his methods of work were logically deduced from any well-reasoned principle, but they were governed by an unerring instinct. Art for him was a living thing,

to which he had given himself up once for all. His whole heart was in it, and its ways were made clear to him by the light of his own devotion. Moreover, he did not know what it was to be idle, and his chief recreation was such as he obtained from a change of work.

Scarcely any artist has produced more than Rembrandt, and we know of none who has made so many drawings. Even in the activity of Rubens there



YOUNG WOMAN READING.
Pen drawing (Berlin Print Room).

were moments of relaxation, even periods of absolute repose. His foreign journeys, the honours heaped upon him, the princely visits he received, the diplomatic missions on which he was sent, were so many occasions of holiday. Nothing of the sort happened to Rembrandt. He lived in retirement, and suffered no break in his constant labour.

Neither in his youth at Leyden, nor in the full tide of his success at Amsterdam, nor even in the first flush of his passion for Saskia, did he interrupt his work. In the evil days of his maturity, when he was hunted a pauper from his familiar studio, he took his easel with him and went on bravely with his work. He never seems to have cared for amusements. His one care was to prevent his time from being broken in upon. His chief pleasure, after a day spent in painting, was to pass the evening with his pen or his graver. He drew every thing he saw, and the vast number of his designs is the best proof we could have of his fertility of fancy, as well of his excellent employment of his time.

Rembrandt's drawings are interesting for the revelations they give not only of his talent, but of his methods, and even of his domestic arrangements. Their chronology is a little difficult. Unlike his etchings and pictures, they are scarcely ever either dated or signed, while the evidence embodied in their manner is not always decisive. At each period in his career, just as we find every kind of process, so do we find drawings of every sort, from the rapid scribble, carrying the mere suggestion of a design, to the conception in which every line is pondered and set down with restraint and care. No doubt, like every other original master, he consistently enlarged his manner. It is only at the outset that we encounter the finish, the care for elegance and delicacy of execution, which distinguish such drawings as the *St.*



STUDY FROM RAPHAEL'S BALDASSARE CASTIGLIONE.
Pen and Sepia (Albertina, Vienna).

Jerome of the Louvre, the studies in red chalk of the Berlin Museum and the Städel Institute, and Mr. Heseltine's drawing for the *Philosopher Meditating*. Seductive as this manner is, he soon abandoned it. His drawings were not made to please other people, but to develop his own powers and to express his own thoughts. He cared nothing for neatness in the result. He used his tools as he saw fit at the moment, and public approbation

was the least of his cares. Side by side with the most conclusive proofs of his ability, we find sketches that are almost childish in their naïveté, sketches full of the sincerity of the man who seeks to give its full significance to his work, no matter how many hesitations or tergiversations take place on the way. The man himself, with all his originality, with all his fire and spontaneity, appears in these paper confessions. If, in the numerous inequalities which mark his talent, we are left sometimes in doubt whether we have to do with himself or with one of his countless pupils or imitators, no doubt whatever is possible with regard to his better works. There we recognise the hand and thought of the great master without question; we no longer think of the attribution. It imposes itself upon us and we are left to exhaust our powers of enjoyment in one of those moments of communion with a great spirit which is the keenest pleasure that Art can offer.

The drawings of Rembrandt may be classed under two heads: his studies from nature and his studies from the masters. The first bear witness to his intellectual curiosity, to his insatiable desire for a knowledge of all that nature has to tell. He reproduces the every-day events of his own house, he draws from his wife, from his children, from his neighbours, from the old women who gossip about his doorstep, from the people who spend their lives in hanging about the pavement, from some young Dutchwoman drawn to the window by the life of the street, from an old woman absorbed in a book, from another who nods over her volume—and they all vibrate with life, with life seized as it passes, and set down in a stroke or two of the point or brush. Side by side with these memoranda from nature, we find others made from memory of some scene at which the artist has assisted. At Stockholm, for instance, there is a sketch of a man who has fainted: the crowd presses about him as crowds are wont to do, each member giving help or proffering an opinion, the man himself full of the sudden pathos of failing life. Mr. Salting has a drawing of children staring,



The Woman at the Window.

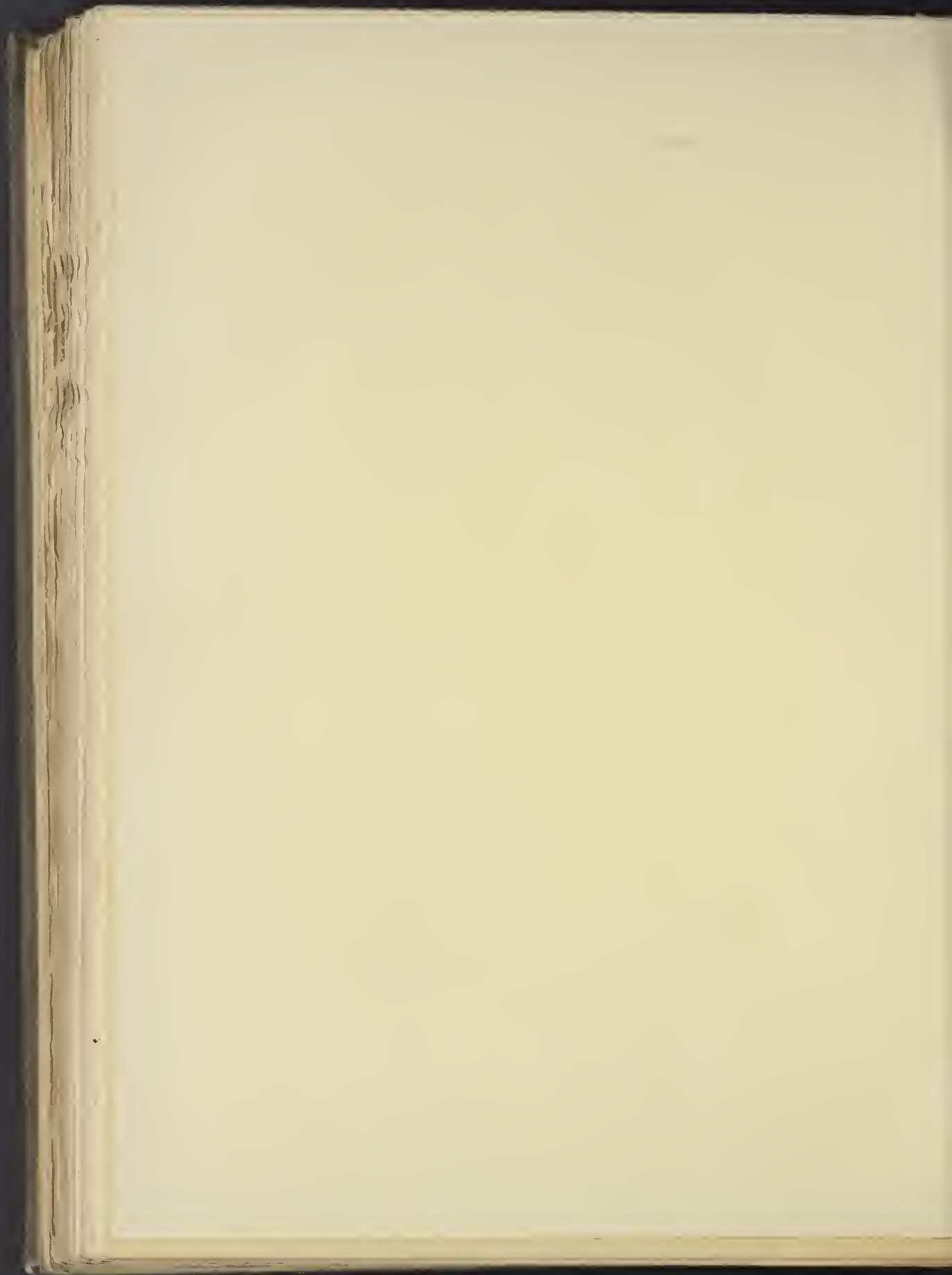
Pen and Wash.

(HSELDINE COLLECTION.)





Printed by Drseger & Lesieur, Paris



wonderingly, at a *Star of Bethlehem* carried through the street by a group of their companions. Rembrandt loved to make hasty but vivid notes of such episodes as these. They trained his already great faculty for observation, and their results appear in the treatment of crowds, and of the emotions by which they are swayed. We have already talked of his life-studies, of his drawings from animals, of those landscape studies which, in their scrupulous fidelity, display so marked a contrast with most of his pictures in the same *genre*. They are studies pure and simple, aiming at nothing but truth and its consequent instruction; there is no attempt to be poetical, or to embellish reality; and yet, in spite of this, the slightest sketches of Rembrandt bear the mark of his genius, so concise is their expression and so instinctively just is their choice of means.

His originality is, of course, still more striking in his compositions. The care he gave to this side of his art and the numerous studies he made in order to develop it, show what importance it had in his eyes. To the spirit of independence, which was one of the distinctive marks of his nature, he joined a full determination to profit by what his predecessors had done—we have already seen with what intelligence he studied and copied some of the best of those Italian engravings on which he had lavished his money. We shall find it no less interesting to examine his method of conception, and to make ourselves familiar with his first attack, so to speak, upon a subject. As we might have guessed, he is first attracted by opportunities for the treatment of chiaroscuro. It was by management of light and shadow that he first conquered his great position, and though others before him may have handled similar problems and arrived at conclusions no less veracious than his, he alone had elaborated chiaroscuro into an instrument of composition powerful enough and delicate enough for the most various ends. It was by chiaroscuro that he gave significance to his ideas, that he won subordination, that he called up in the beholder those emotions of cheerfulness or melancholy, of calm or passion, on which he relied for the success of his conceptions. Rembrandt, in fact, was a

consummate and unapproachable master in tracking light through its infinite modifications, through all its changes of relation to the objects on which it falls, and through the alterations it may cause in the character of a subject.

The fact, however, must not be lost sight of, that when Rembrandt



PEN DRAWING.
(Seymour Haden Collection.)

underlined the essential factors of his subject in this way, he committed himself to giving a maximum of expressive value to those particular figures on which he concentrated the spectator's attention, and that something more than a mere question of illumination then came in. If he had been a mediocre draughtsman his method would have been ruinous to himself. He has been belauded for the skill and originality he shows in his management of light, and he certainly deserves the title of *luminariste* given to him by Fromentin, for his power of "paint-

ing with light and nothing else."¹ Nevertheless it is inaccurate to add that he "draws only with light."² No doubt, with palette on thumb, he is quite right to make paint do all it can. But if his character

¹ *Les Maîtres d'autrefois*, p. 359.

² Of course. For what is his etching but draughtsmanship, and where indeed in draughtsmanship is line more expressive than there?—F. W.

as a draughtsman is less solidly established than his rank as painter, his knowledge and originality in that direction are quite as incontestable. At a very early period in his career he was able to express himself with pen or pencil alone. He studied movements and attitudes both from himself and from models, and he never ceased to perfect his skill, to exercise his memory and his observation on the effects of varied emotions on the human countenance. He trained himself until the



PEN SKETCH OF A LANDSCAPE.
(Heseline Collection.)

reproduction on paper of the children of his own fancy offered no sort of difficulty, until he could set them down in a few vital lines, and with as much vivacity as if he had seen them with his outward eyes. Sometimes, to pass the time, he would allow his pen to wander aimlessly over the page, and then, suddenly, his thought would condense itself, his will awake, and in a few minutes a figure palpitating with life would share the sheet with tentative and unmeaning scribbles.

And feats like this were neither accidental nor involuntary; with Rembrandt vitality and truth were the rewards of sincere and unflagging labour. He never hesitated to correct, with the most ruthless strokes, a drawing that any one else would have thought perfect as it stood. Until his idea was expressed, until a figure had exactly the turn, and an eye the look he wanted, his hand was pitiless. In all such matters he was as exacting as Leonardo, or Poussin, or any other among those acknowledged masters of form who knew no weariness in their search for the line—the attitude or the gesture—which said what they wished to say with the greatest precision. Other draughtsmen may have given more correctness, more taste, beauty, and grace, to their designs, but none have expressed their ideas with a fuller measure of clarity and force.

Miscellaneous beyond precedent in the methods employed, Rembrandt's drawings are quite as various in their degrees of finish. Side by side with mere thumbnail notes, we find designs in which every detail is carefully elaborated. Some are restrained, deliberate, and traced with extreme certainty and exactness; others are vehement, tumultuous, irresponsible. Among the latter we often find the whole history of an idea, from its first inception to its complete definite expression. Some compositions which seemed final, Rembrandt has a habit of remodelling in parts, or even of entirely recasting. Houbraken says that no other master has given so many different treatments to a single theme. The progress of his talent and the gradual expansion of his intellect may be traced in drawings of this class. At the beginning he thinks only of the picturesque. Later on this preoccupation yields to a desire to give human sentiment its fullest possible expression. For some of his best pictures, the *Syndics* for example, he has, so far as we know, left no preparatory designs. On the other hand, whole series of drawings exist which seem to lead up to some picture never painted, or to some plate never etched. Careful in all that concerned the material conditions of his art, untiring in his search for the best panels, the best colours, and the

finest kinds of paper, Rembrandt was not particular what he used when fired by an inspiration. He took the first rag of paper that came to hand to jot down his idea. The Print Room at Munich has a *Christ disputing with the Doctors* and a sketch for the Stockholm *Claudius Civilis* on the back of a torn invitation to a funeral. Again in the Teyler Museum at Haarlem we find a drawing, dated 1634, for a *Jesus among his Disciples*, in which the work has been corrected so often that the paper would not hang together, and the master has pasted another sheet upon it, cutting out the latter so as to preserve those parts of the first sketch which he was unwilling to lose. But this is an exception; when in full career his passion for production did not lend itself to such a slow contrivance. Under the stress of inspiration he addresses his world without reserve, and admits it to his confidence with a most absolute sincerity.

Similar qualities exist in the master's etchings, which indeed have a very strong analogy with his drawings. Among them also we find both simple sketches, hot from nature, and elaborate compositions, prepared with care and carried to the extreme limits of finish.

Many others had been tempted before the time of Rembrandt by the advantages of engraving, by its directness of expression as well as its power of bringing a master's work before a large number of people at once. Speaking generally, there is always a great difference between the work of the professional engraver, translating the ideas of other men, and that of an original master interpreting his own. But before the time of Rembrandt the difference was even greater still. Remarkable as are the plates of a Mantegna or a Dürer for their concise and nervous eloquence, they deal rather with contour and character than with colour and chiaroscuro. Lucas van Leyden was almost alone in attempting to treat "values" and aerial perspective with the burin. He was followed by the Count Palatine Goudt, and by Jan van de Velde, who set themselves to obtain a greater force of contrast, but did so by processes in which

the sense of spontaneity disappears more or less in that of difficulty vanquished.

Rembrandt, who lived among the finest creations of his predecessors, laid his hand on all their methods. He thoroughly understood his *metier*. It was in no spirit of idle parade that he used every process in turn. "His aim," as Bartsch very justly

remarks, "was not so much to engrave as to paint on copper." Some of his etchings are standing puzzles for the most experienced specialists. They even talk of trade secrets which he carefully kept to himself. Descamps, with his mania for apocryphal tales, goes so far as to say that "jealous of his secret, he would never engrave before any one." The truth is, of course, that Rembrandt's only secret was his wonderful talent.



THE GEOGRAPHER.

Pen drawing heightened with Sepia (Dresden Print Room).

Bartsch, who studied him deeply, was the first to

recognise the truth of this, and since his time both etchers and critics who understand the process of etching have been compelled to allow that Bartsch was right. The subtle art which knew how to bend everything to its will, which understood when to make use of this process, when of that, and when to combine the two, had its foundation simply in Rembrandt's complete mastery of his tools, and of himself. His variety equals his grandeur. Here, in the light, the delicate, long-drawn line seems absorbed

by the light itself; close by, half tones of an infinite softness and subtlety are heightened by a few firmly placed strokes of the



REMBRANDT LEANING ON A STONE SILL.

1639 (B. 21).

burin or the dry point, which no one could use like Rembrandt. In his most successful plates the intensest darks are never opaque.

We can look into them, and in their mysterious velvety depths we shall still find modelling. And as if the various capacities of point and acid were not enough, Rembrandt supplements them with all the resources of the printer. It is well known that he printed his own etchings, and that he modified his proceedings according to changes in the plate or in the paper he was using. He would ink and wipe as he pleased, insisting on this and gently passing over that, so that each impression became a living thing, animated by his immediate will, and burning with that passion for perfection which he brought into all that he did.

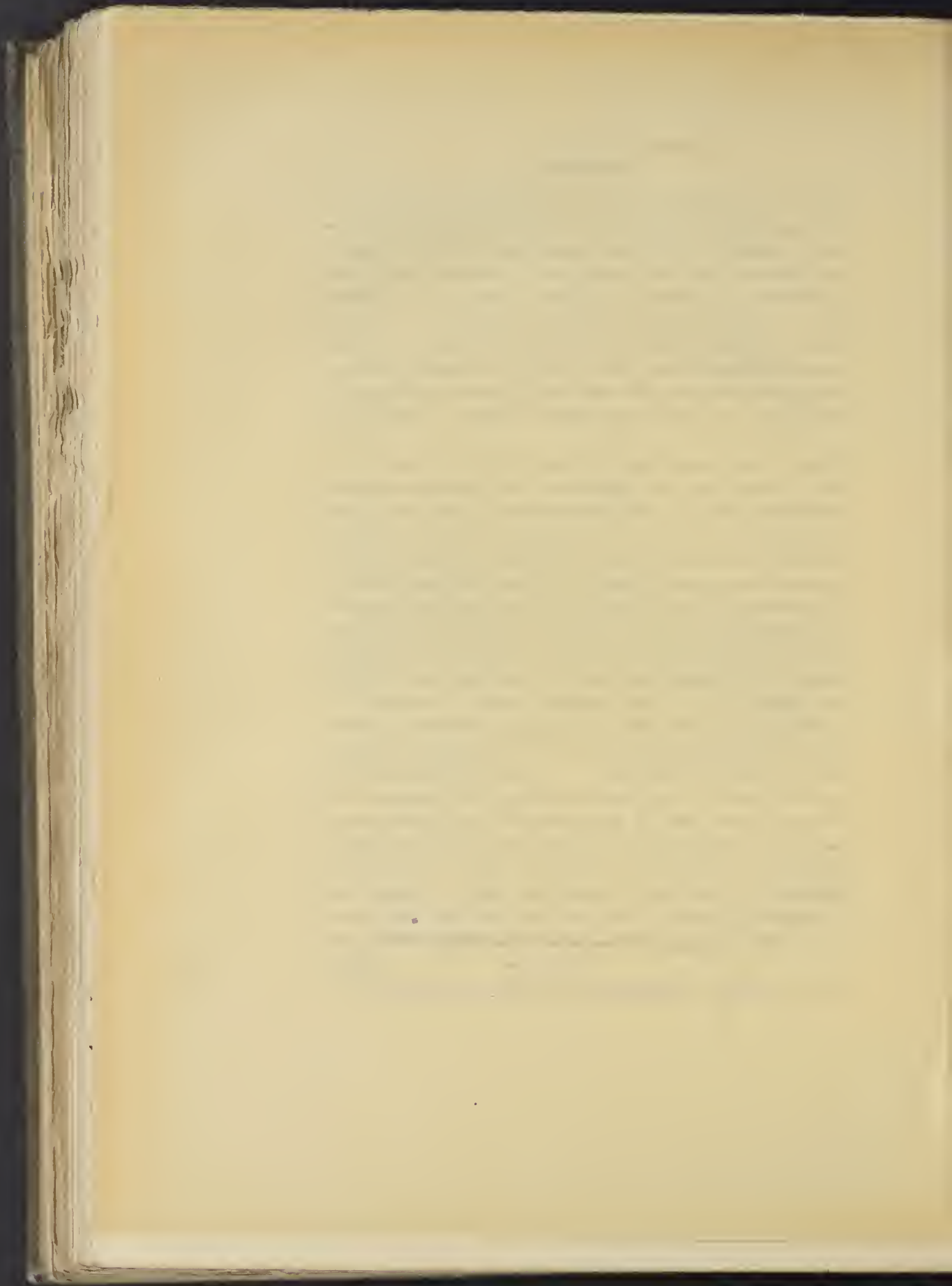
No doubt his desire for variety led him now and then to make dangerous experiments, and his etchings, as we have seen, do not always gain by their successive modifications. In some the first state is the best; others are improved up to a certain "state," while afterwards every change is rather for the worse; others again, which begin by being insignificant enough, are gradually built up into something better and more important. In any case, before the monument of artistic wealth which makes up the engraved work of Rembrandt, the intelligent amateur cannot avoid being captured by the passion with which so many generations of artists and collectors have burned. "His manner," as Mons. Delaborde says, "is, so to speak, immaterial. Sometimes he appears to attack the copper anyhow; sometimes he caresses it with the most exquisite delicacy, with the most magical dexterity." . . . He makes use of the tools and processes of the ordinary engraver, but he adapts them to his own thought, to the expression of his own ideas. Without troubling himself over much about finish or super-refinement, he elaborates a style that is always expressive, from the most varied elements, from elements in which the familiar and the stately, the common and the heroic, all play their part; and yet, from the mixture of such diverse ingredients, he educes a whole quite admirable in its harmony."

Photography has enabled a considerable public to become familiar



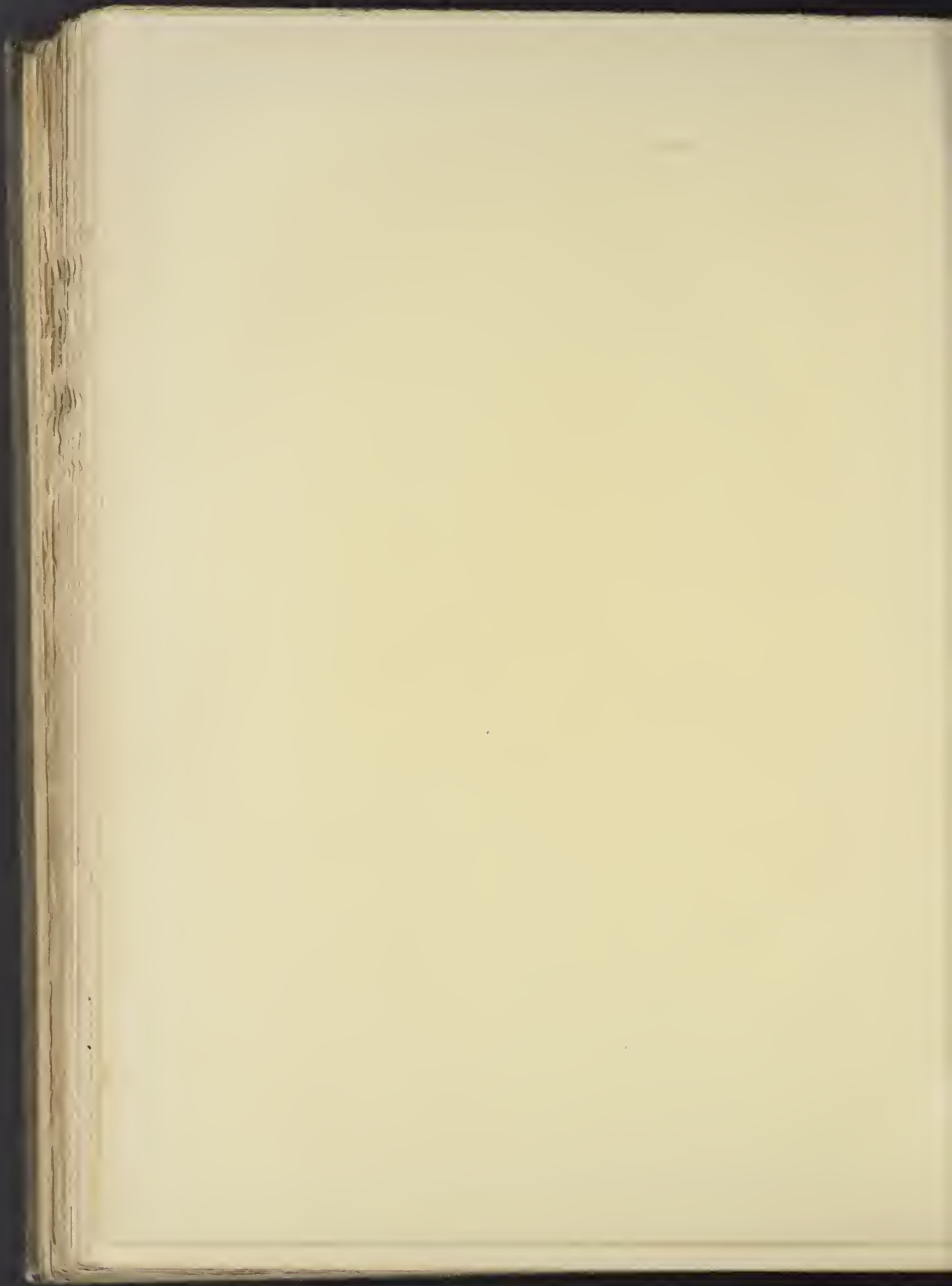
An Old Man Seated in an Arm Chair.

Pen and Sepia.
(BRITISH MUSEUM.)





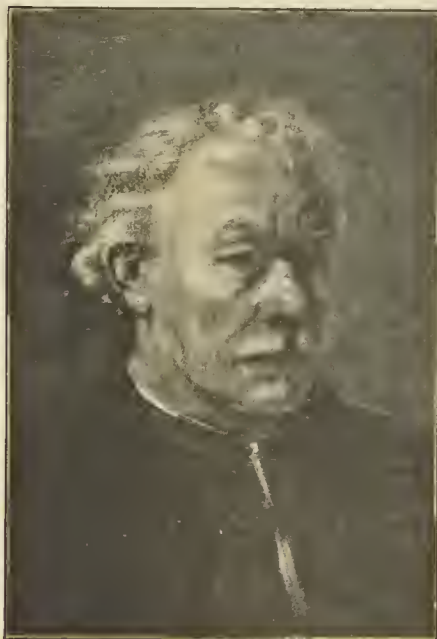
Printed by Draeger & Lesieur Paris



with Rembrandt's etchings. What used to be the delight of the cultivated few has gradually taken its place among the pleasures of the crowd. Little by little, thanks to the excellence and the cheapness of the reproductions, the world at large will become familiar with the grasp and fertility of the great Dutch master. It will appreciate landscapes like the *Six's Bridge*, the *Onwal*, and the *Three Trees*, or simple studies, like the *Hog* and the *Shell*; or scenes from everyday life, like the *Beggars at the Door of a House*; or portraits like those of Clement de Jonghe, Jan Lutma, Jan Uytenbogaerd, and Old Haaring; or compositions like the *Tobit*, and the *Death of the Virgin*, the *Christ teaching*, and the great *Hundred Guilder Print*. The original impressions themselves must be studied in the great collections, in the British Museum, the Louvre, or the Ryksmuseum at Amsterdam. In these we find the choicest proofs, often with the master's own writing or corrections still upon them. Every such sheet has its own history, its own peculiar charm, and, as it were, its own titledeeds to existence. While looking into it we gradually penetrate the mind of its creator, and enroll ourselves among the intimates of the unsurpassable master.

But immense though our interest may be in the drawings and etchings of Rembrandt, it is after all, we think, in his paintings that his originality declares itself most completely. Just as Beethoven (with whom Rembrandt had not a few points in common), while he contrived to display his genius in simple Sonatas, cannot be entirely appreciated until we know his Symphonies, so Rembrandt only gives the full stature of his genius in his pictures. The painter took the same path to perfection as the draughtsman and the etcher; his development, his progress towards artistic simplicity, was the same as theirs. From the extreme precision and finish of his youth to the breadth and largeness of his maturity it was a steady march. He advanced from the particular to the general, and so, when he wished to summarise, he had the right to. He had learnt things in detail, and so he knew what was essential and what was not. In his first

productions—his studies, of course, excepted—his touch is fused, delicate and subtle; in his later works it is broader, freer, more decisive; and it ends with the somewhat forbidding abruptness of his old age. In this connection some of his own remarks are significant—" Hang these pictures in a very strong light," he says, in his youth, when speaking



STUDY OF A HEAD (REMBRANDT'S BROTHER?).
1650 (The Hague Museum).

of his *Passion* series. So far from being nervous as to the result, he feels sure his work will only profit by being severely seen. It might, in fact, have been put beside that of the most famous finishers, even beside the pictures of his pupil, Gerard Dou. As age came upon him he kept the critics more at arm's length. " The smell of paint is not good for the health," we hear him saying to some one who came too close to his easel. At the same time as a broader treatment led him to enlarge his figures, it also caused him to diminish their number, for he felt that

to multiply the points of interest, as he used to do, was hurtful to the unity of the final result. His aim was to deepen and clarify the effects. Among all possible movements and gestures he sought for those which best agreed with the character of his subject, and established the closest and most definite relations between the various figures. So too, in his portraits, he attached gradually

less and less importance to costume and to various colour. He suppressed strong contrasts and so led the eye more surely to the true centre of interest, the head. He recognised that all the features are not of equal moment. He insists upon those which give individuality to a countenance, upon the mouth and, still more, upon the eyes, which he endows with a singular vivacity. As for colour,



PEN SKETCHES OF A BEGGAR.
(British Museum.)

after having first experimented with a sort of monochrome made up of reddish tones, and afterwards with a richer and more varied palette, he came to see that harmony, as he understood it, was to be obtained by the utmost possible enforcement of certain dominant tones—golden and tawny browns, and especially reds—and by their juxtaposition to broken tints of iron-gray and neutral brown. His chiaroscuro, too, was modified as his powers grew. The sharp transitions of his

early work disappeared to make way for quieter contrasts, with which he obtained effects quite as powerful and more subtle and various.

His originality of interpretation was always controlled by study of nature. Nature made him what he was, and to her he turned unceasingly. One of his principles was that "Nature alone should be followed." Tradition had little power over him, and yet he never deliberately threw off its yoke. On the contrary he was always keen to know what men had done before his time, and to profit by their teaching. But when a subject had to be treated, he did not trouble himself too much about what others had said. He thought about it for himself; he entered into it; he, as it were, lived it over again, and then set himself to reproduce it in his own way, giving special force to those aspects which had stirred his own emotions.

Rembrandt developed the rich gifts which nature had showered upon him by a patient scheme of culture, thoroughly reasoned out. The facile successes to be won by saying again what had already been well said, had no attraction for him. He preferred the slower process of research, and its demands upon the individual. He never ceased to learn, to renew his own powers, and to give to each work all the perfection of which it was capable. If, at the close of his life, he gave rein to his genius, he had earned the right to do so, by continuous study. If he then let rules go by the board, he had justified the proceeding by his long previous submission. Here we have a lesson which should be taken to heart: namely, that even over the genius of a Rembrandt, logic has its rights.

But logic cannot explain genius, more especially such a genius as that of Rembrandt, perhaps the most personal that has ever existed. He will prove a dangerous guide to rash imitators of his manner; we should not even venture to assert that he was a good master for his pupils, or that his influence over them was wholly beneficial. A temperament so strong as his was sure to dominate theirs, and in spite of the material precautions he took to isolate them and to preserve their mutual independence, they nearly all

so far submitted to his ascendancy as to lose their individuality in his. Protected against the effect they might have had on each other, they had no defence against their master. The best of them, in their best works, came near to his level, and near to his style; and their highest honour is to be sometimes confused with Rembrandt himself. But as a rule they only succeed in imitating his habits of composition and the more fantastic elements in his work. The resemblance is all on the outside. They borrow his subjects, his costumes, his methods of getting effect; but the grand originality of the master only serves to enhance the docility of their submission.

Rembrandt, in fact, belongs to the breed of artists which can have no posterity. His place is with the Michelangelos, the Shakespeares, and the Beethovens. An artistic Prometheus, he stole the celestial fire and with it put life into what was inert, and expressed the immaterial and evasive sides of nature in his breathing forms. Bold spirits are attracted by the infinite. The ideal they pursue flies continually before them. They give themselves over body and soul to the sublime pursuit, and as the sentiment by which they are spurred exists in embryo in every human soul, they call up in every one of us some echo of the thoughts which agitate themselves. It is scarcely necessary to say that their works are unequal, extravagant sometimes, often contemptuous of tradition. But they atone for this by their grandeur of expression. They indulge in no empty formulæ. The purest side of their being appears in their work. They understand all human sentiments, but they rarely taste the joys of earth. They live apart, enamoured rather of independence than of honours or applause. Their thoughts are given to solitary labour, to the noble torment of limitless aspirations, to the perplexities and disappointments which attend the seeking after perfection. They are pathetic even in their moments of discouragement; even their despair has dignity. They lament the inability of art to express the thoughts which haunt them, and yet, happily for us with our relish for masterpieces, their art is their world. In it they discover beauties undreamt of before, and in the very act of

appropriating the inventions of their forerunners, they invent in their turn. Even when their talent has raised them high above their contemporaries, they seem to condemn their own powers and their own knowledge. They cannot stop, and a superiority painfully won becomes merely a stepping-stone to greater heights. The roads which have led to perfection fail to satisfy their ambitions; they cannot traverse them more than once, and so they are tempted to adventures which attract mainly by their temerity. They have to



PEN DRAWING.

(Duke of Devonshire's Collection.)

their hands an instrument of their own creation, they are intimately acquainted with its powers, and from it they burn to draw sounds never heard before. The consequence is that chords of the most confused, disorganised, and wildest kind interrupt the sublimest melodies. Who is to understand them? As to that, however, they have little concern, and in the absence of a fit audience, they produce only for

themselves, seeking that self-approbation which they never reach. In their decline we find them still more self-contained; we see them drunk with their own thoughts, which are not always comprehensible; we see them despising correctness and doing violence to those forms of their own creating which no longer lend themselves to the desired end. Is this madness, or sublimity? They become more and more foreign to their own time; but enlightened by that flame of genius which, before it expires, blazes up to throw a last dazzling ray upon their talent, they go steadily

on, leaving to those who come after them the task of recognising beauties which may break accepted rules, but which nevertheless will be a law to the future.

Without any wish to renew somewhat empty comparisons, it is difficult to speak of Rembrandt and not contrast his life with that of Rubens, his neighbour and almost his contemporary. Side by side with certain points of likeness—in their domesticity, for instance, and their extraordinary activity—what a divergence there was between the des-



CHRIST IN THE GARDEN OF OLIVES.

Pen drawing (Kunsthalle, Hamburg).

tinies and the genius of the two men! Think of the ever-increasing obscurity of Rembrandt, of his deepening self-concentration, of his solitary habits, of his absolute ignorance of business, of his incurable prodigality, of his constant efforts at improvement, and of his miserable end; and then turn to the master of Antwerp, to his European fame, his well-balanced nature, his serenity, his gift for being happy himself and for communicating happiness to others, to the versatility which enabled him, as occasion arose, to become now a diplomat and now a man of business, to his patronage of all the painters of his country and to his confident exercise of a gift which satisfied himself, to the

princely fortune gained by honest work, and finally to his death in the full tide of prosperity, and his passage to the grave through all that was honourable in his native city. What a contrast it is, and what a vivid light it throws upon the natures of these two great masters!

Rembrandt was content to be an artist and to give up all his life to his art. He does not, as we have seen, reveal himself all at once, and in attempting one of those summary descriptions so popular with the multitude, we should run the risk of doing him less than justice. His



THE BLIND FIDDLER.
1631 (B. 138).

devotees have thought to do him honour by endowing him with the whole credit of the invention of what is called *chiaroscuro*, but others were *chiaroscurists* before him; Leonardo and Correggio, in Italy, to name only the most illustrious; and Pieter Lastman, his own master, among the painters of his own time and country. But none of these had gone below the surface. It was reserved for Rembrandt to give their full value to light and shade as vehicles of expression. We have already described how he reached the desired end by a renovation of his method, and we need not repeat

it. But we may point out how he surpassed all his countrymen by the universality of his aptitudes, by the force of his genius, by the nobility of his aims. No doubt such names as Frans Hals and Thomas de Keyser, Terborch and Metsu, Jan Steen and Johannes Vermeer, Adrian van de Velde and Paul Potter, Van Goyen, Van de Cappelle, Cuyp, Jakob Ruysdael, and many more, would have sufficed to render the School of Holland illustrious, but without Rembrandt it would have been truncated, it would have lost its poetry, and the apex of its glory. With him, on the other hand, with his etchings and drawings, with portraits such as the

Elizabeth Bas and the *Lady with the Fan*, *Dr. Tholinx* and the *Burgomaster Six*, with the *Saskia* of Cassel and the *Hendrickje* of the Louvre, with the *Bathsheba* of the Lacaze Collection and the *Danæ* of the Hermitage, with most of the renderings of his own features, with his versions of Scripture, such as the *Jacob's Blessing*, at Cassel, the *Magdalene*, at Brunswick, the *Adulteress*, of the National Gallery, the *Manoah*, of Dresden, the *Good Samaritan*, the *Tobit*, and the *Pilgrims at Emmäus*, of the Louvre, with the *Lesson in Anatomy*, with the *Night Watch*, with the *Syndics* and the *Jewish Bride*, and with a host of fine things too numerous to be named in this list, the Dutch School may take its place fearlessly in the first rank, and may brave all comparisons.

While at many points Rembrandt belongs thoroughly to his own time and country, he is marked off sharply by his peculiar originality. The fashions of the day had some influence upon him, as upon every artist, but,

thanks to his personal method of work and to his complete self-mastery, he was enabled to stand up against them with success. Member of a race distinguished by positive and practical gifts, he alone, until Spinoza appeared, was a poet and a seer, he alone spread his wings freely, and when he set foot on earth, did so merely to get a purchase for a wider flight.

Rembrandt excels in the expression of sentiments at once august and intimate. Mystery attracts him, and he loves to tell us what ear has never heard to show us what eye has never seen.



ISAAC BLESSING JACOB.
(Duke of Devonshire's Collection.)

Standing at the junction of the visible and the invisible, he passes continually from the one to the other and summons us to follow. Dreams with their confused lights, the agonies of approaching death, the formidable problems of life and mortality which none can escape, the fervour of prayer, the tenderness of a father who finds a son he had believed to be lost, or that of a God who reveals Himself to His



THE STORM.

(About 1640 (Brunswick Museum).)

disciples, the vague looks and hesitating gestures of a body which has just ceased to be a corpse, the revelations which a Lazarus might bring back from the grave or a Christ let fall from the Cross, all these indescribable things he reveals discreetly, with just the right frankness and the right obscurity. All the energies and all the reserves of human sentiment find their utterance in the work of this strange and powerful master, who, even in his subtlest intricacy, never omits to be profoundly human and to give

in his pictures some echo of the movements and hesitations of human thought.

In the extended field over which his art was spread, Rembrandt embraced all realities and all visions. The mysterious element of which we are continually conscious in our passage through life



JACOB BLESSING THE CHILDREN OF JOSEPH.
1656 (Casse Museum).

informs his pictures, and explains their influence over the most divergent natures. Supple and vigorous, he understands exactly how to be at once precise and suggestive, how to satisfy, and how to stimulate by the merest hint of meaning. We do not choose to be dragooned into our admirations, and even in presence of a masterpiece we like to keep our liberty, to have some scope left for fancy. Rembrandt comprehends this to perfection, and while he conveys his

own idea with all required completeness, he takes care to evoke that collaboration on the part of his audience with which the painter can no more dispense than can the writer. When he has caught our attention and produced his argument he leaves us to make of it what we may. Were he more insistent he would run the risk of breaking the charm and of arousing hostility. But we have no defence against an artist whose powers leave mere talent behind, and who yet confesses that, deeply moved as he is, he can go no further, but must leave to each one of us the task of completing his thought.



A BEGGAR WOMAN ASKING ALMS.

1646 (B. 170).

It is easy to see how his own people failed to appreciate Rembrandt; with the passage of time he has gathered a following in every country. In many ways he deserves to be the favourite painter of our epoch, for of all the masters he is the most modern. Through those fluctuations of taste which have been fatal to so many, his fame has steadily grown. The sobriety with which it began makes its present *éclat* the more startling, yet the unanimous applause with which the master is now hailed is no more than a legitimate tribute.

In these latter years Rembrandt has afforded a *raison d'être* for numerous publications. The prices paid for his works increase day by day; almost alone among the old masters he has won favour in the sight of a youthful generation, whose impatience of rule is unbounded, and whose admiration is far from catholic. This great position he owes to his sincerity, and to an independence so absolute that theorists on art find it impossible to classify him. As M. Victor Cherbuliez says very truly,¹ "Rembrandt belongs to no school. He has a profound sense of life and of reality. By his way of treating light he gives a certain

¹ *L'Art et la Nature*. 1 vol. 12mo. Paris, 1892. P. 294.

magical and supernatural quality to the most common realities, so that his works are at once passages from nature and fantastic tales, the fairy vision of a great soul."

The moment, then, had arrived, in our belief at least, to put before the public a complete picture of the life and artistic career of Rembrandt, accompanied for the first time by numerous reproductions chosen from all the three classes of his works. Unless we are much mistaken, no artist has displayed himself with less reserve, has been franker in confiding his thoughts, his loves, his joys and sorrows, to the paper than he. He



A JEWS' SYNAGOGUE.
1648 (B. 126).

has discovered himself absolutely, with his virtues and faults, and with the painful contrast between artist and man, between the painter who had care for nothing but his work, whose love was there concentrated, and who cherished that love to the end, and the man whose later years were a series of misfortunes cruel always, and not always undeserved.

It has been our endeavour throughout to approach the study of this great personality with an open mind, profiting as far as possible by the resources offered us by former workers in the same field. We have neither sought to extenuate the moral deficiencies of the man, and the inequalities of the artist, nor to conceal our predilection for a master so absolutely devoted to his

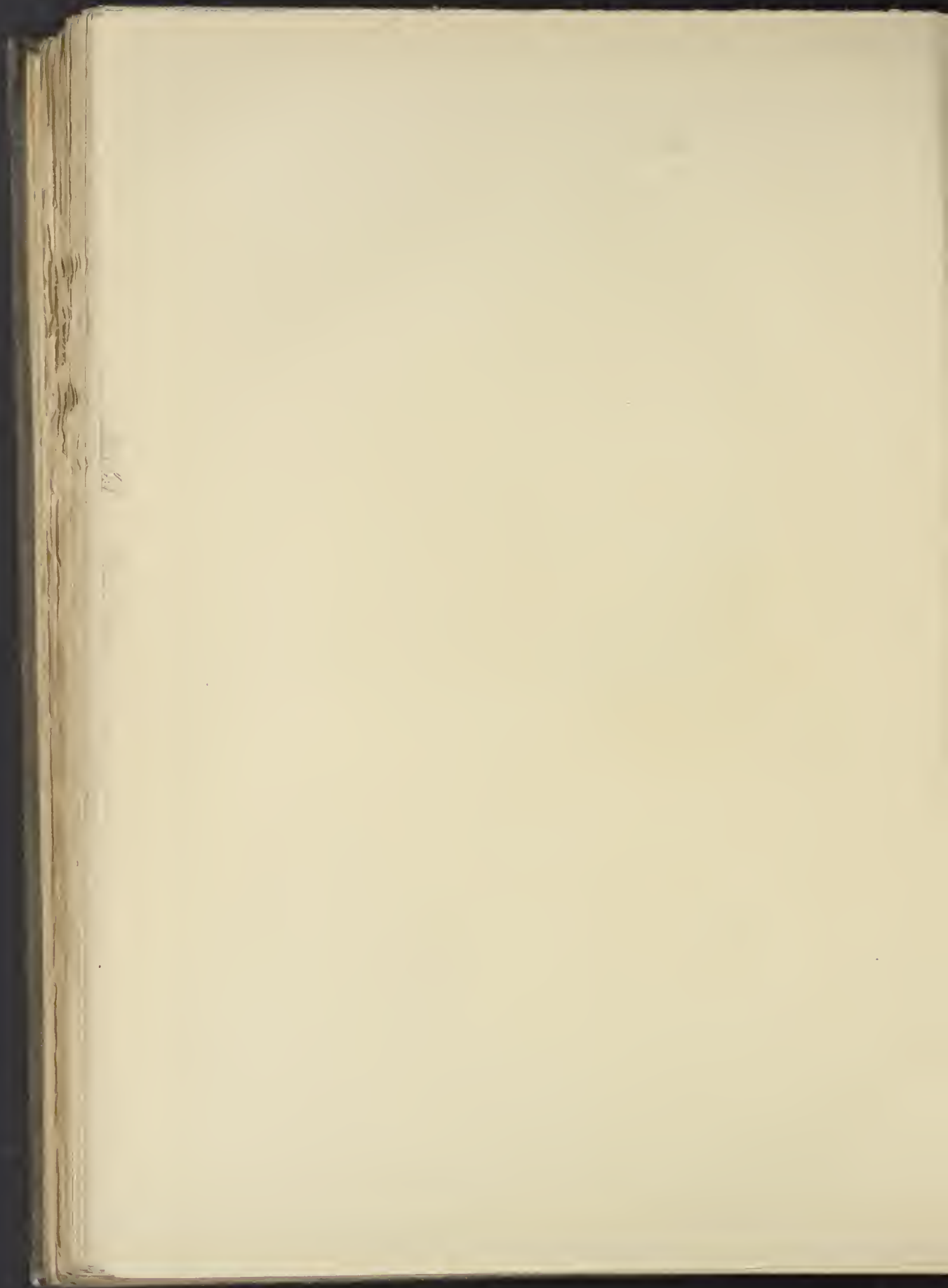
art, so profoundly human, so expressive and so touching in the familiar simplicity of his eloquence. The work we dedicate to his genius is certainly not all we could have wished. But at least we have grudged neither time nor labour to the task.



LIFE STUDY OF A YOUNG MAN.

1646 (B. 196).

CATALOGUE
OF
REMBRANDT'S WORKS



PICTURES



AN OLD MAN WITH A LONG BEARD.

About 1630 (B. 291).

DURING the fifty-seven years which have elapsed since Smith compiled his *Catalogue Raisonné*, two art critics have set themselves the task of making a complete and methodical list of Rembrandt's works. Vosmaer, the earlier of the pair, attempted to include in his list the whole production of the master, assigning each drawing, etching, and painting to the year to which it belonged. Unfortunately, only a comparatively small number of the pictures had been seen by him, and even for those he knew, his appreciation was often at fault. Taking up the same task with more method and a wider knowledge, Dr. Bode brought it to a more satisfactory conclusion. His exhaustive studies of Rembrandt's development en-

abled him to distinguish the phases through which the evolution of the master's talent passed. It is to him we owe the identification of many youthful works previously ignored. Differing in execution from Rembrandt's later productions, and signed only with a monogram, they had escaped less thorough students. Moreover, in his repeated journeys across the length and breadth of Europe, Dr. Bode found opportunities for a repeated comparison of all the pictures distributed in public and private collections. The list given in his *Studien zur Geschichte der holländischen Malerei* is consequently the most accurate and trustworthy we possess. But since 1883, when the *Studien* were first published, the constantly growing *vogue* of Rembrandt, and the increase in the value of his works, has necessarily led to many changes in their distribution. In a Munich

journal (the *Münchener neueste Nachrichten* of July 9, 1890), Dr. Bode has therefore added to his catalogue and rectified it in many points, noting the changes in ownership which took place between 1883 and 1890. Recent though this publication is, many important changes have since occurred, especially in English collections, and show once more how difficult, how impossible in fact, it is, to keep such a catalogue up to date. What is now going on in England is enough by itself to prove this. Not only have many famous collections, like that of Blenheim, been dispersed at public auction; changes of proprietorship have taken place, as it were, *sub rosa*, secrecy being one of the conditions of many sales to which owners have been now forced by pecuniary embarrassment, now tempted by the offer of some enormous price. In my list some forty pictures will be found, which, during the last few years, have passed through the hands of M. Sedelmeyer alone, mostly from England, some to find new homes on the Continent, others to enrich the numerous galleries now being formed in the United States of America. Thanks to the courtesy of M. Sedelmeyer, I have been able not only to examine, but to photograph some of these pictures during their brief stay in Paris.

In spite of all the efforts I have made and the many letters I have written, I can only put before my readers an approximate account of the present whereabouts of Rembrandt's pictures. As I have had occasion, in the course of the foregoing pages, to refer to most of them in their order of production, I thought it would facilitate research to make their geographical distribution govern the arrangement of this formal list. And, as I had to economise space, I have been content to give only the most indispensable details: the title, the date, the form of signature, the *provenance*, and the size of each picture, together with the material on which it is executed. For such collections, public or private, as possess catalogues, I have given the number according to the latest edition, the date of which, where possible, is also given.

The collections richest in the work of Rembrandt are the Hermitage (35), the Louvre (20), the Galleries of Cassel (20), Berlin (17), and Dresden (16), the National Gallery (12), and the Gallery of Munich (10). Taking the total number of pictures at 450, an approximate figure according to Dr. Bode, Holland only possesses one eighteenth, or 25. It is true, however, that this small total comprises several works of the first order, both in importance and merit, such as the *Lesson in Anatomy*, the *Night Watch*, the *Jewish Bride*, the *Elizabeth Bas*, the *Burgomaster Six*, and the *Syndics*.

We have spoken of the discredit into which Rembrandt's work had fallen towards the end of his life, and have quoted his grand-nephew, Wybrandt de Geest, on the point. Towards the beginning of the eighteenth century, the prices of his pictures, still very low, began gradually to rise. It was not, however, a steady improvement. At the sale of the W. Six collection, one of the most important of those days, the prices varied between the 50 florins (£8 3s. 4d.) for the two *Philosophers Meditating*, now in the Louvre, and the 2,510 florins (£209 3s. 4d.) for the *Woman taken in Adultery*, of the National Gallery. French amateurs were the first to look for Rembrandt's pictures. Among the best-known collectors who owned them were Crozat, the Comte de Vence, M. de Julienne, who had ten, the Comte de Choiseul, who had six or seven, the Prince de Conti, and the Duc d'Orleans, whose sale took place in 1792. In the present century the Erard sale (August 7, 1832), and that of Cardinal Fesch (March 17, 1845), should especially be mentioned. In England, where the genius of Rembrandt also grew steadily into favour, his pictures found their way into the princely homes of the great nobles, and it is in

England still, in spite of the frequent sales, that the most important private collections are to be found, such as those of Her Majesty the Queen, of Lady Wallace, of the Duke of Westminster, of Lord Ashburton, of Lord Ellesmere, &c. It is in England, too, that we may hope to find some of the lost works of the master, as well as some which have never yet been recognised.

The market value of Rembrandt's pictures has been rising ever since the middle of the eighteenth century. The sale careers of the two little pictures in the Louvre, the *Philosophers Meditating*, can be followed, and will give some idea of how prices have advanced. They were sold:—

In the W. Six sale (1734) for	50 florins	(£8 3s. 4d.).
„ Comte de Vence (1750) for	3,000 livres	(£120).
„ Duc de Choiseul (1772) for	14,000 „	(£560).
„ Randon de Boisset (1777) for	10,900 „	(£436).
„ Comte de Vaudreuil (1784) for	13,000 „	(£520).

when they were bought for Louis XVI.

At the Orleans sale, in 1792, the composition known as *The Cradle*, now in the possession of Mr. Boughton-Knight at Downton Castle, was sold for £1,050 (26,250 francs); while the admirable “Windmill,” now in Lord Lansdowne's collection, was sold for £484 (12,120 francs). A *Holy Family* (the *Ménage du Menuisier* in the Louvre), which had formed part of the Choiseul collection, was sold for £684 16s. (17,120 francs) on February 16, 1793, although the Terror was at its height. In our own time Rembrandt's pictures have kept their upward movement. He is now one of the most sought after of all painters, and of all the old masters he is the most popular in America. The male portrait known as “Le Doreur,” signed and dated 1640, was sold for £200 (5,000 francs) in Paris in 1802. In 1836 it fetched £600 (15,000 francs) at auction. It was sold for £1,000 (25,000 francs) at the Gentil de Cavagnac sale in 1854, and for £6,200 (155,000 francs) at that of the Duc de Morny in 1865. Bought in 1884 by Mr. Schaus, of New York, for £9,000 (225,000 francs), it is said to have been sold by him to Mr. Havemeyer for £16,000 (400,000 francs), and is now on loan in the Metropolitan Museum of New York. Another portrait, known as the *Admiral*, was bought by Mr. Schaus for £4,260 (106,500 francs) at the sale of the Crabbe Collection, June 12, 1890. The two fine full-length portraits of Martin Daey and his wife, bought in August, 1877, with the rest of the Van Loon collection, by the Rothschild family, were taken by the Baron Gustave de Rothschild at a valuation of more than a million of francs (£40,000). Two other portraits, one of Rembrandt himself and another of a young woman, were sold by the Marquis of Lansdowne to Lord Iveagh for over £16,000. In 1883, *Joseph and Potiphar's Wife* was bought by the Berlin Museum from Sir John Neeld for £8,000. In 1891 the *Pilgrim at Prayer* was bought by Mr. Weber, of Hamburg, for £4,000; an *Old Woman with a Bible* by M. Porgès, of Paris, for £6,000 (150,000 francs); and *The Accountant* by Mr. Handford, of Chicago, for £5,600 (140,000 francs).

The strong contrasts and the breadth of effect in Rembrandt's pictures were of a nature to tempt engravers, and they have been often reproduced; in the last century by Schmidt and De Frey, and in our time by such skilful etchers as Massalof, Unger, Courty, Köping, Waltner, and Rajon. It is only fair to mention also Mouilleron's fine

lithograph after the *Night Watch*. Finally the photographs of Braun of Dornach ; of Hanfstaengl of Munich ; and of Baer of Rotterdam, have effectually helped to extend the knowledge of Rembrandt's work.

In the following list the countries are arranged in alphabetical order. Under each town the pictures in public museums precede those in private collections. In the case of pictures which I have not seen, or as to which I have been unable to procure special information, I have, as a rule, accepted the information given in Dr. Bode's catalogues. As for the signatures, I have only described such as differed, either in form or spelling, from those habitually used by the master. The figures which follow the letters c and w (canvas or wood) give the size in inches and sixteenths of an inch, the height being always given first.

AUSTRIA-HUNGARY.

BUDA-PESTH.—Academy.

Old Man with a white Beard, full length, medium size. Signed and dated 1642. W.— $28 \times 21 \frac{9}{16}$ inches. No. 235.

The Repose of the Holy Family, painted about 1655.

Count J. Andrassy.

Portrait of Rembrandt. Signed and dated 1630. W.— $19 \frac{9}{16} \times 15$ inches.—Georges Rath Collection.

Female Portrait (unfinished), perhaps Hendrickje Stoffels. W.— $28 \frac{1}{8} \times 20 \frac{3}{8}$ inches.

Landscape. Signed and dated 1638.— $21 \frac{1}{8} \times 28 \frac{3}{8}$ inches.

Study of a Bullock's Cart. Signed R. 1639. W.— $20 \frac{1}{8} \times 17$ inches.

CRACOW.—Czartorisky Gallery.

Large Landscape, dated 1638.

INNSBRÜCK.—Ferdinandum.

The Head of an old Man (Rembrandt's Father), commonly known as *Philo the Jew*. Signed with the monogram and dated 1630. W.— $8 \frac{1}{8} \times 6 \frac{1}{8}$ inches.—Hoppe and Tschager Collections.

PRAGUE.—Count Nostitz.

Portrait of an old Man, seated at a table, three-quarters length, life-size. Signed. Painted about 1635.

TARNOWITZ.—Prince Tarnowsky.

Equestrian Portrait of a young Pole.

VIENNA.—Imperial Museum. (Catalogue of 1884.)

Portrait of a Man, half-length, life-size, painted about 1632. W.— $35 \frac{3}{8} \times 27 \frac{1}{2}$ inches.—(Catalogue of 1783.) No. 1139.

Portrait of a Woman, pendant to above. No. 1140.

Rembrandt's Mother, half-length, life-size. Signed and dated 1639. W.— $31 \frac{1}{2} \times 24 \frac{7}{16}$ inches.—(Catalogue of 1783.) No. 1139.

Portrait of Rembrandt, half-length, life-size, painted about 1658. C.— $44 \frac{1}{2} \times 31 \frac{1}{2}$ inches.—Charles VI's Collection. No. 1142.

Bust Portrait of Rembrandt, life-size. Signed, painted about 1666-1668. W.— $19 \frac{1}{4} \times 16 \frac{1}{2}$ inches.

A young Man singing (Titus ?), half-length, life-size, painted about 1658. C.— $28 \times 28 \frac{3}{8}$ inches.—(Catalogue of 1783.) No. 1144.

St. Paul, half-length, life-size, painted about 1636. C.— $49 \frac{3}{8} \times 43 \frac{5}{16}$ inches.—Inventory of 1718.

Academy of Fine Arts.

Portrait of a young Lady, half-length, signed with the monogram, and dated 1632. C.— $38 \frac{9}{16} \times 28 \frac{3}{8}$ inches.

Liechtenstein Collection.—(Catalogue of 1873.)

Portrait of Rembrandt, half-length, life-size. Signed and dated 1635. C.— $36 \frac{1}{8} \times 28 \frac{3}{8}$ inches.

Portrait of Saskia, an oval ; bust, full-face, life-size. Signed with the monogram and dated 1632. W.— $23 \frac{1}{4} \times 17 \frac{9}{16}$ inches.—Valpignon and Secrétan Collections.

The Jewish Bride, full length, half life-size, signed and dated 1632. C.— $42 \frac{1}{2} \times 36 \frac{3}{8}$ inches.—De Bandeville, Rendlesham, Mulgrave and Sir Charles Robinson Collections.

Bust Portrait of a Man, life-size. Signed and dated 1636. Kuscheleff, Besborodko, and Incontri Collections.

Portrait of a Woman, pendant to above. Same collections.

Baron von Königswarter.

Portrait of Rembrandt, bust, full-face, life-size. Painted about 1640. W.— $22\frac{1}{2} \times 19\frac{1}{8}$ inches.—Mount-Temple and Caledon Collections.

Count Schönborn.

Samson overcome by the Philistines, whole-length figures, nearly life-size. Signed and dated 1636. C.— $76\frac{3}{4} \times 102\frac{3}{4}$ inches.

BELGIUM.

ANTWERP.—Museum.

Portrait of the Minister Swalmius, seated, life-size three-quarters length. Signed and dated 1637. C.— $57\frac{1}{2} \times 44\frac{1}{2}$ inches.—Orleans, Stowe, and Dudley Collections.

BRUSSELS.—Royal Museum. (Catalogue of 1889.)

Portrait of a Man, half-length, life-size. Pendant to the *Lady with the Fan* at Buckingham Palace. Signed and dated 1641. C.—

$41\frac{3}{8} \times 32\frac{1}{8}$ inches.—Dansaert Collection. (No. 397.)

Portrait of an old Woman, three-quarters length, life-size. The signature: Rembrandt, 1654, apparently a forgery. C.—Acquired in 1886. (No. 397a.)

Arenberg Gallery.

Tobias restoring his Father's Sight, small figures. Signed and dated 1634 or 1636. W.— $18\frac{3}{4} \times 15\frac{5}{8}$ inches.—Hibbert, Carignan, and Gildemeester Collections.

DENMARK.

COPENHAGEN.—Royal Gallery. (Catalogue of 1885.)

Christ at Emmäus, figures of medium size. Signed and dated 1648. C.—(No. 292).

Bust Portrait of a young Man, life-size. Signed, but not dated. Painted in 1656. C.—(No. 273).

Portrait of a young Woman, pendant to

the above. Signed and dated 1656. C.—(No. 274.)

Count Moltke.

Portrait of an old Woman. The model the same as in the picture in the Épinal Museum, and the three studies in the Hermitage. Half-length, life-size, painted about 1654. (Catalogue of the collection, No. 32.)

ENGLAND.

H.M. the Queen.—Buckingham Palace.

The Shipbuilder and his Wife, three-quarters length figures, life-size. Signed and dated 1633. C.— $41\frac{3}{8} \times 64\frac{3}{8}$ inches.—Smeth van Alphen Collection.

The Adoration of the Magi, figures of medium size. Signed and dated 1657. W.— $51\frac{3}{8} \times 38$ inches.

Rembrandt and Saskia, commonly called *The Burgomaster Pancras and his Wife*. Signed, but not dated. Painted about 1635-1636. C.— $61\frac{1}{8} \times 77$ inches. H. Hope Collection.

Christ and Mary Magdalene at the Tomb, full-length figures, of medium size. Signed and dated 1638. W.— $23\frac{1}{2} \times 19\frac{1}{2}$ inches.—De Reuver, Elector of Cassel, and Malmaison Collections.

The Lady with the Fan, three-quarters length, life-size. Signed and dated 1641. C.— $41\frac{1}{4} \times 31\frac{1}{8}$ inches.—Townshend Collection.

Portrait of Rembrandt, bust, life-size. Signed and dated 164 (about 1645). W.— $27 \times 24\frac{1}{8}$ inches.—Baring Collection.

H.M. the Queen.—Hampton Court Palace.

A Jewish Rabbi, bust, life-size, arched at the top. Signed and dated 1635. W. arched at the top.

H.M. the Queen.—Windsor Castle.

Portrait of a young Man (Gerard Dou?), bust. Signed with a monogram, and dated 1631.

Portrait of Rembrandt's Mother, bust. Painted about 1630-1632.

CAMBRIDGE.—Fitzwilliam Museum.—(Catalogue of 1861.)

Portrait of Rembrandt in military Costume, three-quarters length, life-size. Signed and dated 1650. C.— $53\frac{1}{8} \times 45\frac{1}{4}$ inches.

DUBLIN.—National Gallery of Ireland. (Catalogue of 1890.)

The Rest in Egypt, small figures. (More probably a Bivouac of Shepherds.) Signed and dated 1647. W.— $15\frac{1}{8}$ × $12\frac{1}{2}$ inches.—Sir Henry Hoare Collection. (No. 115.)

Portrait of a Young Man (Louis van der Linden), bust. An oval. Painted about 1630–1631. Not catalogued. Bought from Mr. A. Dansaert, of Brussels.

DULWICH GALLERY.—(Catalogue of 1880.)

Bust Portrait of a young Man, rather less than life-size. Signed with the monogram, R. H. L. van Ryn, f. 1632. W.— 11 × $9\frac{1}{8}$ inches.—(No. 189.)

Girl at a Window, an oval, half-length, life-size. Signed and dated 1645. C.— $31\frac{1}{2}$ × $24\frac{1}{8}$ inches.—R. Hibbert Collection.

EDINBURGH.—Scottish National Gallery.

A young Woman in Bed (Hendrickje Stoffels), bust, life-size, arched at the top. Signed and dated 1650. Carignan, Maynard, and Mildmay Collections. Bought from Mr. Charles Wertheimer in 1892.

GLASGOW.—Corporation Gallery.

Small Female Portrait, a youthful work.

A Man in Armour, half-length, life-size. Signed and dated 1655. C.— $53\frac{1}{2}$ × $40\frac{1}{2}$ inches.

Tobias and the Angel. Landscape with figures. W.— $29\frac{1}{2}$ × 26 inches.

Study of a Bullock's Carcase, similar to that in the Louvre.

LONDON.—National Gallery.—(Catalogue of 1892.)

The Descent from the Cross, a sketch in *grisaille* for the etching of 1642 (B. 82), numerous small figures. W.— 13 × 11 inches.—J. de Barry, Sir Joshua Reynolds, and Sir George Beaumont Collections. (No. 43.)

The Woman taken in Adultery, small figures. Signed and dated 1644. W.— $32\frac{1}{2}$ × $25\frac{1}{2}$ inches.—Six and Angerstein Collections. (No. 45.)

The Adoration of the Shepherds, small figures. Signed and dated 1646. C.— 25 × 22 inches.—De Noailles, De Bandeville, Tolosan and Angerstein Collections. (No. 47.)

A Woman bathing, a figure of medium size. Signed and dated 1654. W.— 24 × $18\frac{1}{4}$ inches.—Lord Gwydyr and Rev. W. Holwell-Carr Collections. (No. 54.)

Portrait of a Capuchin Friar, bust, life-size, painted about 1660. C.— $34\frac{1}{2}$ × $25\frac{1}{2}$ inches.—Duke of Northumberland's Collection. (No. 166.)

A Jewish Rabbi, bust, life-size. Signed and dated 1657. C.— 30 × 26 inches.—Duke of Argyll, Harman, and Farrer Collections.

Landscape, with Tobias and the Angel, W.— 22 × 34 inches.—Bequeathed by the Rev. W. Holwell-Carr. (No. 72.)

Portrait of a Jew Merchant, half-length, life-size. C.— 53 × 41 inches.—Sir George Beaumont's Collection. (No. 51.)

The Painter's own Portrait at an advanced Age, bust, life-size, painted about 1664. C.— 33 × $27\frac{1}{2}$ inches.—Middleton Collection. (No. 221.)

Portrait of a Woman, half-length, life-size. Signed and dated 1666. C.— $26\frac{1}{4}$ × $23\frac{1}{4}$ inches.—Lord Colborne's Collection. (No. 237.)

Portrait of an old Man, half-length, life-size. Signed and dated 1659. C.— 39 × $32\frac{3}{4}$ inches.—Lord Colborne's Collection. (No. 243.)

His own Portrait when aged about 32, half-length, life-size. Signed Rembrandt f. counterfeyt. 1640. C.— 39 × $31\frac{1}{2}$ inches.—Dupont de Richemont Collection. (No. 672.)

Portrait of an old Lady, an oval, bust, life-size. Signed and dated 1634. AE. SVAE. 83. W.— 27 × 21 inches.—Roos, Erard, Wells of Redleaf, and Sir C. Eastlake Collections. (No. 775.)

Portrait of Rembrandt, an oval, bust, life-size (called in the catalogue *A Man's Portrait*). Signed and dated 1635. C.— $30\frac{1}{8}$ × $22\frac{1}{2}$ inches.—Peel Collection. (No. 850.)

Lady Ashburnham.

The Minister Anso Exhorting a young Widow, three-quarters length, life-size. Signed and dated 1641. C.— $72\frac{1}{2}$ × $88\frac{1}{2}$ inches.—Sir Thomas Dundas Collection.

Lord Ashburton.

Bust Portrait of a Man, an oval, life-size. Painted about 1635. W.— $29\frac{1}{8}$ × 25 inches.

Bust Portrait of Rembrandt, life-size. Painted about 1658. C.— 30 × 25 inches.—Duc de Valentinois Collection.

Portrait of a Man, half-length, life-size. Painted about 1637.— $48\frac{1}{8}$ × 37 inches.

Supposed *Portrait of Jansenius*, half-length, life-size. Signed and dated 1661. W.— $31\frac{1}{4}$ × 26 inches.—Séréville and Talleyrand Collections.

Portrait of the Writing-master Copenol, half-length, small figure. Signed. Painted about 1658. W.— $13\frac{1}{8}$ × $10\frac{1}{8}$ inches.—Saint Julien and L. Bonaparte Collections.

Mr. Beaumont.

The Tribute Money, small figures. Signed and dated 1655. C.— $25\frac{1}{4} \times 33\frac{1}{8}$ inches.—R. Clarke and Wynn Ellis Collections.

Duke of Bedford.—Woburn Abbey.

Portrait of an old Man, bust, life-size. Painted about 1632.

Portrait of Rembrandt, bust, life-size. Painted about 1635. C.— $34\frac{3}{4} \times 30\frac{3}{8}$ inches.

Mr. Beresford-Hope.

Rembrandt's Father in military Costume, bust, life-size. Painted about 1631.

Lord Brownlow.—Ashridge Park.

Portrait of a Man, erroneously called a *Portrait of Hoofst*, half-length, life-size. Signed and dated 1653. C.— $61\frac{3}{8} \times 59$ inches.

Portrait of a Man in a Fancy Dress. Signed and dated 1653.

Duke of Buccleuch.—Montague House.

Portrait of Rembrandt, half-length, life-size. Signed and dated 1659. C.— $33\frac{7}{10} \times 27\frac{3}{16}$.

Portrait of an old Woman, three-quarters length, life-size. Signed, but not dated. Painted about 1657.

Mr. A. Buckley.

Portrait of a Man, bust, small size, painted about 1655-1657.

Lord Carlisle.—Castle Howard.

Portrait of a young Artist, seated and drawing, bust, life-size. Signed. Painted about 1648.

Mr. W. C. Cartwright.

Dead Peacock and Pouhen. Signed, but not dated. Painted about 1640.

Mr. W. Chamberlain. (Brighton).

Portrait of a Man in military Costume (Rembrandt's father), bust, life-size. Signed, but not dated. W.— $26 \times 19\frac{1}{4}$ inches.

Sir Francis Cook, Doughty House, Richmond

Portrait of Rembrandt's Sister, bust. Signed R. H. L. van Ryn, 1632.

Study of an old Man seated, half life-size, half-length, painted about 1654.— $21\frac{3}{8} \times 14\frac{3}{16}$ inches.—Comte de Vence Collection.

Tobit and his Wife, small figures. Signed and dated 1650. W.— $12\frac{1}{2} \times 17\frac{3}{4}$ inches.

Lord Cowper.—Panshanger.

Supposed equestrian Portrait of Turenne, life-size, painted in 1649. C.— $124\frac{1}{16} \times 76\frac{1}{4}$ inches. De Plettemberg and Van Zwieten Collections.

Portrait of a young Man, three-quarters-length, life-size. Signed and dated 1644. C.— $44\frac{3}{16} \times 39\frac{3}{8}$ inches.

Mr. Davis.

Portrait of an old Lady, seated, three-quarters length, life-size. Signed and dated 1635. C.

Lord Derby.—Knowsley House.

Belsazzar's Feast, half-length figures, life-size. Painted about 1636. C.—Tulwood Collection.

Portrait of a Rabbi, full face, bust. Signed and dated 165 (about 1635).

Joseph's Brethren showing his Coat to Jacob, numerous figures, three-quarters of life-size. Painted about 1657-1659. C.— $51\frac{1}{8} \times 59\frac{1}{8}$.

Duke of Devonshire.—Chatsworth.

Portrait of a Rabbi, seated, three-quarters length, life-sized. Signed and dated 1635.

Portrait of an old Man, seated, three-quarters length, life-size. Signed and dated 165 (about 1656).

Portrait of an old Man, full-face, half-length, life-size. Painted about 1663-1665.

Lady Eastlake.

Ecce Homo. Grisaille. Study for the etching of 1636, (B. 77), small figures.— $21\frac{1}{8} \times 19\frac{9}{16}$ inches.—W. Six, Goll and Brongdeest Collections.

Lord Ellesmere.—Bridgewater House.

Portrait of a young Girl of Eighteen, an oval, bust, life-size. Signed and dated 1634, A.E. SVAE. W.— $29\frac{1}{2} \times 22\frac{1}{2}$ inches. De Merle, Destouches, and Bridgewater Collections.

Portrait of a young Lady, an oval, bust, life-size, painted about 1635.

Portrait of an old Man, life-size, three-quarters length. Signed and dated 1637. C.— $57\frac{1}{2} \times 41\frac{3}{8}$ inches.—Gildemeester Collection.

Small Study of an old Man, a bust, painted about 1655.

Portrait of Rembrandt, bust, life-size. Signed and dated 165 (about 1659). C.— $22\frac{1}{16} \times 17\frac{3}{8}$ inches.—Holderness Collection.

Hannah and the Child Samuel, small figures. Signed and dated 1648. W.— $17\frac{3}{4} \times 13\frac{3}{8}$ inches.—De Flines, De Roore, Julienne, Egerton Collections.

Lord Feversham.—Duncombe Park.

Portrait of a Merchant, three-quarters length, life-size. Signed and dated 1659.

Mr. G. C. W. Fitzwilliam.

Bust of an old Man. (The same model as in the studies of the Metz and Cassel Museums). The signature illegible. Painted about 1632. W.— $21\frac{1}{8} \times 17\frac{1}{16}$.

Mr. A. P. Heywood Lonsdale.

Portrait of Rembrandt, bust, life-size. Painted about 1635. W.— $25\frac{1}{8} \times 19\frac{3}{8}$ inches.

Captain Holford (Dorchester House).

Portrait of Marten Looten, half-length, life-size. Signed R. H. L. January, 1632. C.— $37 \times 30\frac{1}{2}$ inches. Cardinal Fesch Collection.

Portrait of Titus van Ryn, about 1660.

Portrait of an old Lady (the wife of Sylvius?), 1644. C.— $75\frac{1}{2} \times 45\frac{5}{8}$ inches.—Fesch Collection.

Portrait of Rembrandt, 1644.

Mr. Adrian Hope.

Portrait of Nicholas Ruts, three-quarters length, one third of life-size. Signed and dated 1631. W.— $16\frac{1}{8} \times 12\frac{3}{8}$ inches.—Romswinckel and William II. Collections.

Portrait of a young Woman, an oval, bust, life-size. Signed and dated 1635.

Lord Francis Pelham-Clinton-Hope.

St. Peter's Boat, figures of medium size. Signed and dated 1633. C.— $68\frac{3}{4} \times 54\frac{3}{4}$ inches.—J. J. Hinloopen, King of Poland, and G. Braamcamp Collections.

Portrait of a young Couple, whole-length figures, rather over one-third of life-size. Signed and dated 1633.

Lord Ilchester.

Portrait of Rembrandt, half-length, life-size. Signed and dated 1658. C.— 51×40 inches.

Mr. Constantine Ionides.

The Dismissal of Hagar, small figures. Signed and dated 1640. W.— $12\frac{3}{8} \times 18\frac{1}{8}$ inches.

Lord Iveagh.

Portrait of a young Lady, life-size, three quarters length. Signed and dated 1642. C.— $45\frac{5}{8} \times 39\frac{3}{8}$ inches.—La Live de Jully, Trouart, De Gévigney and Lord Lansdowne Collections.

Portrait of Rembrandt, full face, life-size, three-quarters length, painted about 1662-1664. C.— $49\frac{3}{8} \times 45\frac{3}{8}$ inches.—De Vence, Hennessy, Dannoot, Nieuwenhuys, and Lord Lansdowne Collections.

Mr. Samuel Joseph.

Portrait of Saskia, bust. Signed Rembrandt. About 1636-1637. C.— $26\frac{1}{8} \times 20\frac{1}{8}$ inches.

Lord Kinnaird, Rossie Priory.

Portrait of a young Woman, bust. Signed and dated 1636, octagon.

Portrait of Rembrandt, half-length. Signed and dated 1661.

Mr. A. R. Boughton Knight.—Downton Castle.

The Holy Family, known as *The Cradle*, small figures, painted about 1643-1645. W.— $24\frac{1}{2} \times 30\frac{1}{2}$ inches.—Orleans Collection.

Portrait of a Man, called *Rembrandt's Cook*, full-face, half-length, life-size. Signed and dated 1661. C.— $29\frac{1}{2} \times 24\frac{1}{4}$ inches.—J. Blackwood and Lapeyrière Collections.

Lord Lansdowne.—Bowood.

The Mill. Signed. Painted about 1654. Orleans and W. Smith Collections.

Sir E. Lechmere.

The Jewish Bride (Portrait of Saskia). A replica, with slight modifications, of the Hermitage picture. Three-quarters length, life-size, painted about 1634. C.— $60\frac{3}{8} \times 50\frac{1}{2}$ inches. Sir Joshua Reynolds and Duke of Buccleuch Collections.

Lord Leconfield.—Petworth.

Bust Portrait of Rembrandt, full face, an oval. Signed R. H. L. van Ryn, 1632.

Portrait of Rembrandt's Sister, pendant to the above. Not dated.

Portrait of a young Woman, seated, full face, three-quarters length, life-size, painted about 1640.

Portrait of a Youth, bust, painted about 1665.

Mr. Alfred Morrison.

Portrait of a Man, half-length, life-size. Signed and dated 164 (about 1642). W.— $40 \times 29\frac{1}{8}$ inches.

Mr. Charles Morrison.—Basildon Park.

Portrait of a young Lady, seated, three-quarters length, life-size. Signed and dated 166 (about 1665). C.— $49\frac{3}{8} \times 36\frac{1}{4}$ inches.—Gray Collection.

Sir John Neeld.—Grittleton House.

Bust Portrait of Rembrandt, an oval. Painted about 1660—1662.

Lord Northbrook.

Portrait of an old Man, bust, life-size. Signed and dated 1667.

Small Landscape with a Stream, painted about 1640-1645.

Lord Paulet.—Hinton House.

Bust Portrait of a young Man. Signed with the monogram R.H.L. Painted about 1628—1629.

Sir Robert Peel.—Drayton Manor.

Moses found by Pharaoh's Daughter, small figures. Painted about 1640. C.—An oval.— $19 \times 24\frac{1}{2}$ inches.—Crozet, De Choiseul, De Conti, Boileau, and De Saint-Victor Collections.

Lord Pembroke.—Wilton House.

Rembrandt's Mother reading the Bible. Signed, but not dated. Painted about 1630. C.— $28\frac{3}{8} \times 18\frac{1}{8}$ inches.

Lord Penrhyn.

Portrait of Catherine Hoogh, at fifty years of age, life-size, to the knees. Signed and dated 1657. C.— $54\frac{3}{8} \times 41\frac{3}{8}$ inches.—Peacock and E. Higginson Collections.

Lady (Anthony) Rothschild.

Portrait of Rembrandt, half-length, painted about 1656. C.

Duke of Rutland.—Belvoir Castle.

Portrait of a young Man, three-quarters length, nearly life-size. Signed and dated 165. C. arched at the top.— $30\frac{5}{8} \times 24\frac{1}{2}$ inches.

Lord Scarsdale.—Kedleston Hall.

Portrait of an old Man, seated, half-length. Signed. Painted about 1645.

Lord Spencer.—Althorp.

The Circumcision, a sketchy composition, with small figures. Signed, and, according to Smith, dated 1661.— $24\frac{1}{2} \times 30\frac{3}{8}$ inches.

Portrait of a Child, called William, Prince of Orange, bust, painted about 1658-1660.

Lady Wallace (Hertford House).

Portrait of Jan Pellicorne and his Son, sitting, full length, life-size. Signed Rembrandt, painted about 1632-1633. C.— $60\frac{1}{4} \times 47\frac{5}{8}$ inches.—William II.'s Collection.

Portraits of Susanna van Collen and her Daughter (pendant of the preceding). Signed Rembrandt f. 16 (about 1633). Same size and provenance as the last.

The Good Samaritan, small figures, a reversed reproduction of the etching of 1633, (B. 90). W.— $10\frac{1}{8} \times 8\frac{1}{2}$. Choiseul and Coxé Collections.

The Workers in the Vineyard, life-size figures, to the knees, painted about 1664. C.— $53\frac{9}{16} \times 72\frac{1}{2}$ inches.—Stowe Collection. (The subject of this picture is more probably *The Unmerciful Servant*.)

Study of a Young Negro, bust, life-size, painted about 1640. Stowe Collection.

Rembrandt in a Cuirass, bust, life-size. Signed Remb. f., painted about 1634.

Portrait of an old Man, bust, small, painted about 1655-1657.

Mountainous Landscape, painted about 1640. W.— $17\frac{3}{4} \times 27\frac{3}{8}$ inches.—W. Taylor Collection.

Lord Wantage.

Portrait of an old Lady, an oval, bust, life-size. C.— $29\frac{9}{16} \times 25$ inches.—Townshend, Verstolk van Soelen, and Baring Collections.

Lord Warwick.—Warwick Castle.

The Standard Bearer, front face, life-size, to the knees. Painted about 1660-1662. C.— $55\frac{3}{8} \times 45\frac{1}{2}$ inches.

Duke of Westminster.—Grosvenor House.

Salutation of the Virgin and St. Elizabeth, small figures. Signed and dated 1640. B. Arched top.— $23\frac{3}{8} \times 19\frac{1}{4}$ inches.

Portrait of Claes Berchem, bust, life-size. Signed and dated 1647. W.— $35\frac{1}{8} \times 28\frac{3}{8}$ inches.

Portrait of Berchem's Wife, pendant to the above. (Same signature and dimensions.)

Lord Wemyss.—Gosford Park.

A Monk seated, and reading. Signed and dated 1660.

Lord Wimborne.—Canford Manor.

St. Paul, seated. Signed. Painted about 1658.

Portrait of a Man, three-quarters length, life-size. Painted about 1660.

Lord Yarborough.

Portrait of an old Woman, half-length, rather less than life-size, painted about 1636-1637. W.— $39\frac{1}{2} \times 35\frac{1}{2}$ inches.

FRANCE.

ÉPINAL.—Museum. (Catalogue of 1880.)

Portrait of an old Woman, half-length, life-size. (The same model as in the Hermitage pictures, and that belonging to Count Moltke at Copenhagen.) Signed and dated 1661. C.— $44\frac{3}{4} \times 31\frac{1}{2}$ inches.—Salm Collection. (No. 101.)

NANTES.—Museum. (Catalogue of 1876.)

Portrait of Rembrandt's Father, bust, one-quarter of life-size. About 1628. W.— $6\frac{3}{8} \times 5\frac{5}{8}$ inches.—No. 522. (Catalogued as by Van Vliet.) Duc de Feltre's Collection.

PARIS.—Louvre. (Catalogue of 1890.)

The Angel Raphael leaving Tobias. Signed

and dated 1637. W.— $26\frac{1}{8} \times 20\frac{1}{2}$ inches.—In the collection in 1754. (No. 404.)

The Good Samaritan, figures of medium size. Signed and dated 1648. C.— $44\frac{7}{8} \times 53\frac{3}{8}$ inches.—Van Slingelandt and Louis XVI. Collections. (No. 405.)

Saint Matthew, bust, life-size. Signed and dated 1661. C.— $37\frac{3}{8} \times 31\frac{1}{4}$ inches.—Collet Collection. (No. 406.)

Christ with the Disciples at Emmaüs, figures of medium size. Signed and dated 1648. W.— $26\frac{1}{8} \times 25\frac{5}{8}$ inches.—Six, De Lassay, Randon de Boisset Collections. (No. 407.)

A Philosopher absorbed in Meditation; small figure. Signed with the monogram R.

- H. van Ryn, 1633. W.— $11\frac{7}{16} \times 13$ inches.—Louis XVI. Collection. (No. 408.)
A Philosopher absorbed in Meditation; small figure. Painted in 1633. W.— $11\frac{1}{16} \times 13$ inches.—Louis XVI. Collection. (No. 409.)
The Carpenter's Household; small figures. Signed and dated 1640. W.— $16\frac{1}{2} \times 13\frac{3}{8}$ inches.—Is. van Thye, Gaignat, Choiseul-Praslin Collections. (No. 410.)
Venus and Cupid, half-length, life-size. C.— $43\frac{3}{8} \times 31\frac{1}{2}$ inches.—Pieter Six Collection (?). (No. 411.)
Bust Portrait of Rembrandt, an oval, life-size. Signed and dated 1633. W.— $22\frac{3}{8} \times 17\frac{3}{8}$ inches.—Musée Napoléon. (No. 412.)
Bust Portrait of Rembrandt, an oval, life-size. Signed and dated 1634. W.— $26\frac{1}{8} \times 20\frac{1}{2}$ inches.—De Choiseul Collection. (No. 413.)
Bust Portrait of Rembrandt, an oval, life-size. Signed and dated 1637. W.— $31\frac{1}{2} \times 24\frac{1}{8}$ inches.—Louis XVI. Collection. (No. 414.)
Portrait of Rembrandt at an advanced Age. Half-length, life-size. Signed Remb. . . f. 1660. C.— $43\frac{3}{8} \times 33\frac{1}{2}$ inches.—Louis XVI. Collection. (No. 415.)
Bust Portrait of an old Man, an oval, life-size. Signed Rembrandt, 1638. W.— $27\frac{1}{8} \times 22\frac{1}{8}$ inches.—In the early collection. (No. 416.)
Bust Portrait of a young Man, life-size. C.— $28\frac{3}{8} \times 24\frac{1}{8}$ inches.—Signed and dated 1658. Musée Napoléon. (No. 417.)
Bust Portrait of a Man, small size. A replica of rather better quality in the Cassel Museum. Painted about 1655-1657. W.— $10\frac{1}{2} \times 7\frac{1}{2}$ inches.—Early collection. (No. 418.)
Portrait of a young Woman (Hendrickje Stoffels), bust, life-size. Painted about 1652-1654. C.— $28\frac{3}{8} \times 23\frac{3}{8}$ inches. Early collection. (No. 419.)
The Carcase of a Bullock hanging in a Butcher's Stall. Signed and dated 1655. W.— $37 \times 26\frac{1}{8}$ inches. (No. 690.)
 Lacaze Collection.
Bathsheba, full-length, life-size. Signed and dated 1654. C.— $55\frac{1}{8} \times 55\frac{1}{8}$ inches.—Young Ottley, Peacock, Maison, P. Perrier Collections. (No. 96.)
A Woman Bathing, full-length figure, small size. Study for the *Susanna* in the Berlin Museum. Painted in 1647.— $24\frac{3}{8} \times 18\frac{1}{8}$ inches. (No. 97.)
Portrait of a Man, full face, life-size. Signed; the date illegible. C.— $32\frac{1}{8} \times 26$ inches. (No. 98.)
- M. Édouard André.
Portrait of Arnold Tholinx, bust, life-size. Signed and dated 1656. C.— $29\frac{1}{8} \times 24\frac{3}{8}$ inches. Van Brien Collection.
Christ at Emmäus, small figures. Signed with the monogram R.H. Painted about 1632-1633. W.— $15\frac{3}{8} \times 16\frac{3}{8}$ inches.—Leroy d'Étiolles Collection.
Portrait of Saskia, bust, profile, life-size. Signed Rembrandt van Ryn, 1632. C.— $27 \times 21\frac{1}{2}$ inches.—De Reiset and Haro Collections.
- M. Léon Bonnat.
Susanna, an oval, bust, small size. Study for the picture in the Berlin Museum. Painted about 1647. W.— $8\frac{1}{8} \times 7\frac{3}{8}$ inches.—His de la Salle Collection.
Head of a Rabbi, bust, small size. Painted about 1655. W.— $8\frac{3}{8} \times 9\frac{3}{8}$ inches.
The Burgomaster Six, study for the etching (B. 285), small size. 1647. W.
- M. Steph. Bourgeois.
Bust Portrait of a Woman, three-quarters to the front, small size. About 1640. W.— $7\frac{3}{8} \times 6\frac{1}{2}$ inches.
- Prince de Chalais.
Bust Portrait of a Man, erroneously called a *Portrait of Rembrandt*.
- M. Dutuit.
Full-length Portrait of Rembrandt, medium size. Signed and dated 1631. W.— $31\frac{1}{2} \times 21\frac{1}{8}$ inches.—Schamp d'Averschoot Collection.
- M. Léon Gauchez.
The Death of Lucretia, three-quarters length, life-size. Signed and dated 1664. C.— $45\frac{1}{8} \times 38\frac{3}{8}$ inches.—Demidoff Collection.
- M. Leopold Goldschmidt.
Study of an old Man, bust, life-size. Signed and dated 1635. C.— $25\frac{5}{8} \times 21\frac{5}{8}$ inches.—Auguiot and Demidoff Collections.
Study of a Woman, known as *Rembrandt's Cook*, bust, life-size. Painted about 1656. C.— $28\frac{3}{8} \times 23\frac{1}{2}$ inches.—Nieuwenhuys Collection.
- M. Haro.
Judas bringing back the thirty Pieces of Silver to the High Priest, figures of medium size. Painted about 1628-1630. C.— $31\frac{1}{2} \times 40\frac{3}{8}$ inches.—Fanshawe, Terrour, and Lord Northwick Collections.
- M. Harjes.
An Old Man with a white Beard, reading, bust, life-size. C.— $24\frac{1}{8} \times 22\frac{3}{8}$ inches. De Beurnonville Collections.

Baron Hirsch de Gereuth.

Portrait of Saskia, an oval, bust, full face, life-size. Signed with the monogram R. H. f. 1633. W.— $22\frac{3}{4} \times 21\frac{5}{8}$ inches.—Roehn and Brooks Collections.

M. Maurice Kann.

Portrait of a Man, half length, life-size. Painted about 1662-1665. C.— $35\frac{1}{4} \times 29\frac{3}{8}$ inches.—D'Oultremont Collection.

Head of Christ, life-size. Painted about 1656. C.— $18\frac{3}{8} \times 14\frac{1}{8}$ inches.

Bust Portrait of a Man, half the size of life. Signed and dated 1659. W.— $13\frac{3}{8} \times 11\frac{7}{8}$ inches.—From the Weber Collection at Hamburg.

M. Rodolphe Kann.

Portrait of an old Woman cutting her Nails, three-quarters length, life-size. Signed and dated 1658. C.— $49\frac{1}{4} \times 41$ inches.—Ingham, Foster, Bibikoff, and Massaloff Collections.

Portrait of Titus van Ryn, half-length, life-size. Signed and dated 1655. C.— $30\frac{5}{8} \times 22\frac{1}{2}$ inches.

Portrait of a Woman, half-length, life-size. Painted about 1662-1665. C.— $36\frac{3}{8} \times 28\frac{3}{8}$ inches.—(Pendant to M. Maurice Kann's male portrait.) D'Oultremont Collection.

Head of Christ, half life-size. Painted about 1652. W.— $10\frac{5}{8} \times 7\frac{1}{8}$ inches.

Head of a Rabbi, the same model as in M. Bonnat's *Rabbi*, bust, small size, about 1655. W.— $9\frac{3}{8} \times 7\frac{1}{8}$ inches.

Madame Lacroix.

Landscape with Swans, painted about 1645. C.— $25\frac{1}{4} \times 17$ inches.—W. Bürger Collection.

M. Paul Mathey.

Head of an old Man with a grey Beard, full-face. W.— $19\frac{1}{8} \times 23\frac{1}{8}$ inches.

M. Henry Pereire.

Portrait of a Man, an oval; bust, life-size. Signed Rembrandt f. 1632. C.— $23\frac{1}{8} \times 18\frac{1}{2}$ inches.

Portrait of a Woman (pendant to the above), an oval; bust, life-size. Signed Rembrandt f. 1633. Same dimensions as above. De Beurnonville Collection.

M. Jules Porgès.

Study of an old Woman, life-size, three-quarters length, painted about 1649. C.— $37\frac{7}{8} \times 29\frac{5}{8}$ inches.

A Rabbi, full-face, bust, life-size. Signed and dated 1642. W.— $29\frac{1}{8} \times 24\frac{1}{8}$ inches.

Count Edmond de Pourtalès.

Portrait of a young Man, three-quarters length, life-size, painted about 1633. C.— $49\frac{3}{8} \times 39\frac{3}{8}$ inches.—Ashburnham and Farrer Collections.

Baron Alphonse de Rothschild.

Portrait of an old Lady, an oval; bust, nearly life-size. Signed R. van Ryn, 1632. W.— $30\frac{3}{8} \times 22\frac{1}{8}$ inches.

Baron Gustave de Rothschild.

The Standard Bearer, half-length, life-size. Signed and dated 163 (about 1636). C.— $49\frac{1}{4} \times 41\frac{3}{8}$ inches.—Verhulst, Lebœuf, and Clarke Collections.

Portrait of Marten Daey, full-length, life-size. Signed and dated 1634.— $81\frac{9}{8} \times 52$ inches.—Daey van Winter and Van Loon Collections.

Portrait of Marten Daey's Wife (pendant to above). Same date, dimensions, and collections.

Baroness Nathaniel de Rothschild.

Portrait of a Youth, an oval; bust, life-size. Signed, and dated 1633. C.— $17\frac{5}{8} \times 13$ inches.

M. Henri Schneider.

Portrait of the Minister Alenson, full-length, life-size. Signed, and dated 1634. C.— $70\frac{1}{2} \times 52$ inches.—S. Colby and Fisher Collections.

Portrait of Alenson's Wife (pendant to the above). Same signature, size, and collections.

M. Charles Sedelmeyer.

The Good Samaritan, full-length figures of medium size. Signature and date 1639, probably forged. C.— $38\frac{1}{4} \times 49\frac{1}{4}$ inches.

Pilate Washing his Hands, half length figures, life-size. C.— $50\frac{7}{8} \times 65$ inches.—Palmerston and Mount-Temple Collections.

The Woman taken in Adultery (?), life-size figures, full-length. Forged date (1644) and signature. C.— $44\frac{3}{8} \times 53\frac{3}{8}$ inches.—Blenheim Collection.

The Resurrection of Lazarus, small full-length figures. W.— $16\frac{5}{8} \times 13\frac{3}{8}$ inches.

The Crucifixion, small full-length figures.— $13\frac{7}{8} \times 9\frac{3}{8}$ inches.—King of Poland and Wilson Collections.

M. A. Waltner.

An Old Rabbi, half-length, life-size. About 1654-1656. C.— $32\frac{5}{8} \times 25\frac{3}{8}$ inches.

M. E. Warneck.

Rembrandt with a beardless face, laughing, bust, small size. Signed and dated 1633. W.— $8\frac{1}{16}$ × $6\frac{1}{8}$ inches.

Study of a Rabbi, bust, small size, about 1650-1655. W.— $8\frac{1}{4}$ × $7\frac{5}{8}$ inches.

Study of a Youth, bust, small size, about 1654. W.— $9\frac{1}{8}$ × $7\frac{1}{8}$ inches.

Diana at the Bath, small full-length figure. A reproduction of the etching (B 201), about 1631. W.— $7\frac{1}{8}$ × $6\frac{3}{4}$ inches.—Hulot Collection.

GERMANY.

ASCHAFFENBURG.—Museum of the Royal Palace. (Catalogue of 1883.)

Ecce Homo, bust, life-size. Signed and dated 1661. C. arched at the top. (Dimensions not given in catalogue.)

BERLIN.—Museum. (Catalogue of 1891.)

Samson threatening his Father-in-Law, life-size figures, three-quarters length. Signed and dated 1635. C.— $61\frac{1}{2}$ × $50\frac{3}{8}$ inches.—Royal Collections. (No. 802.)

Tobit's Wife with the Kid, small figures. Signed and dated 1645. W.— $7\frac{1}{4}$ × $10\frac{1}{2}$ inches.—Royal Collections. (No. 805.)

Joseph's Dream, pendant to the above. Same signature, date, and dimensions. (No. 806.)

Portrait of Rembrandt, bust, life-size. About 1634-1635. W.— $21\frac{1}{8}$ × $18\frac{1}{8}$ inches.—Royal Collections. (No. 808.)

Portrait of Rembrandt, bust, life-size. Signed and dated 1634. W.— $22\frac{1}{2}$ × $18\frac{1}{2}$ inches.—Royal Collections. (No. 810.)

Moses breaking the Tables of the Law, three-quarters length, life-size. Signed and dated 1659. C.— $65\frac{1}{8}$ × $53\frac{1}{2}$ inches.—Royal Collections. (No. 811.)

Rembrandt's Wife, Saskia, bust, life-size. Signed and dated 1643. W.— $28\frac{3}{8}$ × $22\frac{7}{8}$ inches. Royal Collections. (No. 812.)

The Rape of Proserpine, small figures, painted about 1632. W.— $32\frac{1}{8}$ × $30\frac{1}{8}$ inches.—Royal Collections. (No. 823.)

Jacob wrestling with the Angel, life-size figures, three-quarters length. Signed and dated 1659. C.— $53\frac{1}{8}$ × $45\frac{1}{2}$ inches.—Solly Collection. (No. 828.)

Portrait of a Rabbi, three-quarters length, life-size. Signed and dated 1645. C.— $43\frac{5}{8}$ × $32\frac{3}{8}$ inches.—Suermondt Collection. (No. 828A.)

Portrait of Hendrickje Stoffels, half-length, life-size. Painted about 1662-1664. C.— $34\frac{5}{16}$ × $25\frac{1}{2}$ inches.—(No. 828B.)

A Young Woman in Armour (Judith or Minerva), small figure. Traces of a signature, R. Painted about 1631-1632. W.— $23\frac{1}{4}$ × $18\frac{1}{8}$ inches.—Royal Collections. (No. 828C.)

The Money-Changer, small figure. Signed with the monogram R., 1627. W.— $12\frac{1}{2}$ × $16\frac{1}{8}$ inches.—Presented by Sir Charles Robinson. (No. 828D.)

Susanna and the Elders, figures of medium size. Signed and dated 1647. W.— $29\frac{1}{8}$ × $35\frac{1}{2}$ inches.—Sir E. Lechmere's Collection. (No. 828E.)

The Vision of Daniel, figures of medium size. Painted about 1650. C.— $37\frac{3}{4}$ × $45\frac{3}{8}$ inches.—Sir E. Lechmere's Collection. (No. 828F.)

Joseph accused by the Wife of Potiphar, figures of medium size. Signed and dated 1655. C.— $43\frac{5}{8}$ × $30\frac{1}{8}$ inches.—Sir John Neeld's Collection. (No. 828H.)

Study of an old Man, bust, life-size. Painted about 1655. C.— $20\frac{3}{8}$ × $14\frac{1}{8}$ inches.—(No. 828J.)

The Preaching of John the Baptist. Grisaille, small figures. Signed and dated 1656. C.— $25\frac{1}{2}$ × $32\frac{1}{2}$ inches.—J. Six, Cardinal Fesch, and Dudley Collections.

Royal Palace.

Samson and Delilah, small figures, life-size. Signed with the monogram R. H. L., 1628. W.— $24\frac{1}{2}$ × $19\frac{1}{8}$ inches.—From the Collection of the Princes of Orange.

BRUNSWICK.—Grand Ducal Museum. (Catalogue of 1887.)

Portrait of a Man, erroneously called *Portrait of Hugo Grotius*, oval, bust, life-size. Signed and dated 1632. W.— $25\frac{1}{16}$ × $18\frac{1}{8}$ inches. (No. 232.)

Portrait of a Woman, pendant to above. Signed and dated 1633. Same dimensions. (No. 233.)

A Philosopher, figure of medium size. (Perhaps a copy.) Signature probably a forgery. W.— $20\frac{1}{2}$ × $17\frac{5}{8}$. (No. 234.)

Noli me tangere, figures of medium size. Signed and dated 1651. C.— $25\frac{3}{8}$ × $31\frac{1}{2}$ inches.—(No. 235.)

The Storm. Signed, but not dated. Painted about 1640. W.— $20\frac{1}{8}$ × $28\frac{3}{8}$ inches.—(No. 236.)

- A Warrior in a Helmet*, bust, life-size. Signed and dated 1638. W.— $32\frac{3}{8}$ × $26\frac{3}{8}$ inches.—(No. 237.)
- Family Group*, three-quarters length figures, life-size. Signed, but not dated. Painted about 1668-1669. C.— $49\frac{3}{8}$ × $65\frac{1}{8}$ inches.—(No. 238.)
- CARLSRUHE.—Grand Ducal Museum. (Catalogue of 1881.)
- Portrait of Rembrandt*, bust, life-size. Signed, but not dated. Painted about 1645. W.— $29\frac{3}{8}$ × $23\frac{1}{8}$ inches. (No. 238.)
- CASSEL.—Museum. (Catalogue of 1888.)
- Portrait of Rembrandt*, bust, half life-size. About 1627. $7\frac{7}{8}$ × $6\frac{1}{2}$ inches.—Inventory of 1749. (No. 208.)
- Portrait of an old Man*, bust, life-size. Signed with the monogram R. H. L., 1630. W.—An octagon.— 26 × $22\frac{1}{8}$ inches.—Inventory of 1749. (No. 209.)
- Study of a bald old Man*, bust, nearly life-size. Signed with the monogram R. H. L., 1632. W.— $19\frac{1}{8}$ × $15\frac{3}{8}$ inches.—Inventory of 1749. (No. 210.)
- Study of an old Man*, bust, life-size. Signed with the monogram R. H. L. van Ryn, 1632. W.— $23\frac{1}{4}$ × $19\frac{3}{8}$ inches.—De Reuver Collection. Inventory of 1749. (No. 211.)
- Supposed Portrait of the Writing-master, Coppenol*, three-quarters length, life-size. Signed with the monogram R. H. L. van Ryn. Painted about 1632-1633. C.— $39\frac{3}{8}$ × $30\frac{3}{8}$ inches.—De Reuver collection. Inventory of 1749. (No. 212.)
- Portrait of the Poet, Jan Herman Krul*, three-quarters length, life-size. Signed and dated 1633. C.— $48\frac{1}{8}$ × $37\frac{1}{8}$ inches.—Inventory of 1749. (No. 213.)
- Portrait of Saskia*, half-length, life-size. Painted about 1633-1634. W.— $38\frac{1}{8}$ × $30\frac{3}{8}$ inches.—Six and De Reuver collections. Inventory of 1749. (No. 214.)
- Portrait of Rembrandt in a Helmet*, bust, life-size. Signed and dated 1634. W.—An octagon— $31\frac{3}{8}$ × $25\frac{1}{8}$ inches.—Inventory of 1749. (No. 215.)
- Portrait of a young Woman*, bust, life-size. About 1635-1636. W.— $28\frac{3}{8}$ × $23\frac{1}{8}$ inches.—Inventory of 1749. (No. 216.)
- Portrait of a Man*, erroneously called a *Portrait of the Burgomaster Six*, or of *Rembrandt*, full-length, life-size. Signed and dated 1639. C.— $78\frac{1}{8}$ × $47\frac{3}{8}$ inches.—Inventory of 1749. (No. 217.)
- The Holy Family*, small figures Signed and dated 1646. W.— $17\frac{3}{8}$ × $26\frac{1}{8}$ inches.—Lormier Collection. (No. 218.)
- A Winter Scene*. Signed and dated 1646. W.— $6\frac{1}{4}$ × $8\frac{1}{8}$ inches.—Inventory of 1749. (No. 219.)
- The Ruin*. Signed, but not dated. Painted about 1650. W.— 26 × $33\frac{1}{8}$ inches.—Inventory of 1749. (No. 220.)
- Portrait of Frans Bruyningh*, life-size three-quarters length. Signed and dated 1652 (?). C.— $41\frac{3}{8}$ × $35\frac{1}{8}$ inches.—Inventory of 1749. (No. 221.)
- Portrait of Rembrandt*, bust, life-size. Signed and dated 165 (about 1659). C.—Inventory of 1749. (No. 221.)
- A Man in Armour*, three-quarters length, life-size. The signature forged, probably to replace an authentic inscription, of which traces are still visible. Painted about 1655. C.— $44\frac{1}{2}$ × $35\frac{1}{2}$ inches.—Von Donop Collection. Inventory of 1749. (No. 223.)
- Portrait of a Mathematician*, three-quarters length, life-size. Forged signature. Painted about 1656. C.— $47\frac{1}{8}$ × $35\frac{1}{2}$ inches.—Inventory of 1749. (No. 224.)
- Portrait of an old Man*, bust, a quarter of life-size. Painted about 1655-1657. W.— $7\frac{3}{8}$ × $6\frac{1}{4}$ inches.—Inventory of 1749. (No. 225.)
- Portrait of an old Man*, bust, a third of life-size. About 1655. W.— $7\frac{3}{8}$ × $5\frac{3}{8}$ inches.—Inventory of 1749. (No. 226.)
- Jacob blessing the Sons of Joseph*, figures three-quarters length, life-size. Signed and dated 1656. C.— $68\frac{3}{8}$ × $78\frac{3}{8}$ inches.—Acquired about 1752. (No. 227.)
- Habich Collection. (Exhibited in the Cassel Museum till 1892. Sold May 9, 1892.)
- Portrait of Rembrandt's Father*, bust, life-size. Painted about 1632. W.— $18\frac{1}{8}$ × $14\frac{1}{8}$ inches.—(No. 122 in the sale catalogue.)
- DARMSTADT.—Grand Ducal Gallery.—(Catalogue of 1875.)
- The Flagellation*, figures of medium size. Signed and dated 1668. C.— $37\frac{1}{8}$ × $28\frac{3}{8}$ inches.—(No. 347.)
- DRESDEN.—Royal Picture Gallery.—(Catalogue of 1887.)
- Portrait of Saskia*, bust, life-size. Signed and dated 1633. W.— $20\frac{1}{8}$ × $17\frac{3}{8}$ inches.—Inventory of 1817. (No. 1556.)
- Portrait of Willem Burchgraef* (the pendant in the Städel Institute, Frankfurt). Bust, life-size. Signed and dated 1633. W.— $26\frac{3}{8}$ × $51\frac{3}{8}$ inches.—Van Mierop Collection Inventory of 1722. (No. 1557.)
- The Rape of Ganymede*, full length, life-size. Signed and dated 1635. W.— $67\frac{1}{8}$ × $51\frac{3}{8}$ inches.—Acquired at Hamburg in 1751. (No. 1558.)

Rembrandt and Saskia, three-quarters length, life-size. Signed Rembrandt. Painted about 1635-1636. C.— $63\frac{7}{16} \times 51\frac{5}{8}$ inches.—Bought from Le Leu in Paris, 1749. (No. 1559.)

The Marriage of Samson, figures about half life-size. Signed and dated 1638. C.— $49\frac{3}{8} \times 69\frac{3}{16}$ inches.—Inventory of 1722. (No. 1560.)

Sportsman with a Bittern, three-quarters length, life-size. Signed and dated 1639. W.— $47\frac{3}{8} \times 35\frac{1}{8}$ inches.—Inventory of earlier date than 1753. (No. 1561.)

Portrait of Saskia holding a Flower in her Hand, three-quarters length, life-size. Signed and dated 1641. W.— $38\frac{7}{8} \times 32\frac{9}{16}$ inches.—Araignon Collection. (No. 1562.)

Manoah's Sacrifice, figures, full length, life-size. Signed and dated 1641. C.— $95\frac{5}{16} \times 111\frac{1}{2}$ inches.—Inventory of earlier date than 1753. (No. 1563.)

An old Woman weighing Money, three-quarters length, life-size. The signature, Rembrandt 1643, seems to be a forgery. C.— $44\frac{1}{2} \times 39\frac{5}{16}$ inches.—Inventory of 1754. (No. 1564.)

Portrait of a young Man in military Costume, bust, life-size. Signed and dated 1643. C.— $30\frac{3}{8} \times 26\frac{7}{8}$ inches.—Inventory of earlier date than 1753. (No. 1565.)

The Entombment, figures of medium size. Copy of the Munich picture, worked upon by Rembrandt. Signed and dated 1653. C.— $38\frac{7}{16} \times 27$ inches.—Lormier Collection. (No. 1566.)

Portrait of an old Man, half-length, life-size. Signed and dated 1654. W.— $40\frac{3}{16} \times 30\frac{3}{8}$ inches.—Inventory of 1722. (No. 1567.)

Portrait of an old Man, half-length, life-size, painted about 1656. C.— $35\frac{1}{2} \times 27$ inches.—Inventory of 1765. (No. 1568.)

Portrait of Rembrandt, drawing, half-length, life-size. Signed and dated 1657. C.— $33\frac{1}{8} \times 25\frac{3}{8}$ inches.—Inventory of 1722. (No. 1569.)

Portrait of an old Man, three-quarters length, life-size, painted about 1665-1667. C.— $32\frac{3}{8} \times 28$ inches.—Inventory of 1722. (No. 1570.)

Portrait of an old Man, three-quarters length, life-size, painted about 1645. C.— $37\frac{3}{8} \times 31\frac{1}{8}$ inches. Inventory of earlier date than 1753. (No. 1571.)

FRANKFORT-ON-THE-MAIN. — Städel Institute. — (Catalogue of 1879.)

Portrait of Margaretha van Bilderbeccq, an oval, bust, life-size (pendant to the portrait of William Burchgraef in the Dresden Gallery).

Signed and dated 1633. W.— $26\frac{7}{8} \times 22\frac{1}{8}$ inches.—Van Mierop Collection. (No. 182.)

David playing the Harp before Saul (ascribed in the catalogue to Salomon Koninck). Whole length figures, about a quarter of life-size. Painted about 1632. W.— $24\frac{1}{8} \times 19\frac{1}{8}$ inches. (No. 183.)

GOTHA.—Grand Ducal Museum. (Catalogue of 1890.)

Portrait of Rembrandt, bust, small size. Signed R. H. L. 1629. W.— $7\frac{1}{8} \times 5\frac{1}{2}$ inches. (No. 181.)

HAMBURG.—Kunsthalle. (Catalogue of 1887.)

Portrait of Maurice Huygens, bust, small size. Signed R. H. L. 1630. Recently acquired by the Museum with the Wesselhoeft Collection.—Vis. Blokhuyzen Collection. Mr. Weber.

The Presentation in the Temple, small figures. Signed, but not dated. Painted about 1630. W.— $21\frac{1}{8} \times 17\frac{5}{16}$ inches.—From the De Lassay, De la Guiche, Sagan and Hohenzollern Collections. (No. 212 in Dr. K. Woermann's Catalogue.)

A Pilgrim praying, half-length, life-size. Signed and dated 1661. C.— $35\frac{1}{2} \times 30\frac{3}{8}$ inches.—(No. 213 in Dr. K. Woermann's Catalogue.)

LEIPZIG.—Municipal Museum.—(Catalogue of 1881.)

Portrait of Rembrandt, bust, small size, painted about 1652-1654. W.— $10\frac{1}{4} \times 8\frac{1}{4}$ inches.—Claus Collection.

METZ.—Municipal Museum.

Portrait of an old Man, an oval; bust, life-size. Signed Rembrandt, 1633. W.— $17\frac{3}{8} \times 16\frac{9}{16}$ inches.—Bequeathed by the Marquis d'Ourches.

MUNICH.—Royal Pinacothek. (Catalogue of 1884.)

The Holy Family, full-length figures, three-quarters of life-size. Signed and dated 1631. C.— $76 \times 51\frac{1}{2}$ inches.—Mannheim Gallery. (No. 324.)

Portrait of an old Man in Eastern Dress. Signed and dated 1633. W.— $33\frac{1}{8} \times 24\frac{3}{8}$ inches.—Zweibrücken Collection. (No. 325.)

The Descent from the Cross, small figures. Signed Rembrandt. Painted in 1633. W. arched at the top.— $35\frac{7}{16} \times 25\frac{3}{8}$ inches.—Painted for Prince Frederick Henry of the Netherlands. (No. 326.)

The Elevation of the Cross, small figures. Signed. Painted in 1633. W.— $37\frac{1}{2} \times 28\frac{3}{8}$ inches.—Prince Frederick Henry's Collection (No. 327.)

- The Ascension*, small figures. Signed and dated 1636. W. arched at the top.— $36\frac{1}{8} \times 26\frac{7}{8}$ inches.—Prince Frederick Henry's Collection. (No. 328.)
- The Resurrection*, small figures. Signed and dated 1639. C. arched at the top.— $37\frac{1}{8} \times 27\frac{1}{8}$ inches.—Prince Frederick Henry's Collection. (No. 329.)
- The Entombment*, small figures. Painted about 1636-1638. C. arched at the top.— $36\frac{1}{8} \times 27\frac{1}{8}$ inches.
- The Adoration of the Shepherds*, small figures. Signed . . . ndt, f. 1646. C. arched at the top.— $38\frac{1}{8} \times 28\frac{3}{8}$ inches.—Prince Frederick Henry's Collection. (No. 331.)
- Abraham's Sacrifice*, life-size figures. Signed Rembrandt verandert en overgeschildert, 1636. C.— $76\frac{1}{8} \times 51\frac{1}{8}$ inches.—Mannheim Gallery. (No. 332.)
- Portrait of Rembrandt*, bust, life-size. The signature, Rembrandt f. 1654, is probably a forgery, and the picture an early copy. Düsseldorf Gallery.
- NUREMBERG.—Germanic Museum. (Catalogue of 1886.)
- Portrait of Rembrandt in military Costume*, bust, life-size. Signed with the monogram. Painted about 1629. W.— $15\frac{3}{8} \times 12\frac{3}{8}$.—(No. 298.)
- St. Paul*, small figure. Painted about 1629-1630. Baron von Bodeck's Collection
- OLDENBURG.—Grand Ducal Museum.—(Catalogue of 1881.)
- The Prophetess Anna*. (Portrait of Rembrandt's mother.) Half-length, life-size. Signed R. H. L. 1631. C.— $23\frac{3}{8} \times 18\frac{3}{8}$ inches.—Schönborn von Pommersfelden Collection. (No. 166.)
- Bust of an old Man*, life-size, signed R. H. L. Van Ryn. 1632. C.— $26\frac{3}{8} \times 20\frac{3}{8}$ inches.—(No. 167.)
- Landscape with two Water-courses*. Painted about 1645. W.— $11\frac{7}{8} \times 15\frac{3}{8}$ inches.—(No. 169.)
- SCHWERIN.—Grand Ducal Museum. (Catalogue of 1890.)
- Portrait of an old Man*, bust, life-size. Signed with the monogram R. H. L. Painted about 1630. W.— $26\frac{1}{8} \times 20\frac{1}{8}$ inches.—(No. 854.)
- Portrait of an old Man*, bust, life-size. Painted about 1636. C.— $22\frac{1}{2} \times 18\frac{1}{2}$ inches.—(No. 855.)
- STUTT GART.—Royal Museum.—(Catalogue of 1876.)
- St. Paul in Prison*, small figure. Signed R. F. 1627 and Rembrandt fecit. W.— $27\frac{9}{16} \times 22\frac{3}{8}$ inches.—Schönborn Collection. (No. 225.)
- Mr. von Carstanjen.
- Portrait of J. C. Sylvius*, three-quarters length, life-size. Signed and dated 1645. C.— $51\frac{3}{8} \times 43\frac{5}{8}$ inches.—Cardinal Fesch and E. Pereire Collections.
- The Flagellation*, small figures. Painted about 1645. W.— $13\frac{3}{8} \times 11\frac{1}{8}$ inches.—De Beurnonville Collection.
- Portrait of Rembrandt in old Age*, half-length, life-size. Signed, but not dated (about 1665-1667). C.— $32\frac{3}{8} \times 24\frac{3}{8}$.—L. Double Collection.
- Count Esterhazy.—Nordkirchen.
- Young Man laughing*, full-face, bust, nearly life-size. Signed with the monogram. Painted about 1629-1630.
- Mr. K. von der Heydt.—Elberfeld.
- Portrait of a young Woman*, an oval, bust, life-size. Signed and dated 1635. W.— $30\frac{3}{8} \times 25\frac{3}{8}$ inches.—From the Stadel Institute at Frankfurt.
- The Denial of St. Peter*, very small figures. Signed R. H. L., 1628. Copper.— $8\frac{1}{8} \times 6\frac{1}{8}$ inches.—Otto Pein Collection.
- Mr. Carl Hollitscher.
- St. Paul*, half-length, life-size. Painted about 1635. C.— $46\frac{1}{2} \times 37\frac{3}{8}$ inches.—Somerset Collection.
- The Crucifixion*, small figures. Painted about 1648. W.— $13\frac{3}{8} \times 9\frac{1}{2}$ inches.
- Count Luckner.—Altfranken.
- Portrait of Saskia*, half-length, life-size. Signed and dated 1635.
- Count Salm-Salm.—Anhalt.
- Diana discovering the Pregnancy of Callisto*, small figures. Signed and dated 1635. C.— $28\frac{3}{8} \times 37\frac{3}{8}$ inches.
- Mr. James Simon.
- Portrait of a young Lady*, full-length, small size. About 1634. W.— $17\frac{7}{8} \times 14\frac{3}{8}$ inches.—Leroy d'Étiolles Collection.
- Mr. A. Thieme.
- Supposed Portrait of the Connétable de Bourbon*, half-length, life-size. Signed and dated 1644. C.— $35\frac{3}{8} \times 29\frac{3}{8}$ inches.—Secrétan Collection.
- The Good Samaritan*, sketch in *grisaille*; small figures.— $11\frac{3}{8} \times 14\frac{3}{8}$ inches.—Henry Willett Collection.

HOLLAND.

AMSTERDAM.—Ryksmuseum.—(Dr. Bredius' Catalogue of 1891. French edition.)

The March-out of a Company of the Amsterdam Musketeers, commonly called *The Night Watch*. Painted for the Hall of the Musketeers' Guild. Life-size figures. Signed and dated 1642. C.— $141\frac{3}{8} \times 171\frac{5}{8}$ inches.—(No. 312 in the Catalogue.)

The Syndics of the Cloth Hall. Painted for the Staalhof. Life-size figures, three-quarters length. Signed and dated 1661. C.— $72\frac{3}{8} \times 107\frac{1}{8}$ inches.—(No. 313.)

Portrait of Elizabeth Bas, widow of the Admiral J. H. Swartenhout. Seated, life-size, three-quarters length. Painted about 1643. C.— $45\frac{1}{8} \times 34\frac{1}{8}$ inches.—Bequeathed by Mr. Van de Poll, 1880. (No. 314A.)

Dr. J. Deyman's Anatomy Lesson. Fragment of a picture painted for the Surgeons' Guild, and partially destroyed by fire, November 8, 1723. Life-size, three-quarters length. Signed and dated 1656. C.— $39\frac{3}{8} \times 52$ inches.—(No. 314B.)

A Mythological Composition (Narcissus?), half life-size. Painted about 1648. C.— $33\frac{7}{8} \times 26\frac{3}{8}$ inches.—Hamilton Collection. (No. 1251.)

The Jewish Bride (*Boaz and Ruth?*) three-quarters length, life-size. Signed and dated 16. . . , (probably about 1665-1668.) C.— $46\frac{1}{2} \times 64\frac{3}{8}$ inches.—Van der Hoop Collection. (No. 1252.)

Portrait of Rembrandt's Mother, lent by Mr. Hockwater in 1889, half-length, life-size. Painted about 1627-1628. C.

THE HAGUE.—Mauritshuis.—(Dr. Bredius' Catalogue of 1891. French edition.)

Portrait of Rembrandt's Father, bust, life-size. About 1630. C.

Portrait of Rembrandt's Mother. The pendant, *Portrait of Rembrandt's Father*, is in the Nantes Museum. (No. 522.) Bust, small size. Painted about 1628. W.— $6\frac{1}{2} \times 5\frac{1}{8}$ inches.—Lent by Dr. Bredius. (No. 314.)

Bust Portrait of Rembrandt, rather less than life-size. Painted about 1629-1630. W.— $14\frac{1}{8} \times 11\frac{3}{8}$ inches.—William V. Collection. (No. 315.)

The Presentation in the Temple, small figures. Signed with the monogram R. H. L., 1631. W.— $28\frac{1}{8}$ (the arched top is an addition) $\times 18\frac{3}{8}$ inches.—William V.'s Collection.

Dr. Nicolaes Tulp's Anatomy Lesson. Painted for the Surgeons' Guild of Amsterdam. Figures three-quarters length, life-size. Signed Rembrandt f. 1632. C.— $65\frac{5}{8} \times 85\frac{3}{8}$ inches.—(No. 317.)

Portrait of Rembrandt in military Costume, bust, life-size. Signed. Painted about 1634. W.— $24\frac{9}{16} \times 18\frac{7}{16}$ inches.—William V. Collection. (No. 318.)

Portrait of a young Woman (Saskia?), bust, life-size. Signed Rem Painted about 1635. W.— $28\frac{7}{8} \times 24\frac{1}{8}$ inches.—Duclos and Secrétain Collections. Lent by Dr. Bredius. (No. 319.)

Susanna at the Bath, small figure. Signed Rembrandt f. 1637. W.— $28\frac{5}{8} \times 24\frac{1}{8}$ inches.—Van Slingelandt and William V. Collections. (No. 320.)

Study of a Head (Rembrandt's brother Adriaen?), bust, life-size. Signed and dated 1650. C.— $30\frac{3}{8} \times 26\frac{3}{8}$ inches.—Lebrun and Sir Charles Robinson Collections. (No. 321.)

ROTTERDAM.—Boymans Museum.—(Catalogue of 1883.)

The Pacification of Holland, an allegorical composition inspired by the Treaty of Münster. (1648.) Small figures. Signed and dated 1648. W.— $28\frac{1}{8} \times 39\frac{3}{8}$ inches.—Samuel Rogers Collection. (No. 241.)

Portrait of Rembrandt's Father, bust, life-size, oval. Traces of a signature and date. Painted about 1630. W.— $28\frac{1}{8} \times 22$ inches. (353.)

Baron Harinxma.—Leeuwarden.

Portrait of an old Man, small size. Signed and dated 1647. W.— $9\frac{3}{8} \times 8\frac{1}{8}$ inches.

Prince Henry of the Netherlands.

Bust Portrait of Rembrandt, life-size. Signed and dated 1643. C.— $24 \times 18\frac{3}{8}$ inches.

Mr. Quarles van Ufford.

Supposed Portrait of Captain Joris de Caulery, full face, half-length. Signed with the monogram R. H. L. van Ryn, 1632. (This picture was recently sold to an American purchaser.)

Mr. J. P. Six.

Portrait of Anna Wymer, mother of Jan Six, life-size, three-quarters length. Signed and dated 1641. C.— $37\frac{3}{8} \times 31\frac{1}{2}$ inches.

Portrait of the Burgomaster, Jan Six, life-size, three-quarters length. Painted in 1654. W.— $42\frac{1}{8} \times 38\frac{5}{8}$ inches.

Portrait of Ephraim Bonus, small figure, three-quarters length. Painted in 1647. W.— $7\frac{1}{2} \times 6\frac{1}{8}$ inches.

Joseph interpreting the Dreams, grisaille on paper. Signed and dated 163. (About 1633.)— $21\frac{3}{8} \times 13\frac{3}{8}$ inches.—W. Six and De Vos Collections.

Baron Steengracht van Duivenwoorde.

Bathsheba, small figure. Signed and dated 1643. W.— $24\frac{3}{8} \times 31\frac{1}{8}$ inches.—Lebrun, Sir Thomas Lawrence, De la Hante, Emmerson, and De Biré Collections.

Mr. van Weede van Dyckveld.—Utrecht.

Portrait of a young Woman, half-length, life-size. Signed and dated 1639. C.— $41\frac{1}{8} \times 31\frac{1}{8}$ inches.

ITALY.

FLORENCE.—Uffizi Gallery. (Catalogue of 1886.)

Portrait of Rembrandt, half-length, life-size. Painted about 1655-1657. (No. 451.)

Portrait of Rembrandt, bust, life-size. Painted about 1666-1668. (No. 452.)

Pitti Palace.

Portrait of an old Man, rather more than three-quarters length. Signed and dated 16. (about 1658). (No. 16.)

Portrait of Rembrandt in military Costume, bust. Painted about 1635. Guerini Collection. (No. 60.)

MILAN.—Brera. (Catalogue of 1887.)

Portrait of a Woman (Rembrandt's Sister?) Signed R. H. L. van Ryn, 1632. W.— $21\frac{1}{8} \times 18\frac{3}{8}$ inches. (No. 449.)

Mr. Fabri.

Study of an old Man, bust, life-size. W.— $23\frac{3}{8} \times 18\frac{1}{8}$ inches.

RUSSIA.

SAINT PETERSBURG.—Hermitage. (Catalogue of 1891.)

Abraham entertaining the three Angels, life-size figures, three-quarters length. Painted about 1650. C.— $47\frac{1}{8} \times 63\frac{1}{8}$ inches.—Catherine II. Collection. (No. 791.)

Abraham's Sacrifice, full-length, life-size figures. Signed and dated 1635. C.— $75\frac{1}{8} \times 52\frac{3}{8}$ inches.—Walpole Collection. (No. 792.)

Joseph's Brethren shew the bloody Coat to Jacob, half-length figures, life-size. Signed, but not dated. Painted about 1650. C.— $60\frac{1}{8} \times 65\frac{3}{8}$ inches.

Joseph accused by Potiphar's Wife, half-length figures of medium size. Signed and dated 1655. C.— $41\frac{3}{8} \times 38\frac{3}{8}$ inches.—Gotzkowski and Catherine II. Collections. (No. 794.)

The Fall of Haman, half-length figures, life-size. Signed, but not dated. Painted about 1650. C.— $49\frac{3}{8} \times 46\frac{3}{8}$ inches.—Catherine II. Collection. (No. 795.)

The Holy Family, full-length figures of medium size. Signed and dated 1645. C.— $46\frac{3}{8} \times 35\frac{3}{8}$ inches.—Crozat Collection. (No. 796.)

The Return of the Prodigal, full-length, life-size figures. Signed with the monogram R. V. Ryn. Painted about 1668-1669. C.— $103\frac{3}{8} \times 98\frac{3}{8}$ inches.—From the Duke of Bavaria

(Clement Augustus), D'Amezune, and Catherine II. Collections. (No. 797.)

The Workers in the Vineyard, full-length figures, small size. Signed and dated 1637. W.— $12\frac{3}{8} \times 16\frac{3}{8}$ inches.—(No. 798.)

St. Peter's Denial, life-size figures, three-quarters length. Painted about 1656. C.— $60\frac{3}{8} \times 66\frac{3}{8}$ inches.—Catherine II. Collection. (No. 799.)

The Descent from the Cross, figures of medium size. Signed and dated 1634. C.— $62\frac{3}{8} \times 46\frac{3}{8}$ inches.—Malmaison Collection. (No. 800.)

The Incredulity of St. Thomas, small figures. Signed and dated 1634. W.— $21\frac{3}{8} \times 20\frac{3}{8}$ inches.—Ph. van Dyck, Gotzkowski, and Catherine II. Collections. (No. 801.)

Danäe, whole-length, life-size. Signed and dated 6. 6 (1636). C.— $72\frac{1}{8} \times 88\frac{3}{8}$ inches.—Crozat Collection. (No. 802.)

Portrait of an old Woman, half-length, life-size. Painted in 1654. C.— $52\frac{3}{8} \times 42\frac{3}{8}$ inches.—Crozat Collection. (No. 804.)

Portrait of an old Woman (the same model as the above), half-length, life-size. Signed and dated 1654. C.— $42\frac{1}{8} \times 33$ inches.—Baudouin and Catherine II. Collections. (No. 805.)

Portrait of an old Woman (the same model as in the two preceding pictures), half-length, life-size. Signed and dated 1654. C.— $25\frac{1}{8} \times 24\frac{1}{8}$ inches.—Brühl Collection. (No. 806.)

Portrait of Rembrandt's Mother, half-length, life-size. Signed and dated 1643. W.—31 × 24 inches.—Catherine II. Collection. (No. 807.)

Supposed Portrait of Cophenol, half-length, life-size. Signed with the monogram R. H. L. 1631. C.—44½ × 36½ inches.—Brühl Collection. (No. 808.)

Pallas, half-length, rather more than life-size. Painted about 1650. C.—46½ × 35¾ inches.—Baudouin and Catherine II. Collections. (No. 809.)

Study of an old Jew, half-length, life-size. Signed and dated 1654. C.—42¼ × 33 inches.—Baudouin and Catherine II. Collections. (No. 810.)

Portrait of a Man, erroneously called a *Portrait of Sobieski*, half-length, life-size. Signed and dated 1637. W.—38½ × 25¾ inches.—Catherine II. Collection. (No. 811.)

The Jewish Bride (Saskia), life-size, three-quarters length. Signed and dated 1634. C.—49¾ × 39¼ inches.—Catherine II. Collection. (No. 812.)

Portrait of an Oriental, half-length, life-size. Signed. Painted about 1636. C.—39 × 29¼ inches.—Gotzkowski and Catherine II. Collections. (No. 813.)

Portrait of Rembrandt's Father in military Costume, bust, rather less than life-size. Signed with the monogram. Painted about 1630. W. An octagon.—14¾ × 10¼ inches.—(No. 814.)

Portrait of an old Man, half-length, life-size. Painted about 1654. C.—42½ × 33¾ inches.—Brühl Collection. (No. 818.)

Portrait of a young Woman, half-length, life-size. Signed and dated 1656. C.—40¾ × 34¼ inches.—Crozat Collection. (No. 819.)

Portrait of a Man, erroneously called a *Portrait of Menasseh ben Israel*, half-length, life-size. Dated 1645. C.—50¾ × 44¾ inches.—Crozat Collection. (No. 820.)

Bust Portrait of a Man, life-size. Signed and dated 166. (about 1661). C.—28 × 24 inches.—Saint-Leu Collection. (No. 821.)

Hannah teaching the Child Samuel, three-quarters figures, life-size. Signed, but not dated. Painted about 1650. C.—46½ × 37 inches.—Walpole Collection. (No. 822.)

Portrait of an old Lady, bust, life-size. Signed and dated 16. (about 1654). C.—34¾ × 28¾ inches.—Walpole Collection. (No. 823.)

Portrait of an old Man, bust, life-size. Signed and dated 1654. C.—29½ × 24¼ inches.—Brühl Collection. (No. 824.)

Portrait of a young Man, bust, life-size. Painted about 1660. C.—28¾ × 22 inches.—Baudouin and Catherine II. Collections. (No. 825.)

The Girl with a Broom, half-length, life-size. Signed and dated 1651. C.—42¾ × 36¾ inches. Crozat Collection (No. 826.)

Portrait of the Poet Jeremias de Decker, bust, life-size. Signed and dated 1666. W.—28 × 22 inches.—Baudouin Collection. (No. 827.)

Portrait of a young Man, erroneously called a *Portrait of the Dutch Admiral, Ph. van Dorp*, an oval; bust, life-size. Signed and dated 1634. W.—27 × 20½ inches.—Saint-Leu Collection. (No. 828.)

Portrait of an old Lady, half-length, life-size. Signed Rembrandt. No date. (About 1640-1643.) W.—29¾ × 22 inches.—Catherine II. Collection. (No. 829.)

The Meeting of David and Absalom, small figures. Signed and dated 1642. W.—29½ × 24¾ inches.—Bought by Alexander I. Formerly in the Peterhof. (Not catalogued.)

Prince Leuchtenberg.—Exhibited at the Academy of Fine Arts. (Catalogue of 1886.)

Portrait of Rembrandt, half-length, life-size. Painted about 1640-1645. W.—29½ × 24¾ inches.—(No. 108.)

Count A. W. Orloff Davidoff.

Half-length Figure of Christ, life-size. Painted about 1658-1660. C.—43 × 38¾ inches.

Count S. Stroganoff.

Philosopher absorbed in Meditation (Lot?), small figure. Signed with the monogram R. H. L. 1630. W.—24¼ × 18¾ inches.

Portrait of a Young Monk, bust, life-size. Signed and dated 1660. C.—31¼ × 26¾ inches.

Prince Youssouppoff.

Susanna and the Elders, small figures. The signature, Rembrandt, 1637, apparently a forgery.

Study of a Child's Head, small size. Signed Rembrandt, 1633.

Portrait of a young Man, half-length, life-size. Painted about 1662.

Portrait of a young Lady (pendant to the above).

SPAIN.

MADRID.—Prado Museum. (Catalogue of 1885.)

Cleopatra at her Toilette (Saskia), half-length, life-size. Signed and dated 1634. C.— $55\frac{1}{2} \times 60\frac{1}{4}$ inches. (No. 1544.)

Duke of Alva's Collection.

Landscape: the Entrance to a Town.
Painted about 1640.

SWEDEN.

STOCKHOLM.—Royal Museum. (Catalogue of 1887.)

The Conspiracy of Claudius Civilis, formerly known as *The Conspiracy of John Ziska*, life-size figures. Painted in 1661. C.— $75\frac{1}{2} \times 121\frac{3}{8}$ inches.—Bequeathed by Madame Peil, née Grille. (No. 578.)

Saint Anastasius, small figure. Signed Rembrandt f. 1631. W.— $23\frac{3}{8} \times 18\frac{1}{2}$ inches.—Gustavus III. Collection. (No. 579.)

Portrait of an old Man, half-length, life-size. Signed and dated 1655. C.— $35 \times 28\frac{1}{16}$ inches.—Gustavus III. Collection. (No. 581.)

Portrait of an old Woman (pendant to the above). Same date, signature, size, and provenance. (No. 582.)

Portrait of Saskia, profile, bust, life-size. Signed with the monogram R. H. L. van Ryn. 1632. C.— $28\frac{3}{8} \times 21\frac{1}{2}$ inches.—Princess Louisa Ulrica's Collection. (No. 583.)

The young Servant, half-length, life-size.

Signed and dated 1654. C.— $30\frac{3}{8} \times 24\frac{3}{4}$ inches.—De Piles, D'Hoym, De Fonspertuis, Blondel de Gaguy, and Gustavus III. Collections. (No. 584.)

Portrait of an old Man, half-length, life-size. Signed. No date (about 1632–1633). Adolphus Frederick Collection. (No. 585.)

Study of an old Man as St. Peter, half-length, life-size. Signed with the monogram R. H. L. van Ryn. 1632. C.— $32\frac{1}{4} \times 24\frac{3}{8}$ inches. (No. 1349.)

Portrait of a young Girl (Rembrandt's Sister?), an oval; bust, life-size. About 1628–1630. W.— $23\frac{3}{16} \times 24\frac{3}{8}$ inches. (No. 591.)

Count Axel von Wachtmeister.—Vanas.

Portrait of a young Man, bust, life-size. Signed with the monogram R. H. L. van Ryn, 1632.— $24\frac{3}{4} \times 18\frac{1}{16}$ inches.

Portrait of a young Man, three-quarters length, life-size. Signed and dated 1662. C.— $41\frac{3}{8} \times 35\frac{3}{8}$ inches.

UNITED STATES OF AMERICA.

NEW YORK.—Metropolitan Museum. (Catalogue of May, 1891.)

Portrait of an old Lady. (No. 72.)

Portrait of an old Man. Signed and dated 1665. C.— $27\frac{9}{16} \times 25$ inches.—Sir William Knighton Collection. (No. 33.)

The Mill. C.— $21\frac{1}{4} \times 25\frac{3}{8}$ inches. (No. 36.)

Bust Portrait of a Man, life-size. About 1640. Lansdowne Collection. (No. 37.)

The Adoration of the Shepherds. Replica of the picture in the National Gallery, with some variations. W.— $24 \times 21\frac{1}{8}$ inches.

Mr. Armour.—Chicago.

Portrait of a Man. Signed and dated 1643. C.— $33 \times 26\frac{3}{8}$ inches.

Mr. W. H. Beers.

Portrait of Rembrandt's Father, in a plumed Cap, bust, life-size. About 1632. C.— $29\frac{1}{2} \times 24\frac{1}{16}$ inches.—Bought from M. Sedelmeyer.

Mr. W. H. Crocker.—San Francisco.

Portrait of a Youth, bust, life-size. W.— $16\frac{3}{16} \times 13\frac{3}{8}$ inches.—De Morny Collection.

Mr. P. C. Hanford.

An Accountant standing by a Table. C.— $40\frac{3}{16} \times 31\frac{1}{2}$ inches.—Sir Joshua Reynolds's Collection.

Mr. H. O. Havemeyer.

Portrait of Christian Paul van Beeresteyn, Burgomaster of Delft. Signed with the monogram and dated 1632. From the Château de Maurik, near Vecht.

Portrait of Volkera Nicolai Knobbert, wife of the above. Signed with the monogram and dated 1632.

Portrait of Paulus Doomer, called *The Gilder*, bust, life-size. Signed and dated 1640. W.— $28\frac{1}{4} \times 21\frac{1}{2}$ inches.—Ancaster, Van

Helseuter, De Chavagnac, De Morny, and W. Schaus Collections.

These three pictures are lent by the owner to the Metropolitan Museum, where they are numbered 5, 9, 7. (Handbook, No. 6.)

Mr. Robert Hoe.

A Gipsy Girl holding a Medallion, bust, life-size. About 1650. C.— $25\frac{3}{8} \times 5\frac{7}{8}$ inches. —Bought from M. Sedelmeyer. Formerly in Sir Charles Robinson's Collection.

Mr. W. Schaus.

Portrait of an Admiral, erroneously called *Admiral Tromp*, half-length, life-size. About 1658. C.— $44\frac{7}{8} \times 34\frac{1}{2}$ inches.—Alphonse Alard and Crabbe Collections.

Mr. Charles Stewart Smith.

Saint John, an oval; bust, life-size. Signed and dated 1632. W.— $25\frac{3}{8} \times 19\frac{1}{2}$ inches.—Palmerston and Mount-Temple Collections.

Mr. Sutton.

A Man in Armour, full face, half-length. About 1635. C.— $39\frac{3}{8} \times 33$ inches.—Demidoff and Secrétan Collections.

Mr. C. T. Yerkes.

Philemon and Baucis, small, full-length figures. Signed and dated 1658. W.— $21\frac{1}{2} \times 27\frac{1}{2}$ inches.

The following pictures have also been acquired by American purchasers of late years :—

An Orphan of the Municipal Orphanage, Amsterdam, three-quarters length, life-size. Signed and dated 1645. C.— $62\frac{3}{4} \times 33$ inches.—Demidoff Collection.

Portrait of a young Man, erroneously called a *Portrait of Dr. Tulp*, bust, life-size. Signed with the monogram and dated 1632. W.— $28\frac{3}{8} \times 20\frac{1}{8}$ inches.—Collot and Princesse de Sagan Collections.

Portrait of a young Woman (pendant to the above). Signed and dated 1634. Same size and provenance.

Portrait of a young Man, erroneously called a *Portrait of the Burgomaster Six*, bust, life-size. About 1643. C.— $47\frac{1}{2} \times 36\frac{3}{8}$ inches.—Mecklenburg and Princesse de Sagan Collections.

Portrait of a Man, said to be *Matthys Kalkoen*, three-quarters length, life-size. Signed and dated 1632. C.— $44\frac{3}{8} \times 35\frac{7}{8}$ inches.—De Kat and Princesse de Sagan Collections.

Portrait of a Man, known as *The Dutch Admiral*, three-quarters length, life-size. Signed and dated 1643.—Erard and Princesse de Sagan Collections.

Portrait of a Woman (pendant to the above). —Princesse de Sagan Collection.

DRAWINGS

IF the continually increasing number of sales make it difficult to draw up a complete catalogue of Rembrandt's pictures, the case is still worse with regard to his drawings. Not only is it almost impossible to trace the wanderings of such portable works when collections in which they are included are sold privately, or still more privately divided between the different members of a family; their authenticity, too, is a more delicate question to deal with than that of pictures. Putting aside old forgeries—often very cleverly carried out—many of the master's pupils and disciples imitated his manner with more or less success.

Readers of these volumes may easily convince themselves of this, for among its illustrations they will find several reproductions after Rembrandt's imitators, such as S. van Hoogstraaten and Gerbrandt van der Eeckhout—for example, the *Storm Effect* (plate 77), the *Family of Tobias with the Angel* (plate 78), both from the Albertina collection, and the copy after the *Ganymede* (plate 59), from the Dresden Collection.

Rembrandt very seldom signed his drawings, and although the finer ones leave little room for doubt, we may often hesitate to pronounce upon those of less importance. In private collections, and even in public museums, we frequently find two or three almost identical repetitions of a single drawing, which have to be carefully compared before a decision can be arrived at as to the original. Rembrandt's productions in this class differ as much in degree of finish and in character of execution as in the methods employed. Black chalk, red chalk, silver point, the quill pen, the reed pen, the pencil, even the fingers, are used in turns and sometimes in combination, while washes of Indian ink, sepia, white, and red often help to heighten or to produce effects.

Problems still more complex are started when we come to chronology. The conscientious studies, at once elegant and precise, of which we have given many examples, belong for the most part to the master's early years, but even in his youth we find him striking off sketches of curious audacity, vigour, and expressive quality. On the other hand we find, down to the very end of his career, that he occasionally laid himself out to produce drawings of infinite delicacy, drawings in which every contour is absolutely correct and in which the play of light and shade is rendered with the utmost care. We must therefore be content, where we have no dated etchings or pictures to guide us, to travel on broad lines in determining such questions.

Widely as they differed from the drawings most in fashion at the time, Rembrandt's studies were appreciated during his own life, especially by artists. He took great care of them himself, and we have seen that when he was declared insolvent on July 25, 1656, they filled five and twenty albums or portfolios, and had been arranged by his own hand in separate categories. Nude figures, studies of animals, landscapes, studies after antique statues, sketches of composition, and more careful studies, all were marshalled systematically, so that at any moment he could lay his hand on whichever he might want. When the rest of his property was sold, at the end of 1657, his drawings were reserved for sale in the month of September, 1658.

Many of Rembrandt's friends and pupils had already begun to collect. Zoomer, Six, and Govert Flinck, especially, had acquired a considerable number, and Van de Cappelle, the sea-painter, obtained all that came in his way. De Piles, the French writer, tells us that he, too, formed a collection, probably during his captivity in Holland. Since this period the great public depositories, such as the Louvre, the Cabinets of Dresden, Berlin, Munich, Stockholm, Buda-Pesth, and the Albertina, the British Museum, the Fodor Museum at Amsterdam, and the Teyler Museum at Haarlem, have been laying up the coveted treasures for good and all, while many private collections, famous in their time, have successively changed hands. Such were: in Holland, those of the poet Feitama, of Ploos van Amstel, of the Baron Verstolk van Soelen, of Goll de Frankenstein, of Leembruggen, of De Vos, De Kat, and Blokhuisen; in England, of Sir Joshua Reynolds, of Sir Thomas Lawrence, of Woodburn (the dealer), of W. Esdaile, of R. Payne-Knight, of Lord Aylesford, and (quite recently) of Mr. Mitchell and Mr. Seymour-Haden (sales of May 7, 1890, and June 15, 1891); in France, those of Crozat, Julienne, Claussin, Paignon-Dijonval, Em. Galichon, Firmin Didot, and Armand. At present the largest and most remarkable collections are those of Lord Warwick, Sir Frederick Leighton, Mr. Heseltine, and Mr. George Salting, in London; of the Duke of Devonshire, at Chatsworth, where Rembrandt has Claude, with the *Liber Veritatis*, as his companion; of Dr. Straeter, at Aix-la-Chapelle; of Mr. von Beckerath, at Berlin; of the Duc d'Aumale and of M. Léon Bonnat, in France. M. Bonnat's and Mr. Heseltine's collections are the most important and the best selected we have seen.

The prices of Rembrandt's drawings have increased continuously, and yet until about the middle of the eighteenth century, they remained cheap enough. Crozat, who had a veritable passion for the master, collected more than three hundred, and although, as Mariette tells us, he bitterly regretted the loss of "the famous cabinet of M. Flinck of Rotterdam" which 'Milord Devonshire' had carried off from him," he succeeded in acquiring the larger portion of the De Piles collection, among them, no doubt, many which had belonged to Van de Capelle. At the Crozat sale (1741) 106 of these drawings were bought by Count G. de Tessin, at that time Swedish Ambassador to the French Court. The prices were probably small, for we know that Tessin bought 7,000 drawings altogether for 5,072 livres 10 sous (about £200), averaging 75 centimes (7½d.) a-piece. Happy time for amateurs, when so high a pleasure could be obtained so cheaply, and a good investment made at the same stroke!

¹ The son of Govert Flinck, Rembrandt's pupil. His collection, formed by his father, was mainly composed of landscape studies, several of which we have reproduced.

In his preface to Ploos van Amstel's facsimiles, Josi says that the work of no other master has gone up "steadily in price like that of Rembrandt; his finest landscapes and his historical compositions fetch from 500 (about £40) to 1,000 florins." But since Josi wrote, and especially since about the middle of the present century, the rise has been still more remarkable. At the Verstolk van Soelen sale, in 1847, the *Portrait of Anso* fetched 2,100 francs (£84), a *Landscape* 2,812 francs (about £112), and a *View of the old Ramparts at Amsterdam*, 3,125 francs (£125). A drawing, of which the authenticity has since, and with good reason, been contested—it was a *Death of the Virgin*—rose to 3,717 francs (about £148); in 1883, at the De Vos sale, it fetched 6,510 francs (£260). The following prices at the latter sale may also be noted: 8,400 francs (£336) for a *Study of an old Man*; 2,142 francs (about £85) for a study bought for the Berlin Museum; 9,240 (£369) for the *Naughty Boy*, for the same collection; 6,691 francs (about £267) for a *Dutch Landscape*; and 10,920 francs (about £436) for a *View of the Ramparts of a Town*, bought for the Teyler Museum.

So early as the eighteenth century engravers began to turn their attention to Rembrandt's drawings, or at least to those which then bore his name. Art-criticism was in a very rudimentary condition, and, the interest or vanity of collectors aiding, many more than doubtful things achieved the honour of reproduction. Such were the ten compositions from the *History of Joseph*, bought by the Louvre in 1842 at the Revoil sale, which were engraved over the name of Rembrandt by the Comte de Caylus. They are certainly not by the master.¹ Most of the things reproduced in the Ploos van Amstel collection of facsimiles (1765), with its continuation by Josi (1800),² are of very doubtful authenticity. All these attempts at facsimiles are, moreover, poor enough in quality, and often show but little resemblance to their originals.

It was reserved to the photographer to furnish copies which could really be depended on. The Messrs. Braun were the first to enter upon the task, and to put before us faithful facsimiles of the most remarkable contents of the European museums, as well as of drawings shown at gatherings like that held at the *École des Beaux Arts* in 1879. But although the engraved work of Rembrandt had given rise to a large number of publications, his drawings were always a little neglected until quite lately. The learned and energetic head of the Berlin Print Room, Dr. F. Lippmann, first set himself to remedy this state of things. With the help of certain critics and amateurs who had specially concerned themselves with the master, he undertook the publication of four volumes of facsimiles, each containing rather more than fifty faithful reproductions of, for the most part, unpublished drawings.³ Thanks to Dr. Lippmann's generosity, we have been able to draw upon this magnificent publication for many of the facsimiles of drawings given in these volumes. Their conjunction with those from etchings and pictures, casts a new light upon Rembrandt's genius. For others we have to thank Mr. Scholten, director of the Teyler Museum, Mr. Haverkorn van Ryswyck, of the Boymans Museum, Rotterdam, and Mr. Baer, the Amsterdam photographer. Finally, Mr. G. Upmark, director of the Stockholm

¹ I agree with Dr. Bredius in assigning them to Aert de Gelder.

² *Collection d'imitations de dessins d'après les principaux maîtres hollandais et flamands*. C. Josi, London, 1821.

³ *Original Drawings by Rembrandt reproduced in Phototype*. Berlin, London, Paris; folio; 1890-91.

Museum, has allowed us to photograph some of the best things in the fine collection under his charge, a collection enriched with many of the Crozat treasures.

We have ourselves seen and made notes of most of the works in the following catalogue. In the case of public collections, our thanks are due to those in authority over them, and especially to Dr. W. von Seidlitz, Dr. Hofstede de Groot, Dr. Schmidt of Munich, Dr. Richard Graul, director of the *Graphischen Künste* of Vienna, M. Duplessis, director of the *Cabinet des Estampes* in the *Bibliothèque Nationale*, and to MM. Lafenestre and H. de Chennevières of the Louvre. In adding to these names those of Mr. Salting and Mr. Heseltine of London, and M. Léon Bonnat of Paris, I only discharge a debt of gratitude for much valuable help and information.

AMERICA

NEW YORK. Metropolitan Museum. (Hand-	Nos. 450. Adoration of the Magi.
book No. 8.) Vanderbilt Collection.	451. Cottages.
	452. A Man reading.
Nos. 445. Landscape with a Tower.	453. Two Men.
448. Houses.	454. Figure of a Man.
449. A Road.	455. An Interior.

AUSTRIA HUNGARY

BUDAPEST. Esterhazy Gallery.

The two Rowers. Pen drawing.— $2\frac{3}{8} \times 2\frac{1}{8}$ inches.

Study of a Jew advancing towards the left. Pen, washed with bistre.— $5\frac{1}{8} \times 2\frac{3}{8}$ inches.

Two Men walking and conversing. Pen and bistre.— $4\frac{3}{8} \times 2\frac{3}{8}$ inches.

A Beggar standing, with a high cap; another in profile. Pen.— $5\frac{1}{8} \times 5\frac{1}{8}$ inches.

Portrait of Rembrandt in old Age, seated before a table. Pen and bistre, heightened with red.— $5\frac{1}{8} \times 1\frac{3}{8}$ inches.

Study of a Man. Pen.— $6\frac{3}{8} \times 6$ inches.

Study of a Man advancing towards the left. Bistre.— $5\frac{1}{8} \times 4\frac{3}{8}$ inches.

A couchant Lion, turned towards the right. Pen, washed with bistre.— $4\frac{1}{2} \times 8\frac{3}{8}$ inches.

A couchant Lion, turned towards the left. Bistre.— $5\frac{1}{8} \times 9\frac{3}{8}$ inches.

Life-study of a Woman, standing. Chalk and pen.— $10\frac{1}{8} \times 6\frac{1}{8}$ inches.

A young Woman (Saskia?), seated, at a table near a window. Pen and bistre.— $6\frac{3}{8} \times 4\frac{1}{8}$ inches.

A Man standing, leaning on a stick. Pen and bistre.— $3\frac{1}{8} \times 2\frac{1}{8}$ inches.

Life-study of a young Man, turned towards the right. Pen and bistre.— $9\frac{3}{8} \times 5$ inches.

An Angel appearing to an old Man and a kneeling Woman. Pen and bistre.— $8\frac{1}{4} \times 11\frac{5}{8}$ inches.

Jesus and the Samaritan Woman. Pen, lightly washed.— $5\frac{3}{8} \times 11\frac{1}{8}$ inches.

VIENNA. Albertina.

The Dismissal of Hagar. Black chalk.

Joseph distributing Food to the Crowd. Black chalk, signed.

Rebecca and Eleazar. Pen and bistre.

Judah requesting Jacob to confide Benjamin to his care. Pen.

The Angel guiding Tobias. Pen and bistre.

Tobias alarmed at the Sight of the Fish. Pen and bistre.

Tobias taking the Gall of the Fish. Pen and bistre.

Jesus and the Samaritan Woman. Pen.

Jesus before Caiaphas. Pen.

The Beheading of John the Baptist. Pen and bistre.

Argus killed by Mercury. Pen and bistre.

A Woman holding a Child. Black chalk.

An old Woman dressing the Hair of a Woman, seated. Pen and bistre.

Life-study of a young Man standing. Pen and bistre; probably a study for the etching of a *Young Man standing.* (B. 194.)

A Woman holding a Child in leading-strings. Red chalk.

An old Man kneeling. Red chalk.

A Beggar and his Wife, each carrying a child. Black chalk.

A Man seated. Black chalk.

A Woman seated near a Table, reading. Red chalk and wash.

A young Girl asleep. Black chalk.

Sketches of Heads, and a man in a cloak, seated. Black chalk.

An old Woman walking on Crutches.

Baldassare Castiglione, copy of Raphael's portrait. A sketch in bistre, with an autograph inscription, and the date 1639.

A large Study of an Elephant. Black chalk; signed and dated 1637.

Two other Sketches of Elephants. Black chalk.

A couchant Lion. Pen and bistre.

A View of a Town, with fantastic Buildings. Pen and bistre; signed and dated 1640.

A Lime-kiln. Black chalk.

The Exterior of a large Church. Black chalk.

The Rokin, at Amsterdam. Pen and sepia.

A Plain, with a distant Mountain. Black chalk.

The Entrance to a Church, with figures in the foreground. Pen and sepia.

Four Sketches of Landscapes. Black chalk.

ENGLAND

LONDON. British Museum.

Jacob's Dream (?). Pen, washed with sepia.

The Good Samaritan (?). Pen, washed with sepia.

The Widow's Mite. Pen and sepia.— $6\frac{1}{2} \times 4\frac{3}{8}$ inches.—Payne-Knight Collection.

The Burial of Lazarus, dated 1630. A rough sketch in red chalk.— $10\frac{3}{8} \times 7\frac{5}{8}$ inches.—Richardson and W. Fawcener Collections.

Joseph tending the Prisoners. Pen.

The Descent from the Cross. Bistre, touched with body-colour and oil; a sketch for the *grisaille* in the National Gallery.— $7\frac{3}{8} \times 9\frac{3}{8}$ inches.—Richardson, Reynolds, and Payne-Knight Collections.

A Halt of Travellers (Flight into Egypt?). Pen, washed with sepia.— $6\frac{3}{4} \times 9\frac{1}{4}$ inches.—Payne-Knight Collection.

The Dismissal of Hagar. Pen, washed with sepia.— $7\frac{1}{4} \times 9\frac{3}{8}$ inches.—Woodburn Collection.

Two Negro Drummers, astride on mules. A drawing in bistre, heightened with red.— $8\frac{1}{8} \times 6\frac{1}{2}$ inches.—T. Hudson, Richardson, and Payne-Knight Collections.

Life-study of a Woman, for the etching of *A Woman before a Dutch Stove*. (B. 197.) Pen and sepia.— $11\frac{7}{8} \times 7\frac{1}{2}$ inches.—R. Houlditch Collection.

A Youth (Titus?) drawing; on the same sheet, a head of a child. Pen.

A Persian Prince, on a throne; a man reading before him. Pen and wash.

A Persian Warrior on Horseback. Pen, washed with brown and red.— $7\frac{7}{8} \times 6\frac{3}{8}$ inches.—Richardson, J. Barnard, and Cracherode Collections.

Three Studies of Men, leaning on crutches. Pen.

A Mother holding her sleeping Child on her Breast. Pen and sepia wash.— $6\frac{1}{2} \times 5\frac{1}{2}$ inches.—Ed. Bouverie Collection.

An old Man with a long Beard, seated. Pen.

Two Men at Table, shaking hands. Pen and sepia.— $7\frac{5}{8} \times 6\frac{1}{8}$ inches.—J. Anderson Collection.

A naked Woman, holding a palm; study for the etching, B. 192.

The Draughtsman. Pen and bistre.— $7\frac{5}{8} \times 6\frac{1}{8}$ inches.—Cracherode Collection.

A Woman seated, another going upstairs. Pen and wash.

A Cavalier, with a plumed hat and ruff. Pen and wash.

A young Man holding a cane.

A Woman suckling a Child. Black and red chalk.

Four Beggars on the same sheet. Pen.

A naked Model, standing and leaning on a cushion. Pen, washed with bistre, and touched with body-colour.

A small Portrait of Rembrandt as a beardless youth. Wash of Indian ink.

Study for the etched Portrait of Sylvius. Pen and wash.

Study for the etched Portrait of C. Anselo; signed and dated 1640. Red chalk.

Study for the Picture of Lot and his Daughters (1631). Red chalk touched with black.

Pen copy of Mantegna's Calumny of Apelles.— $9\frac{3}{8} \times 15\frac{1}{8}$ inches.—Van der Schelling and Richardson Collections.

Study of a State-coach, perhaps for Lor Cowper's equestrian portrait of Turenne. Pen and wash.— $7\frac{3}{8} \times 9\frac{1}{8}$ inches.—Payne-Knight Collection.

A Lion reposing. Sepia wash.
A Lioness feeding. Black chalk.
A Lioness reposing. Black chalk and wash.
Four Lions in different attitudes. Wash.
A couchant Lion. Bistre wash; a Latin couplet below :—
 Jam piger et longo jacet exarmatus ab ævo
 Magna tamen facies et non adeunda senectus.
A sleeping Lion. Bistre wash.
An Elephant, standing. Study in Black chalk.
A Landscape, with a turreted house, a wall, and a garden. Pen.
A Canal, with a clump of trees and a shed. Pen.
Houses on the Bank of a Canal; on a slope above, some horses on a tow-path. Pen.
Cottages, with Fishing-nets drying. Pen.
Houses and Sheds, with a thicket by the waterside. Pen.
Cottages and Trees, near a stream. Pen and wash.— $5 \times 9\frac{3}{8}$ inches.—Payne-Knight Collection.
A Bridge near a Canal. Pen and sepia wash.

Devonshire, Duke of.—Chatsworth.

The drawings of this collection were formerly in that of Nicolaes Antoni Flinck, son of the painter Govert Flinck, and were bought in 1745 by an ancestor of the present duke.

An old Man on his Death-bed, surrounded by his family. Pen and sepia.— $8\frac{1}{2} \times 8\frac{1}{8}$ inches.

Christ crowned with Thorns. Pen and sepia; arched at the top.— $7\frac{9}{16} \times 7\frac{7}{8}$ inches.

A Landscape, with two men by the waterside. Pen, sepia, and Indian ink.

The Banks of a Watercourse, with a windmill and a sailing boat. Pen and sepia.

A Road through a Wood. Pen.— $5\frac{5}{16} \times 8\frac{1}{16}$ inches.

A Pool of Water, with a village in the distance. Pen and sepia.— $2\frac{3}{8} \times 5\frac{3}{8}$ inches.

A Road leading to a Village. Pen and sepia.— $3\frac{5}{8} \times 8\frac{1}{8}$ inches.

A flat Landscape with Water and Houses in the Distance. Pen and sepia.— $4\frac{7}{8} \times 7\frac{1}{8}$ inches.

The rowing Boat. Pen and sepia.

A Sheet of Water, with vessels. Pen and sepia.

A Group of Trees, with a Cottage. Pen and sepia.

A Village, with a road on rising ground.

A Haystack near a Farm. A highly-finished pen-drawing, heightened with sepia and Indian ink. Signed, Rembrandt van Ryn.

A Group of Trees, near a Road. Pen sketch with bistre.

Two Cottages in a Village Street. Pen.— $5\frac{1}{8} \times 7\frac{1}{8}$ inches.

A Road near a Pond, with a Village in the distance. Pen.

The Banks of a River, with a fence in the Foreground. Pen and sepia.

A Windmill by the Roadside. Pen and bistre.

A Fisherman's Hut. Pen and bistre.

A Farm by the Waterside. Pen and sepia.

A Village, with a church by the waterside. Pen and sepia.— $3\frac{11}{16} \times 7\frac{1}{16}$ inches.

A Gate, and the ancient Ramparts of a Town. Pen.

A Canal, with a road and trees in the background. Pen.

A Sheet of Water, with windmills on its banks. Pen and wash.

A Cottage among the Sand-dunes. Pen and sepia.

Isaac blessing Jacob. Pen.

Fragment of a Composition: *Laban presenting Leah to Jacob.* On the right a fragment of another composition, with the figure of an Angel. Pen and bistre.

Sketch of an Oriental talking to an old man. Pen.

Saint Gregory seated before a table covered with books. Pen.— $7\frac{1}{4} \times 5\frac{3}{8}$ inches.

A Cottage with a large Tree, by the waterside. Pen and bistre.— $6\frac{1}{8} \times 10\frac{3}{8}$ inches.

A Windmill, with houses by a lake. Pen.

A Road by the Waterside, with a spire in the distance. Pen and bistre.— $3\frac{3}{8} \times 5\frac{1}{2}$ inches.

A Horse towing a Boat. Pen and bistre.— $3\frac{3}{16} \times 5\frac{1}{8}$ inches.

Landscape, with water, boats, and houses partly hidden by trees. Pen and sepia.— $5\frac{1}{4} \times 9\frac{3}{8}$ inches.

A Road bordered with Trees, houses in the distance. Pen.— $5\frac{5}{16} \times 7\frac{1}{4}$ inches.

Mr. J. P. Heseltine.

A Persian Prince and his Son, copy of a miniature. Pen, washed with sepia.— $3\frac{3}{8} \times 3\frac{3}{8}$ inches.—Hudson, Richardson, Houlditch, Lord Selsey and Roupell Collections.

A Woman reading. Pen and sepia wash.— $2\frac{3}{8} \times 3\frac{1}{2}$ inches.—Sir W. Knighton's Collection.

Sketches of Men's Heads, with one of a woman's head. Lead pencil on vellum. On the reverse, two cottages.— $5\frac{5}{16} \times 3\frac{3}{8}$ inches.—Sir W. Knighton's Collection.

The Head of a Man in a high Cap. Pen.— $3\frac{3}{16} \times 3\frac{3}{16}$ inches.

Life-study of a Man, standing, his hands clasped. Sepia.— $8\frac{1}{8} \times 3\frac{5}{16}$ inches.—RouPELL Collection.

A Man in a high cap, seated.— $6\frac{1}{8} \times 5\frac{5}{16}$ inches.—Sir Th. Lawrence, W. Esdaile, and C. S. Bale Collections.

A Woman standing, and a Man walking, a purse, and two heads of men. Pen.— $4\frac{7}{8} \times 4\frac{9}{16}$ inches.—Sir W. Knighton's Collection.

Two Women standing, holding a child.— $3\frac{1}{2} \times 1\frac{9}{16}$ inches.—Sir W. Knighton's Collection.

Study for the above. Pen.— $4\frac{1}{8} \times 3\frac{1}{2}$ inches.—Sir W. Knighton's Collection.

Life-study of a Man, standing. Sepia.— $9\frac{1}{8} \times 6\frac{3}{8}$ inches. Nieuwenhuys Collection.

Life-study of a Man, standing, his left arm raised. Sepia.— $4\frac{1}{16} \times 2\frac{1}{8}$ inches.—Utterson Collection.

Head of a bearded old Man. Pen.— $3\frac{1}{4} \times 2\frac{5}{8}$ inches.—De Vos Collection.

The Virgin fainting at the foot of the Cross. Pen.— $3\frac{3}{8} \times 6$ inches.—De Vos Collection.

Beggars, in the foreground: a cripple; on the reverse, a man seated. Black chalk.— $3\frac{7}{8} \times 4\frac{1}{4}$ inches.—De Vos Collection.

Study of an old Man for the Philosopher in the Louvre. Signed R. 1639. Red chalk.— $6\frac{3}{16} \times 5\frac{3}{8}$ inches.—De Vos Collection.

A bearded Man, seated. Black chalk.— $6\frac{1}{2} \times 4\frac{5}{16}$ inches.—Verstolk van Soelen Collection.

A Woman seated, her head on her hand. Black chalk.— $4\frac{7}{8} \times 3\frac{3}{8}$ inches.—De Vos Collection.

A Woman holding a Child. Pen.— $4\frac{1}{4} \times 3\frac{3}{8}$ inches.—R. Dumesnil and De Vos Collections.

The Crucifixion, study for the etching (B. So.) Pen.— $4\frac{3}{16} \times 4\frac{3}{8}$ inches.

A Village with a Spire. Sepia.— $4\frac{1}{2} \times 7\frac{1}{16}$ inches.—R. Cosway, Wellesley and Palgrave Collections.

A fantastic Landscape, with a stormy sky. Sepia.— $5\frac{3}{16} \times 7\frac{1}{16}$ inches.—Sir W. Knighton's Collection.

Houses under some high Trees. Pen and sepia.— $4\frac{7}{8} \times 9\frac{1}{8}$ inches.—Bouverie and RouPELL Collections.

Rampart near the Gate of St. Anthony. Wash slightly tinted with water-colour.— $6\frac{3}{4} \times 9\frac{3}{4}$ inches.—Woodburn Collection.

A Bridge and Houses on a Canal. Pen and sepia.— $5\frac{3}{8} \times 7\frac{3}{8}$ inches.—Sir Thomas Lawrence and W. Esdaile Collections.

The Banks of a Canal. Pen and sepia.— $4 \times 3\frac{1}{8}$ inches.—Sir W. Knighton's Collection.

Houses with Trees, on the bank of a canal. Sepia.— $4\frac{5}{16} \times 7\frac{7}{8}$ inches.—J. P. Zoomer Collection.

A large Drawing from Nature, a cottage surrounded by vegetation. Signed and dated 1644. Sepia.— $11\frac{3}{8} \times 17\frac{3}{8}$ inches.—J. Barnard, A. Pond, Sir T. Lawrence and W. Esdaile Collections.

A small Canal, with plants and a fence. Sepia.— $6\frac{7}{8} \times 7\frac{7}{8}$ inches.—Utterson and De Vos Collections.

Houses under Trees. Sepia.— $4\frac{1}{4} \times 7\frac{7}{8}$ inches.—Lawrence, Esdaile, and Bale Collections.

A Cottage and Trees, by the waterside. Pen, washed with Indian ink.— $6\frac{1}{2} \times 9$ inches.—De Vos Collection.

Houses with Sheds, the same landscape as the above, but more extensive. Pen.— $4\frac{3}{4} \times 8\frac{7}{8}$ inches.

Christ in the Garden of Olives. Pen and sepia.— $7\frac{1}{8} \times 6\frac{1}{4}$ inches.—Baring Collection.

A couchant Lion. Sepia.— $4\frac{3}{16} \times 8$ inches.—Sir W. Knighton collection.

A couchant Lion. Sepia.— $4\frac{1}{2} \times 6\frac{1}{4}$ inches.—Sir W. Knighton's Collection.

A Landscape, a Road by a River. Sepia. On the reverse, a sketch of a landscape in black chalk with the following inscription: "Dees tekeningh versoont de buissen as-noldi (?) Lant Soo braaf getekent door heer Rembrands eygen hant."

"P. Ko: (Philipps Koninck)." $6\frac{1}{4} \times 10\frac{3}{8}$ inches.—Goll van Franckenstein, Sir T. Lawrence, W. Esdaile, James and RouPELL Collections.

A Cottage surrounded by Trees. Pen and wash.— $6\frac{1}{4} \times 9\frac{1}{2}$ inches.—J. P. Zoomer and Woodburn Collections.

The Adoration of the Shepherds, a study for the picture in the National Gallery. Sepia wash.— $8 \times 9\frac{1}{2}$ inches. Sir T. Lawrence and Esdaile Collections.

A Landscape, the banks of a river.— $4\frac{5}{16} \times 5\frac{5}{8}$ inches.—Richardson, Willett, Esdaile and Bale Collections.

Study of an old Man, seated, probably for the etching, *The Goldweigher* (B. 281). Sepia.— $7\frac{1}{4} \times 6\frac{3}{4}$ inches.—Woodburn and Dimsdale Collections.

The Montalban Tower, at Amsterdam. Pen and sepia.— $5\frac{1}{8} \times 5\frac{1}{16}$ inches.—Zoomer, Sir J. Reynolds, and Howe Collections.

Portrait of Rembrandt, standing, in his working dress. Pen.— $7\frac{3}{8} \times 5\frac{3}{8}$ inches

Life-study of a young Man, seated. Sepia and red chalk.— $5\frac{1}{2} \times 7\frac{1}{8}$ inches. Utterson and W. Russell Collections.

Sketches of nine Heads on a single sheet, drawn with a reed-pen, one in red.— $8\frac{3}{4} \times 9\frac{1}{8}$ inches.—RouPELL Collection.

A Woman standing, looking out of a window. Bistr wash.— $11\frac{5}{8} \times 6\frac{3}{8}$ inches.

A Landscape, with a clump of trees by the waterside.— $5\frac{3}{4} \times 9\frac{1}{8}$ inches.—J. Hudson and Portarlington Collections.

A Woman seated in the embrasure of a window, her head on her hand. Pen, washed with bistr.— $9\frac{5}{8} \times 6\frac{1}{8}$ inches.—Marquis de Vendé, Dimsdale, Sir Thomas Lawrence, Esdaile, and Bale Collections.

An old Woman asleep, a book on her knees. Pen and sepia.— $5\frac{3}{8} \times 5\frac{7}{8}$ inches.—Baron Denon and J. Gigoux Collections.

An old Woman asleep, her spectacles in her right hand, a book in her left. Sepia wash.— $6\frac{1}{2} \times 6\frac{1}{10}$ inches.—Denon Collection.

An old Woman seated. Sepia wash.— $5 \times 4\frac{1}{2}$ inches.—Richardson, Sir J. Reynolds, Sir Th. Lawrence, W. Esdaile, and C. S. Bale Collections.

Life-study of a Woman, seated. Sepia wash.— $11\frac{1}{4} \times 7\frac{9}{16}$ inches.—Lord Spencer and W. Russell Collections.

Life-study of a Woman, lying down. Sepia.— $5\frac{3}{8} \times 11\frac{1}{8}$ inches.—Sir Th. Lawrence, Esdaile, Woodburn and RouPELL Collections.

Life-study of a Woman, seated, and smiling.— $10\frac{3}{8} \times 7\frac{1}{4}$ inches.—Sir W. Knighton's Collection.

Jacob's Blessing. Sepia.— $6\frac{1}{8} \times 8\frac{3}{8}$ inches. Sir W. Knighton's Collection.

An old Man, seated. Reed pen with bistr.— $6\frac{1}{10} \times 5\frac{1}{8}$ inches.—Bouverie and Nieuwenhuys Collections.

Simeon in the Temple. Bistr, Indian ink and touches of white.— $9\frac{1}{4} \times 8\frac{3}{8}$ inches.—Sir Th. Lawrence, Esdaile, J. W. Brett and De Vos Collections.

A Landscape with Windmills. Reed pen and bistr, with the inscription:

"Buyten Amsterdam aan de Weetering op de Stadspakhuyze te zien."— $4\frac{9}{16} \times 10\frac{3}{8}$ inches.—Burdett, Verstolk and De Vos Collections.

A Holy Family. Sepia.— $6 \times 6\frac{3}{8}$ inches.—Hibbert Collection.

A small Town, with a view of a pier. Sepia.— $3\frac{1}{4} \times 5\frac{1}{16}$ inches.—Suermond Collection.

The Head of an old Woman. Sepia.— $4\frac{1}{4} \times 3\frac{1}{8}$ inches.—Sir Th. Lawrence, Esdaile, and Bale Collections.

A Man seated, feeding a Child; the drawing known as *The Widower.* Sepia.— $6\frac{1}{8} \times 5\frac{3}{8}$ inches.—Woodburn Collection.

A Road with a Cottage. Pen.— $5\frac{3}{8} \times 8$ inches.

An old Man seated, a woman kneeling before him taking off his shoes; another woman preparing his bed. Sepia.— $6\frac{3}{8} \times 6\frac{3}{8}$ inches.—RouPELL Collection.

A young Girl sleeping, with her head on a pillow.— $5\frac{1}{2} \times 3\frac{1}{8}$ inches.—De Vos Collection.

Three Heads of old Men, studies for the *Disciples at Emmäus.* Pen.— $6\frac{5}{8} \times 6\frac{1}{4}$ inches.—Sir J. Reynolds, Richardson and Woodburn Collections.

Three Women, one with a child; on the reverse, the head of a man in a large hat, resembling Ephraim Bonus, and a woman asleep in a bed. Pen.— $8\frac{1}{4} \times 5\frac{3}{8}$ inches.—Sir W. Knighton Collection.

A House under Trees. Sepia.— $4\frac{1}{2} \times 6\frac{9}{16}$ inches.

The Town-hall of Amsterdam, after the fire of July 9, 1652. Signed: Rembrandt van Ryn; and inscribed as follows: "Van d'waech afte zien Statshuis van Amsteldam doen affgebrandt was den 9 Jul. 1652." Pen and sepia.— $6\frac{1}{8} \times 8$ inches.

Life-study of a young Man, seated. Sepia.— $10\frac{5}{8} \times 6\frac{3}{8}$ inches.—Nieuwenhuys Collection.

A Landscape, with Amsterdam in the distance. Pen.— $3\frac{1}{2} \times 6$ inches.—Goll van Frackenstein, Sir Th. Lawrence, W. Esdaile and Bale Collections.

A Landscape, with a stream.—Bistr wash.— $5\frac{1}{4} \times 12\frac{3}{8}$ inches.—Crozat Collection.

A young Girl asleep at a window. Sepia.— $4\frac{5}{8} \times 3\frac{9}{8}$ inches.—De Vos Collection.

A Woman lying in a Bed. Pen.— $5\frac{1}{8} \times 7\frac{1}{16}$ inches.—De Vos Collection.

Christ in the Garden of Olives, with the sleeping disciples. Pen and wash.— $7\frac{1}{16} \times 11\frac{1}{16}$ inches.—RouPELL Collection.

Moses and the Burning Bush.— $6\frac{1}{8} \times 9\frac{9}{16}$ inches.—RouPELL Collection.

A Man in a Cloak, standing.— $6\frac{3}{8} \times 5$ inches. Sir Th. Lawrence and Esdaile Collections.

Sir Frederick Leighton, P.R.A.

A Child asleep in its bed. Black lead pencil. Andrew James and Esdaile Collections.

A Landscape, a road bordered with trees and cottages, leading to a village with a church. Pen, washed with bistr.— $6\frac{1}{4} \times 7\frac{3}{8}$ inches.—De Vos and De Kat Collections.

The Agony. Pen.

Mr. W. Mitchell. (This collection was sold at Frankfort, May 7, 1890.)

An old Man seated on a chair, study for the figure of Jacob in the etching *Joseph telling his Dreams* (1638). Signed with the monogram, and dated 1631. Red chalk.— $9\frac{1}{4} \times 6\frac{5}{16}$ inches.—Hawkins and James Collections.

A Man in a Cloak, talking, and emphasising his speech by a gesture of his left hand. Black chalk.— $5\frac{1}{2} \times 3\frac{9}{16}$ inches.—Th. Hudson, J. Richardson, and Firmin Didot Collections.

A Lion reposing. Pen.— $3\frac{7}{8} \times 6\frac{11}{16}$ inches.

A Landscape, houses, and a church with a cupola. Pen and wash.— $4\frac{3}{8} \times 7\frac{1}{4}$ inches.

A Landscape, houses by a canal with trees and a small bridge. Pen.— $5\frac{1}{4} \times 4\frac{9}{16}$ inches.

A Landscape, a cottage at the mouth of a canal, with a bridge. Black lead pencil. Andreossy and Firmin Didot Collections.

Two Studies from Nature: The Entrance to a Wood and The Margin of a Forest with a Pool. Black chalk.— $3\frac{9}{16} \times 5\frac{7}{8}$ inches. Andreossy and Firmin Didot Collections.

Mr. Edward Poynter, R.A.

Study for a figure of Christ, half naked, seated, holding a reed in His hand. Signed, R. v. R. f. 1637. Pen, washed with sepia.— $5\frac{9}{16} \times 3\frac{1}{8}$ inches.—Parsons Collection.

A lame Beggar, offering matches.—Pen and sepia.— $5\frac{1}{2} \times 3\frac{1}{8}$ inches.—Barton Graham Collection.

Mr. George Salting.

A Windmill, with a country-house surrounded by trees, and other buildings on the bank of a canal. Sepia wash.— $5\frac{1}{16} \times 8$ inches.—Lawrence and James Collections.

Two Studies of Elephants. Black chalk.— $7 \times 6\frac{1}{8}$ inches.

A Man walking. Pen.— 4×6 inches.—Dimsdale and Woodburn Collections.

A Woman with child, standing; on the reverse a young girl. Pen.— 6×4 inches.—Dimsdale and Woodburn Collections.

A Woman seated, her head on her hand. Pen.— $8 \times 6\frac{1}{16}$ inches.—Bale, Knight and Reynolds Collections.

A Woman supporting a Child, who is trying to walk; below, two women leading the child. Red chalk.— $10\frac{1}{2} \times 10\frac{3}{8}$ inches.—Robinson Collection.

Two old Men and a young Child, who seizes one of them by the hair. Pen.— $7\frac{1}{2} \times 6\frac{1}{2}$ inches.—Lawrence, Esdaile, and James Collections.

The Workers in the Vineyard. Pen.— $6 \times 7\frac{1}{2}$ inches. Utterson Collection.

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The Star of the Kings carried through the streets at night by children. Signed Rembrandt; the following inscription by Zanetti on the reverse: "Designo capitale di Rembrandt." Pen and wash.— 8×12 inches.—De Fries and James Collections.

Saint Peter walking on the Water to Christ. Pen.— $7\frac{1}{2} \times 11\frac{1}{16}$ inches.—Lawrence and Esdaile Collections.

The Adoration of the Shepherds. Pen and wash.— $7 \times 10\frac{3}{8}$ inches.

A Persian Prince; copy of a Persian miniature. Wash, heightened with red.— $7 \times 4\frac{3}{8}$ inches.—Richardson, Selsey and Russell Collections.

Hagar and Ishmael, two compositions. Pen. The larger of the two represents the *Dismissal*.— 8×9 inches.—The other, *Hagar and Ishmael on a Road*.— $5\frac{3}{8} \times 4$ inches.—Carew Collection.

The Prodigal Son; he kneels near a trough from which the swine are feeding. Pen.— $6\frac{1}{4} \times 9\frac{1}{4}$ inches.—James Collection.

Two Heads of the same Woman, who wears a hood. Pen.— $2\frac{9}{16} \times 5$ inches.—Bale Collection.

Jacob's Blessing. Pen.— $4\frac{5}{16} \times 4\frac{3}{8}$ inches.—Esdaile and Lawrence Collections.

David refusing the Armour offered him for the fight with Goliath. Pen.— $7 \times 9\frac{1}{2}$ inches.—Reynolds and James Collection.

Mr. F. Seymour-Haden, Woodcote, Hants. (This collection was sold in London, June 18th, 1891; the drawings acquired by M. Léon Bonnat we give elsewhere; the greater number of those remaining were bought for America.)

A House with Fishing-nets and a boat. Pen and sepia wash.—De Vos Collection.

A Square in a Town. Pen and bistre.—Reynolds and Richardson Collections.

A Study of Pigs. Pen and bistre.

Two Studies of Heads. Pen and bistre.—E. Bouverie Collection.

A Man walking with a young Woman. Pen.

A Malefactor hanging from a Gibbet. Pen and bistre.—De Vos and Esdaile Collections.

A House. Pen and bistre.

Study for the Death of the Virgin. Pen and bistre.— $6\frac{9}{16} \times 5\frac{3}{8}$ inches.—Galichon Collection.

Two Women seated. Pen.

A Man seated on the Threshold of his Door. Pen and bistre.—Reynolds, Lawrence, and Esdaile Collections.

David and Nathan. Pen and bistre. Lawrence, Esdaile and Richardson Collections.

A House with a group of Trees. Pen and bistre.—Esdaile Collection.

The Interior of a Picture Gallery, with a group of figures. Pen and bistre.—Roupell Collection.

A Landscape with Cottages. Pen and bistre.

An Interior, with a woman and a sleeping child. Hudson and Richardson Collections.

Lord Warwick, Warwick Castle.

The Head of an old Man, full-face; perhaps Rembrandt's father. Pen and wash.— $7\frac{5}{8} \times 6$ inches.

A Man in a Cap, seated, and gesticulating. Pen and sepia.— $5\frac{1}{2} \times 4\frac{1}{4}$ inches.

A Man standing, full-face, three-quarters length. Pen and sepia.— $9\frac{1}{4} \times 7\frac{5}{8}$ inches.

Portrait of a Man holding a Hat (the same person whose portrait in the Holford Collection is signed and dated 1634). Black and red chalk.

Saint Jerome praying before a crucifix. Pen and sepia.— $7\frac{5}{8} \times 9\frac{1}{4}$ inches.

A Woman on her Knees. Pen and sepia.— $5\frac{1}{2} \times 4\frac{5}{8}$ inches.

A Woman (Judith?) holding a Sword, and several other figures. Pen and sepia.— $7 \times 11\frac{1}{4}$ inches.

An Oriental seen from behind, and two women on the threshold of a house. Pen and sepia.— $7\frac{1}{2} \times 12$ inches.

An Indian holding an arrow. Pen and sepia.— $7\frac{1}{2} \times 5$ inches.

A Landscape, view of a town with ramparts and a church. Pen and sepia.— $8\frac{1}{4} \times 12\frac{5}{8}$ inches.

Study of a young Girl, partly naked, her hands clasped. Pen and sepia.— $9\frac{1}{2} \times 6\frac{1}{4}$ inches.

Life-study of a Woman lying down, seen from behind. Pen and sepia.— $6\frac{1}{2} \times 11$ inches.

Life-study of a Woman, kneeling. Pen and sepia.— $8\frac{5}{8} \times 5\frac{5}{8}$ inches.

FRANCE

PARIS. Louvre.

Tobias restoring his Father's Sight. Study for the picture in the Arenberg Gallery (1634). Pen and bistre.— $7\frac{5}{8} \times 10$ inches.

Jacob's Dream. Pen, corrected with body-colour.— $9\frac{1}{2} \times 8\frac{1}{2}$ inches.—Mariette Collection.

The Prodigal Son. Pen.— $5\frac{7}{8} \times 9\frac{1}{2}$ inches.

The Samaritan paying the Host. Pen and bistre.— $6\frac{3}{4} \times 8\frac{1}{4}$ inches.

Calvary. Pen and bistre.— $8\frac{1}{2} \times 11\frac{1}{2}$ inches.

Christ with two of the Apostles, a man kneeling before Him. Pen.— $6\frac{1}{2} \times 9\frac{3}{8}$ inches.

The Last Supper (?) Pen and bistre.— $7\frac{1}{2} \times 11\frac{1}{8}$ inches.—Mariette Collection.

Head of an old Man, in red chalk. Study for the *Saint Anastasius*, at Stockholm.

The Banks of a Canal. Pen and bistre.— $5\frac{7}{8} \times 10\frac{3}{8}$ inches.

Walls and Gothic Gateway of a Town. Pen and bistre.— $7\frac{5}{8} \times 10$ inches.

An old Man, and two Heads. Pen.—John Barnard Collection.

A Man seated at a Table, reading, near another person who is writing. Pen.— $5\frac{3}{4} \times 5\frac{1}{2}$ inches.

A naked Woman, seated. Pen and bistre.— $5\frac{3}{4} \times 7\frac{1}{2}$ inches.

A Youth (?) in a high cap. Pen and bistre.— $6\frac{7}{8} \times 4\frac{1}{8}$ inches.—Huquier Collection.

Bust of a Man in a broad-brimmed hat. Bistre wash.— $9\frac{1}{8} \times 7\frac{1}{2}$ inches.

Study for the Saint Jerome engraved by J. van Vliet, in 1631. Red chalk with touches of black.— $8\frac{1}{2} \times 6\frac{5}{8}$ inches.

A Young Woman seated in an arm-chair. Red chalk.— $5\frac{3}{4} \times 4\frac{3}{8}$ inches.

A Lion approaching a Corpse stretched on the ground. Brush and bistre.— $5\frac{3}{8} \times 8\frac{1}{4}$ inches.

A Lion turned to the right, seen in profile. Brush and bistre.— $6\frac{1}{2} \times 9\frac{1}{2}$ inches.

Rembrandt's Studio. Pen, washed with Indian ink and bistre.— $6\frac{3}{4} \times 9\frac{1}{2}$ inches.—His de la Salle Collection.

Three standing Figures. Pen, washed with bistre; arched above.— $5\frac{1}{2} \times 4\frac{3}{4}$ inches.—Lord Spencer and His de la Salle Collections.

The Court of an Indian Prince, copy of an Indian miniature. Pen, washed with bistre.— $7\frac{1}{2} \times 7\frac{1}{2}$ inches.—Richardson, Houlditch, and His de la Salle Collections.

The Disciples at Emmaüs. Pen.— $6\frac{1}{2} \times 8\frac{1}{8}$ inches.—Mariette Collection.

A Man reading. Pen, washed with bistre; arched at the top.— $6\frac{3}{8} \times 4$ inches.

Life-study of a young Man, lying down. Pen, washed with bistre.— $5\frac{1}{4} \times 7\frac{1}{2}$ inches.—Mariette Collection.

A Landscape, with a Canal and a Bridge. Pen and bistre.— $4\frac{3}{8} \times 4\frac{1}{8}$ inches.—Mariette Collection.

PARIS. BIBLIOTHÈQUE NATIONALE.—Print Room.

Lot leaving Sodom. Pen, washed with bistre.— $7\frac{5}{8} \times 9\frac{5}{8}$ inches.

A young Woman seated, full face. Pen, washed with bistre.— $8\frac{1}{8} \times 6\frac{5}{8}$ inches.

Life-study of a young Man, seated, his hands crossed. Pen and bistre; study for the etching.— $9\frac{1}{2} \times 6\frac{3}{4}$ inches.

M. Léon Bonnat.

Portrait of Rembrandt, signed Rh. 1630. Pen, bistre, and body-colour.— $3\frac{3}{8} \times 3\frac{1}{8}$ inches.

A Man in a Cloak, turned three-quarters to the spectator. Pen.— $3\frac{1}{8} \times 2\frac{3}{8}$ inches.—Sir J. Reynolds Collection.

A Stream, with three boats, two of them with sails; a town in the background. Bistre wash.— $5\frac{3}{8} \times 6\frac{5}{8}$ inches.—Esdale Collection.

A Lawn with large Trees and figures. Pen and sepia.— $7\frac{1}{2} \times 7\frac{1}{8}$ inches.

A Landscape with large Trees, a glade in the middle. Bistre wash.— $5\frac{1}{2} \times 7\frac{1}{8}$ inches.

—On the reverse, an autograph inscription by Rembrandt, consisting of a receipt for a mixture of oil of white turpentine with ordinary turpentine.

A Road rising to a Bridge, with trees on the farther side of the water. Pen and sepia wash.— $9\frac{1}{8} \times 4\frac{3}{4}$ inches.

A Hay-shed, in a meadow where two cows are feeding near some tall trees and a fence; a road to the right. Pen and bistre.— $4\frac{5}{8} \times 10\frac{1}{8}$ inches.

A Road by the Waterside; houses and a spire in the background. Pen.— $6\frac{1}{8} \times 7\frac{1}{8}$ inches.—Richard Cosway Collection.

A Stream fringed with Trees, a bridge and houses in the middle. Pen.— $4\frac{1}{8} \times 7\frac{1}{8}$ inches.

A Woman asleep in Bed. Pen.— $3\frac{3}{8} \times 4\frac{1}{8}$ inches.

A Youth lying on the Ground. Pen and bistre.— $3\frac{3}{8} \times 4\frac{1}{8}$ inches.

A bearded Man in a high cap bordered with fur. Black chalk.— $5\frac{1}{2} \times 3\frac{3}{4}$ inches.—Richardson Senior, John Thane, and A. Firmin Didot Collections.

A Man seated at a Table, supporting a large book with his left hand. Pen.— $3\frac{3}{4} \times 3\frac{3}{8}$ inches.—Utterson Collection.

A Man with a long Beard, seated near another man crouching before a grate, and holding a frying-pan in his hand. Pen.— $4\frac{1}{2} \times 5\frac{3}{8}$ inches.

A Woman standing near a young woman, seated and weeping. Pen.— $4\frac{1}{8} \times 4\frac{3}{8}$ inches.—Esdale Collection.

An old Man seated near a Woman; to the left below, a child turning away from a dog, which is trying to take what he is eating. Pen.— $4\frac{1}{8} \times 6\frac{3}{8}$ inches.

Two kneeling Figures, one, half-naked, pressing against the other; to the left, above, angels. (Abraham's Sacrifice?) Pen.— $5\frac{1}{2} \times 4\frac{3}{8}$ inches.

A High Priest enthroned; a man standing beside him; on the steps, a man kneeling, and two other persons standing. Pen.— $3\frac{1}{8} \times 3\frac{3}{8}$ inches.—E. Utterson Collection.

Study for an Abraham's Sacrifice. Pen.— $2\frac{3}{4} \times 3\frac{1}{8}$ inches.

Another Study for the same. Pen.— $5\frac{1}{8} \times 4\frac{3}{8}$ inches.

A Man in a high Cap, seated before a table. Pen, washed with reddish sepia.— $6\frac{1}{8} \times 3\frac{1}{8}$ inches.

The Disciples at Emmäus. Pen.— $4\frac{3}{4} \times 4\frac{5}{8}$ inches.

A Woman asleep, facing the spectator, her head in her hands. Sepia.— $2\frac{3}{4} \times 2\frac{3}{4}$ inches.—E. Utterson Collection.

An old Woman, her head swathed in a handkerchief. Bistre.— $3 \times 2\frac{3}{4}$ inches.

A Man in Bed. Pen.— $3 \times 5\frac{1}{2}$ inches.—Andreossy Collection.

A Woman raising her Hand to her Face. Pen.— $3\frac{1}{2} \times 3$ inches.—Andreossy Collection.

The Beheading of John the Baptist. Pen.— $5\frac{1}{2} \times 5\frac{1}{8}$ inches.—R. P. Roupell Collection.

Two Persons in broad-brimmed Hats, perhaps a study for the Night Watch. Pen.— $4\frac{1}{2} \times 2\frac{3}{4}$ inches.

Beggars walking. Pen, washed with ink.— $4\frac{1}{8} \times 2\frac{3}{8}$ inches.

An old Woman standing, full-face; and a sketch of a woman's head. Black chalk.— $3\frac{1}{8} \times 2\frac{3}{4}$ inches.

A Man in a high Hat. Black chalk.— $4\frac{3}{4} \times 3\frac{3}{8}$ inches.—Andreossy Collection.

A Woman holding a Child in her Arms. Pen.— $4\frac{3}{8} \times 2\frac{5}{8}$ inches.

An old Man standing, leaning on a stick, a seated figure to the right. Pen and bistre.— $4\frac{3}{8} \times 3$ inches.—Richardson Junior Collection.

A Man sheathing his Sword after beheading a man who lies at his feet. (The Beheading of John the Baptist?) Pen.— $5\frac{3}{8} \times 4\frac{3}{8}$ inches.

An old Woman standing, her hand on the

shoulder of a youth. (*The Departure of Tobias?*) Pen and sepia.— $6\frac{1}{2} \times 3\frac{9}{16}$ inches.

A Woman seated before a Table, shading her eyes from the flame of a taper. Sepia.— $5\frac{1}{8} \times 4\frac{1}{16}$ inches.—Sir J. Reynolds Collection.

A Woman seated, her hands crossed on her lap. Pen and bistre, with touches of white.— $6\frac{5}{16} \times 4\frac{3}{8}$ inches.—E. Utterson Collection.

A Woman seated, holding a child. Pen.— $6\frac{5}{16} \times 5\frac{3}{8}$ inches.

Christ crowned with Thorns. Pen.— $7\frac{1}{2} \times 6\frac{5}{16}$ inches.—Sir J. Reynolds and Utterson Collections.

A Man standing, in a gown girt round the waist, a skull-cap on his head. Pen.— $7\frac{1}{2} \times 4\frac{1}{8}$ inches.

A Woman seated, praying, her hands clasped. Pen and bistre. On the reverse, a sketch of a woman holding a child.— $7\frac{5}{16} \times 5\frac{3}{8}$ inches.

Portrait of Saskia. Bistre and black chalk.— $7\frac{1}{8} \times 5\frac{1}{2}$ inches.—N. Diaz Collection.

A Woman seated, another figure in the light near a window; in the shade, a man in a high cap. Bistre.— $6\frac{5}{8} \times 7\frac{1}{2}$ inches.—Woodburn Collection.

The Head of a Man in a Turban, the end of which hangs down in a scarf; a bird of Paradise below. Pen, bistre, and white.— $6\frac{5}{8} \times 6\frac{1}{8}$ inches.

Two Birds of Paradise. Pen, bistre, and white.— $6\frac{5}{8} \times 6\frac{1}{8}$ inches.

Study of a kneeling Camel. Bistre. Below, a camel's head. Pen.— $6\frac{5}{16} \times 4\frac{3}{8}$ inches.

Study of a Cow in a Stall. Bistre.— $5\frac{1}{8} \times 5\frac{1}{2}$ inches.

A Pig standing up, another rolling on the ground beside him. Pen.— $4\frac{1}{8} \times 7\frac{1}{8}$ inches.

Three Heads of Lions. A sketch with the brush.— $6\frac{1}{4} \times 5\frac{3}{4}$ inches.—Esdaile Collection.

A couchant Lion, the head in profile. Bistre.— $5\frac{5}{8} \times 7\frac{3}{8}$ inches.

A couchant Lion, the head three-quarters to the front. Bistre.— $5\frac{1}{2} \times 8\frac{5}{8}$ inches.—On the reverse, "Rembrandt nat Leven."—Henry Reveley Collection.

Joseph interpreting the Dreams? An aged man on a throne, a man addressing him from the steps; other persons grouped around. Pen.— $7\frac{3}{8} \times 10\frac{5}{8}$ inches.—Richardson Junior Collection.

An old Woman kneeling before an old Man at the mouth of a cave, a horse to the left. Bistre.— $7\frac{1}{2} \times 9\frac{1}{2}$ inches.

A young Woman kneeling to an old man; a man in a turban advances towards them;

a globe on a table near. Pen and bistre.— $7\frac{1}{8} \times 9\frac{5}{8}$ inches.—Utterson Collection.

Christ standing, a man kneeling to Him, and other persons approaching. Pen.— $5\frac{5}{8} \times 9\frac{1}{2}$ inches.—Sir J. Reynolds, Utterson, and Richardson Collections.

Christ approaching a Boat in which are two fishermen. Bistre.— $6\frac{5}{16} \times 9\frac{3}{8}$ inches.—W. Otley Collection.

The Vision of Daniel. Sketch for the picture at Berlin.— $6\frac{1}{2} \times 9\frac{5}{8}$ inches.—Utterson Collection.

Jesus in the midst of the Doctors. Pen and bistre.— $6\frac{5}{8} \times 9\frac{1}{2}$ inches.—W. Otley Collections.

The Flight into Egypt. Pen and bistre.— $6\frac{1}{2} \times 9\frac{1}{2}$ inches.—Utterson and Russell Collections.

Study for the Hundred Guilder Print. Pen.— $7\frac{5}{8} \times 9\frac{1}{16}$ inches.—W. Esdaile Collection.

The Baptism of the Eunuch. Study for the etching. Pen and bistre.— $6\frac{3}{8} \times 10\frac{1}{8}$ inches.

Life-study of a Man lying on the ground. Pen and bistre.— $7\frac{3}{8} \times 9\frac{1}{2}$ inches.—Utterson Collection.

Landscape with a watercourse, a road, and cottages. Bistre wash.— $6\frac{5}{16} \times 11\frac{1}{16}$ inches.

A Landscape, with a bridge over a stream and houses under tall trees. Lead pencil.— $10\frac{7}{8} \times 11\frac{3}{4}$ inches.

Judas bringing back the thirty Pieces of Silver? Pen.— $8\frac{1}{2} \times 10\frac{3}{8}$ inches.—Richardson Junior and Sir J. C. Robinson Collections.

An Old Man, leaning on a stick, and approaching a kneeling woman, near whom is a man carrying a basket; in the background a town. Bistre wash.— $6\frac{3}{8} \times 6\frac{1}{8}$ inches.

A Woman seated at a Table, another woman standing near her with clasped hands; below, and to the right several other figures, two of them kneeling. Pen.— $4\frac{1}{8} \times 7\frac{3}{8}$ inches.

The Prodigal Son kneeling before his father. Pen and bistre.— $7\frac{1}{8} \times 9\frac{1}{4}$ inches.

Life-study of a Youth, his left hand resting on a support.—Pen and bistre.— $9\frac{5}{8} \times 16\frac{1}{16}$ inches.

Christ surrounded by several Persons, one of whom kneels before Him; above, to the right, the head of an old woman. Pen.— $6\frac{1}{16} \times 5\frac{1}{16}$ inches.

A Variation of the same Theme. Pen and bistre.— $7\frac{1}{4} \times 6\frac{5}{16}$ inches.—On the reverse, a few words in Rembrandt's writing, and the signature Rembrandt van

A Landscape with Cottages, a stream, mills, and a village. Pen and bistre.— $7\frac{5}{16} \times 12$ inches.—Lord Spencer Collection.

The Angel Raphael with Tobias and his Family. Pen.— $6\frac{3}{4} \times 8\frac{1}{16}$ inches.

David playing the Harp before Saul. Pen and bistre.— $8\frac{5}{8} \times 6\frac{3}{4}$ inches.—A. Firmin Didot Collection.

The Student of Leyden. Pen and bistre wash.— $8\frac{1}{2} \times 4\frac{3}{8}$ inches.—Richardson Senior and Junior Collections.

Study for an Adoration of the Magi. Pen.— $7\frac{1}{2} \times 11\frac{1}{4}$ inches.—Mourian Collection.

An old Man praying, behind him, to the right, a figure in bed. Pen and bistre, with touches of white.— $7\frac{1}{2} \times 7\frac{1}{2}$ inches.

A Road between Trees. Sepia wash.— $6\frac{3}{8} \times 7\frac{1}{8}$ inches.

An Indian Prince on Horseback, a falcon on his hand. Pen, lightly washed with red.— $8\frac{1}{8} \times 7\frac{9}{16}$ inches.—W. Russell and Richardson Junior Collections.

Life study of a young Man, seated on a stool. Black chalk.— $9\frac{1}{8} \times 7\frac{1}{2}$ inches.—W. Esdaile Collections.

Mercury and Argus. Pen and bistre.— $5\frac{3}{4} \times 7\frac{1}{2}$ inches.

A Woman seated by a well with a dome; she seems to see an apparition. Pen and bistre.— $7\frac{1}{2} \times 8\frac{3}{4}$ inches.—Utterson Collection.

Four Sketches of Women's Heads. Pen. On the reverse, a sketch of cavaliers. Pen.— $7\frac{1}{2} \times 5\frac{1}{2}$ inches.—J. Richardson junior, John Thane, and R. P. Roupell.

Tobias and the Angel by the waterside. Pen.— $7\frac{1}{2} \times 10\frac{1}{4}$ inches.—J. Reynolds and Utterson Collections.

Rembrandt's Studio, a replica (?) of the drawing in the His de la Salle Collection. Sepia.— $7\frac{1}{4} \times 9\frac{1}{4}$ inches.—Mariette Collection.

A Composition with many Figures (the Preaching of John the Baptist?) in a simulated frame. Pen and bistre.— $5\frac{1}{2} \times 7\frac{1}{2}$ inches.

Tobias and the Angel by the waterside, a variation of the composition in the Albertina; signed above, but not by the master's own hand, Rembrandt f. 1630. Pen.— $8\frac{1}{8} \times 12\frac{1}{2}$ inches.

A Cavalier with a Sword, with two other persons, one of whom is showing him the way. Pen and bistre.— $6\frac{1}{8} \times 7\frac{3}{8}$ inches.

A naked Man, kneeling. Pen.— $3\frac{1}{2} \times 3\frac{5}{8}$ inches.—Sir J. Reynolds, Hudson and Seymour Haden Collections.

A Woman with her hands clasped, looking mournfully at a dead man in a bed. Pen.— $6\frac{5}{8} \times 8\frac{1}{2}$ inches.

A Woman standing near the daïs of a raised bed, advances towards some men (one of them in a helmet) partly hidden by a drapery. Pen.— $6\frac{1}{2} \times 8\frac{3}{4}$ inches.

A young Man kneeling to a King seated on his throne, and surrounded by his Court.

(*Joseph interpreting the Dreams?*) Pen and bistre.— $7\frac{1}{2} \times 9\frac{3}{4}$ inches.

The Denial of St. Peter, a night effect. Reed pen and sepia.— $7\frac{1}{2} \times 10$ inches.—Lempereur and Seymour Haden Collections.

A Woman seated, her head resting on her left hand; above her, two wax candles. Pen and sepia.— $7\frac{1}{2} \times 5\frac{9}{16}$ inches.—Sir Th. Lawrence, R. Roupell, Esdaile, and Woodburn Collections.

The unfaithful Servant. Pen.— $6\frac{1}{4} \times 8\frac{3}{8}$ inches.—Esdaile and Seymour Haden Collections.

Christ in the midst of the Doctors. Pen, with touches of white.— $7\frac{1}{2} \times 10\frac{1}{4}$ inches.—Sir Th. Lawrence, Esdaile, and Seymour Haden Collections.

A Cottage. Pen and bistre.— $4\frac{9}{16} \times 6\frac{3}{8}$ inches.—Esdaile and Seymour Haden Collections.

Gateway at the Entrance of a Town. Pen and sepia.— $5\frac{1}{2} \times 9\frac{1}{4}$ inches.—Seymour Haden Collection.

A couchant Lion. Black chalk.— $4\frac{3}{4} \times 5\frac{1}{2}$ inches.—Seymour Haden Collection.

Two couchant Lions. Bistre wash.— $5\frac{1}{2} \times 8\frac{1}{8}$ inches.

A Staircase with a Landing. Black chalk and bistre.— $5\frac{1}{8} \times 3\frac{1}{8}$ inches.

Duc d'Aumale.—Chantilly.

The unfaithful Servant. Pen and wash.— $5\frac{1}{2} \times 8\frac{1}{4}$ inches.—Desperet Collection.

A couchant Lion. Pen and wash.— $5\frac{1}{2} \times 9\frac{1}{8}$ inches.—Denon and Reiset Collections.

A Landscape, with a windmill and cows. Pen and bistre.— $5\frac{1}{2} \times 11\frac{1}{8}$ inches.

A Landscape with large trees, washed with bistre.— $5\frac{3}{4} \times 6\frac{1}{2}$ inches.—Reiset Collection.

M. Eugène Dutuit.—Rouen.

Christ in the House of Martha and Mary. Pen.— $7\frac{1}{2} \times 6\frac{1}{8}$ inches.—Ploos van Amstel and De Visscher Collections.

M. Louis Galichon.

Judas bringing back the thirty Pieces of Silver. Pen, washed with sepia, with touches of red chalk.— $5\frac{1}{2} \times 6\frac{3}{8}$ inches.—Em. Galichon Collection.

A young Woman seated in an Arm-chair. Red chalk with touches of black.— $5\frac{3}{4} \times 5\frac{3}{4}$ inches.—Em. Galichon Collection.

A young Woman in a broad-brimmed Hat. Pen.— $4\frac{9}{16} \times 3\frac{9}{16}$ inches.—Andreossy and Em. Galichon Collections.

A full length of a Woman, seen in profile. Pen.— $5\frac{1}{2} \times 4\frac{9}{16}$ inches.—Andreossy and Em. Galichon Collections.

Christ in the midst of His Disciples. Pen.— $7\frac{3}{4} \times 11\frac{1}{8}$ inches.—Festetis and Firmin Didot Collections.

Esther and Mordecai. Pen, washed with sepia.— $7\frac{3}{8} \times 12\frac{1}{8}$ inches.—Rumohr, Festetis, and Firmin Didot Collections.

Study of a Man, full length. Black chalk.— $5\frac{1}{8} \times 4\frac{1}{8}$ inches.—Robert Dumesnil and Firmin Didot Collections.

Peasants near a Cornfield. Pen.— $6\frac{5}{8} \times 9\frac{7}{8}$ inches.—Em. Galichon Collection.

M. Paul Mathey.

A Man in an Arm-chair, meditating, a terrestrial globe at his feet. Pen, washed with sepia, and touched with body-colour.— $7\frac{1}{8} \times 7\frac{1}{2}$ inches.—Count Soutcktelev Collection.

Portrait of a young Man in a Cap. Pen and bistre.— $5\frac{3}{4} \times 4\frac{3}{8}$ inches.—Seymour Haden Collection.

The Wounded Man of the Parable of the

Good Samaritan visited by Doctors. Pen and bistre.— $7\frac{1}{2} \times 9\frac{1}{8}$ inches.—E. Uterson and Soutcktelev Collections.

A Man approaching a Woman with a child on her lap. Lead pencil.— $4\frac{3}{4} \times 6$ inches.

A Woman in full dress, seated in an arm-chair. Pen and bistre.— $6\frac{5}{8} \times 5\frac{1}{2}$ inches.—Soutcktelev Collection.

M. Henry Pereire.

A Woman suckling her Child. Pen and sepia.—Armand Collection.

A Dutch Landscape, with houses, mills, and a drawbridge on a canal. Pen and sepia.— $7\frac{1}{8} \times 12\frac{1}{2}$ inches.—Armand Collection.

Baron Edmond de Rothschild.

Portrait of Reinier Anso. Study for the etching. Pen, washed with bistre, with touches of red chalk and body-colour.— $9\frac{1}{8} \times 7\frac{1}{8}$ inches.—Em. Galichon Collection.

GERMANY

BERLIN.—Print Room of the Royal Museum.

The Head of a Woman, nearly in profile. Pen.— $2\frac{1}{2} \times 2\frac{1}{8}$ inches.—Hausmann Collection.

A Man standing (a priest or apostle); to the left a kneeling woman; a third person to the right. Pen.— $4\frac{5}{8} \times 4\frac{3}{8}$ inches.

A young Woman seated before a table on which is a violin. Pen, washed with bistre.— $6\frac{3}{8} \times 7\frac{3}{8}$ inches.—On the reverse a head of a woman.—Von Nagler Collection.

Philemon and Baucis, a man seated at a table in the foreground, a figure seated on the ground by a fire, and in the background to the left, another figure, standing; inscribed: "d. onde filemon en van t mes in d mond en d hand op d vloer omgeswicht?" Pen sketch.— $5\frac{3}{8} \times 7\frac{1}{8}$ inches.—J. D. Bohm and Hausmann.

A Beggar in a large hat, walking towards the right. Black chalk.— $6\frac{1}{8} \times 3$ inches.—Hausmann Collection.

The Circumcision; a high priest, an assistant, the parents, and spectators. Pen, washed with sepia.— $8 \times 11\frac{5}{8}$ inches.—Lawrence, Esdaile and Suermondt Collections.

A Landscape, with a bridge over a stream, a cottage, and trees. Black chalk.— $3\frac{1}{8} \times 5\frac{1}{2}$ inches.

A Landscape, with a stream and two boats, houses and trees. Black chalk.— $3\frac{3}{4} \times 6\frac{3}{8}$ inches.

A Landscape, with two low-roofed cottages

and a pool or water. Sketch in chalk.— $3\frac{7}{8} \times 6\frac{1}{8}$ inches.—J. D. Bohm and W. Koller Collections.

A Landscape, a road by a stream, with houses and trees. Black chalk.— $3\frac{7}{8} \times 6$ inches.—On the reverse, a half-length figure of a man, sketched with a few strokes.

A Man seated on a Mound, and on an eminence beyond, a house surrounded by trees. Pen.— $8\frac{3}{8} \times 13\frac{1}{2}$ inches.—Blokhuyzen and Suermondt Collections.

An old Woman seated in an arm-chair, holding a book in her left hand. Pen.— $6\frac{3}{8} \times 6\frac{1}{8}$ inches.—On the reverse, the head of a bearded man in a high turban. Pen.—Von Nagler Collection.

An old Man seated in an arm-chair, his head slightly bowed, his hands clasped. Red chalk, with touches of black.— $8\frac{1}{8} \times 6\frac{1}{4}$ inches.—Ploos van Amstel, Dapper and Suermondt Collections.

Saskia in a large straw hat, holding a flower in her hand; with the following autograph inscription by Rembrandt: "dit is naer myn huysvrou geconterfeyt do 21 yaer ond was den derden Dach als wy getrondt waere de 8^e Yunyns 1633." Lead pencil on parchment.— $7\frac{5}{8} \times 4\frac{1}{4}$ inches.

Rembrandt, a bust, full face, with bare head. Pen, heightened with wash.— $4\frac{1}{8} \times 5\frac{7}{8}$ inches.—Sir Th. Lawrence and Esdaile Collections.

Christ bearing His Cross. The Saviour

sinking beneath the weight of the Cross, the Virgin fainting; to the left one of the thieves, bearing his cross. Pen.— $5\frac{3}{4} \times 10\frac{1}{4}$ inches.

Bust Portrait of Andrea Doria, in profile, with an autograph inscription by Rembrandt: "Andreas d. Aurea, hartog van Genuwa." Pen.— $6\frac{3}{8} \times 8$ inches.—Sir J. Robinson Collection.

A Woman seated, in Eastern dress. Pen, sepia wash, and touches of white.— $7\frac{7}{8} \times 6\frac{3}{8}$ inches.

A Man with a long Beard, in a large hat, standing. Black chalk on Chinese paper.— $5\frac{3}{8} \times 3\frac{1}{8}$ inches.

A Woman carrying a Sack on her shoulder, a little girl walking beside her, and an old woman seen from behind. A sketch in black chalk.— $3\frac{1}{2} \times 4\frac{3}{8}$ inches.

The Descent from the Cross; the Virgin, three other kneeling women, and two men standing surround the winding-sheet. On the reverse, an erotic subject. Pen sketch.— $6\frac{1}{2} \times 6\frac{1}{2}$ inches.

The Annunciation, the Virgin seated to the left, to the right the Angel, with his right arm uplifted. A drawing by F. Bol, corrected with bold, masterly strokes by Rembrandt. Red chalk, heightened with bistre, and touched with white.— $6\frac{7}{8} \times 9\frac{1}{8}$ inches.—Lawrence, Esdaile and Bale Collections.

A Landscape; a plain with a watercourse; to the left a herd of cows, a woman milking one of them. Pen and wash.—Lawrence, Esdaile and Bale Collections.

Sketches of seven Heads, or half lengths of men and women on a single sheet. Pen.— $7\frac{1}{8} \times 7\frac{1}{8}$ inches.—Lawrence, Esdaile and Bale Collections.

A Sheet of Sketches of men, women, and a weeping child. Pen.— $8\frac{3}{8} \times 7\frac{3}{8}$ inches.—Legay, Esdaile and Bale Collections.

A Landscape with two cottages and a group of six peasants. On the reverse, another *Landscape* with a road, and a town with a church spire. Lead pencil on parchment.— $4\frac{5}{8} \times 7\frac{1}{8}$ inches.—Esdaile and Bale Collections.

Study of a Woman, richly dressed, standing, her left hand on her hip. Pen, lightly washed, and touched with white.— $5\frac{7}{8} \times 3\frac{3}{4}$ inches.—J. Thane, W. Esdaile and A. Posonyi Collections.

Study for an Entombment. Pen and sepia.— $4\frac{7}{8} \times 5\frac{1}{2}$ inches.—E. Durand and Posonyi Collections.

The Descent from the Cross. Pen and sepia, touched with white.— $7\frac{1}{8} \times 8\frac{1}{8}$ inches.—Posonyi Collection.

Cain and Abel offering their sacrifices. Pen and sepia, heightened with white.—Maricott, Beurnonville and Posonyi Collections.

A Woman with Spectacles, seated, reading. Pen and sepia.— $4\frac{3}{4} \times 2\frac{3}{8}$ inches.—Pulszky, Von Rath, and Posonyi Collections.

Christ taken down from the Cross, His followers weeping round His corpse. Pen and sepia, heightened with white.— $5\frac{7}{8} \times 7\frac{3}{8}$ inches.—Pulszky, Von Rath, and Posonyi Collections.

Pyramus with Thisbe kneeling beside him. Pen and sepia.— $6\frac{7}{8} \times 7\frac{1}{8}$ inches.—Pulszky, Von Rath, and Posonyi Collections.

Pyramus and Thisbe. Pen and sepia.— $4\frac{1}{8} \times 7\frac{3}{8}$ inches.—S. Zoort, Dreux, and Posonyi Collections.

Thisbe kneeling by the Corpse of Pyramus. Pen and sepia.— $10\frac{1}{8} \times 7\frac{3}{8}$ inches.—Bohm, Gsell, Von Rath, Pulszky, and Posonyi Collections.

A Landscape with two cottages under large trees. Pen and sepia.— $7\frac{3}{4} \times 12\frac{1}{4}$ inches.—Pulszky, Von Rath, and Posonyi Collections.

Study for the Group of sick Persons in the *Hundred Guilder Print* (the composition reversed). Pen and sepia.— $5\frac{1}{8} \times 7\frac{1}{8}$ inches.—Festetis and Bohm Collections.

Jacob's Dream, two angels and two cherubs on the steps of the mystic ladder. Pen and sepia.— $7\frac{7}{8} \times 7\frac{1}{2}$ inches.

The Good Samaritan. Pen and sepia.— $6\frac{1}{2} \times 7\frac{1}{8}$ inches.—Gavet, Pulszky, Von Rath, Engert and Posonyi Collections.

The Rest in Egypt, the angel directing Joseph. Pen and sepia, heightened with white.— $5\frac{3}{4} \times 7\frac{3}{8}$ inches.—Andreossi, Beurnonville, Gigoux and Posonyi Collections.

The Prodigal Son's Departure. Pen and sepia.— $7\frac{1}{8} \times 10\frac{1}{8}$ inches.—Pulszky, Von Rath, Posonyi and Gsell Collections.

Christ in the Garden of Olives, the Apostles asleep. Pen and sepia.— $7 \times 9\frac{1}{2}$ inches.—Lawrence, Esdaile, Desperet, Galichon and Posonyi Collections.

Tobit and his Wife with the Goat. Pen.— $5\frac{1}{8} \times 7\frac{1}{8}$ inches.—Pulszky, Von Rath and Posonyi Collections.

Judith and her Attendant entering the tent of Holofernes; two other women near. Pen.— $6\frac{3}{8} \times 6\frac{3}{8}$ inches.—Pulszky, Von Rath, and Posonyi Collections.

A Man praying before a Crucifix, another man kneeling beside him. Pen and sepia.— $6\frac{3}{8} \times 7\frac{1}{8}$ inches.—W. Koller and Posonyi Collections.

An Oriental Prince giving audience (Joseph and his brethren?); a man kneeling before

him and three other persons near. Pen.— $7\frac{3}{8} \times 7\frac{1}{8}$ inches.—Pulszky, Von Rath, Koller and Posonyi Collections.

Philemon and Baucis. Pen.— $5\frac{1}{2} \times 5\frac{7}{8}$ inches.—Bohm, Pulszky, Von Rath, Festetis, and Posonyi Collections.

An Oriental, richly dressed; to the right a figure seen from behind; between them a third figure, lightly sketched. Pen.— $6\frac{3}{8} \times 5\frac{5}{8}$ inches.—Bohm and Posonyi Collections.

Three Jews conversing. Pen, on Japanese paper.— $4\frac{1}{8} \times 2\frac{1}{8}$ inches.—Van der Schafft, Habich and Posonyi Collections.

An Oriental, in a cap and a large cloak. Pen.— $4\frac{5}{8} \times 2\frac{1}{8}$ inches.—On the reverse, horsemen at the gateway of a town. Reynolds, Lawrence, Esdaile and Posonyi Collections.

An Oriental in a turban; another figure, very lightly sketched, beside him. Black chalk.— $4\frac{1}{8} \times 2\frac{1}{8}$ inches.—Pulszky, Von Rath and Posonyi Collections.

An Oriental, nearly in profile, leaning on a stick. Pen.— $5\frac{7}{8} \times 3\frac{1}{4}$ inches.—Esterhazy, Pulszky, Von Rath, and Posonyi Collections.

A Man in a Cloak and a high hat, a woman to the left. Pen.— $4\frac{5}{8} \times 3\frac{1}{8}$ inches.

A Boy taking off his Shoes. On the reverse, the head of a beardless man in a fur cap. Pen and sepia.— $4\frac{1}{8} \times 2\frac{1}{8}$ inches.—Bohm, Pulszky, Von Rath and Posonyi Collections.

A Village by a Canal; in the centre, a house with a high gable end. Pen, on red tinted paper.— $2\frac{1}{8} \times 6\frac{5}{8}$ inches.—Van der Willigen, Hebich and Posonyi Collections.

The Poet Vondel in front of his house. Pen and red chalk with wash.— $8\frac{9}{16} \times 9\frac{1}{2}$ inches.—De Vos Collection.

The Last Supper, after Leonardo da Vinci. Signed, and dated 1635. Pen.— $5\frac{5}{16} \times 1\frac{1}{2}$ inches.

A Child in a Passion, carried away by its mother. Pen and wash.— $8\frac{1}{8} \times 5\frac{5}{8}$ inches.—De Vos Collection.

The blind old Woman.—She leans on a stick, and lays her left hand on the shoulder of a child; below, a beggar. On the reverse, a man in a fur-trimmed cap. Pen.— $7\frac{5}{16} \times 6\frac{1}{16}$ inches.—Th. Hudson, Reynolds, Lawrence, Esdaile, De Kat and De Vos Collections.

A Sheet of Sketches of figures and heads. Pen and sepia.— $6\frac{1}{16} \times 7\frac{1}{16}$ inches.—Lawrence and Esdaile Collections.

Manoah and his Wife, startled at the sight of the angel who announces the birth of Samson. Pen and sepia.— $6\frac{3}{4} \times 7\frac{1}{2}$ inches.—On the reverse, the half-length figure of a man

with one arm outstretched. Sir Th. Lawrence and Esdaile Collections.

BREMEN.—Museum (Kunsthalle).

Dromedaries, a study from nature. Black chalk. Dated 1633.

DRESDEN.—Royal Museum.

Abraham's Sacrifice. Pen, arched at the top.— $7\frac{1}{8} \times 6\frac{1}{8}$ inches.

Samson struggling with a Lion. Pen sketch.— $7 \times 10\frac{1}{4}$ inches.

Saul falling upon his Sword. Pen, heightened with bistre.— $6\frac{1}{8} \times 8\frac{1}{4}$ inches.

The Judgment of Solomon (?). Pen and bistre; the signature a forgery.— $7\frac{3}{8} \times 12\frac{1}{16}$ inches.

God's Covenant with Abraham. Pen, arched at the top.— $7\frac{1}{8} \times 10\frac{1}{2}$ inches.

Joseph interpreting the Dreams. Pen.— $7\frac{3}{4} \times 7\frac{1}{2}$ inches.

The Angel showing the Fish to Tobias, who recoils in alarm. Pen.— $6\frac{5}{16} \times 6\frac{5}{16}$ inches.

The Angel leaving Tobias and his Family; study for the picture in the Louvre. Pen.— $7\frac{1}{8} \times 7$ inches.

An old Man seated, teaching a kneeling Child to read (?). Pen.— $7\frac{3}{8} \times 9\frac{1}{4}$ inches.

The Angel announcing the Birth of John the Baptist to Zachariah. Pen.— $7\frac{3}{4} \times 10\frac{1}{8}$ inches.

The Adoration of the Shepherds (?). Pen, heightened with bistre.— $6\frac{5}{8} \times 8\frac{7}{8}$ inches.

The Circumcision. Pen.— $8\frac{3}{8} \times 8\frac{3}{16}$ inches.

The Virgin with the Infant Jesus, a reminiscence of Raphael's *Madonna della Sedia.* Pen.— $7\frac{3}{4} \times 6\frac{3}{4}$ inches.

Jesus among the Doctors. Pen, washed with sepia; the signature forged.— $7\frac{5}{8} \times 8\frac{1}{4}$ inches.

The Baptism of Christ. Pen, heightened with wash.— $6\frac{1}{2} \times 10\frac{1}{16}$ inches.

The Temptation. Pen sketch.— $7\frac{5}{16} \times 8\frac{1}{16}$ inches.

The Departure of the Prodigal Son (?). Pen with wash.— $7\frac{3}{8} \times 10\frac{1}{8}$ inches.

The Return of the Prodigal Son. Pen and wash.— $7\frac{1}{16} \times 10\frac{1}{2}$ inches.

A Vessel on a stormy Sea. Pen sketch for the Deepdene picture, *St. Peter's Boat in the Storm.*— $7\frac{3}{4} \times 11\frac{1}{8}$ inches.

The Flagellation. Pen, heightened with bistre.— $7\frac{5}{16} \times 10\frac{1}{16}$ inches.

Ecce Homo. Red chalk.— $13\frac{1}{4} \times 10\frac{3}{8}$ inches.

Christ on the Mount of Olives. Pen.— $7\frac{1}{2} \times 6\frac{3}{8}$ inches.

The Holy Women weeping over the body of Christ. Pen.— $7\frac{1}{4} \times 10\frac{1}{4}$ inches.

- The Entombment.* Pen, arched at the top.— $9\frac{5}{8} \times 7\frac{7}{16}$ inches.
- Christ appearing to the Magdalene.* Pen.— $7\frac{1}{2} \times 10\frac{3}{8}$ inches.
- An Oriental Chief vanquishing his enemy.* Pen and bistre.— $7\frac{1}{2} \times 8\frac{3}{8}$ inches.
- An Oriental standing by a Woman who is lying down.* Pen, arched at the top.
- A naked Man kneeling,* in a landscape (St. Jerome?) Pen.— $5\frac{1}{2} \times 4\frac{1}{2}$ inches.
- An old Man praying* (?). Pen.— $5\frac{1}{2} \times 5\frac{1}{16}$ inches.
- A Man in Eastern dress, standing.* Pen.— $7\frac{1}{2} \times 9\frac{3}{8}$ inches.
- The Rape of Ganymede.* Sketch for the Dresden picture (1635). Pen, heightened with wash.— $7\frac{1}{4} \times 6\frac{1}{16}$ inches.
- Diana surprised by Acteon.* Pen, heightened with bistre, the signature forged.— $9\frac{1}{16} \times 13\frac{1}{16}$ inches.
- The Minister Swalmius.* Sketch in black chalk for the portrait in the Antwerp Museum (1637). Forged signature.— $9 \times 6\frac{3}{8}$ inches.
- An old Man with a cap and stick, seated.* Pen and bistre.— $5\frac{1}{2} \times 4\frac{3}{8}$ inches.
- A young Woman in bed.* Pen and bistre.— $5\frac{1}{8} \times 5\frac{1}{2}$ inches.
- A young Man in a broad-brimmed Hat* (?). Pen and bistre.— $7\frac{1}{4} \times 5\frac{9}{16}$ inches.
- A Geographer* (?). Pen, heightened with bistre.— $8\frac{7}{16} \times 6\frac{1}{8}$ inches.
- An old Beggar.* Sketch in black chalk. (About 1630).— $10 \times 7\frac{1}{2}$ inches.
- An old Woman asleep.* Black chalk. (About 1630).— $9\frac{1}{16} \times 7\frac{3}{8}$ inches.
- An old Woman, seated.* Pen.— $4\frac{3}{4} \times 4\frac{3}{8}$ inches.
- An old Man looking out of window.* Pen and wash.— $6\frac{3}{4} \times 4\frac{1}{2}$ inches.
- A young Girl in a large Hood, seated; to the right, a sketch of her head in profile.* Pen.— $4\frac{3}{8} \times 4\frac{1}{8}$ inches.
- Two Women, and a Child in Swaddling-clothes.* Pen sketch, with bistre.— $5\frac{1}{2} \times 4\frac{3}{8}$ inches.
- A Man, and a Woman holding a Child, seated at table* (?). Pen and bistre wash.— $5 \times 6\frac{3}{8}$ inches.
- A Hawking Party* (?). Pen sketch.— $8\frac{1}{16} \times 9\frac{1}{8}$ inches.
- A three quarters length Figure, a Man, full length, and a Woman seated.* Pen and bistre. Above: a sketch of two persons, an old and a young man; sketches in ink, perhaps for the etching, *The three Crosses*.—(B. 78.) $7\frac{1}{8} \times 10\frac{1}{16}$ inches.
- Two Persons taking leave.* Pen and sepia, rounded at the upper corners.— $7\frac{9}{16} \times 9\frac{1}{8}$ inches.
- A Woman in Bed, and, to the right, four other persons.* Pen.— $7\frac{1}{2} \times 10\frac{3}{8}$ inches.
- Two Men in a Farmyard* with a donkey, another man at a door. Pen, heightened with wash, arched above.— 7×12 inches.
- A Man seated at a Table.* Pen.— $4\frac{1}{8} \times 4\frac{3}{8}$ inches.
- Two Persons at a door.* Pen sketch.— $7\frac{1}{2} \times 8\frac{1}{2}$ inches.
- Study of a Man, seated, seen from behind* (?). Pen sketch, heightened with sepia.— $8\frac{1}{8} \times 6\frac{1}{4}$ inches.
- Study of a Man, seated, looking to the right* (?). Sketch with pen and brush.— $7\frac{1}{2} \times 5\frac{1}{2}$ inches.
- A Woman lying down, her face in profile.* Pen sketch.— $5\frac{3}{8} \times 6\frac{3}{8}$ inches.
- A young Man asleep, perhaps a study for the Antiope.* Pen and brush.— $7\frac{1}{4} \times 5\frac{3}{8}$ inches.
- A young Man seated and reading* (?). Pen and brush.— $6\frac{1}{8} \times 4\frac{3}{8}$ inches.
- A young Man standing and dropping a pike* (?). Pen and bistre wash.— $9\frac{3}{8} \times 7\frac{1}{2}$ inches.
- Two Heads of Camels* (?). Pen.— $4\frac{1}{2} \times 6\frac{3}{8}$ inches.
- Studies of Lions* (?). Pen and chalk.— $7\frac{1}{8} \times 6\frac{1}{8}$ inches.
- Study of a Lion.* Pen and wash.— $5\frac{3}{8} \times 6\frac{3}{8}$ inches.
- A Farm surrounded by Trees.* Pen study, perhaps for the etching of 1641 (B. 225.), the signature forged.— $12\frac{3}{8} \times 7\frac{1}{2}$ inches.
- A Cottage and a Tree.* Pen sketch, perhaps for the etching of 1650 (B. 217.).— $6\frac{1}{2} \times 9\frac{3}{8}$ inches.
- The Gate of a Town, with a distant background.*— $7 \times 10\frac{1}{2}$ inches.
- The Moat about a Town, with houses and a windmill.* Pen and wash.— $6\frac{3}{4} \times 9\frac{3}{8}$ inches.
- A group of Trees in front of a Cottage.* Pen and wash. Perhaps a study for the etching of 1636 (B. 224.).— $5\frac{1}{2} \times 8\frac{1}{16}$ inches.
- A Cottage surrounded by Trees.* Pen sketch, perhaps for the etching of 1641 (B. 226.).— $4\frac{1}{2} \times 7\frac{1}{8}$ inches.
- View of the Ramparts of a Town.* Pen and bistre.— $6\frac{3}{4} \times 10$ inches.
- The Market Place at Rotterdam* (?). Pen and wash.— $6\frac{3}{16} \times 8\frac{3}{16}$ inches.

FRANKFORT-ON-THE-MAIN.—Städel Institute.

The Crucifixion. Pen and sepia.

The rest in Egypt. Pen.

A Man standing. Pen.

St. Peter delivered from Prison (?). Pen, washed with bistre.

The Temptation. Pen.
Study of an old Man for Lot and his Daughters. Red chalk. Signed and dated 1663.
Two Men conversing. Pen.
A Woman seated, study from the antique.
David and Saul. Pen, heightened with sepia.

HAMBURG.—Kunsthalle.

Hagar and the Angel. Pen.— $7\frac{1}{8} \times 9\frac{5}{8}$ inches.
Head of a young Man, perhaps Rembrandt himself. Black chalk.
Study of a naked Woman lying on a bed. Black chalk.
A House under large Trees, study. Pen and bistre.—De Baillie Collection.
An Alley of Trees. Pen and bistre.
St. Jerome praying. Pen and bistre.— $9\frac{9}{16} \times 7\frac{7}{8}$ inches.
Christ in the Garden of Olives, the angel ministering to Him. Pen and bistre.— $7\frac{1}{8} \times 12$ inches.

MUNICH.—Royal Collection of Drawings and Engravings.

The Angel showing Hagar the Well.
Jacob's Blessing. Black chalk.
The Flight into Egypt, the angel appearing to Joseph and Mary. Pen.
The Adoration of the Magi, two sketches in black chalk, and one with the pen.
The Triumph of Mordecai. Pen and bistre.
The Circumcision (?). Pen.
The Annunciation to the Shepherds, a night effect. Bistre wash.
The Ascension. Pen.
Christ among the Doctors. Pen, heightened with red. Below, an inscription, perhaps by Rembrandt's own hand, alluding to the sacred story; drawn on the back of an invitation to a funeral.
Christ among the Doctors. Pen. A different composition.
The Angel ministering to Christ in the Garden. Pen.
The Angel seated on the Stone of the Sepulchre. Pen.
The Repentance of St. Peter.
St. Jerome asleep. Bistre wash.
Study for the Baptism of the Eunuch, engraved by J. van Vliet (1631). Pen.
A woman reading from a large Book on a table, a crucifix beside her. (The Magdalene?)
An Oriental, standing before a table, with a sceptre; on the other side a weeping woman, and another with her hands clasped. Pen and bistre.

The Banquet of Claudius Civilis, study for the composition painted for the Stadhuis, the central portion of which is now in the Stockholm Museum. Pen and bistre, sketched on the back of an invitation to a funeral.

A Man kneeling before a Priest, and other persons. Pen.
A Cavalry Skirmish. Pen, washed with bistre.
A Carriage drawn with great difficulty by Horses. Signed and dated 1630. Black chalk.
A Sleigh, with a man standing up and another running. The signature and date, 1639, forged; the horse by another hand.
A Woman lying down; study in red chalk.
A Woman standing before the fire; to the left another person. Pen, washed with sepia.
Bust of a Woman in a Cap. Pen and bistre.
A Woman, seated, full face, a veil on her head and a roll of papers on her lap. Bistre wash, lightly tinted with red.

A Woman in Bed, a seated figure at her feet. Pen.
A sick Woman in Bed, her hands clasped. (Saskia?). Pen.
Rembrandt painting a study of a Woman. Pen.
A Painter at his Easel; to the right a woman, seated, with a child. Pen.
An artist painting the Portrait of a Woman; a variation on the above. Pen.
A young Girl reading at a Window. Pen and bistre.
Two studies of a Child in a Cradle.
A Man reading at a Window. Pen and bistre.
A High Priest in his Robes. Pen and wash.
A Study of Ducks.
A couchant Lion. Pen and bistre.
A Lion rising from the Ground. Pen and bistre.
A Horse attacked by a Lion, kicking. Pen.
A Landscape, with a village, and a far-reaching horizon. Bistre wash.

WEIMAR.—Goethe's House.

An old Man fainting, two men supporting him; and three other sketches on the same sheet. Pen.— $5\frac{1}{4} \times 4\frac{1}{2}$ inches.
A Sheet of Sketches; three full face heads of the same woman, and two women with a child. Pen.— $7\frac{1}{8} \times 5\frac{3}{8}$ inches.
Lot and his Daughters. Pen.— $5\frac{1}{8} \times 7\frac{3}{8}$ inches.

Mr. A. von Beckerath.

Susanna at the Bath; she is turned full face to the spectator, and endeavours to cover herself on perceiving the Elders. Pen and sepia.— $5\frac{1}{8} \times 6\frac{1}{8}$ inches.—Lord Egmont and Roupell Collections.

Susanna at the Bath; she is seated on a bench, the Elders behind her. Signed below R. f. Red chalk.— $9\frac{1}{2} \times 14\frac{1}{2}$ inches.—Gigoux and Andreossy Collections.

David and Jonathan (?) in a landscape. Pen and sepia.— $5\frac{3}{8} \times 8\frac{1}{2}$ inches.

Esther, Ahasuerus, and Haman. Pen and sepia.— $6\frac{1}{2} \times 8\frac{3}{8}$ inches.—Goll van Franckenstein Collection.

Nathan and David. Pen and sepia.— $5\frac{3}{4} \times 6\frac{1}{8}$ inches.—Klinkosch Collection.

Manoah's Sacrifice; his wife stands beside him, and turns away her head at the sight of the angel. Pen and sepia.— $6\frac{3}{8} \times 8\frac{7}{8}$ inches.—Roupell Collection.

The Dismissal of Hagar. Pen and sepia.— $7\frac{1}{2} \times 8\frac{1}{8}$ inches.

The Dismissal of Hagar. Pen and sepia. $5\frac{1}{2} \times 6$ inches.

Jacob and Esau. Pen and sepia.— $6\frac{1}{4} \times 8\frac{1}{8}$ inches.

Jacob's Dream. Pen and sepia.— $7\frac{1}{8} \times 7\frac{5}{8}$ inches.

Study for Jacob's Dream. Pen and sepia.— $4 \times 5\frac{5}{8}$ inches.—Lawrence and Esdaile Collections.

Isaac blessing Jacob; Rebecca stands beside the bed. Pen and sepia.— $4\frac{1}{8} \times 6\frac{1}{8}$ inches.

Christ in the Garden of Olives. Pen and sepia.— $7\frac{3}{8} \times 9\frac{1}{8}$ inches.—Lawrence, Esdaile, and Roupell Collections.

Christ before Herod (or Caïaphas?). Pen and sepia.— $6 \times 7\frac{3}{8}$ inches.—Roupell Collection.

The Entombment. Pen and sepia.— $6\frac{7}{8} \times 9$ inches.—Klinkosch and Festetis Collections.

The Prodigal Son (?) Pen and sepia.— $7\frac{7}{8} \times 8\frac{3}{8}$ inches.

The Raising of Jairus' Daughter. Pen and sepia.— $7\frac{3}{4} \times 7\frac{3}{4}$ inches.—On the reverse, a small head of a young man.—Seymour Haden Collection.

The Betrayal of Christ. Judas approaches to kiss Him. Pen and sepia.— $7\frac{1}{2} \times 8\frac{3}{8}$ inches.

Christ blessing little Children. Pen and sepia.— $8\frac{1}{8} \times 11\frac{3}{8}$ inches.—Woodburn and Roupell Collections.

Study for a Descent from the Cross. Pen and sepia.— $10\frac{1}{8} \times 8\frac{3}{8}$ inches.—Van der Willigen, Temminck, Hooft and Van der Schaff Collections.

Pilate giving Judgment (?) A composition

of numerous figures. Pen and sepia.— $8\frac{5}{8} \times 10\frac{5}{8}$ inches.—Klinkosch and Festetis Collections. Engraved by Bartsch.

The Presentation in the Temple. Pen and sepia.— $7\frac{7}{8} \times 9\frac{1}{4}$ inches.—Roupell and De Vries Collections.

The Good Samaritan. The wounded man in bed; the Samaritan giving money to the host. Pen and sepia.— $5\frac{9}{8} \times 9$ inches.

Christ healing the Sick (?) Pen and sepia, lightened with a few touches.— $7\frac{1}{8} \times 9\frac{3}{8}$ inches.

The Workers in the Vineyard. Pen and sepia.— $6\frac{1}{8} \times 9\frac{5}{8}$ inches.

The Adoration of the Magi. Pen and sepia.— $6\frac{3}{8} \times 9$ inches.—Klinkosch and Festetis Collections.

Study for a Holy Family (?) Pen and sepia.— $4\frac{1}{8} \times 5\frac{1}{4}$ inches.—Roupell Collection.

The Widow's Mite. Pen drawing, heightened with sepia, and very carefully finished.— $7\frac{1}{2} \times 12\frac{1}{2}$ inches.—Woodburn, Esdaile, Lawrence, and Roupell Collections.

Study of an old Man seated. Pen and sepia.— $3\frac{3}{8} \times 2\frac{9}{8}$ inches.—Klinkosch Collection.

Two Men conversing. Pen, washed with ink.— $5\frac{1}{2} \times 3\frac{1}{8}$ inches.

Study of a Man in a Turban. Pen and sepia.— $4\frac{3}{8} \times 4\frac{1}{2}$ inches.

Two Studies of Men on the same sheet. Pen and sepia.— $2\frac{1}{2} \times 2\frac{3}{8}$ and $2\frac{3}{8} \times 2\frac{1}{2}$ inches.—Seymour Haden and Bouverie Collections.

Study of a Man in a high Cap. Pen and sepia.— $4\frac{1}{4} \times 3\frac{9}{8}$ inches.—On the reverse, some lightly sketched outlines of figures.

A blind Beggar, with a child and a dog. Black chalk.— $5 \times 3\frac{7}{8}$ inches.

Study of seven Women seated near a staircase. Pen and sepia.— $7\frac{1}{2} \times 4\frac{1}{8}$ inches.

Study of an old Man, seated, full face. Pen and sepia.— $3\frac{3}{8} \times 2\frac{3}{8}$ inches.—Klinkosch Collection.

A young Man seated and reading. Pen and sepia.— $3\frac{5}{8} \times 4\frac{1}{8}$ inches.—Dimsdale and Esdaile Collections.

Sketch of a Man, bust. Pen and sepia.— $3\frac{1}{8} \times 2\frac{5}{8}$ inches.—Gigoux Collection.

Sketch of a Man writing, facing to the front. Pen and sepia.— $3\frac{1}{8} \times 3\frac{3}{4}$ inches.—Gigoux Collection.

Study of a Woman, seated, half naked, probably for a *Susanna*. Black chalk.—Andreossy and Gigoux Collections.

Two Studies of Men's Heads on a single sheet. Chalk.— $4\frac{5}{8} \times 4\frac{1}{2}$ inches, and $2\frac{1}{8} \times 3$ inches.—Gigoux Collection.

Five small Heads on a single sheet : 1. *A young Man* with long hair. Pen and sepia.—

$1\frac{7}{16} \times 1\frac{1}{8}$ inches.—2. *An old Woman*— $1\frac{3}{8} \times 1\frac{3}{8}$ inches.—3. *A young Girl with long hair*. Red chalk.— $2\frac{1}{2} \times 2$ inches. 4. *A grotesque Head* with open mouth. Light chalk (?).— $1\frac{3}{8} \times 1\frac{1}{8}$ inches. 5. *Head of a Man* with a bandage over one eye. Light chalk.— $1\frac{3}{8} \times 1\frac{1}{2}$ inches.

An old Man seated and reading. Black and red chalk, very carefully finished.— $11\frac{7}{16} \times 8\frac{1}{2}$ inches.

An Interior, with a bullock's (?) carcass hanging up, and several figures. Pen, very boldly washed with a broad brush.— $5\frac{1}{4} \times 7\frac{3}{8}$ inches.

An allegorical Composition; a man seated, Death advancing towards him. Pen and sepia.— $9\frac{1}{16} \times 7\frac{5}{8}$ inches.—(Belisarius (?).) In the foreground a beggar, to whom a man is giving alms, another man standing by. Above, an inscription of seven lines, in which the name Belisarius seems to occur. Pen and sepia.—Posonyi Collection.

A Landscape, with the framework of a boat, and workmen. Pen and sepia.— $5\frac{3}{8} \times 9\frac{1}{16}$ inches.

Study for the Syndics, a free sketch for the three figures to the left. Outlines of some of the other figures. Pen and sepia.— $7 \times 8\frac{1}{8}$ inches.—Gigoux Collection.

A Pair of Lovers, a young man with his arm round a young girl's neck. Pen and sepia, with touches of white.— $6 \times 2\frac{3}{4}$ inches.

Study for a Mountebank. Pen and sepia.— $7\frac{1}{8} \times 5\frac{3}{8}$ inches.—Bohm Collection.

The Conversation, two men talking. Pen and sepia.— $4\frac{1}{16} \times 3\frac{1}{8}$ inches.—Gigoux Collection.

The Wounded Man; another man tending him; and two persons looking on pityingly. Pen and sepia.— $4\frac{1}{4} \times 4\frac{1}{2}$ inches.—Roupell Collection.

Study of a Landscape, with houses and trees. Black chalk.— $4\frac{1}{2} \times 6\frac{7}{16}$ inches.—Andreossy and Gigoux Collections.

A Landscape, with a cottage and a tree; a road to the left. Pen and sepia.— $5\frac{1}{4} \times 9\frac{3}{16}$ inches.

A Stream, with boats; houses and a mill in the distance. Pen and sepia.— $4\frac{3}{4} \times 10\frac{1}{16}$ inches.

A group of Trees and a building. Pen and sepia.— $3\frac{3}{8} \times 6\frac{3}{8}$ inches.—On the reverse a *Study of an Interior*.—Roupell Collection.

A group of Trees, with water and boats. Pen and sepia.— $4 \times 6\frac{1}{16}$.—Roupell Collection.

A Stream, with trees to the left, and on the right a road, with a man and a child. Black

chalk.— $4\frac{3}{4} \times 7\frac{5}{16}$ inches.—Andreossy and Gigoux Collections.

A Road, with a woman and a child seen from behind. Pen and sepia.— $3\frac{3}{4} \times 9\frac{1}{16}$ inches. On the reverse: fragment of a man kneeling, in red chalk, with touches of black.

A Pond, with trees on the banks. Pen and sepia, with touches of violet.— $5\frac{3}{8} \times 7\frac{3}{4}$ inches.

A Landscape, with a tree in the middle, and a hut to the right. Black chalk.— $6\frac{1}{16} \times 9\frac{3}{16}$ inches.—Gigoux Collection.

The Temptation of Saint Anthony, in the centre the Saint, seen from behind, on the right a devil addressing him. Pen and sepia.— $6\frac{1}{2} \times 6\frac{1}{16}$ inches.—Maris Collection.

Mr. E. Habich.—Cassel.

A Lion Hunt. Pen.

The good Samaritan. Pen and bistre. Dated 1644.

Pietà, the holy women and St. John round the Saviour's corpse. Pen.

An Interior, an old man reading by the fireside, his wife listening. Pen.

Prince George of Saxony's Collection.

(All these drawings, except the last three, are from the J. G. A. Fensel Collection, sold at Dresden, August 7, 1837.)

Lot and his Daughters. Pen.— $5\frac{1}{2} \times 6\frac{3}{4}$ inches.

Sara conducting Hagar to Abraham (?). Pen.— $6\frac{3}{16} \times 7\frac{1}{8}$ inches.

Hagar and Ishmael in the Desert. Pen and sepia.— $5\frac{1}{2} \times 6\frac{1}{2}$ inches.

Esther, Ahasuerus, and Haman, at table (?). Pen and wash. A replica, with variations, of a drawing in the Munich Collection.— $3\frac{1}{16} \times 9\frac{7}{16}$ inches.

A young Oriental, richly dressed, on a camel. Pen and bistre.— $7\frac{1}{8} \times 4\frac{1}{8}$ inches.

An old Man and a Woman, in a vaulted interior. Pen and wash.— $6\frac{3}{8} \times 9\frac{5}{8}$ inches.

An Angel with four Persons, a Scriptural subject (?). Pen and wash.— $7\frac{5}{16} \times 9\frac{1}{2}$ inches.

The Tribute-money (?). Pen and wash.— $8 \times 7\frac{1}{2}$ inches.

Leonardo da Vinci's Last Supper. A copy in red chalk. Signed Rembrant.— $10\frac{1}{16} \times 18\frac{1}{8}$ inches.

St. Peter delivered from Prison (?). Pen and wash.— $7\frac{1}{16} \times 12\frac{1}{4}$ inches.

Mercury and Argus. Pen and wash.— $7\frac{3}{8} \times 10\frac{5}{8}$ inches.

Pyramus and Thisbe. Pen and wash.— $5\frac{1}{2} \times 6\frac{1}{2}$ inches.

A Study of two full-length Figures in cloaks,

and a head in a broad-brimmed hat. Sketch with the brush.— $5 \times 3\frac{1}{2}$ inches.

Head of a bearded Man, profile. Black chalk.— $3\frac{1}{4} \times 2\frac{3}{8}$ inches.

Study of an old Man, erroneously called *Sylvius* or *Justus Lipsius*. On the reverse, an inscription of two lines, perhaps by Rembrandt's own hand. Pen.— $5\frac{1}{4} \times 4\frac{1}{8}$ inches.

A Woman standing, with two children. Pen.— $5\frac{7}{16} \times 5$ inches.

A Beggar, turned to the left. Black chalk.— $5\frac{1}{8} \times 3\frac{3}{8}$ inches.

A Mother holding her Child, another child on a chair near a cradle. Pen sketch.— $3\frac{1}{2} \times 3\frac{3}{8}$ inches.

An old Woman walking, and sketches of five heads.— $5\frac{1}{2} \times 9\frac{1}{8}$ inches.

An old Woman in a large Hood, seated. Black chalk.— $5\frac{1}{2} \times 4\frac{1}{8}$ inches.

A Mountebank in a Market (?). Pen and wash.— $7\frac{3}{8} \times 6\frac{5}{8}$ inches.

Elisha's Miracle on the Jordan (?). A Scriptural subject, probably by one of Rembrandt's pupils, with corrections by the master. Brush and bistre.— $7\frac{1}{8} \times 7\frac{1}{4}$ inches.

A Landscape, with a wide road, a canal, houses and trees. Pen and wash.— $5\frac{1}{2} \times 10\frac{1}{4}$ inches.

Houses and Groups of Trees by the water-side. Pen.— $2\frac{1}{2} \times 8\frac{1}{2}$ inches.

A Man coming downstairs, supported by another person. Pen and wash. Forged signature.— $6 \times 4\frac{1}{2}$ inches.

A ruined Cottage, with a fallen tree. Pen and wash.— $4\frac{1}{8} \times 6\frac{1}{8}$ inches.

An old Man leaning on a Stick, in a landscape. Pen, with touches by another hand. The signature a forgery.— $4\frac{3}{8} \times 2\frac{3}{8}$ inches.

Dr. Sträter.—Aix-la-Chapelle.

Christ in the Garden of Olives. Pen, washed with bistre.— $6\frac{1}{8} \times 8\frac{1}{4}$ inches.—Vis Blokhuyzen Collection.

The Entombment. Pen; on the reverse, a study for the etching, *The Beheading of John the Baptist*. (B. 92.)— $10 \times 7\frac{5}{8}$ inches.—Vis Blokhuyzen Collection.

Two Men and a Woman. Pen.— $3\frac{1}{8} \times 5\frac{1}{2}$ inches.—Six and Vis Blokhuyzen Collections.

An old Man, seated. Pen.—Galichon and Suermondt Collections.

Three Sheets of Sketches, heads of men and women. Pen.—Galichon and Suermondt Collections.

A couchant Lion. Pen study, heightened with bistre.— $3\frac{1}{8} \times 19\frac{5}{8}$ inches.—De Vos Collection.

A Landscape, with a canal and a village with a spire. Pen, washed with sepia.— $3\frac{7}{8} \times 4\frac{1}{2}$ inches.—J. P. Zoomer, Goll van Franckenstein and Van Cranenburgh Collections.

The old Willow, perhaps a study for the etching, *A View of Omval*. (B. 209. Pen, washed with sepia.— $8\frac{3}{8} \times 4\frac{3}{8}$ inches.—Revil, Van den Zande and De Kat Collections.

HOLLAND

AMSTERDAM.—Ryksmuseum.

The Adoration of the Shepherds. Pen, heightened with wash.

Life-study of a Woman, full face. The same model as in a drawing in the Heseltine Collection. Pen and wash.

A Woman going up a Staircase recoils in alarm at the sight of a dead man lying at the threshold of a door. Sepia and Indian ink.

Philemon and Baucis imploring Jupiter; his eagle with extended wings beside him.

A Landscape with three Trees, a study for the etching of 1643. (B. 212.) 1643.

A Woman leaning upon a Door, and looking out. Sepia, heightened with body-colour.— $6\frac{5}{8} \times 5\frac{1}{4}$ inches.—Ploos van Amstel, Versteeg and Van Cranenburgh Collections.

A couchant Lion, asleep. Pen and bistre.—Verstolk van Soelen Collection.

A Man, full face, with a wallet. Black chalk.

A blind Man leaning on a stick. Black chalk. Verstolk van Soelen Collection.

Fodor Museum. (Catalogue of 1863.)

A blind Man, and a Woman carrying a child. Black chalk. Bernard and Verstolk van Soelen Collections.

A Sheet of Studies of five Figures. Black chalk. Baartz Collection.

Seven Studies of Heads. Black chalk.

A Group of four Men conversing. Black chalk. Verstolk van Soelen Collection.

Mars and Venus surprised by Vulcan (?). Pen. Baartz Collection.

- The return of Tobias.* Bistre wash.
Esau sells his Birthright. Pen, washed with sepia. Mendès de Leon Collection.
A crouching Lion. Pen, washed with sepia.
A View of the Westerkerk. Pen, washed with sepia.
The Towers of the Westerkerk, from the Rozengracht. Pen and bistre. Baartz Collection.
The Interior of a Peasant's House. Pen and bistre.
A Mill on the ancient ramparts of Amsterdam. Pen and bistre.—Ploos van Amstel, Goll van Franckenstein, De Haas, J. Harmann and Verstolk van Soelen Collections.
A Well under a Tree. Pen, heightened with sepia and red chalk.
The Courtyard of the hunting Seat of the Counts of Holland. Pen and sepia. Ploos van Amstel, J. de Vos and Six Collections.

HAARLEM.—Teyler Museum.

- Isaac and Esau* (?). Pen.
A Man asleep (?). Bistre.
Two Men conversing (?). Black chalk.
The Dismissal of Hagar. A study for the etching, the composition reversed. Pen and wash. On the reverse, the *Head of an old Man.*
Two Men in Eastern Dress. Pen and wash.
Study of an old Man, from a model of frequent occurrence in the master's youthful pictures and etchings. Red chalk.—Signed with the monogram, and dated 1631.— $8\frac{7}{8} \times 5\frac{3}{4}$ inches.
A sleeping Lion. Bistre wash.
A Landscape with a windmill. Bistre wash.
Saskia. Pen, washed with Indian ink.
Rembrandt. Pen, washed with Indian ink.
A View of Hillegom. Pen and sepia. Zoomer Collection.
The Gate known as the Jan Roodenspoort. Sepia, very delicately treated.— $5\frac{1}{2} \times 7\frac{7}{8}$ inches.—De Vos Collection.
Christ in the House of Martha and Mary. Pen.
The Rampart of Amsterdam. Pen, heightened, perhaps by another hand, with bistre and water-colour.— $7\frac{1}{4} \times 10\frac{5}{8}$ inches.—Ploos van Amstel, De Vos and Six Collections.
A crouching Lion, asleep. Bistre wash.
Jesus in the midst of His Disciples, signed and dated 1634. Black and red chalk, pen,

and touches of bistre, body-colour, and red. An elaborately treated drawing, altered in parts by pasting cuttings of paper over the original work. The composition contains several of the types familiar to us in Rembrandt's early pictures and etchings.— $14 \times 18\frac{7}{8}$ inches.

A Frisian Woman, seen from behind; the drawing known as *Titus' Nurse.* Pen and Indian ink.— $8\frac{1}{10} \times 5\frac{1}{8}$ inches.—Sir Th. Lawrence, Mendès de Leon, Verstolk van Soelen and Leembruggen Collections.

The Departure of Benjamin for Egypt. Pen, washed with sepia.— $7\frac{1}{2} \times 11\frac{1}{2}$ inches.—Goll van Franckenstein, De Vos, Mendès de Leon, and De Kat Collections.

A Landscape with a Watercourse. Pen and wash.

A Landscape with a Cottage and Bushes. Pen and sepia.

The Entombment. A reminiscence of Italian art. Pen and bistre.

Samuel anoints David. An interior, with several figures. Pen and bistre.

The Return of the Prodigal Son. Pen and sepia.

A ruined Tower, with cottages in the background.

A large Tree by a Canal, in shadow; in the background, hills, the light falling upon them. Pen and bistre.

Two Men, full face, one wearing a loose gown. Pen and bistre.

ROTTERDAM.—Boymans Museum.

A Man on Horseback with a lance, and several other horsemen. Pen.— $5\frac{7}{8} \times 6\frac{5}{8}$ inches.

A Man, seated, and searching in his pockets.— $4\frac{3}{4} \times 3\frac{1}{16}$ inches.

Abraham kneeling to receive the Angels. Pen, heightened with wash.— $6\frac{3}{4} \times 9\frac{3}{8}$ inches.

Christ healing a Blind Man. Pen and bistre.— $7\frac{1}{2} \times 9\frac{3}{8}$ inches.

The Resurrection of Lazarus. Pen sketch.— $7\frac{7}{8} \times 6\frac{1}{4}$ inches.

The Good Samaritan. A broadly treated study washed with bistre, for the picture in the Louvre.— $8\frac{1}{4} \times 12\frac{3}{8}$ inches.

An old Man standing, leaning upon a stick; a landscape background.— $7\frac{1}{2} \times 4\frac{3}{8}$ inches.

Boaz and Ruth (?). Pen and bistre.— $6\frac{3}{8} \times 10\frac{1}{16}$ inches.

The Betrayal of Christ (?). Pen.— $5\frac{1}{4} \times 9\frac{5}{8}$ inches.

The Holy Family: the Virgin at a spinning-wheel, St. Joseph kneeling, a mallet in his

hand, his back to the spectator. Pen.— $6\frac{3}{8} \times 9\frac{1}{16}$ inches.

A Man leaning on a Table, two persons by his side. On the same sheet, a head in an antique helmet; perhaps a study for the *Minerva* in the Hermitage. Pen.

Several of the drawings in this Collection were destroyed in the fire of 1864, among them a *Woman making Pancakes*, a *Mercury and Argus*, and a *Study of a Cow*.

Madame Kneppelhout.—Sterkenburg.

Simeon holding the Child Jesus in his Arms. Signed and dated 1661. Pen, heightened with sepia. In an album formerly belonging to J. Heyblock.

Mr. J. P. Six van Hillegom.

Two Landscapes. Pen, washed with sepia, for the family album known as *Pandora*.

A Sketch for the Anatomy Lesson of Dr. Deyman. Pen and brown ink.— $4\frac{3}{8} \times 5\frac{1}{8}$ inches.

RUSSIA

ST. PETERSBURG.—The Hermitage.

Abraham and the three Angels. Pen sketch.— $8\frac{1}{8} \times 13\frac{3}{8}$ inches.

A Woman seated in an Arm-chair, a fan in her hand. Pen and bistre.— $5\frac{3}{8} \times 4\frac{1}{8}$ inches.

A Woman seated on a Bench, her head resting on her hand. Pen.— $4\frac{7}{8} \times 4\frac{5}{8}$ inches.

An Interior, with a woman holding a child in her arms, and a man seated at a table looking at her. Pen and bistre wash.— $4\frac{7}{8} \times 4\frac{5}{8}$ inches.

The Banks of a Canal, with houses and a

windmill. Sketch with a reed pen.— $6\frac{7}{8} \times 11\frac{1}{8}$ inches.

The Head of an old Man with a white beard, a skull-cap on his head. Signed with the monogram. Study in red chalk for Count Stroganoff's picture.

Christ and Nicodemus conversing in a room by lamp-light. Pen and bistre.— $3\frac{1}{2} \times 2\frac{3}{8}$ inches.

Three Figures of Men, one in Eastern dress. Pen and bistre.— $5\frac{1}{8} \times 5\frac{1}{8}$ inches.

The Dismissal of Hagar (?). Red chalk.— $10\frac{3}{8} \times 8\frac{3}{8}$ inches.

SWEDEN

STOCKHOLM.—Royal Museum.

The greater part of this fine Collection came from the Crozat cabinet, which consisted in the main of drawings bought by De Piles in Holland, probably from J. van de Cappelle.

Study of a naked Model, standing at a table; the same slender youth who reappears in various other drawings and etchings by the master. Pen and sepia wash.

Jesus among the Doctors. A free sketch with the reed pen.

Calvary. A pen study.

Titia van Uylenborch, Saskia's sister. A drawing from nature, the name of the sitter inscribed by Rembrandt, and the date 1639. Pen and bistre.

A Woman in a Hood, her hands hidden in her loose sleeves. Pen and bistre.

The Head of a Child, almost full face. Titus (?). Pen and bistre.

A young Girl in a broad-brimmed hat, her

hand on a window-frame. Bistre, corrected with body-colour.

The same, her head resting on her right hand. Bistre, with corrections in body-colour.

A Turk, full face. Black chalk and Indian ink.

A young Woman in profile; two others, lightly sketched with the pen.

A Man seated, a stick in his hand; another, the position reversed.

A Landscape, with a canal, reeds, and trees. Sepia wash.

Three Cottages, with a clump of trees. Sepia wash.

A young Woman, with a veil and a floating skirt, holding a flower in her hand. Bistre.

A Woman with a white head-dress and apron, her head resting on her right hand. Pen and wash.

An old Woman, guiding a child in leading-strings. Pen.

- A Man fishing.* Pen.
An Oriental, seated. Pen.
Three Studies of the same Model. Pen.
A Youth in Oriental Dress; from the position of his right hand he appears to be playing the harp; perhaps a study for a David. Pen.
An old Woman, seated, reading in a large book. Pen, washed with Indian ink.
An old Woman asleep. Pen.
A Man, seated, and reading by the light of a lamp. Pen and sepia wash.
A Man in a Turban, seated before a table loaded with books. Pen.
A young Woman in full dress, seated by a basket of fruit and flowers; an old woman beside her talking to her. Pen.
Jesus and the Disciples at Emmaüs. Pen and sepia wash.
A Turk going up a Staircase, another figure beside him. Pen.
Two nearly nude figures, with clasped hands. Pen.
Four rough sketches of heads. Pen.
A Youth in a Cap, seated, one of his feet on a stool. Titus. Drawn from nature, with a reed pen.
A Man standing, one hand grasping a sword, the other laid upon his breast. Pen.
A young Man leaning on a stick, seen from behind. Pen and bistre.
A young Woman standing near a table; the curtains of a bed in the background. Pen.
A Man in a plumed hat, seated on a low chair. Pen.
Abraham and Isaac. A study of two different gestures for the patriarch's hand, as he preaches submission to the Divine will.
A young Woman seated at a Table, absorbed in a book. Pen.
Two Women, each suckling a child. Pen and sepia.
An Oriental in a Turban and Cloak. Pen.
A Fisherman in a Blouse, holding a basket in each hand.
The Saviour showing His Wounds to St. Thomas, who kneels at His feet. Pen.
David and Uriah. On the margin, this sketch is divided into squares.
A Man in a Swoon; persons pressing round to help him. Pen and bistre wash.
The Entombment; the size noted on the margin. Pen.
Abraham's Sacrifice. Study for the picture in the Hermitage. Pen and bistre wash.
Christ and the Samaritan Woman, by the well. Sepia wash.
A Woman resting at the mouth of a cave.
Study for a Flight into Egypt. Sepia wash.
A young Woman, seated in an arm-chair; an old woman behind her. Pen.
An Oriental in a Turban, wrapped in a large cloak. Pen.
A Woman suckling her Child. Pen sketch.
A Woman holding a Child in Swaddling-clothes; another woman suckling a child beside her. Pen sketch from nature.
Sketch for an Abraham's Sacrifice. Sepia wash.
A Man seated at a Table, his head on his right hand. Pen.
An old Man in a high hat and short cloak, with a child. Pen.
An old Man seated, reading in a book, which he holds in his hand. Pen.
An old Woman standing, carrying a basket, and speaking to a young woman in front of her. Pen.
An old Man on a platform, listening to a man who addresses him from below; perhaps the Good Samaritan and the Host. Pen.
An Oriental in a Turban, armed with a scimitar; before him a man imploring his mercy, with clasped hands. Pen.
Pilate declares Jesus innocent; the same motive, slightly less elaborated, is in the Albertina Collection. Pen, with sepia wash.
Abraham's Sacrifice, study for the picture in the Hermitage. Pen and sepia.
The Good Samaritan tending the wounded man. Pen.
An old Woman seated at a fireplace, watching a saucepan upon the fire. Pen and sepia.
A Woman warming a Child at a fire. Pen.
An old Woman seated, her hands crossed before her. Pen and sepia.
A Person kneeling before an Oriental. Pen and sepia.
Jacob's Blessing. Study for the Cassel picture. Pen.
The Triumph of Mordecai. Study for the etching. Pen and sepia.
The Magdalene kneeling at the Feet of Christ. Study for the Brunswick picture. Pen and sepia, heightened with white.
A Man with Books under his Arm, a child near him. Pen and bistre.
A Life-study of a Man. Black chalk.
An Oriental, full face, in a high cap. Pen.
A Woman lying on the Ground, another woman tending her, in an Eastern landscape. Pen.
A Woman praying, in a Landscape, an angel approaching her. Pen and bistre.

A Woman caressing a Child, who stands before her. Below, the rough sketch of a head, and a study of the same child in a cap. Pen, washed with ink.

A Man, seated at a table; he hands some money to a workman standing beside him; another workman counts over what he has received. (*The Workers in the Vineyard?*) Pen.

Jesus among the Doctors. Pen.

Tobit and his Wife with the Goat. A sketch for the picture in the Berlin Museum. Pen.

A couchant Lion, asleep. Pen.

Manoak's Prayer. A sketch for the Dresden picture; arched at the top. Pen and sepia.— $8\frac{1}{2} \times 7\frac{1}{2}$ inches.

Raguel and his Wife return thanks to God for the preservation of Tobit. Pen.

Christ and the Apostles in the Garden of Olives. Pen and sepia wash.

Jesus taken Prisoner. Pen and sepia.

The Adulteress before Christ. Pen.

A Landscape with two Cows and a Shepherdess. Pen.

A study for the grisaille, The Preaching of John the Baptist. Pen and wash.

Calvary. A pen study.

A Woman seated, her hair unbound; a study for the *Jewish Bride*. Pen and wash.

Job, his Wife, and his Friends. Pen and bistre, with corrections in the action of the principal figure.

A Study for the Workers in the Vineyard at the Hermitage. Pen.

Copy of the Adoration of the Magi, an Italian composition, remodelled by Rembrandt. On the reverse, an *Adoration of the Shepherds*. Bistre, heightened with red chalk.

Mr. Josephson.

The Visitation; two women embracing in a landscape before a house, from which two men are looking out at them. Pen, washed with bistre.— $7\frac{1}{4} \times 5\frac{1}{2}$ inches.—M. G. Anckerswaerd Collection.

A Landscape, with a stream in the foreground, a hut to the left, and a hay-shed surrounded by trees. Pen, washed with bistre.— $4\frac{1}{4} \times 6\frac{1}{4}$ inches.—Comte de Tessin and Anckerswaerd Collections.

ETCHINGS

EVEN during his lifetime Rembrandt's etchings were very much sought after by amateurs. We find Houbraken already speaking of excited contests for their possession, and of great variation in price between one proof and another, caused rather by rarity than merit. He quotes Clement de Jonghe, Zoomer, and Pieter de la Tombe, as having made collections even in those early years.

In the eighteenth century the best known Dutch collections were those of Amadeus de Burgy and of Van Leyden. We shall also have to speak of those of J. Barnard and of Lord Aylesford in England; and those of Marolles, Coypel, Julienne, Silvestre, and, above all, Mariette, in France, where Rembrandt had fervent admirers at a very early period.

In our own time we may be content with mentioning those of M. Edmond de Rothschild and of M. Dutuit, in France; that of Mr. Holford, in London; those of Mr. Artaria, at Vienna; of Dr. Straeter, at Aix-la-Chapelle; and of Mr. D. Rovinsky; at St. Petersburg.

Important as these private cabinets may be, they must yield the *pas* to the great public collections, with their privilege of durability, which are enriched from day to day by purchase and bequest. For the number and beauty of its proofs Amsterdam comes first. It was formed in great part by the purchase of the Van Leyden collection in 1810, by Louis Bonaparte. Next come the cabinets of Paris, of London, of Berlin, of Vienna, and of Frankfort. At the successive great sales of the present century—those of Silvestre in 1811, of Robert Dumesnil in 1836, of Lord Aylesford in 1846, of the Baron Verstolk van Soelen in 1847 and 1851, of Firmin Didot in 1877¹—prices steadily increased. In 1782 a proof of the *Burgomaster Six*, in the first state, was bought for 500 florins (£32 16s.) by the Vienna Museum. At the Verstolk sale, the *Resurrection of Lazarus* fetched £54; the *Renier Ansto*, £60; the large *Coppenol*, 100 guineas; the *Ephraim Bonus*, £138 8s., and the *Rembrandt with a Sabre*, £152. The famous *Christ healing the Sick*, for which a hundred guilders (£8 6s. 8d.) had once seemed a memorable price, was sold at this sale for £154 16s. It has since been sold for £1,160. Finally, at the Griffith sale, in 1883, M. Edmond de Rothschild acquired

¹ To these we may add the sales of Dr. Griffith in 1883, of the Duke of Buccleuch in 1887, of Mr. Richard Fisher in 1892, of Mr. Seymour Haden in 1891, and of Mr. R. S. Holford in 1893.—F. W.

a first state of the *Dr. A. Tholinx* for £1,520, the highest price, I believe, ever paid for an engraving.¹

Rembrandt's etchings have been the subject of much cataloguing and classification. Gersaint, the friend of Watteau, was the first to put together the elements of a catalogue, which, however, he left unfinished. After his death his MS. was bought by Helle and Glomy, who added some information collected by themselves, and published the whole in 1751. P. Yver, an art-dealer of Amsterdam, issued a supplement in 1756, correcting several mistakes, and an Englishman, Daniel Daulby, printed a translation of this latter work, accompanied by notes of his own, in 1796, at Liverpool.

Twelve months later the well-known engraver, Adam Bartsch, who was then keeper of the prints in the Vienna library, completed the labours of his predecessors with his conscientious study of Rembrandt and his imitators, published in two volumes in the Austrian capital.

The Chevalier Claussin (1824) in France, and Wilson (1836) in England, did little more than reproduce the work of Bartsch with some improvements, although the earlier of the two made no allusion to the source from which he had so largely drawn. More recently still—in 1854, 1859, and 1861—Charles Blanc added some judicious remarks to the work of all these men, but, like them, he adopted the classification by subjects. Vosmaer was the first to attempt the study of Rembrandt's work as a whole, giving to each production, so far as he could, its correct place in the chronology of the master's life. It is easy to understand how many difficulties stood in the way of such a task, especially at its inception. Scarcely a third of the etchings are dated, and the work of fixing approximate dates, or even an order of production, for those which are undated, is still a very delicate business. Vosmaer's chronology contains, therefore, plenty of mistakes. But it was the first parallel in a siege prosecuted with increased vigour by later critics.

In May, 1877, an exhibition of Rembrandt's etchings was organized by English amateurs at the Burlington Fine Arts Club, a chronological order being determined on. Mr. Seymour Haden, one of the promoters of this exhibition, to which he had sent the most remarkable proofs in his own collection, wrote a preface to the catalogue and in this he put forward his own views upon disputed questions of dates and authenticity.

A passionate admirer of Rembrandt, Mr. Seymour Haden is himself a most distinguished etcher, and so his researches and the results to which they lead have a peculiar interest of their own. It is impossible to disagree with his opinions on the comparative value of different impressions of Rembrandt's plates, and on the unreasonableness of the excessive variations in price brought about by the rarity of certain proofs. It must be acknowledged that everything he says on these points springs from his delicate appreciation of the art he practises, and of the qualities of his favourite master. His admiration for Rembrandt may even have a touch of over-partiality about it. In his recognition of the very real differences between works of the same period, he may not have taken sufficient account of inequalities in the master's talent and of modifications due to the varying measure of time and trouble expended on this plate and on that. In his desire to attribute nothing to Rembrandt but masterpieces, Mr. Seymour Haden has gone a little too far. He has not shrunk from erasing Rembrandt's name from plates on which it was inscribed, but which

¹ This price was exceeded by that given for the *Hundred Guilder Print* at the *Holford Sale* (£1,750), and also by that reached by the *Ephraim Bonus* with the black ring (£1,950).—*F. W.*

seemed to him unworthy of the honour, or from giving some of the work to assistants. In order, apparently, to add force to his hypothesis, he even ventures to distinguish between one assistant and another, and to name them. Here it is certain that the English critic has fallen into more than one error.¹ He calls Lievens and Van Vliet Rembrandt's pupils, for instance, and he included in the list other artists who were not in the master's studio at the time when he declares them to have helped him with his plates. Again he refuses to accept as genuine forms of signature which seem unusual to himself even when those very forms are to be recognized on contemporary works in oil. As Mr. Seymour Haden's formal statements on these points have been recognized as inexact, his mistakes, although they do not destroy the value of his work, make it necessary to use it with discretion.

More reticent than his countryman on questions of authenticity, Mr. C. H. Middleton-Wake (formerly Middleton) was also struck by the advantages to be won by classifying Rembrandt's *œuvre* chronologically. During the Burlington Club exhibition he gave his notions on this subject to the public in *Notes on the Etched Work of Rembrandt* (London, 1877, 4to), which was followed a year later by a complete catalogue of the master's etchings.² This is an excellent work, in which the description of each plate was followed by the remarks of preceding labourers in the same field as well as by his own. While proclaiming the superiority of the chronological arrangement, Mr. Middleton-Wake has attempted to reconcile it in his own catalogue with the old-fashioned grouping by subjects. He has diminished the number of the groups, however, and substituted four heads for the twelve adopted by Bartsch, viz.: 1, Studies and Portraits; 2, Biblical and Religious Subjects; 3, Fancy Subjects; and, 4, Landscapes. Valuable as his work is from the chronological stand-point, Mr. Middleton Wake has, so far as the designation of the plates is concerned, only added one more to previously existing notations, and so far has added to the confusion brought about by so many systems.

M. Eugène Dutuit, in his turn, did a good service to criticism in having the whole series of Rembrandt's etchings reproduced in their actual dimensions and with the most scrupulous care. For this purpose he used the best proofs in his own collection—one of the finest of those formed in our time—and in the public museums. This magnificent work, which the progress of heliogravure has made vastly superior to anything previously attempted, puts within the reach of every critic and every collector the means of comparing groups of etchings which can never be found united in original impressions of equal quality. Each reproduction is accompanied by a commentary pointing out the different states of the plate and the various opinions which have been expressed upon it. M. Dutuit himself, while leaving to each critic the responsibility for such opinions as he may quote, expresses his own with discretion, modesty, and impartiality. In the matter of enumeration, he protests against the inconvenience resulting from previous systems, but he adds another to the total, and so helps to increase the discomfort he deplors. I must add, however, that he does something to help other students in this matter, for his elaborate concordance tables allow any particular plate to be readily followed through all the classifications. On the other hand, his own critical use of the facsimiles made with such care is slight enough.

¹ This, I think, Mr. Seymour Haden has admitted. His *fiat* conjectures may have gone too far, but there can scarcely be a question as to the general value of his contribution to Rembrandt criticism. It is full of suggestiveness, of vitality, and of knowledge.—F. W.

² *A Descriptive Catalogue of the Etched Work of Rembrandt van Ryn*. Svo. London: John Murray.

In an important work published at St. Petersburg in 1890, Mr. Dmitri Rovinsky lays before the student reproductions of Rembrandt's etchings in all their states. The one thousand untouched phototypes included in this work allow us perhaps for the first time to appreciate the various stages through which Rembrandt carried his plates, and therefore to fix for each the real number of states, apart from such changes (due to caprice, experiment, or accident in the printing) as do not amount to a "state."

The exhibition at the Burlington Club led, of course, to many discussions as to the authenticity of certain plates ascribed, with more or less probability, to Rembrandt. Bartsch's total of 375 was soon acknowledged to be over-generous, and later critics have successively reduced it: Wilson to 366, Claussin to 365, Charles Blanc to 353, Middleton-Wake to 329. Going still further in the same direction, certain artists and amateurs, acting not seldom on mere personal predilection, have erased other works from the already shortened list, and one, Mr. Alphonse Legros, has gone so far as to limit Rembrandt's undoubted authorship to 71 plates, while he allows that 42 others, or 113 in all, *may* be by his hand. The sceptical movement set afoot by Mr. Seymour Haden thus made way, and in December, 1885, M. Louis Gonse published an article in the *Gazette des Beaux Arts* in which he altogether blessed the innovators, and asserted the necessity for a thorough overhauling of the traditional lists. Certainly, as one of Rembrandt's most intelligent admirers, Mr. W. von Seidlitz, wrote to me, the master's reputation could only gain by the recognition that certain unworthy plates were not his, but the work of purification should be done without any taint of partiality. In an otherwise judicious article printed in the *Repertorium für Kunstwissenschaft*,¹ Dr. Sträter of Aix-la-Chapelle yields to the new ideas even while attempting to combat them. In his total of from 280 to 300 plates, he refuses to include the free subjects, not because they are inferior or different in execution from the rest, but simply because their grossness seems to him unworthy of the master's reputation.

It fell to Dr. Bode to revindicate the rights of true criticism, which in all this had been somewhat overlooked. He did so in a sequel to Dr. Sträter's article, which also appeared in the *Repertorium*, and carried the weight due to Dr. Bode's knowledge of Rembrandt's work as a whole. The technical knowledge of actual practitioners has its value, says the German critic, in these questions, but side by side with the special indications to which such men are apt to confine themselves, a vast amount of other evidence exists which must be taken into account. In the case of Rembrandt, the dates on his early etchings—against which the strictures of Mr. Seymour Haden and his followers are chiefly directed—a comparison between their execution and that of pictures and drawings of the same period, as well as biographical documents relating to himself and his contemporaries, should all be taken into account. Unless this be done, and done with fulness both of knowledge and judgment, false or dangerous conclusions may readily be come to. It is certain that when we compare the master's early pictures with those of his maturity, they offer differences no less marked than, and of the same kind as, those between some scratching of his experimental period and such a masterpiece as the *Lutma*, or the *Old Haaring* or the *Hundred Guilder Print*. Neither can it be denied that plates like those numbered 14, 15, 25, 150, 166, 314, 322, 337, 360 by Bartsch—to mention only these—do Rembrandt little honour, and yet, with their dates of 1630 or 1631,

¹ *Rembrandt's Radirungen*; 1886, pp. 253 *et seq.*

with their monograms and their acceptance by Rembrandt as part of his achievement, they are neither better nor worse than many pictures of the same epoch. If, as Dr. Bode wisely points out, the master attached but little importance to these early efforts, they yet have their uses in showing the progressive development of his powers and the lines on which he built up his definitive manner. From the study of his earliest pictures we may draw indisputable proof of authenticity in the case of certain etchings which otherwise we should be tempted to erase from the catalogue of his productions. The monograms and signatures: R. H., R. H. van Ryn, Rembrant van Ryn, Rembrant, and finally Rembrandt, which we find on pictures combined with dates between 1628 and 1633, appear also upon etchings of the same epoch. Now these facts have only been noticed and put on record quite recently, so that forgers could not have made use of them for the better recommendation of their wares. It is only fair to say that the credit for these discoveries, as well as their proper combination, belongs to Dr. Bode, whose deductions and even hypotheses have been confirmed by what has since come to light about Rembrandt's youth. Thanks to such evidence as that here briefly sketched, the authenticity of a large number of the early etchings—which are those most contested—seems to be put beyond cavil, especially that of such as bear the master's name or monogram. Until these signatures are proved to be false we shall do well not to show ourselves more fastidious than Rembrandt himself, who, in spite of their inequalities of execution, acknowledges them his by his sign manual.

However this may be, it must be allowed that the movement started by Mr. Scymour Haden has done much good in freeing Rembrandt from responsibility for certain plates quite unworthy of him. Mr. Middleton-Wake, for instance, while maintaining a laudable reserve, throws doubt upon various landscapes rather lightly accepted by Bartsch, some of which may now be even restored to their true authors. Still more recently, Mr. W. von Seidlitz, in his desire to throw light on the question, was happily inspired to provoke a discussion of the whole subject in the Berlin Society for the study of Art History.¹ He invited the co-operation of those, who, by their special studies, had proved themselves authorities on questions of authenticity. By correspondence with Dr. Bode, with Dr. Sträter, and with myself, he, moreover, took care to combine the information he had received on points which seemed doubtful, and to note agreement between different authorities, whenever it occurred. As a consequence of all these inquiries and of his own personal researches the number of plates accepted by Mr. von Seidlitz as the work of Rembrandt amounts to 260.

Our limited space has compelled us to confine the following catalogue to what is strictly necessary. As we were unable to notice all the enumerations previously put forth, we have been content to give references to two which represent between them the respective systems of classification by groups and by dates.² For the first we have taken Bartsch, who seems to enjoy a certain immortality, and who has, moreover, this advantage, that he can be quoted also for Rembrandt's pupils and imitators. To the notation of Bartsch we have added that of Middleton-Wake, whose chronology, with a few rare exceptions—in this, usually with the support of Mr. von Seidlitz—we have also adopted. We have pointed out the plates the authenticity of which is seriously contested, and have rejected those which for various reasons, seemed to ourselves inadmissible. The total to which all this

¹ Meeting of the 31st October, 1890.

² *But we have added Wilson—see Editor's Preface.—F. W.*

brings us is 270; some forty plates being included on which we should hesitate to give a definite opinion. The number does not differ very greatly from that arrived at by Mr. von Seidlitz, and yet, in a matter so delicate, it can only be looked upon as approximate.

The figures placed after the letters B, W, and M refer respectively to the numbers in the catalogues of Bartsch, Wilson, and Middleton.

FIRST CLASS.

PORTRAITS OF REMBRANDT.

- Portrait of Rembrandt, when young, with bushy hair.* Monogr. About 1630. (Bartsch, 1.—Wilson, 1.—Middleton-Wake, 51.)
- Portrait of Rembrandt with moustaches.* About 1634. (B. 2.—W. 2.—M. 106.)
- Rembrandt, holding a Bird of Prey.* About 1633. Contested by von Seidlitz. The first state probably by Rembrandt. (B. 3.—W. 3.—M. 100.)
- A Bust of Rembrandt, with a large nose.* About 1631. (B. 4.—W. 4.—M. 42.)
- A small head of Rembrandt, stooping.* About 1630. (B. 5.—W. 5.—M. 19.)
- A Bust of Rembrandt, with a fur cap and dark dress, coarsely etched.* About 1630. Contested. (B. 6.—W. 6.—M. 17.)
- Rembrandt in a turned up hat and embroidered mantle.* Monogr. 1631. The impression of the second state, on which Rembrandt wrote: æt. 24 (or 25), anno 1631, is in the British Museum. (B. 7.—W. 7.—M. 52.)
- Rembrandt with frizzled hair.* About 1631. (B. 8.—W. 8.—M. 50.)
- Bust of Rembrandt, the eyes deeply shaded.* About 1630. Contested. (B. 9.—W. 9.—M. 21.)
- Rembrandt with an air of grimace.* Monogr. 1630. (B. 10.—W. 10.—M. 23.)
- A Portrait of Rembrandt when young.* (Portrait of Titus van Ryn.) About 1652. (B. 11.—W. 11.—M. 165.)
- Portrait of Rembrandt in an Oval.* About 1630. Contested. (B. 12.—W. 12.—M. 16.)
- Rembrandt with an open mouth.* Monogr. 1630. (B. 13.—W. 13.—M. 22.)
- Rembrandt with a fur cap and robe.* Monogr. 1631. Contested. (B. 14.—W. 14.—M. 44.)
- Rembrandt with a mantle and cape.* Monogr. 1631. (B. 15.—W. 15.—M. 48.)
- Rembrandt with a round fur cap.* Monogr. 1631. (B. 16.—W. 16.—M. 45.)
- Rembrandt with a scarf round his neck.* Rembrandt. 1633. (B. 17.—W. 17.—M. 99.)
- Portrait of Rembrandt with a drawn sabre, held upright.* Rembrandt f. 1634. (B. 18.—W. 18.—M. 105.)
- Rembrandt and his Wife.* Rembrandt f. 1636. (B. 19.—W. 19.—M. 128.)
- Portrait of Rembrandt in a cap and feather.* Rembrandt f. 1638. (B. 20.—W. 20.—M. 134.)
- Rembrandt leaning on a stone sill.* Rembrandt f. 1639. (B. 21.—W. 21.—M. 137.)
- Rembrandt drawing.* Rembrandt f. 1648. (B. 22.—W. 22.—M. 160.)
- A Portrait of Rembrandt in an Oval.* In the first state, the figure is shown to the knees; the plate is a square, signed above, Rembrandt f. 1634. It was cut to an oval for the second state. (B. 23.—W. 23.—M. 111.)
- Portrait of Rembrandt in a fur cap and light dress.* Monogr. 1630. (B. 24.—W. 24.—M. 27.)
- Portrait of Rembrandt with frizzled hair.* We believe the first state only to be by Rembrandt. It is signed with the monogr., and dated 1631. Contested. (B. 25.—W. 25.—M. 49.)
- Portrait of Rembrandt with short curly hair.* Rembrandt. About 1638. (B. 26.—W. 26.—M. 133.)
- Portrait of Rembrandt with frizzled hair, a tuft of which rises over the left eye.* Monogr. 1630. (B. 27.—W. 27.—M. 26.)

SECOND CLASS.

SUBJECTS FROM THE OLD TESTAMENT.

- Adam and Eve.* Rembrandt f. 1638. (B. 28.—W. 35.—M. 206.)
- Abraham entertaining the three Angels.* Rembrandt f. 1656. (B. 29.—W. 36.—M. 250.)
- The Dismissal of Hagar.* Rembrandt f. 1637. (B. 30.—W. 37.—M. 204.)
- The same Subject.* These two plates are not by Rembrandt. (B. 31 and 32.)
- Abraham caressing Isaac.* Rembrandt f. About 1638-1639. (B. 33.—W. 135.—M. 203.)
- Abraham with his son Isaac.* Rembrandt. 1645. (B. 34.—W. 38.—M. 220.)

- Abraham's Sacrifice.* Rembrandt f. 1655. (B. 35.—W. 39.—M. 246.)
- Four Prints for a Spanish Book: La Piedra Gloriosa*, by Menasseh ben Israel.—1. *Nebuchadnezzar's Vision of the Image.*—2. *Daniel's Vision.*—3. *Jacob's Dream.*—4. *David and Goliath.* Rembrandt f. 1655. In the first states these plates were dark, and full of bur. They were afterwards lightened, and retouched. (B. 36.—W. 40.—M. 247.)
- Joseph telling his Dream to his Brethren.* Rembrandt f. 1638. (B. 37.—W. 41.—M. 205.)
- Jacob lamenting the supposed Death of Joseph.* Rembrandt van Ryn fe. (B. 38.—W. 42.—M. 189.)
- Joseph and Potiphar's Wife.* Rembrandt f. 1634. (B. 39.—W. 43.—M. 192.)
- The Triumph of Mordecai.* About 1648-1650. (B. 40.—W. 44.—M. 228.)
- David on his Knees.* Rembrandt f. 1651. (B. 41.—W. 45.—M. 232.)
- Tobit Blind.* Rembrandt f. 1652. (B. 42.—W. 46.—M. 226.)
- The Angel ascending from Tobit and his Family.* Rembrandt f. 1641. (B. 43.—W. 48.—M. 213.)

THIRD CLASS.

SUBJECTS FROM THE NEW TESTAMENT.

- The Angel appearing to the Shepherds.* Rembrandt f. 1634. (B. 44.—W. 49.—M. 191.)
- The Nativity.* Rembrandt f. About 1654. (B. 45.—W. 50.—M. 238.)
- The Adoration of the Shepherds.* About 1652. (B. 46.—W. 51.—M. 230.)
- The Circumcision.* Signed twice: Rembrandt f. 1654. (B. 47.—W. 52.—M. 239.)
- The Circumcision.* About 1630. (B. 48.—W. 53.—M. 179.)
- The Presentation of Jesus in the vaulted Temple.* About 1641. (B. 49.—W. 54.—M. 208.)
- The Presentation, in Rembrandt's dark manner.* About 1654. (B. 50.—W. 55.—M. 243.)
- The Presentation, with the Angel.* Monogr. 1630. (B. 51.—W. 56.—M. 178.)
- The Flight into Egypt: a small Print.* Rembrandt inventor et fecit. 1633. The composition only by Rembrandt (?) (B. 52.—W. 57.—M. 184.)
- The Flight into Egypt: a Night Piece.* Rembrandt f. 1651. (B. 53.—W. 58.—M. 227.)
- The Flight into Egypt.* About 1630. (B. 54.—W. 59.—M. 181.)
- The Flight into Egypt: the Holy Family crossing a Rill.* Rembrandt f. 1654. (B. 55.—W. 60.—M. 240.)
- The Flight into Egypt: in the style of Elsheimer.* About 1653. The composition taken from a plate by Hercules Seghers, of *Tobias and the Angel.* (B. 56.—W. 62.—M. 236.)
- The Rest in Egypt, in a Wood, by Night.* About 1641-1642. (B. 57.—W. 62.—M. 221.)
- The Rest in Egypt.* Rembrandt f. 1645. (B. 58.—W. 63.—M. 218.)
- The Rest in Egypt.* Not by Rembrandt. (B. 59.)
- Jesus found by his Parents in their Journey to Jerusalem.* Rembrandt f. 1654. (B. 60.—W. 64.—M. 244.)
- The Virgin and the Infant Jesus in the Clouds.* Rembrandt f. 1641. (B. 61.—W. 65.—M. 211.)
- The Holy Family.* Monogr. About 1632. (B. 62.—W. 66.—M. 182.)
- The Holy Family; Joseph looking in at the Window.* Rembrandt f. 1654. (B. 63.—W. 67.—M. 241.)
- Jesus disputing with the Doctors in the Temple: a Sketch.* Rembrandt f. 1654. (B. 64.—W. 68.—M. 245.)
- The same Subject; a larger Sketch.* Rembrandt f. 1652. (B. 65.—W. 69.—M. 231.)
- The same Subject; a small upright.* Monogr. 1630. (B. 66.—W. 70.—M. 177.)
- Christ preaching, commonly called The little Tomb.* About 1652. (B. 67.—W. 71.—M. 229.)
- The Tribute-Money.* About 1634. (B. 68.—W. 72.—M. 196.)
- Christ driving the money-changers out of the Temple.* Rembrandt f. 1635. (B. 69.—W. 73.—M. 198.)
- Jesus and the Samaritan Woman at the Well; an arched Plate.* The third state signed: Rembrandt f. 1658. (B. 70.—W. 74.—M. 253.)
- The same Subject; an upright Plate.* Rembrandt f. 1634. (B. 71.—W. 75.—M. 193.)
- The Resurrection of Lazarus.* Rembrandt f. 1642. (B. 72.—W. 76.—M. 215.)
- The same Subject; a large Print.* R. H. Van Ryn f. About 1633. (B. 73.—W. 77.—M. 188.)
- Christ healing the Sick; called The Hundred Guilder Piece.* About 1649. (B. 74.—W. 78.—M. 224.)
- Christ in the Garden of Olives.* Rembrandt f. 165. About 1657. (B. 75.—W. 79.—M. 251.)
- Christ before Pilate.* Rembrandt f. 1655. (B. 76.—W. 80.—M. 248.)

- The Ecce Homo.* Rembrandt f. 1636. Cum privil. A plate in which the collaboration of a pupil, probably J. van Vliet, is very obvious. (B. 77.—W. 82.—M. 200.)
- The Three Crosses.* (*Christ crucified between the two Thieves.*) The third state signed: Rembrandt f. 1653. (B. 78.—W. 81.—M. 235.)
- The same Subject; an oval Plate.* About 1640. (B. 79.—W. 85.—M. 222.)
- The Crucifixion; a small square Plate.* Rembrandt f. About 1634. (B. 80.—W. 86.—M. 193.)
- The Descent from the Cross.* Rembrandt f. 1633. Of this plate there are only three impressions. A copy on a slightly larger scale made probably by one of Rembrandt's pupils is signed; Rembrandt f. cum. privil. 1633. (M. 187.) (B. 81.—W. 83 and 84.—M. 186.)
- The Descent from the Cross; a Sketch.* Rembrandt f. 1642. (B. 82.—W. 87.—M. 216.)
- The Descent from the Cross; a Night Piece.* Rembrandt f. 1654. (B. 83.—W. 88.—M. 242.)
- The Funeral of Jesus.* Rembrandt. About 1645. (B. 84.—W. 89.—M. 217.)
- The Virgin mourning the Death of Jesus.* About 1641. The execution closely allied to that of the *Spanish Gipsy* of this date (No. 120.). (B. 85.—W. 90.—M. 202.)
- Jesus Christ Entombed.* About 1652. (B. 86.—W. 91.—M. 233.)
- Christ and the Disciples at Emmäus.* Rembrandt f. 1654. (B. 87.—W. 92.—M. 237.)
- Christ and the Disciples at Emmäus; a small Print.* Rembrandt f. 1634. (B. 88.—W. 93.—M. 194.)
- Jesus Christ in the middle of his Disciples.* Rembrandt f. 1650. (B. 89.—W. 94.—M. 225.)
- The Good Samaritan.* Rembrandt inventor et fecit. 1633. (B. 90.—W. 95.—M. 185.)
- The Return of the Prodigal Son.* Rembrandt f. 1636. (B. 91.—W. 96.—M. 201.)
- The Beheading of John the Baptist.* Rembrandt f. 1640. (B. 92.—W. 97.—M. 209.)
- The same Subject.* Not by Rembrandt. (B. 93.)
- Peter and John at the Beautiful Gate of the Temple.* Rembrandt f. 1659. (B. 94.—W. 98.—M. 254.)
- The same Subject.* About 1630. (B. 95.—W. 99.—M. 249.)
- St. Peter.* Rembrandt f. 1645. (B. 96.—W. 101.—M. 219.)
- The Martyrdom of St. Stephen.* Rembrandt f. 1635. (B. 97.—W. 102.—M. 197.)
- The Baptism of the Eunuch.* Rembrandt f. 1641. (B. 98.—W. 103.—M. 210.)
- The Death of the Virgin.* Rembrandt f. 1639.—(B. 99.—W. 104.—M. 207.)

FOURTH CLASS.

PIOUS SUBJECTS.

- St. Jerome sitting at the Foot of a Tree.* Rembrandt. 1634. (B. 100.—W. 105.—M. 190.)
- St. Jerome kneeling; an arched Print.* Rembrandt f. 1632. (B. 101.—W. 106.—M. 183.)
- St. Jerome kneeling.* Rembrandt f. 1635. (B. 102.—W. 107.—M. 199.)
- St. Jerome sitting before the Trunk of an old Tree.* Rembrandt f. 1648. (B. 103.—W. 108.—M. 223.)
- St. Jerome; unfinished.* About 1652. (B. 104.—W. 109.—M. 234.)
- St. Jerome; in Rembrandt's dark manner.* Rembrandt f. 1642. (B. 105.—W. 110.—M. 214.)
- St. Jerome.* Not by Rembrandt. (B. 106.—W. 111.)
- St. Francis praying.* Rembrandt f. 1657. (B. 107.—W. 112.—M. 252.)

FIFTH CLASS.

ALLEGORICAL, HISTORICAL, AND FANCY SUBJECTS.

- The Hour of Death.* Not by Rembrandt. (B. 108.)
- Youth surprised by Death.* Rembrandt f. 1639. (B. 109.—W. 113.—M. 265.)
- An allegorical Piece; probably the Demolition of the Duke of Alva's Statue.* Rembrandt f. 1658. (B. 110.—W. 114.—M. 296.)
- Adverse Fortune; an allegorical Piece.* Rembrandt f. 1633. (B. 111.—W. 115.—M. 262.)
- Medea; or the Marriage of Jason and Creüsa.* The fourth state signed: Rembrandt f. 1648. (B. 112.—W. 116.—M. 286.)
- The Star of the Kings.* About 1652. (B. 113.—W. 117.—M. 293.)
- The Large Lion-Hunt.* Rembrandt f. 1641. (B. 114.—W. 118.—M. 272.)

- A Lion-Hunt.* About 1641. (B. 115.—W. 119. M. 273.)
- A Lion-Hunt.* About 1641. (B. 116.—W. 120.—M. 274.)
- A Battle.* About 1641. (B. 117.—W. 121.—M. 275.)
- Three Oriental Figures (Jacob and Laban.)* Rembrandt f. 1641. (B. 118.—W. 122.—M. 212.)
- The Travelling Musicians.* About 1635. Contested. (B. 119.—W. 123.—M. 263.)
- The Spanish Gipsy.* About 1647. (B. 120.—W. 124.—M. 285.)
- The Rat-Killer.* Monogr. 1632. (B. 121.—W. 125.—M. 261.)
- The Rat-Killer.* About 1632. Contested. (B. 122.—W. 126.—M. 260.)
- The Goldsmith.* Rembrandt f. 1655. (B. 123. W. 127.—M. 295.)
- The Pancake Woman.* Rembrandt f. 1635. (B. 124.—W. 128.—M. 264.)
- The Sport of Kolf.* Rembrandt f. 1654. (B. 125.—W. 129.—M. 294.)
- A Jew's Synagogue.* Rembrandt f. 1648. (B. 126.—W. 130.—M. 288.)
- The Corn-Cutter.* Not by Rembrandt. (B. 127.)
- The Schoolmaster.* Rembrandt f. 1641. (B. 128.—W. 131.—M. 271.)
- The Mountebank.* Rembrandt f. 1635. (B. 129.—W. 132.—M. 117.)
- The Draughtsman.* About 1641. (B. 130.—W. 133.—M. 270.)
- Peasants travelling.* About 1650. Contested. (B. 131.—W. 134.—M. 153.)
- Cupid resting.* Not by Rembrandt. (B. 132.)
- A Jew, with a high Cap.* Rembrandt f. 1639. (B. 133.—W. 135.—M. 140.)
- The Onion-Woman.* Monogr. 1631. Contested. (B. 134.—Rejected by Wilson.—M. 66.)
- The Peasant with his Hands behind him.* Monogr. 1631. Contested. (B. 135.—W. 136.—M. 89.)
- The Card-player.* Rembrandt f. 1641. (B. 136.—W. 137.—M. 269.)
- Old Man with a short Beard.* Not by Rembrandt. (B. 137.)
- The blind Fiddler.* Monogr. 1631. (B. 138.—W. 138.—M. 78.)
- The Man on Horseback.* Monogr. About 1630. (B. 139.—W. 139.—M. 4.)
- A Polander.* About 1633. (B. 140.—W. 140. M. 102.)
- Another Polander, with a Sword.* About 1632 Contested. (B. 141.—W. 141.—M. 93.)
- The Little Polander.* Monogr. 1631. (B. 142.—W. 142.—M. 79.)
- An old Man, seen from behind.* About 1631. (B. 143.—W. 143.—M. 86.)
- Two travelling Peasants.* About 1634. (B. 144.—W. 144.—M. 104.)
- The Astrologer.* Not by Rembrandt. (B. 145.)
- A Philosopher.* Not by Rembrandt. (B. 146.)
- A Philosopher meditating.* About 1646. (B. 147.—W. 145.—M. 156.)
- A Man meditating.* About 1642. (B. 148.—W. 146.—M. 276.)
- An old Man studying.* About 1629. (B. 149.—W. 147.—M. 176.)
- A beardless old Man.* Monogr. 1631. Contested. (B. 150.—W. 148.—M. 71.)
- An old Man with a bushy Beard.* Monogr. reversed. About 1630-1632. (B. 151.—W. 149.—M. 32.)
- The Persian.* Monogr. 1632. (B. 152.—W. 150.—M. 91.)
- A blind Man, seen from behind.* About 1630. This, as Messrs. Charles Blanc, Middleton-Wake and Wilson have pointed out, is a study for the *Tobit* (B. 42). Contested. (B. 153.—W. 47.—M. 180.)
- Two Venetian Figures.* Monogr. Contested. (B. 154.—W. 151.—M. 73.)
- A Physician feeling the Pulse of a Patient.* Study for the physician in the *Death of the Virgin* (B. 99). (B. 155.—W. 152.—M. 143.)
- A Skater.* About 1633, according to Mr. Middleton-Wake. We agree with Mr. von Seidlitz that the plate is not by Rembrandt. (B. 156.—W. 153.—M. 103.)
- The Hog.* Rembrandt f. 1643. (B. 157.—W. 154.—M. 277.)
- The little Dog sleeping.* About 1640. Accepted by Dr. Bode. Rejected by Mr. von Seidlitz. (B. 158.—W. 155.—M. 267.)
- The Shell.* Rembrandt f. 1650. (B. 159.—W. 156.—M. 290.)

SIXTH CLASS.

BEGGARS.

- A Beggar sitting in an elbow-chair.* About 1631. (B. 160.—W. 157.—M. 76.)
- Beggars: A Man and a Woman.* About 1639, according to Mr. Middleton-Wake. We agree with Mr. von Seidlitz that the plate is not by Rembrandt. (B. 161.—W. 158. M. 142.)
- A Beggar standing, and leaning on a Stick.* About 1630. (B. 162.—W. 159.—M. 33.)
- A Beggar standing, seen in Profile in a Cap.* About 1631. (B. 163.—W. 160.—M. 141.)
- Two Beggars, a Man and Woman, conversing.* Monogr. 1630. (B. 164.—W. 161.—M. 37.)

- Two Beggars, a Man and a Woman, coming from behind a Bank.* Monogr. About 1629. (B. 165.—W. 162.—M. 10.)
- A Beggar, in the manner of Callot.* About 1631. We agree with Mr. von Seidlitz that this piece is very doubtful. (B. 166.—W. 163.—M. 74.)
- A Beggar in a slashed Cloak.* Monogr. 1631. Contested. (B. 167.—W. 164.—M. 70.)
- A Beggar Woman with a leathern Bottle.* About 1631. We agree with Mr. von Seidlitz that this piece is very doubtful. (B. 168.—W. 165.—M. 75.)
- A Beggar Standing.* Monogr. About 1631. Contested. (B. 169.—W. 166.—M. 80.)
- A Beggar Woman, asking Alms.* Rembrandt f. 1646. (B. 170.—W. 167.—M. 157.)
- Lasarus Klap, or the dumb Beggar.* Monogr. 1631. Contested. (B. 171.—W. 168.—M. 72.)
- A Ragged Peasant, with his Hands behind him.* About 1630. (B. 172.—W. 169.—M. 121.)
- A Beggar warming his Hands over a Chafing-dish.* About 1629. (B. 173.—W. 170.—M. 14.)
- A Beggar sitting on a Hillock.* Monogr. 1630. (B. 174.—W. 171.—M. 34.)
- An old Beggar with a long Beard, and a Dog by his Side.* Monogr. 1631. Contested. (B. 175.—W. 172.—M. 65.)
- Beggars at the Door of a House.* Rembrandt f. 1648. (B. 176.—W. 173.—M. 287.)
- A Beggar, and its Companion, in Two Pieces.* Rembrandt f. 1634. (B. 177.—W. 174.—M. 112.) Rembran. f. 163. (B. 178.—W. 175.—M. 113.)
- A Beggar with a Wooden Leg.* About 1630. (B. 179.—W. 176.—M. 35.)
- A Peasant standing.* Not by Rembrandt. (B. 180.)
- A Female Peasant standing: companion to the last.* Not by Rembrandt. (B. 181.)
- A Beggar: a Sketch.* About 1629. (B. 182.—W. 179.—M. 11.)
- Two Beggars: A Man and a Woman.* About 1631. Contested; but an impression of this plate is found on the reverse of an impression from the *Lasarus Klap* (B. 171.)—(B. 183.—W. 180.—M. 13.)
- A Beggar, wrapped in a Cloak.* About 1629. Contested. The last part of Bartsch's description applies to another plate. (B. 184.—W. 181.—M. 9.)
- A sick Beggar lying on the Ground, and a Beggar Woman.* Rejected, with good reason, by Mr. Middleton-Wake. (B. 185.—W. 182.)

SEVENTH CLASS.

FREE SUBJECTS AND ACADEMIC FIGURES.

- Ledikant, or the French Bed.* Rembrandt f. 1646. (B. 186.—W. 183.—M. 283.)
- The Friar in the Cornfield.* About 1640. Contested. (B. 187.—W. 184.—M. 282.)
- The Flute-player.* Rembrandt f. 1640. (B. 188.—W. 185.—M. 268.)
- The Shepherds in the Wood.* About 1641. (B. 189.—W. 186.—M. 281.)
- A Man making Water.* Monogr. 1630. (B. 190.—W. 187.—M. 255.)
- A Woman crouching under a Tree; a companion to the last.* Monogr. 1631. (B. 191.—W. 188.—M. 257.)
- A Painter drawing from a Model.* About 1647. Contested, though there is a drawing by Rembrandt of the composition. (B. 192.—W. 189.—M. 284.)
- An academical Figure of a Man, called in Holland the Prodigal Son.* Rembrandt f. 1646. A study (reversed), for this plate is in the *Bibliothèque Nationale*. (B. 193.—W. 190.—M. 279.)
- Academical Figures of Two Men.* About 1646. The sketch of a Woman playing with a Child on the same plate is probably a little earlier. (B. 194.—W. 191.—M. 280.)
- The Bathers.* Rembrandt f. 1651. The 5 in the date was substituted by the artist for the 3 originally written. (B. 195.—W. 192.—M. 292.)
- Academical Figure of a Man sitting on the Ground.* Rembrandt f. 1646. (B. 196.—W. 193.—M. 278.)
- A Woman sitting before a Dutch Stove.* Rembrandt f. 1658. (B. 197.—W. 194.—M. 299.)
- A naked Woman sitting on a Hillock.* Monogr. About 1631. (B. 198.—W. 195.—M. 256.)
- A Woman preparing to dress after bathing.* Rembrandt f. 1658. (B. 199.—W. 196.—M. 298.)
- A Woman with her feet in the Water.* Rembrandt f. 1658. (B. 200.—W. 197.—M. 297.)
- Venus or Diana, bathing.* Monogr. About 1631. (B. 201.—W. 198. M. 258.)
- The Woman with the Arrow.* Rembrandt f. 1661. (The *a* of the signature is missing, and the *b* is reversed.) (B. 202.—W. 199.—M. 302.)
- Antiope, and Jupiter as a Satyr.* Rembrandt f. 1659. (B. 203.—W. 200.—M. 301.)
- Donâe and Jupiter.* Monogr. About 1631. (B. 204.—W. 201.—M. 259.)
- A naked Woman, seen from behind.* Rembrandt. 1658. (B. 205.—W. 202.—M. 300.)

EIGHTH CLASS.

LANDSCAPES.

- The Landscape with a Cow.* Rejected by Middleton-Wake. The date 1634 (if indeed the last figure be a 4) does not agree with the monogram, which Rembrandt no longer used at this period. (B. 206.—W. 103.)
- A Landscape with a House and a large Tree by it.* About 1640. (B. 207.—W. 204.—M. 303.)
- Sir's Bridge.* Rembrandt f. 1645. (B. 208.—W. 205.—M. 313.)
- View of Omval.* Rembrandt f. 1645. (B. 209.—W. 206.—M. 211.)
- View of Amsterdam.* About 1640. (B. 210.—W. 207.—M. 304.)
- The Sportsman.* About 1653. (B. 211.—W. 208.—M. 329.)
- The three Trees.* Rembrandt f. 1643. (B. 212.—W. 209.—M. 309.)
- A Peasant carrying Milk-pails.* About 1650. (B. 213.—W. 210.—M. 320.)
- A Landscape with two Houses, lightly etched and washed with Indian ink.* Rejected, with good reason, by Mr. Middleton-Wake; probably by Ph. Koninck. (B. 214.—W. 211.)
- The Coach Landscape.* Not by Rembrandt. (B. 215.—W. 212.)
- The Terrace.* Not by Rembrandt. (B. 216.—W. 213.)
- A Village near the High-road, arched.* Rembrandt f. 1650. (B. 217.—W. 214.—M. 325.)
- A Village with a square Tower, arched.* Rembrandt f. 1650. (B. 218.—W. 215.—M. 321.)
- Landscape, with a Man sketching.* About 1646. (B. 219.—W. 216.—M. 315.)
- The Shepherd and his Family.* Rembrandt f. 1644. (B. 220.—W. 217.—M. 310.)
- The Canal.* About 1652. (B. 221.—W. 218.—M. 327.)
- A Landscape with a Vista.* Rembrandt f. 1652. (B. 222.—W. 219.—M. 328.)
- Landscape with a ruined Tower.* About 1648. (B. 223.—W. 220.—M. 317.)
- An arched Landscape with a Flock of Sheep.* Rembrandt f. 1636. (B. 224.—W. 221.—M. 319.)
- Large Landscape, with a Cottage and a Dutch Hay-barn.* Rembrandt f. 1641. (B. 225.—W. 222.—M. 306.)
- A Large Landscape, with a Mill Sail seen above a Cottage.* Rembrandt f. 1641. (B. 226.—W. 223.—M. 307.)
- Landscape with an Obelisk.* About 1650. (B. 227.—W. 224.—M. 324.)
- A Village with a Canal and a Vessel under Sail.* About 1645. (B. 228.—W. 225.—M. 314.)
- A Landscape with a Clump of Trees near the Road-side.* Rejected with good reason by Messrs. Ch. Blanc and Middleton-Wake. (B. 229.—W. 226.)
- An Orchard with a Barn.* About 1648, according to Mr. Middleton-Wake. But we follow Mr. von Seidlitz in rejecting it. (B. 230.—W. 227.—M. 316.)
- The Grotto with a Brook.* Rembrandt 1645. (B. 231.—W. 228.—M. 312.)
- The Cottage with white Pales.* About 1645-1648. (B. 232.—W. 229.—M. 308.)
- Rembrandt's Mill.* Rembrandt f. 1641. (B. 233.—W. 230.—M. 305.)
- The Gold-weigher's Field.* Rembrandt. 1651. (B. 234.—W. 231.—M. 326.)
- A Canal with Swans.* Rembrandt f. 1650. (B. 235.—W. 232.—M. 322.)
- Landscape with a Canal and a large Boat.* Rembrandt f. 1650. (The a and the 6 reversed.) (B. 226.—W. 233.—M. 323.)
- A Landscape with a Cow Drinking.* About 1649. (B. 237.—W. 234.—M. 318.)
- (The fifteen following are not by Rembrandt.)
- A Landscape with a square Tower.* (The signature a forgery.) (B. 238.—W. 235.)
- A Landscape, with a small Figure of a Man.* (B. 239.—W. 237.)
- A Landscape: the Canal with the little Boat.* (B. 240.—W. 236.)
- A Landscape with a great Tree in the middle.* (B. 241.—W. 238.)
- The Landscape with a white Fence.* (B. 242.)
- A Landscape with a Fisherman in a Boat.* (B. 243.—W. 239.)
- A Landscape with a Canal.* (B. 244.—W. 240.)
- The low House on the Bank of a Canal.* (B. 245.—W. 241.)
- A Landscape with a Wooden Bridge.* (B. 246.—W. 242.)
- A Landscape, with a Canal and a Palisade, dated 1659.* (B. 247.—W. 243.)
- A Cottage and a Barn filled with Hay.* (B. 248.—W. 244.)
- A Cottage with a square Chimney.* (B. 249.—W. 245.)
- The House with three Chimneys.* (B. 250.—W. 246.)
- The Hay-waggon.* (B. 251.—W. 247.)
- The Castle.* (B. 252.—W. 248.)
- The Bull.* Rembrandt f. 164. About 1649. (B. 253.—W. 249.—M. 289.)
- The Village Street.* Rejected with good reason by Mr. Middleton-Wake. (B. 254.—W. 250.)
- An unfinished Landscape, with five Cottages.* Signed P. D. W. (P. de Witt.) (B. 255.—W. 251.)
- A Landscape: View of a Canal.* Not by Rembrandt. (B. 256.—W. 252.)

NINTH CLASS.

PORTRAITS OF MEN.

- A Man in an Arbour.* Rembrandt f. 1642. (B. 257.—W. 258.—M. 152.)
- A Young Man sitting in a Chair.* Rejected with good reason by Mr. Middleton-Wake. (B. 258.—W. 259.)
- An old Man with a large Beard, lifting his Hand to his Cap.*—About 1639. (B. 259.—W. 260.—M. 139.)
- Bust of an old Man with a long Beard.* Monogr. 1631. (B. 260.—W. 261.—M. 62.)
- A Man with a Crucifix and Chain.* Rembrandt f. 1641; the same model as in the *Man playing Cards* (B. 136), dated the same year. (B. 261.—W. 263.—M. 147.)
- An old Man, with a large white Beard, and a Fur Cap.*—Monogr.—About 1632. Mr. Middleton-Wake wrongly supposes him to be Rembrandt's father. (B. 262.—W. 264.—M. 90.)
- Portrait of a Man with a short Beard.* Monogr. 1631. (Portrait of Rembrandt's father.) (B. 263.—W. 265.—M. 77.)
- Portrait of J. Antonides van der Linden.* About 1653. (B. 264.—W. 266.—M. 167.)
- An old Man in a fur Cap, divided in the Middle.* Rembrandt f. 1640. (B. 265.—W. 267.—M. 145.)
- Jan Cornelisz Sylvius.* Rembrandt f. 1634. (B. 266.—W. 268.—M. 110.)
- An old Man sitting at a Table.* Not by Rembrandt. (B. 267.—W. 269.)
- A Young Man musing.* Rembrandt f. 1637. (B. 268.—W. 270.—M. 132.)
- Menasseh ben Israel.* Rembrandt f. 1636. (B. 269.—W. 271.—M. 127.)
- Doctor Faustus.* About 1651. (B. 270.—W. 272.—M. 291.)
- Renier Anso.* Rembrandt f. 1641. There are two studies by Rembrandt for this plate; one in the British Museum, the other in M. Ed. de Rothschild's collection. (B. 271.—W. 273.—M. 146.)
- Clement de Jonghe.* Rembrandt f. 1651. (B. 272.—W. 274.—M. 164.)
- Abraham Fransz.* About 1656. (B. 273.—W. 275.—M. 172.)
- Old Haaring.* About 1655. (B. 274.—W. 276.—M. 168.)
- Young Haaring.* Rembrandt f. 1655. (B. 275.—W. 277.—M. 169.)
- Jan Lutma.* Rembrandt f. 1656 (on the second state.) (B. 276.—W. 278.—M. 171.)
- Jan Asselyn.* Rembra . . . f. 164. About 1648. (B. 277.—W. 279.—M. 161.)
- Ephraim Bonus.* Rembrandt f. 1647. (B. 278.—W. 280.—M. 158.)
- Uytenbogaerd, a Dutch Minister.* Rembrandt f. 1635 (on the third state.) (B. 279.—W. 281.—M. 114.)
- Jan Cornelisz Sylvius.* Rembrandt 1645. (B. 280.—W. 282.—M. 155.)
- Uytenbogaerd: called "The Goldweiger."* Rembrandt f. 1639. It is generally agreed that one of Rembrandt's pupils, probably F. Bol, assisted him in this plate. (B. 281.—W. 283.—M. 138.)
- The Little Copenhol.* About 1651. (B. 282.—W. 284.—M. 162.)
- The Great Copenhol.* About 1658. (B. 283.—W. 285.—M. 174.)
- Doctor A. Tholinx.* About 1655. (B. 284.—W. 286.—M. 170.)
- The Burgomaster Six.* Rembrandt f. 1647. (B. 285.—W. 287.—M. 159.)

TENTH CLASS.

FANCY HEADS OF MEN.

- First Oriental Head.* Rembrandt geretuc. 1635. Portrait of Rembrandt's father. (B. 286.—W. 288.—M. 122.)
- Second Oriental Head.* Rembrandt geretuckeert. Portrait of Rembrandt's father. (B. 287.—W. 289.—M. 123.)
- Third Oriental Head.* Rembrandt geretuc. 1635. (B. 288.—W. 290.—M. 124.)
- A Young Man in a Mesetin Cap.* Sig. R. (B. 289.—W. 291.—M. 125.)
- The four plates above are, as the word *geretuckeert* indicates, studio pieces, copies of prints by Lievens, and only retouched by Rembrandt.
- Bust of an old Man with a large Beard.* About 1635. (B. 290.—W. 292.—M. 126.)
- Bust of an old Man, bald-headed, with a long Beard.* About 1630. (B. 291.—W. 293.—M. 29.)
- Profile of a bald-headed Man.* Monogr. 1630. (B. 292.—W. 294.—M. 39.)
- Profile of a bald-headed Man.* About 1630. Portrait of Rembrandt's father. Contested. (B. 293.—W. 308.—M. 41.)
- An old Man with a bald Head.* Monogr. 1630. Portrait of Rembrandt's father. (B. 294.—W. 295.—M. 40.)
- An old Man with a long Beard.* Not by Rembrandt. (B. 295.)

- Bust of an old Man with a bald Head.* About 1632. (B. 296.—W. 296.—M. 95.)
- An old Man with a Beard.* Monogr. 1631. Contested. (B. 297.—W. 297.—M. 61.)
- Bust of a bald old Man with his Mouth open.* Monogr. 1631. Contested. (B. 298.—W. 298.—M. 56.)
- Bust of an old Man without a Beard, in a very high fur Cap.* About 1631, according to Mr. Middleton-Wake; we agree, however, with Messrs. Bode and von Seidlitz, who reject it. (B. 299.—W. 299.—M. 118.)
- Bust of a Man with a Beard from Ear to Ear.* About 1631. (B. 300.—W. 300.—M. 88.)
- Head of an old Man with a Beard.* A copy of the above, on a smaller scale. (B. 301.—W. 301.)
- The Slave with the great Cap.* About 1631. Contested. (B. 302.—W. 302.—M. 81.)
- A Turkish Slave.* About 1631. (B. 303.—W. 303.—M. 87.)
- Bust of a Man seen in front in a Cap.* Monogr. 1630. Contested. (B. 304.—W. 304.—M. 38.)
- Bust of a Man with curling Hair and his Under-lip thrust out.* About 1635. (B. 305.—W. 305.—M. 119.)
- A bald old Man with a short Beard.* About 1635. (B. 306.—W. 306.—M. 120.)
- Bust of a Man in a fur Cap, stooping.*—Monogr. 1631. (B. 307.—W. 307.—M. 58.)
- Bust of a Man in the Action of Grimace.* About 1631. Contested. Its authenticity very doubtful. (B. 308.—W. 309.—M. 60.)
- An old Man with a large white Beard.* Monogr. 1630. (B. 309.—W. 310.—M. 31.)
- Portrait of a Boy, a Half-length.* Rembrandt f. 1641. Called by various authors a portrait of William II. as a child, a statement for which there is no evidence. (B. 310.—W. 311.—M. 148.)
- A Man with a broad-brimmed Hat and a Ruff.* Monogr. 1630. De Vries read the date 1638, and the last figure may be taken for 8. But at this period Rembrandt did not use the monogram here employed. Mr. von Seidlitz, however, ascribes the plate to Ph. de Koninck. (B. 311.—W. 312.—M. 28.)
- An old Man with a large Beard and fur Cap.* About 1631. (B. 312.—W. 313.—M. 64.)
- An old Man with a square Beard in a rich velvet Cap.* Rembrandt f. 1637. (B. 313.—W. 314.—M. 131.)
- An old Man with a square Beard and a Cap.* About 1630. Contested. (B. 314.—W. 315.—M. 59.)
- Bust of an old Man, with a large pointed Beard.* Monogr. 1631 (on the second state). (P. 315.—W. 316.—M. 63.)
- Bust of a Man, full face, laughing.* (Portrait of Rembrandt.) (B. 316.—W. 29.—M. 25.)
- Profile of a Man with a short, thick Beard.* Monogr. 1631. Contested. (B. 317.—W. 317.—M. 69.)
- A Philosopher, with an Hour-glass.* Monogr. 1630 (on the third state). Rejected, with good reason, by Mr. von Seidlitz. (B. 318.—W. 318.—M. 15.)
- “L’homme à trois Crocs.”* About 1631. Portrait of Rembrandt with moustaches, and a small tuft on the chin. (B. 319.—W. 28.—M. 47.)
- Head of a Man with a mutilated Cap or Rembrandt with haggard Eyes.* Monogr. 1630. (B. 320.—W. 33.—M. 24.)
- A Man with Moustaches, in a high Cap, sitting,* also known as *Philo the Jew.* Monogr. 1630. It is really a portrait of Rembrandt’s father. (B. 321.—W. 319.—M. 36.)
- Bust of a Man in a Cap.* Monogr. 1631. Contested. (B. 322.—W. 320.—M. 46.)
- A Man’s Head, with Cap and Chin-stay.* Of very doubtful authenticity. (B. 323.—W. 321.)
- Bust of a bald-headed Man.* Monogr. 1631. Contested. (B. 324.—W. 322.—M. 57.)
- An old Man with a very large Beard.* Monogr. 1630. (B. 325.—W. 323.—M. 30.)
- A grotesque Head, in a high fur Cap.* About 1632, according to Mr. Middleton-Wake, but rejected by Mr. von Seidlitz. (B. 326.—W. 324.—M. 98.)
- A small grotesque Head, with the mouth open.* About 1632. (B. 327.—W. 325.—M. 97.)
- A Man painting.* Not by Rembrandt. (B. 328.)
- Bust of a young Man, in an Octagon.* Not by Rembrandt. (B. 329.—W. 326.)
- Bust of a young Man, lightly sketched.* About 1651, according to Mr. Middleton-Wake; but we agree with Messrs. Bode, von Seidlitz, and Strater, who reject it. (B. 330.—W. 327.—M. 163.)
- Bust of a young Man in a Mezzetin Cap with a Feather.* Not by Rembrandt. (B. 331.—W. 328.)
- Head of a Man with curly Hair and thin Moustaches.* Monogr. 1631. (B. 332.—W. 336.—M. 43.)
- Bust of an old Man with an aquiline Nose.* About 1631. (B. 333.—W. 329.—M. 85.)
- Bust of an old Man, seen nearly in profile.* About 1631. (B. 334.—W. 330.—M. 84.)
- Bust of a Man in a Ruff, with Feathers in his Cap.* About 1628, according to Mr. Middleton-Wake, but we are inclined to doubt its authenticity. (B. 335.—W. 331.—M. 2.)
- A Man with frizzled Hair; or Portrait of Rembrandt, in an Octagon.* About 1631, according to Mr. Middleton-Wake; but we are

- inclined to doubt its authenticity. (B. 336.—W. 31.—M. 20.)
Bust of an old Man with a white Beard and a Cap with a Border. About 1630. Contested. (B. 337.—W. 332.—M. 96.)
Bust of a young Man (Rembrandt?). Monogr. 1629. (B. 338.—W. 30.—M. 7.)
The white Negro, or Morisco. Not by Rembrandt. (B. 339.—W. 333.)

ELEVENTH CLASS.

PORTRAITS OF WOMEN

- The Great Jewish Bride.* Monogr. 1634. Its authenticity questioned by M. de Seidlitz. (B. 340.—W. 337.—M. 108.)
Study for the above. Rejected, with good reason, by Mr. Middleton-Wake. (B. 341.)
The Little Jewish Bride, or Saint Catharine. Rembrandt f. 1638. (B. 342.—W. 338.—M. 135.)
Portrait of an old Woman, sitting, or Rembrandt's Mother, with a black Veil.—Monogr.—About 1631.—(B. 343.—W. 339.—M. 54.)
Another old Woman sitting, or Rembrandt's Mother. Rembrandt f. About 1632. (B. 344.—W. 340.—M. 92.)
A young Woman reading. Rembrandt f. 1634. (B. 345.—W. 341.—M. 109.)
An old Woman meditating over a Book. Not by Rembrandt. (B. 346.)
A young Woman with a Head-dress of Pearls. (Saskia.) Rembrandt f. 1634. (B. 347.—W. 342.—M. 107.)
An old Woman with an Oriental Head-dress. (Rembrandt's mother.) Monogr. 1631. (B. 348.—W. 343.—M. 55.)
Rembrandt's Mother. Monogr. 1631. (B. 349.—W. 344.—M. 53.)
An old Woman asleep. About 1635. (B. 350.—W. 345.—M. 116.)
Head of an old Woman (Rembrandt's Mother etched no lower than the chin. Rembrandt f. 1633. (B. 351.—W. 346.—M. 101.)
The same subject, but earlier. Monogr. 1628. (B. 352.—W. 347.—M. 6.)
Bust of Rembrandt's Mother. Not in existence. (B. 353.)
Bust of old Woman lightly etched. (Rembrandt's Mother.) Monogr. 1628. (B. 354.—W. 348.—M. 5.)
An old Woman in a black Veil. Monogr. 1631. Contested. (B. 355.—W. 349.—M. 67.)
A Woman with a Basket. About 1642. (B. 356.—W. 350.—M. 151.)
The white Negress, or Morisco. Rejected by Mr. Middleton-Wake, though the first state bears the master's monogram. The same subject was etched by Lievens on a smaller scale. (B. 357.—W. 351.)
Bust of a Woman, the lower part oval. About 1631. Contested. (B. 358.—W. 352.—M. 68.)
A Woman in a large Hood. About 1642. (B. 359.—W. 353.—M. 150.)
An old Woman's Head. Monogr. Contested by Mr. von Seidlitz. The execution very coarse and heavy. (B. 360.—W. 354.)
A Woman reading. Not by Rembrandt. (B. 361.—W. 355.)
An old Woman in Spectacles, reading. About 1641, according to Mr. Middleton-Wake. Contested. (B. 362.—W. 356.—M. 149.)

TWELFTH CLASS.

STUDIES OF HEADS AND SKETCHES.

- The Head of Rembrandt and other Studies.* About 1632. (B. 363.—W. 357.—M. 136.)
Part of a Horse and other Sketches. About 1652. (B. 364.—W. 358.—M. 166.)
Saskia, and other Heads. Rembrandt f. 1636. (B. 365.—W. 359.—M. 129.)
A Sheet of Sketches, containing five Heads. Monogr. reversed. 1631. The plate has been cut into five pieces, which are described in this Catalogue separately as follows: B. 143, 300, 303, 333, and 334. (B. 365.—W. 360.—M. 83.)
Three Heads of Women. (Saskia.) About 1635. (B. 367.—W. 361.—M. 115.)
Three Heads of Women, one asleep. Rembrandt f. 1637. (B. 368.—W. 362.—M. 130.)
Two Women in Beds, and other Sketches. About 1639. (B. 369.—W. 363.—M. 144.)
Rembrandt's Head, and other Sketches. Monogr. 1631. The date has been disputed. We take it as referring only to the group of beggars in the corner. Rembrandt's portrait was evidently added on a vacant space at a much later date, probably 1648-1650, as appears from his apparent age and the character of the execution. (B. 370.—W. 364.—M. 82.)
Sketch of a Dog. About 1640, according to Mr. Middleton-Wake. The plate is however,

contested, in spite of its bold and brilliant execution. (B. 372.—W. 365.—M. 266.)
Sketch of a Tree, and other Subjects. About 1638-1640. (B. 371.—W. 366.—M. 154.)
Two Small Figures and some Trees; the plate divided in two by a line. About 1631. (B. 373.—W. 367.—M. 1.)
Three Profiles of old Men. About 1630.

Probably studies of Rembrandt's father (B. 374.—W. 368.—M. 12.)
Head of a Woman. A Study. About 1628, according to Mr. Middleton-Wake. M. de Seidlitz questions its authenticity, and is inclined to give it to Hoogstraaten. (B. 375.—W. 369.—M. 3.)

SUPPLEMENTARY PLATES.

1. *Rembrandt Engraving a Plate.* Unique impression, belonging to M. Dutuit (No. 173 in his Catalogue.) Accepted by Messrs. Seymour Haden and Middleton-Wake, who refer it to 1658. Rejected by Mr. von Seidlitz.
2. *Beggars under a Cloak.* Accepted by M. Charles Blanc (No. 150 in his Catalogue) and by Mr. Middleton-Wake (No. 8 in his Catalogue), who believes it to date from 1629. But we agree with Mr. von Seidlitz in rejecting it.



THE RETURN OF THE PRODIGAL.
 Pen Sketch (Louvre).

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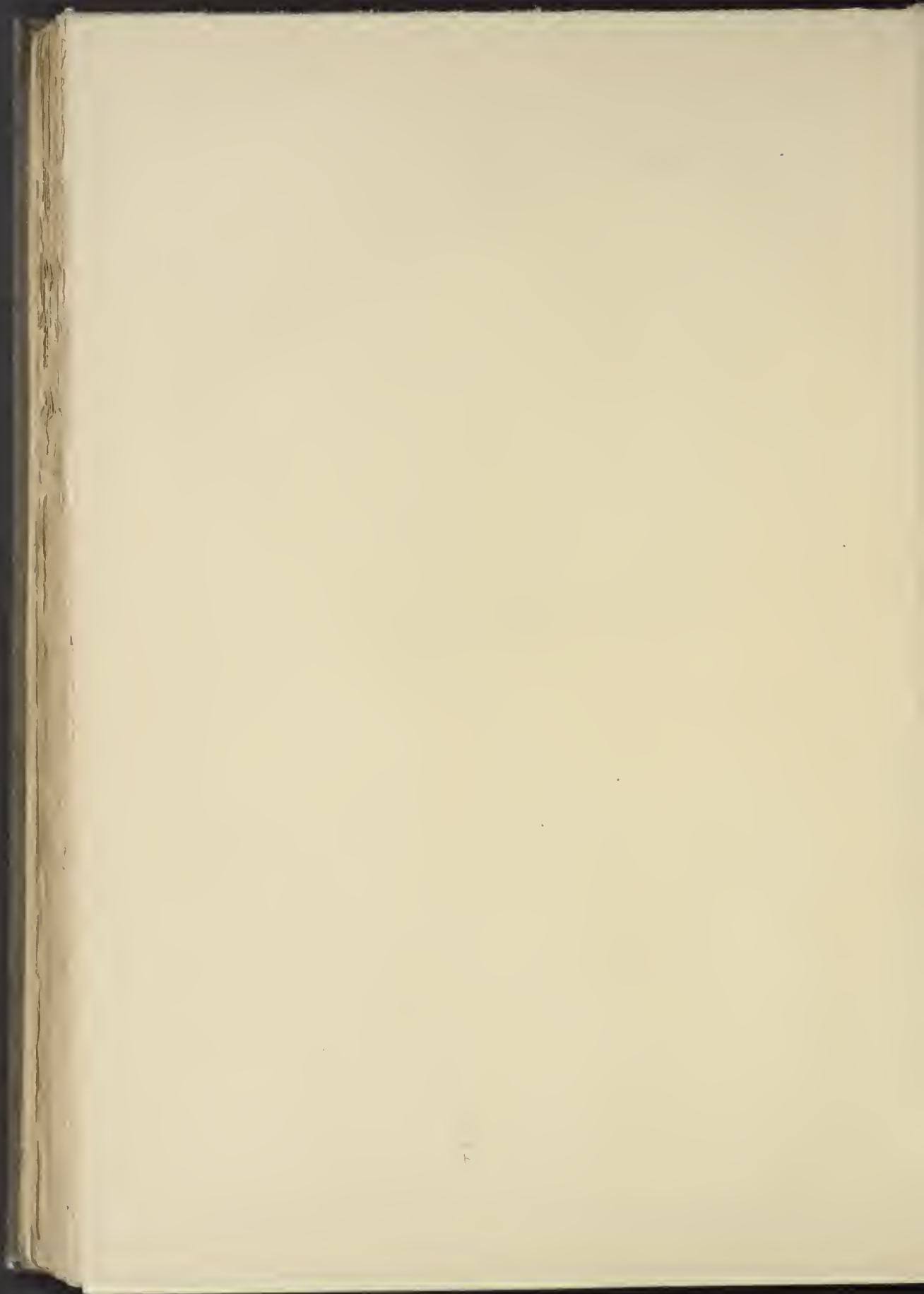


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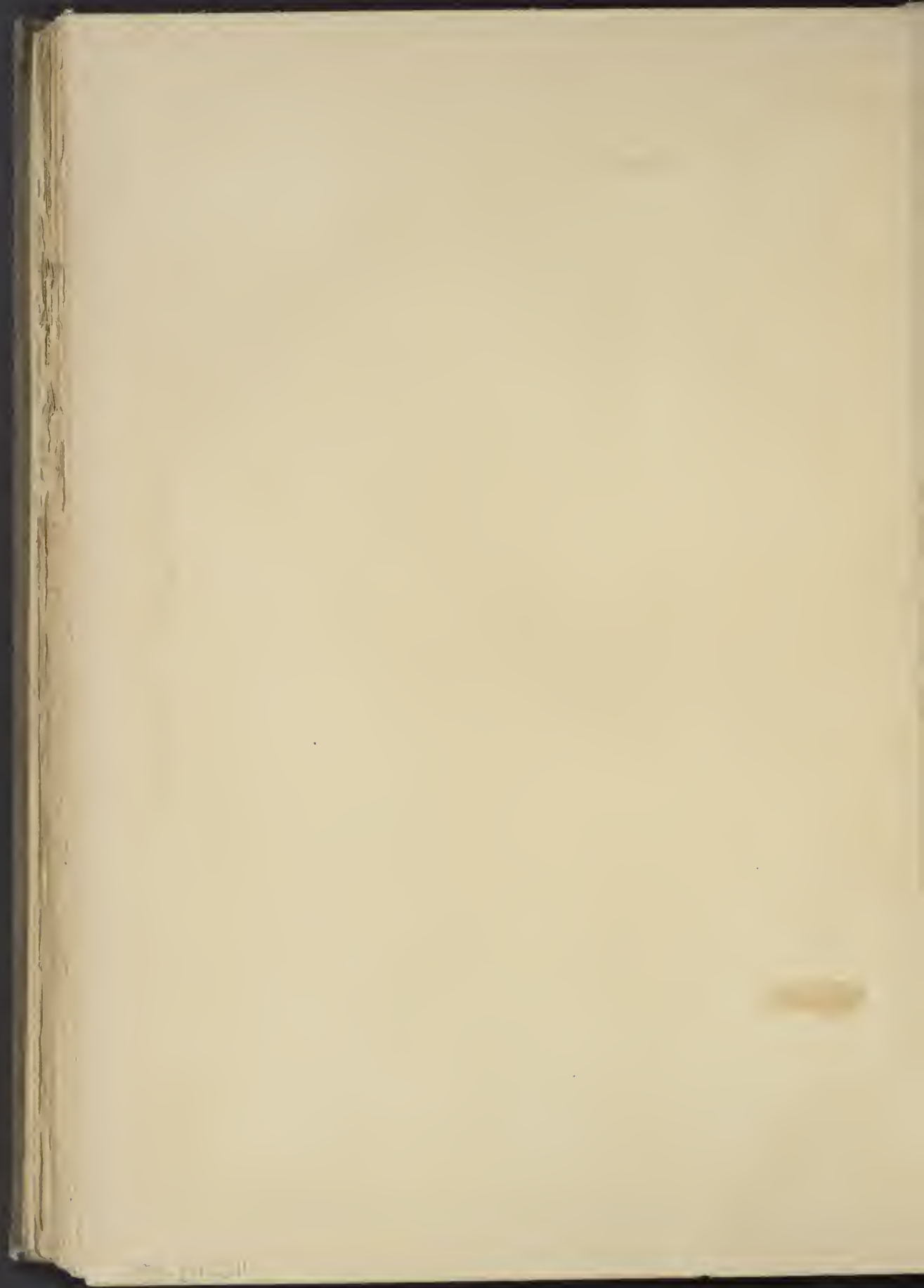
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