

[PRD120185 Rembrandt Etchings Labels EDIT]

**Rembrandt van Rijn**

Dutch, 1606-69

**Beggar in a High Cap, Standing and Leaning on a Stick, c.**

1630

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,294

As a young man, Rembrandt made many etchings of beggars and other denizens of the streets. They would come to inform the figures populating his complex biblical images. Notice two major precepts of Rembrandt's printmaking: He treated the copper etching plate as if it were a sketchpad, and he drew informally and intuitively, rejecting the formulaic approach taken by many professional printmakers.

[TWO ON ONE LABEL]

**Rembrandt van Rijn**

Dutch, 1606-69

**Self-Portrait as if Shouting, 1630**

Etching (first state)

Gift of Philip W. Pillsbury, P.12,797

Etching (second state)

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,224b

Here we see the same print in two different states, that is, from two different moments in the development of the printing plate. The first is a rich, early trial proof taken before Rembrandt had trimmed and smoothed the edges of the copper plate. Such rarities are highly prized by collectors. Rembrandt's final compositional solution increased the amount of the image devoted to his own face, thus pushing him more aggressively into the viewer's space.

**[THREE ON ONE LABEL]**

**Rembrandt van Rijn**

Dutch, 1606-69

**Self-Portrait in a Fur Cap, 1630**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,232

**Self-Portrait with Eyes Wide Open, 1630**

Etching and drypoint

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,336

**Self-Portrait with Bare Head, 1630**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,221

Rembrandt made an unusually large number of self-portraits. The etchings were made early in his career. Decades later, one of his students reported that Rembrandt urged his students to study themselves before the mirror so they could be actor and audience simultaneously. Such lessons in observation and empathy were useful in understanding and depicting the emotions and thoughts of biblical, literary, and historical figures.

Rembrandt's tiny etched self-portraits were gathered by collectors and had the effect of marketing the artist himself as a brand.

**Rembrandt van Rijn**

Dutch, 1606-69

**Diana at the Bath, c. 1631**

Etching

The John R. Van Derlip Fund, 2009.19.2

Rembrandt's rebellion against convention is written all over this print. Diana, the goddess of the hunt, is usually seen with a crescent moon on her forehead, but Rembrandt omitted it, asking viewers to divine her identity from her rich mantle and quiver of arrows. This is no idealized goddess; this is a real woman.

**Rembrandt van Rijn**

Dutch, 1606-69

**The Ship of Fortune, 1633**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,  
P.1,274

Rembrandt occasionally received requests to illustrate books. This allegorical etching appeared in Elias Herckman's *Der Zee-Vaert Lof*, a verse history of seafaring exploits that extended back to Noah and the Ark. The undulating baroque composition is a complex evocation of Augustus's defeat of Marc Antony. Weary of battle, the horse sinks to the ground. The event ushered in an era of peaceful maritime trade. Rembrandt gave himself a cameo role, using his own likeness for the image of Janus, the two-faced god whose temple was closed to mark the arrival of peace in Rome.

**Johannes van Vliet**, after Rembrandt van Rijn

Dutch, c. 1600/10-68

**The Descent from the Cross**, 1633

Etching and engraving (second plate)

The William M. Ladd Collection, gift of Herschel V. Jones,  
P.1,263

Following the example of Peter Paul Rubens, who worked with a stable of printmakers to win fame and riches, Rembrandt collaborated with Leiden etcher Johannes van Vliet, who reproduced Rembrandt's paintings in prints. This large, ambitious composition was based on a painting Rembrandt made for Frederick Hendrik, the Prince of Orange, who, as *stadholder* was the highest-ranking elected official in the country. It directly challenged Rubens by showing the removal of Christ from the cross as a dismal, physical event

rather than a glorious baroque cascade. Even in such a serious production, Rembrandt's idiosyncratic humor comes through, for he assigned himself a cameo role, clutching Christ's arm and glaring outward.

Van Vliet executed much of the etching; Rembrandt possibly added some finishing touches.

### **Rembrandt van Rijn**

Dutch, 1606-69

### **Johannes Uytenbogaert, Preacher of the Remonstrants, 1635**

Etching

Gift of Ruth and Bruce Dayton, 2009.71.6

In the early 17th century, the Dutch protestant community was fractious. Johannes Uytenbogaert (1557-1644) was a hero of the liberal Remonstrant faction of Calvinism, which argued that predestination was not absolute, and religious tolerance was ideal. His position led to his exile from Holland, from 1619 to 1626. The caption, written by Hugo de Groot—a Remonstrant still in exile in 1635—drew attention to Uytenbogaert's return to Holland.

Rembrandt made both painted and etched portraits of Uytenbogaert, both probably commissioned by one of the Remonstrant's advocates. The irregular format of the printing plate, and the messiness of the inscription indicates this print was deeply personal, probably meant for close associates rather than general distribution.

**Johannes van Vliet** after Rembrandt van Rijn

Dutch, c. 1600/10-68

**Christ before Pilate, 1635-36**

Etching and engraving

The William M. Ladd Collection, gift of Herschel V. Jones,  
P.1,261

The priests sought Christ's execution, but only Pilate had the authority to issue the order. He believed Christ was innocent and attempted to refuse the staff judgment. The crowd wanted blood and the soldiers pressed forward. We know how the story ends, but Rembrandt depicted the moment when a man of greater inner strength than Pilate could have averted injustice.

Made as prequel to *The Descent from the Cross*, this print was not based on a painting meant for sale. Instead, Rembrandt made a monochrome oil sketch on paper for Van Vliet to follow. Rembrandt again inserted himself into the image, this time as a beret-wearing soldier leaning over a parapet to watch the drama. The collaboration of painter and printmaker ended in 1636, when Van Vliet married into a wealthy family and Rembrandt was busy building his business in Amsterdam.

**Rembrandt van Rijn**

Dutch, 1606-69

**Self-Portrait with Saskia, 1636**

Etching

Gift of Ruth and Bruce Dayton, 2009.71.1

This eccentric portrait fits into no clear pictorial tradition. The exaggerated perspective caused Rembrandt, seen in extreme close-up in the immediate foreground, to upstage Saskia, who sat on the far side of the table. Having paused in his work, the right-handed artist has a loose left-handed grasp on his drawing instrument. The marks on the paper suggest he was in the process of drawing her until interrupted. The couple stares out at the viewers. Rembrandt, of course, must have been looking directly into a mirror.

**Rembrandt van Rijn**

Dutch, 1606-69

**Studies of the Head of Saskia and Others, 1636**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,  
P.1,350

For these informal etched studies, Rembrandt treated the copper printing plate as though it were a sheet of paper, perhaps even a page in a sketchbook. The image grows from—and criticizes—the tradition of master artists designing prints as model sheets from which aspiring artists could learn to draw. Most such prints showed idealized figures executed in formulaic patterns of line. Rembrandt's approach was based on direct observation and intuitive drawing. His composition appears casual, but in fact he took great care to vary the poses and lighting in each of the studies and to arrange them artistically on the plate. Saskia seems unaware

that Rembrandt was taking her likeness. Perhaps she had grown so accustomed to being observed that she took no notice. He took advantage of these unguarded moments to create remarkable personal images.

### **Rembrandt van Rijn**

Dutch, 1606-69

#### **The Death of the Virgin, 1639**

Etching and drypoint

Gift of the Print and Drawing Council in honor of John W. Ittmann, P.88.46

This distinctly Roman Catholic subject has less to do with religion than with artistic traditions. Many great artists have depicted the death of Mary, and Rembrandt gave the subject his own interpretation.

Usually the Virgin is shown surrounded by the Apostles, but Rembrandt's gathering includes women, too. Mary is traditionally shown in the bloom of youth, but thinking through the human implications of the story, Rembrandt made her appropriately old and sick. For good measure, he invented a physician to check her pulse.

The joy and freedom of his handling of the etching needle is especially evident in the upper register of the image, where the high-timbered chamber is visited by a host of cloud-borne angels. Rembrandt was willing to let the viewer see the how the image evolved, as evidenced by the arcing traces he left after reconfiguring the risers supporting the bed.



**Rembrandt van Rijn**

Dutch, 1606-69

**The Artist Drawing from a Model**, unfinished plate, c. 1648

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,  
P.1,302

*The Artist Drawing* is clearly more an allegory of art than documentation of a specific studio. The combination of minutely finished sections with manifestly unfinished parts may allude to the comparison between the two greatest painters of Greek antiquity, Apelles and Protogenes. The latter was known for the fine detail of his paintings, and the former for the speed and freedom of his work. The most highly valued paintings by Apelles were those left unfinished, for in them one could see his working process. Here, Rembrandt laid claim to being the inheritor of both traditions. Moreover, by leaving the model so thoroughly unfinished, he reminded us of his ability to draw from his imagination.

**Rembrandt van Rijn**

Dutch, 1606-69

**Girl with a Basket**, c. 1642

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,  
P.1,347

Rembrandt captured a delightful moment of observation and delivered it with all the freshness of the girl's market purchases. The rapid, yet perfectly calibrated zigzag down the bodice exemplifies his exquisite freedom of hand.

### **Rembrandt van Rijn**

Dutch, 1606-69

#### **Christ Preaching (*The Hundred Guilder Print*), c. 1648**

Etching with drypoint and burin

Bequest of Herschel V. Jones, P.68.402

This self-conscious masterwork combines several scenes from Matthew 19 into a complex assemblage. Christ stands like a beacon amid a growing crowd of supplicants and questioners. He is shown as Christ the multi-tasker: healing, debating, receiving children, and elevating the poor above the rich. The complex interplay of light and shadow invites a search for meaning; note the beseeching woman casting a shadow on Christ's face.

Perhaps even more than his paintings, Rembrandt's prints brought him international fame. Writing in 1686, Filippo Baldinucci commented on the unusual nature of Rembrandt's approach: "He covered parts of his plate with intense blacks and in other places he permitted the white paper to play."

The print is widely known as *The Hundred Guilder Print*, but for a long time no one really knew why. A few years ago, a letter written in 1654 was discovered, and in it the

correspondent expressed his astonishment that an impression had sold for over 100 guilders.

**Rembrandt van Rijn**

Dutch, 1606-69

**Old Man with a Divided Fur Cap, 1640**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,  
P.1,319

Among Rembrandt's fantasy portraits of old men, this is one of the most fully developed. This patriarch could have stepped right from the pages of one of his beloved Bible stories. The rhetorical bearing of this exotic figure invites the question: Was this image related to contemporary presentations on the stage?

**Rembrandt van Rijn**

Dutch, 1606-69

**Saint Jerome in a Dark Chamber, 1642**

Etching, drypoint, and engraving

Gift of Mrs. Ridgley Hunt, P.11,655

Made in the year of his beloved wife Saskia's death, Rembrandt showed the saint exploring melancholy emotion.

Jerome, the 4th-century scholar who translated the Bible into Latin, described his experience in Rome's catacombs as "walking in darkness like that of Hell, pierced by rare beams of light." This description resonates with Rembrandt's meditations at this juncture of his life. One

enters the print as if it were a darkened room. If we concentrate, the details begin to emerge as our eyes adjust. By controlling entry into the image, Rembrandt allowed the print to work on the viewer, gradually revealing its interior mood.

Rembrandt made several etchings of Saint Jerome, two of which are shown nearby.

### **Rembrandt van Rijn**

Dutch, 1606-69

#### **Saint Jerome by the Pollard Willow, 1648**

Etching and drypoint

The John R. Van Derlip Fund, 2009.19.3

This image seems to have begun as a straightforward study of a willow tree, battered by violent weather and disfigured by harvesters taking its branches. As Rembrandt's imagination took hold, the wizened tree became both haven and metaphor for the aged saint, who carries on his studies at his ramshackle desk. With a few strokes of his etching needle, Rembrandt moved the scene from Holland's flat terrain to an alpine valley with a waterfall.

This print, acquired by the MIA in 2009, is a major addition to the museum's collection of Rembrandt etchings. The copper plate used to print this image deteriorated quickly, but this impression was printed while the plate was still fresh. This is the finest example to have appeared on the market in more than 50 years.

**Rembrandt van Rijn**

Dutch, 1606-69

**Saint Jerome Reading in an Italian Landscape, c. 1654**

Etching, drypoint, and engraving

Bequest of Herschel V. Jones, P.68.406

In the two prints of Saint Jerome seen nearby, the lion appears in the darkness, his cool spot near the base of the tree. Here he has taken center stage, facing away from viewers, to protect the hermit saint from the wicked influences of civilization.

Rembrandt never traveled far from the flat Dutch landscape, yet here he placed Jerome in a mountainous Italian setting. The artist lifted the elaborate architecture of the distant buildings from Venetian prints and drawings produced more than a hundred years earlier; yet the ambiguity of the overall space anticipates the work of Paul Cézanne two centuries later. The saint is immersed in a book as his trusted lion stands guard. Rembrandt's spare linework causes Jerome seemingly to dissolve in the noonday sun, a visual metaphor for the sacred realm.

**Rembrandt van Rijn**

Dutch, 1606-69

**Nude Youth Seated before a Curtain, 1646**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,  
P.1,303

In 1646 Rembrandt organized classes so his students could draw from nude models. His choice of relatively unremarkable sitters is unusual for the time. Traditionally, drawn studies and prints of nude males depicted athletic bodies of muscular, Herculean proportions. Unidealized depictions of the human body were usually reserved for images of the aged or infirm. Rembrandt seems to have recruited young students or workshop assistants for the exercise. As their fellow students drew on paper, Rembrandt apparently sketched with a needle on coated copper plates.

**[TWO ON ONE LABEL}**

**Rembrandt van Rijn**

Dutch, 1606-69

**Clement De Jonghe, Printseller, 1651**

Etching (first state)

The Ethel Morrison Van Derlip Fund P.12,511

Etching with drypoint (second state)

The Herschel V. Jones Fund, by exchange, P.79.24

By 1635, art collectors were seriously interested in the trial proofs that revealed Rembrandt's working process, so he began to produce editions of prints taken from the plates in unfinished stages.

Here are two stages of one such print, a portrait of Amsterdam printseller and publisher Clement de Jonghe. Rembrandt began with a direct, informal notation of the

sitter and then pushed the portrait in a more formal and sculptural direction.

A few years after creating this portrait, Rembrandt became bankrupt, causing his stock of etched copper plates to come into De Jonghe's possession.

### **Rembrandt van Rijn**

Dutch, 1606-69

#### **The Goldweigher's Field, 1651**

Etching and drypoint

Bequest of Herschel V. Jones by exchange, The Putnam Dana McMillan Fund, The Edith and Norman Garmezy Prints and Drawings Acquisitions Fund, and Gift of funds from the Print and Drawing Council, P.95.14

Saint Bavo, the great church of the town of Haarlem, stands on the horizon at left in this panoramic landscape. The fine country estate, with a tower and gatehouse amid a grove of trees at right, was long thought to belong to a tax receiver who had assisted Rembrandt in building his career; hence the etching came to be known as *The Goldweigher's Field*.

Twentieth-century scholars discovered the country house was in fact Saxenburg, an estate belonging to Christoffel Thijsz., to whom Rembrandt was deeply in debt and behind on his mortgage payments.

The landscape space, with its curving sweep and gentle undulations, is highly original. There are few continuous contours; broken lines, short hatchings, and patches of drypoint burr suggest a space illuminated by diffuse light

and dissolved in atmosphere. Rembrandt worked from atop one of the dunes to the west of Haarlem. Close inspection reveals the picturesque sights Rembrandt enjoyed on his walk that day, including the gathering of women spreading cloth to bleach in the sunny fields, and the domed pavilion standing in the middle of a duck pond. One can only wonder about Rembrandt's thoughts as he studied the wealth of the man who could determine his own financial fate.

### **Rembrandt van Rijn**

Dutch, 1606-69

#### **Landscape with a Hay Barn and a Flock of Sheep, 1650**

Etching

Bequest of Herschel V. Jones, P.68.404

The Dutch are such extraordinary documentarians that this seemingly generic country landscape is specifically identifiable as a view along the Diemerdijk (Diemer Dike) between the hamlets of Houtewael and Zeeburg, a popular recreational destination with two taverns and a spectacular view of the Ij River. The dike was an extension of the street where Rembrandt lived, and this location was a straight shot from his door. The area has now been subsumed in Amsterdam's urban fabric; it would have been a pleasant place to go for a stroll in Rembrandt's time.

Figures stand on the dike, and in the far distance the skyline of Amsterdam is faintly suggested. Above the horse rolling on its back in the field is a structure with a peaked roof and high posts at the corners; it is a hayrick



with a canopy that can be raised or lowered to most closely protect the precious fodder beneath it. A flock of sheep travels a deeply rutted path past the gateway to the farmstead and leads to the marshy fields where Rembrandt took his vantage point. Such details of everyday life in Rembrandt's landscapes offer an extended voyage of discovery through 17th-century Holland.

### **Rembrandt van Rijn**

Dutch, 1606-69

#### **Landscape with an Obelisk, c. 1650**

Etching and drypoint

The Miscellaneous Works of Art Purchase Fund, P.12,548

In 1624 the city of Amsterdam erected the obelisk pictured here to mark its expanded boundary along the Spaardammerdijk River toward the town of Haarlem. Rembrandt romanticized the view of the relatively barren landscape, adding features and making the obelisk appear considerably larger than it actually was. Look closely to see that he initially drew it with an orb on top, just reaching the top of the image. Giving the etching needle greater dimension, he more firmly anchored the entire image.

To the right is a farmhouse. The big peaked, thatched roof covers the animal barn, and the gabled section is the farmer's residence. The two structures were contiguous in order to preserve precious warmth during the cold, damp Dutch winters. Rembrandt shows it is time to prepare for another winter, for the roof of the hayrick—just behind the

marker—is lowered, indicating the hay has been used up. A tiny figure in the distance carries a scythe for cutting hay to refill the rick.

**[TWO ON ONE LABEL]**

**Rembrandt van Rijn**

Dutch, 1606-69

**The Adoration of the Shepherds, c. 1656-57**

Etching, drypoint, and engraving

Bequest of Herschel V. Jones, P.68.405

**Christ Appearing to the Apostles, 1656**

Etching

Carl W. Jones Memorial Fund and The Miscellaneous Works of Art Purchase Fund, P.12,561

These two prints belong to a loosely defined series on the life of Christ. They may be seen as a pendent pair. In both, Christ is revealed in the flesh to ordinary humans, first to the shepherds in the darkness of the Nativity stable, then to his disciples as a man resurrected from the dead in a blaze of light. Rembrandt made both difficult to discern—in one due to thick darkness obscuring the gathering of onlookers; in the other due to dissolving light reducing Christ's followers to fractured lines. The simple faith of the shepherds is signaled by the lantern bearer's doff of his cap. The doubts of Thomas are revealed as Christ invites him to probe the lance wound in his side. Though Christ's

arrival is in both cases physical, Rembrandt's use of extremes of darkness and light leaves no question that it is also spiritual.

### **Rembrandt van Rijn**

Dutch, 1606-69

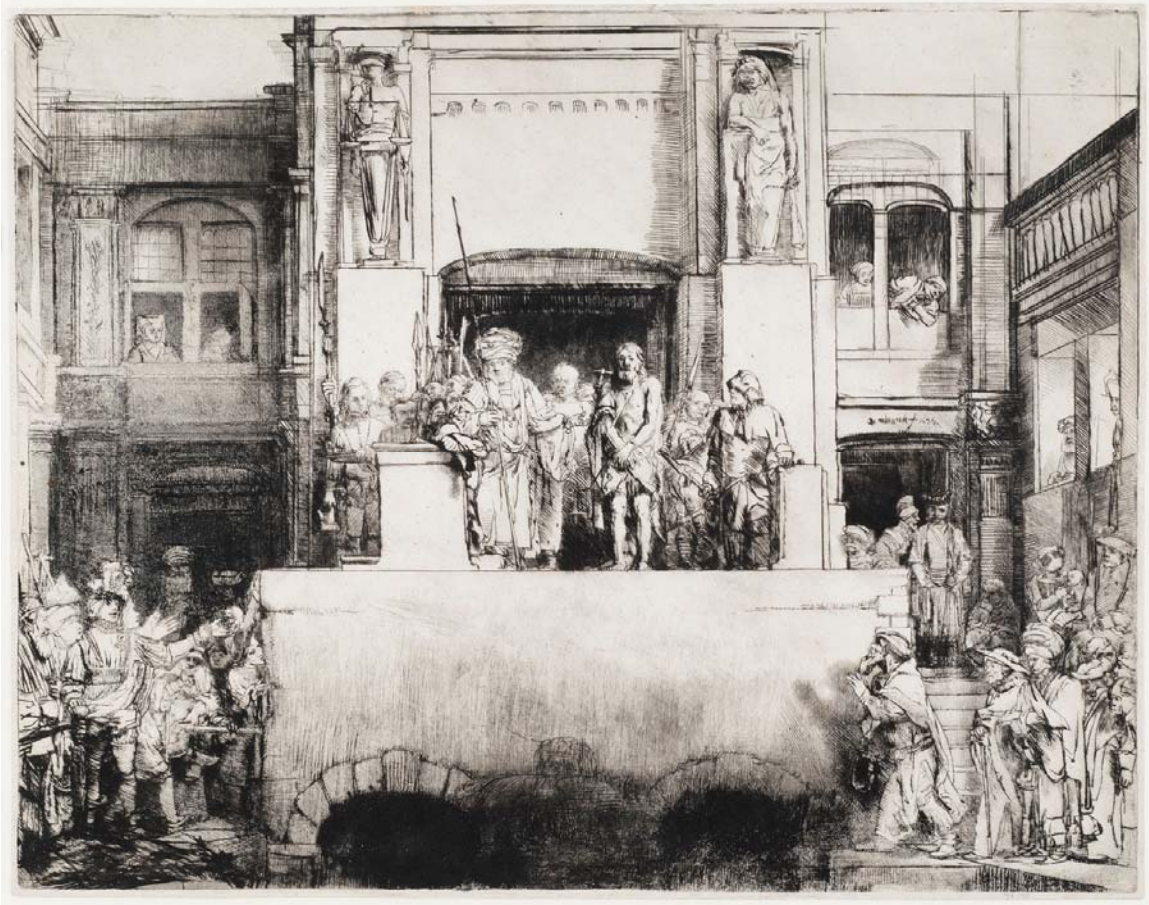
#### **Christ Presented to the People (*Ecce Homo*)**

Drypoint with pen additions (fifth state), c. 1653

Bequest of Herschel V. Jones, P.68.408

Early in his career, Rembrandt produced a large print of this subject with a decidedly more baroque composition (on view nearby). Here he rethought the image to contend with the Renaissance ideas of Raphael and his own countryman, Lucas van Leyden. The composition, given structure by the rectilinear massing of the classical architecture, is calm and stable, except for the jeering crowd. Christ is so sparsely depicted that he appears almost as the Holy Ghost.

Rembrandt took pains to perfect the image. The fine brown pen lines in the crowd may reveal his efforts to adjust the lighting before committing to making changes in the copper plate. Eventually, after the harsh judgment meted out to him and Hendrickje, he chose the radical solution of effacing the crowd, causing the viewer to have to choose between Christ and the insurgent Barabbas.



**Rembrandt van Rijn**

Dutch, 1606-69

**Christ Presented to the People (*Ecce Homo*)**

Drypoint (eighth state), 1655

Rembrandt House Museum, Amsterdam

[FOUR ON ONE LABEL]

**Rembrandt van Rijn**

Dutch, 1606-69

Upper left:

**The Circumcision in the Stable, 1654**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,244

Upper right:

**The Virgin and Child with Cat and Snake, 1654**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,251

Lower left:

**Christ Disputing with the Doctors, 1654**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,252

Lower right:

**Christ Returning from the Temple with His Parents, 1654**

Etching and drypoint

Bequest of Herschel V. Jones, P.68.409

In 1654, Rembrandt's finances were unravelling. Could this be why he chose the stories of Christ's youth—certain sellers—as the subject of a series of prints? Nevertheless he endowed the stories with freshness and originality.

Emphasizing the humility of the infant king, Rembrandt placed the circumcision in the stable in Bethlehem, a break with the artistic tradition placing the event in a grand temple. Even so, a shaft of heavenly light pours down on the Holy Family.

The scene of Mary snuggling Jesus combines everyday Dutch realism with the traditional symbols of the Virgin, including a serpent-Eve's tempter-beneath her foot. Rembrandt poignantly excluded Joseph from the divine interior and cleverly used the leaded-glass window to describe Mary's halo.

Simplicity is the key to the sketchy presentation of Christ's debate with the elderly rabbis. Not only is the twelve-year-old boy the smallest figure and the center of the rabbis' attention, he is also the most simply rendered and lightly shaded.

The final scene, in which the relieved yet weary parents have finally found and retrieved their truant son, shows the long road back to Nazareth. The story as told by Luke, relates that Mary kept all of her sorrows in her heart. Rembrandt emphasized the weight upon her by giving her a stooped posture, reinforced by the curved tree behind her.

**Rembrandt van Rijn**

Dutch, 1606-69

After **Hercules Segers**

Dutch, c. 1589-c. 1638

**The Flight into Egypt, 1653**

Etching

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,246

Note the tight texture of the foliage on the left. It hardly looks like the work of Rembrandt, and indeed, it is not. It is the work of Hercules Segers, a highly experimental printmaker who captured Rembrandt's imagination. Rembrandt was so taken with Segers's art that he obtained one of his etched printing plates. In an act of creative vandalism, Rembrandt partially effaced the plate, removing Segers' figures of Tobias and his guardian angel. He then transformed the image into one of the Holy Family on its flight into Egypt. Look closely to find traces of the angels' wings.

When the three wise men reported the birth of "King of the Jews" to King Herod, the king launched a plot to exterminate his infant rival. An angel warned Joseph in a dream, so Joseph led his family out of Herod's dominion and into Egypt. The subject fascinated Rembrandt, and he depicted it frequently.



Hercules Segers

Dutch, c. 1589–c. 1638

Tobias and the Angel, c. 1615–30

Etching printed in green ink

Rijksmuseum, Amsterdam

**Rembrandt van Rijn**

Dutch, 1606–69

**The Kolf Player, 1654**

Etching



Given by a friend, to honor Bruce B. Dayton in recognition of his outstanding service to this museum, P.96.21

This is one of Rembrandt's almost bizarrely ambiguous inventions. He presents a tavern with an outdoor area for kolf, a game played with a ball and a stick that rests somewhere between field hockey and croquet. One player is about to shoot the ball, while two others seem to await their turns. The seated man in the foreground idles away in heavy shadow. What are we to make of the space? Who is inside, and who is out? Are we looking at a wall or some indication of a reverie? Whatever the case, this is one of the finest examples of this particular etching to survive.

### **Rembrandt van Rijn**

Dutch, 1606-69

#### **The Three Crosses, 1655**

Drypoint and burin (fourth state)

The Christina N. and Swan J. Turnblad Memorial Fund,

P.12,614

Rembrandt's grand interpretation of the Crucifixion probably developed in tandem with his *Christ Presented to the People*. It stated out as an operatic extravaganza performed in a radiating cone of light (see illustration). Rembrandt's revision of the Crucifixion scene was even more radical than his obliteration of the crowd in the judgment scene.

He changed many details of the image. Note the horse in the earlier version; in the later one it has been reversed and received a rider. The centurion no longer looks up at

Christ; instead, he bows his head in remorse. But most dramatically, Rembrandt took his etching needle firmly in hand to lacerate the printing plate, throwing the scene into chaos and darkness. He had never executed anything like this before or after. In fact, nothing would truly compare until the advent of expressionist art in the 20th century.



Rembrandt van Rijn

Dutch, 1606-69

*The Three Crosses*, 1653

Drypoint and burin (third state)

British Museum, London

**Rembrandt van Rijn**

Dutch, 1606-69

**Woman Bathing Her Feet at a Brook, 1658**

Etching and engraving

The William M. Ladd Collection, gift of Herschel V. Jones,

P.1,304

Female nudes dominated Rembrandt's final years as a printmaker. All seem to be based on direct observation of the model, and exhibit intimate appreciation of reality and vulnerability. Here one can make out the back of a chair, but Rembrandt's thoughts wandered into the realm of fantasy, and he relocated his model to a waterside embankment.