

THE UNSEEN REMBRANDT

THE METROPOLITAN MUSEUM OF ART

The Unseen Rembrandt

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INTRODUCTORY NOTE

THE following pages contain reproductions of some of Rembrandt's paintings, drawings, and prints, selected from the collections of the Metropolitan Museum. The photographs were deliberately made to bring out the way in which Rembrandt drew with his brush, his pen, and his point. None of them have been retouched. The details, many of which are enlarged, do for the motions of his tool while drawing what "slow" moving pictures do for the motions of athletes. They reveal much that it is impossible to see in the originals under ordinary museum gallery conditions. That is why this book is called "The Unseen Rembrandt."

Rembrandt Harmensz van Ryn was born at Leiden in 1606 and died at Amsterdam in 1669. He entered the university at Leiden in 1620 but spent less than a year there. He then studied painting under Jacob van Swanenburgh for three years in Leiden, and under Pieter Lastman for six months in Amsterdam. In 1624 he returned to Leiden, where he studied a few months under Jan Pynas. Both Lastman and Pynas had been much influenced by their friend Elsheimer, a German chiaroscuroist resident in Rome. The earliest date on any of Rembrandt's work is 1626. Two years later Gerard Dou became his first pupil.

In 1631 Rembrandt moved to Amsterdam. For three years he lived in the house of the art dealer Hendrik van Ulenburch, whose relative, Saskia van Ulenburch, an heiress, he married in 1634. Of their children only Titus (1641-1668) lived beyond childhood. Saskia died in 1642, after which Rembrandt had a liaison with Titus's nurse, Geertge Dirckx, who left his house in 1649 and later died insane. In order to preserve his interest in Saskia's estate Rembrandt never married again. Hendrickje Stoffels, a servant in Rembrandt's house, took Geertge's place in his affections and bore him several children. In 1653 Rembrandt had financial difficulties. In 1654 Rembrandt and Hendrickje were called before the Church, and she was forbidden the communion.

In 1656 Rembrandt was declared a bankrupt, and all his property was sold at sales in 1657 and 1658. From this time to the end of his life he was never out of

the hands of his creditors. He may have been in England about 1661-1662 but otherwise seems not to have gone out of Holland. He is said in his youth to have told a friend that he "had no time to waste in travel." Rembrandt died October 4, 1669.

He had at one time a very large and important collection of prints, with particularly fine Lucas of Leidsens and Mantegnas and many engravings after Raphael. Among the paintings in his collection were a Raphael, a Giorgione, and a Palma Vecchio. He also seems to have owned some Indian or Persian miniatures.

WILLIAM M. IVINS, JR.

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PLATES



I. THE NOBLE SLAV. $60\frac{1}{8}$ x $43\frac{3}{4}$ inches. Dated 1632.



2. Detail of THE NOBLE SLAV. Actual size.



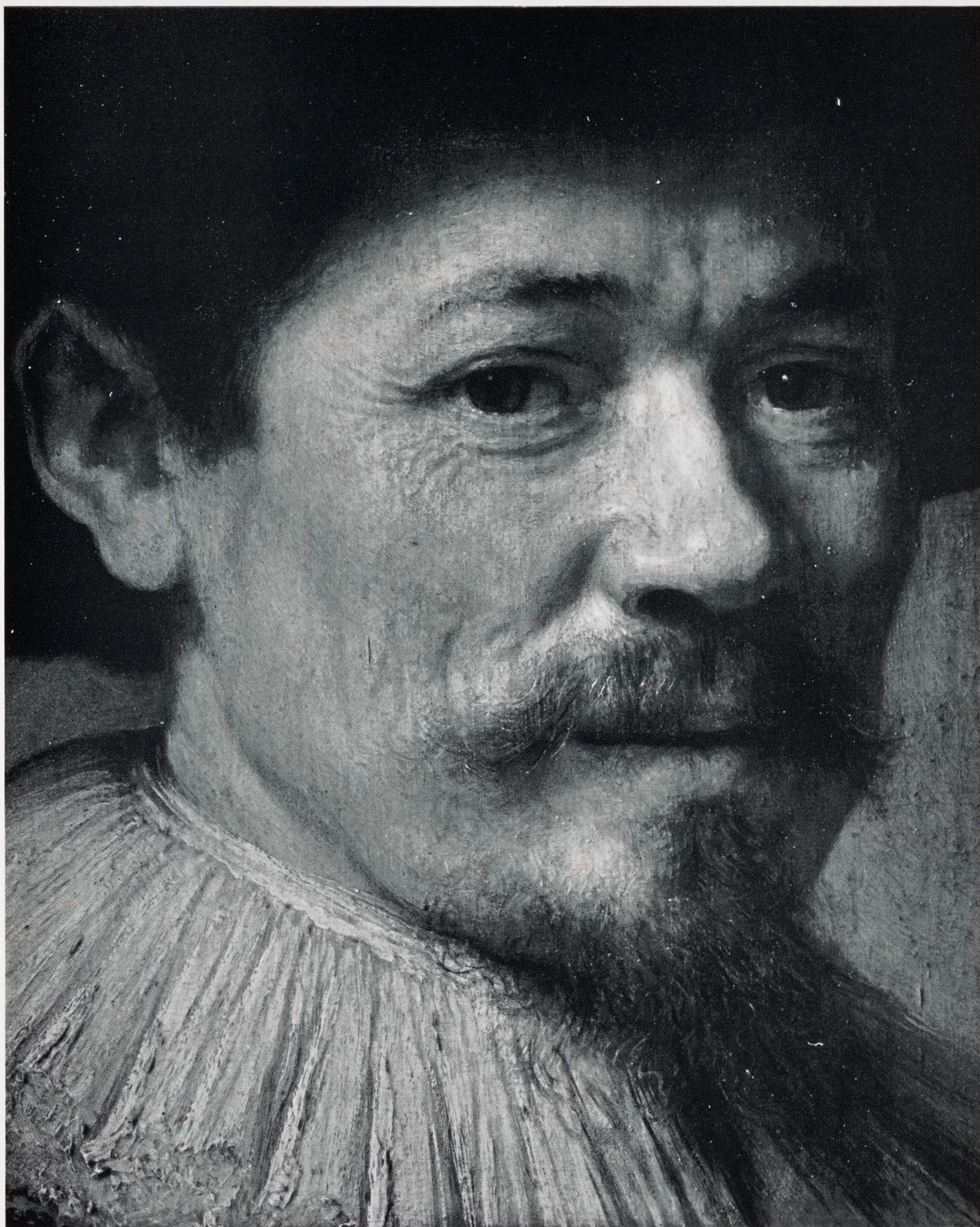
3. VOLKERA VAN BERESTEIJN. 44 x 35 inches. Dated 1632.



4. Detail of VOLKERA VAN BERESTEIJN. Actual size.



5. HERMAN DOOMER, THE GILDER. $29\frac{5}{8}$ X $21\frac{3}{4}$ inches.
Dated 1640.



6. Detail of HERMAN DOOMER, THE GILDER. Actual size.



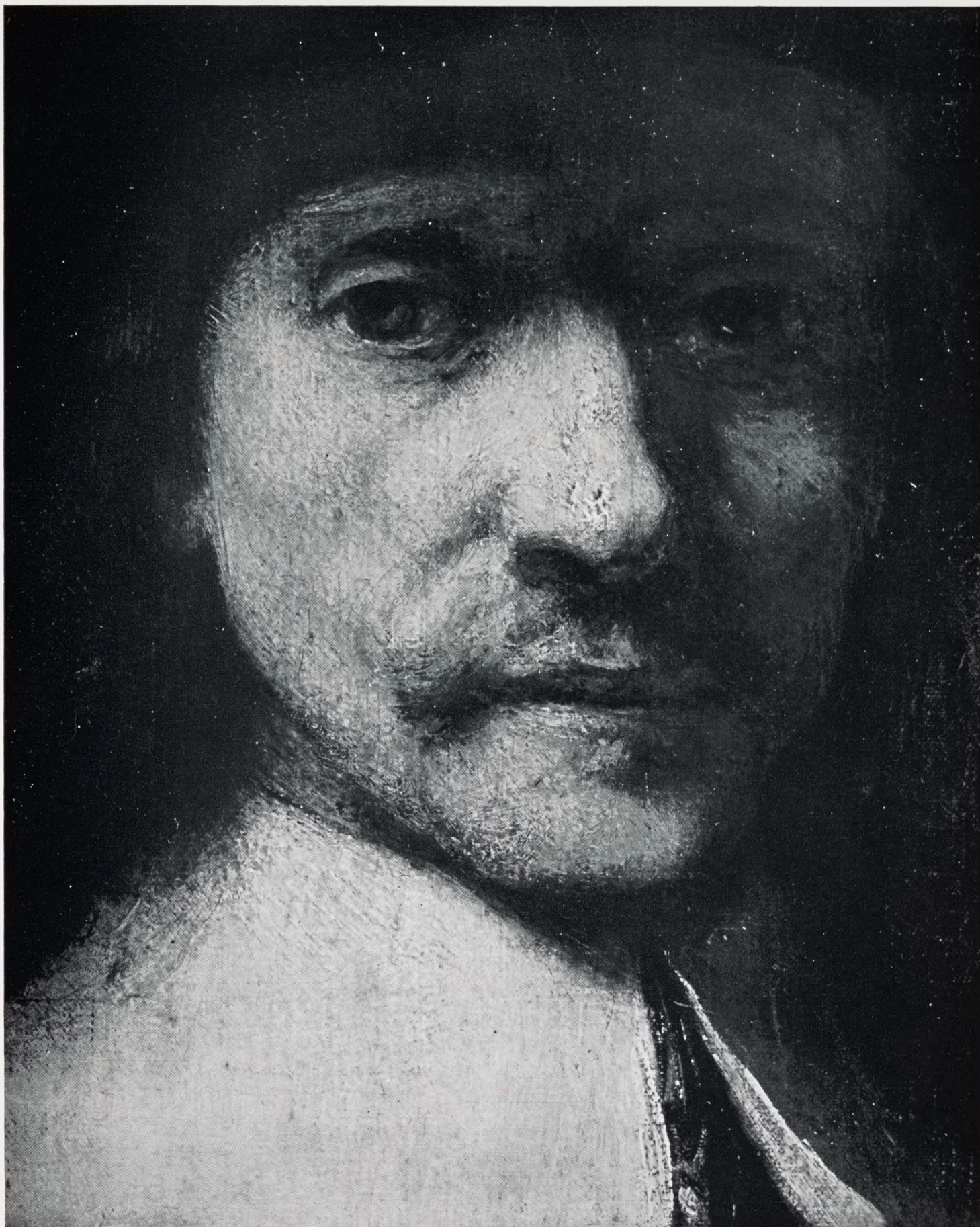
7. THE TOILET OF BATHSHEBA. 22 1/2 x 30 inches. Dated 1643.



8. Detail of THE TOILET OF BATHSHEBA. Actual size.



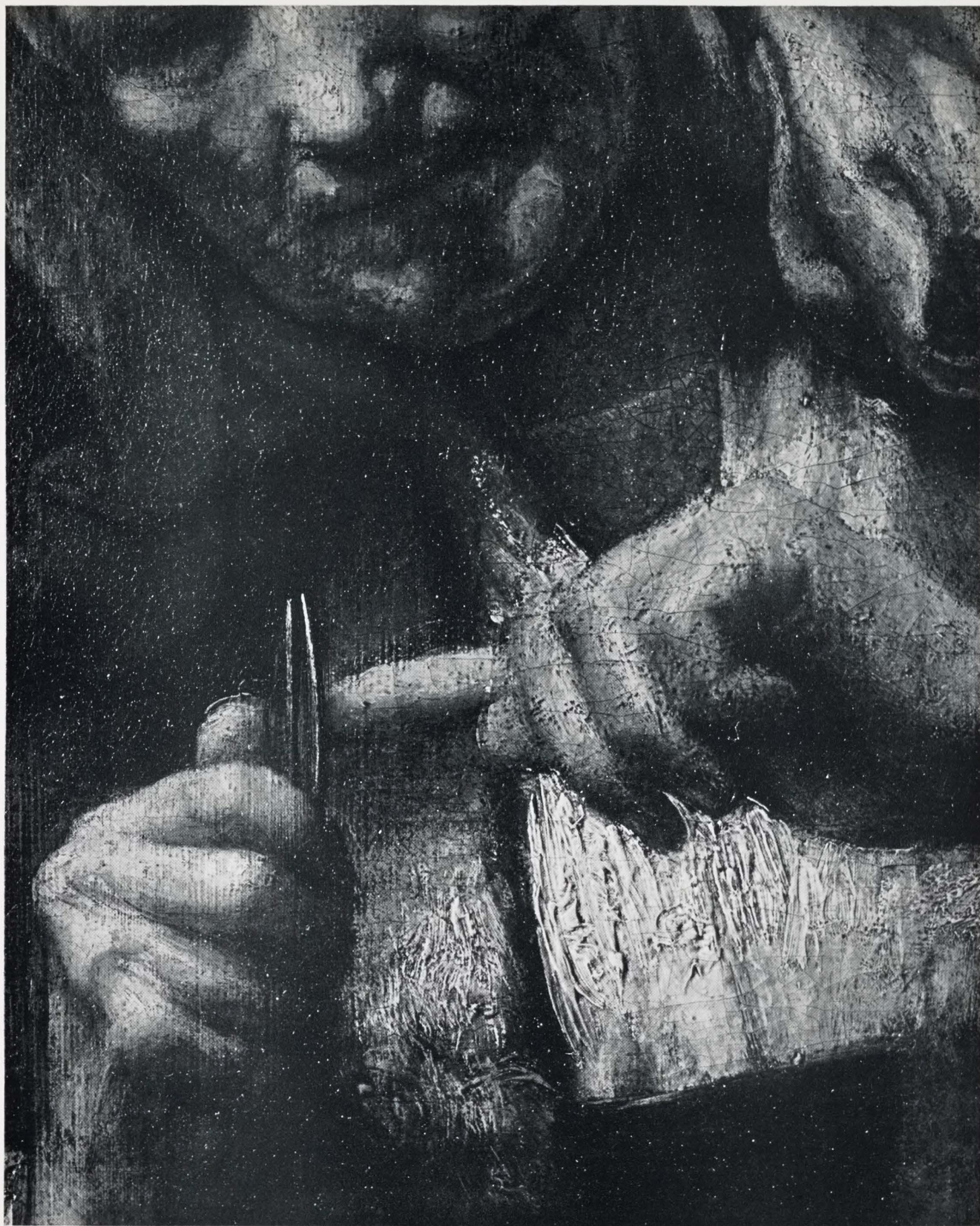
9. PORTRAIT OF A MAN. $32\frac{7}{8}$ x $25\frac{3}{8}$ inches. Dated 1645.



10. Detail of PORTRAIT OF A MAN. Actual size.



II. OLD WOMAN CUTTING HER NAILS. $49\frac{5}{8}$ x $40\frac{1}{8}$ inches. Dated 1648.



12. Detail of OLD WOMAN CUTTING HER NAILS. About $\frac{1}{5}$ actual size.



13. FLORA. $39\frac{3}{8}$ x $36\frac{1}{8}$ inches. Painted about 1650.



14. Detail of FLORA. About $\frac{3}{4}$ actual size.



15. THE ARTIST'S SON TITUS. $3\frac{1}{8}$ x $2\frac{3}{16}$ inches. Dated 1655.



16. Detail of THE ARTIST'S SON TITUS. Actual size.



17. PORTRAIT OF A YOUNG MAN ("THE AUCTIONEER").
42 $\frac{3}{4}$ x 34 inches. Dated 1658.



18. Detail of PORTRAIT OF A YOUNG MAN. Actual size.



19. PORTRAIT OF THE ARTIST. $31\frac{5}{8}$ x $26\frac{1}{2}$ inches. Dated 1660.



20. Detail of PORTRAIT OF THE ARTIST. Actual size.



21. HENDRICKJE STOFFELS. $30\frac{7}{8}$ x $27\frac{1}{8}$ inches. Dated 1660.



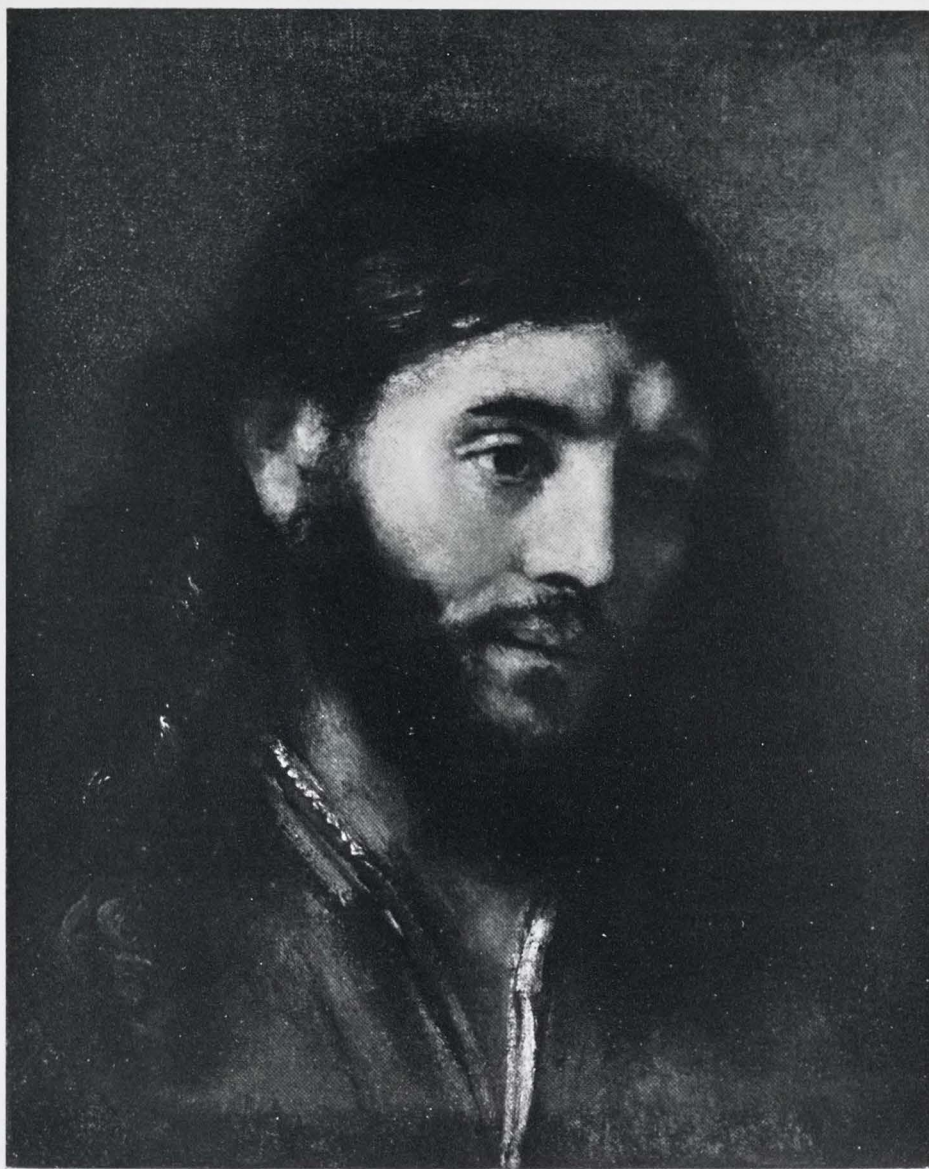
22. Detail of HENDRICKJE STOFFELS. Actual size.



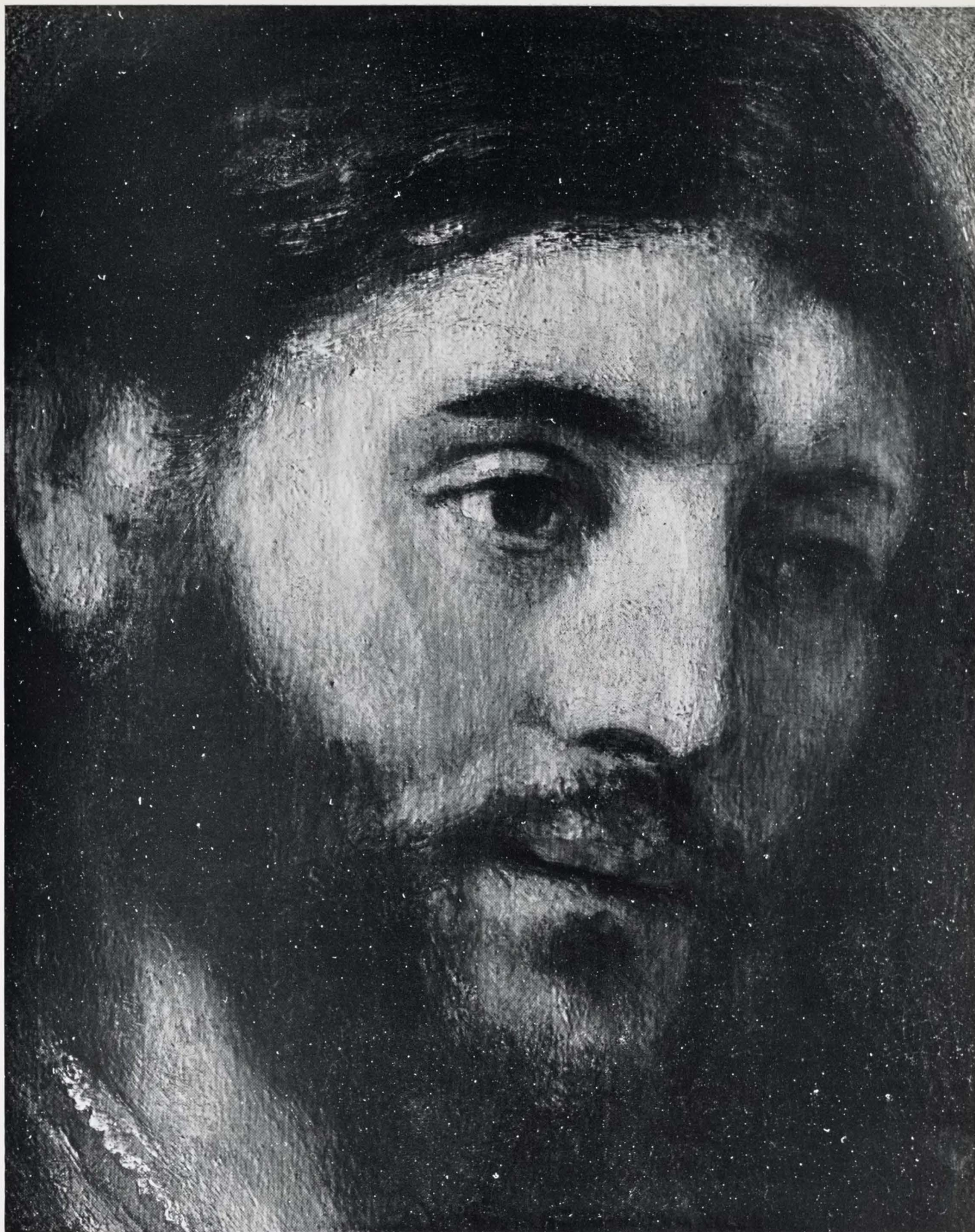
23. THE SIBYL. $38\frac{1}{2}$ x $30\frac{3}{4}$ inches. Painted about 1660.



24. Detail of THE SIBYL. Actual size.



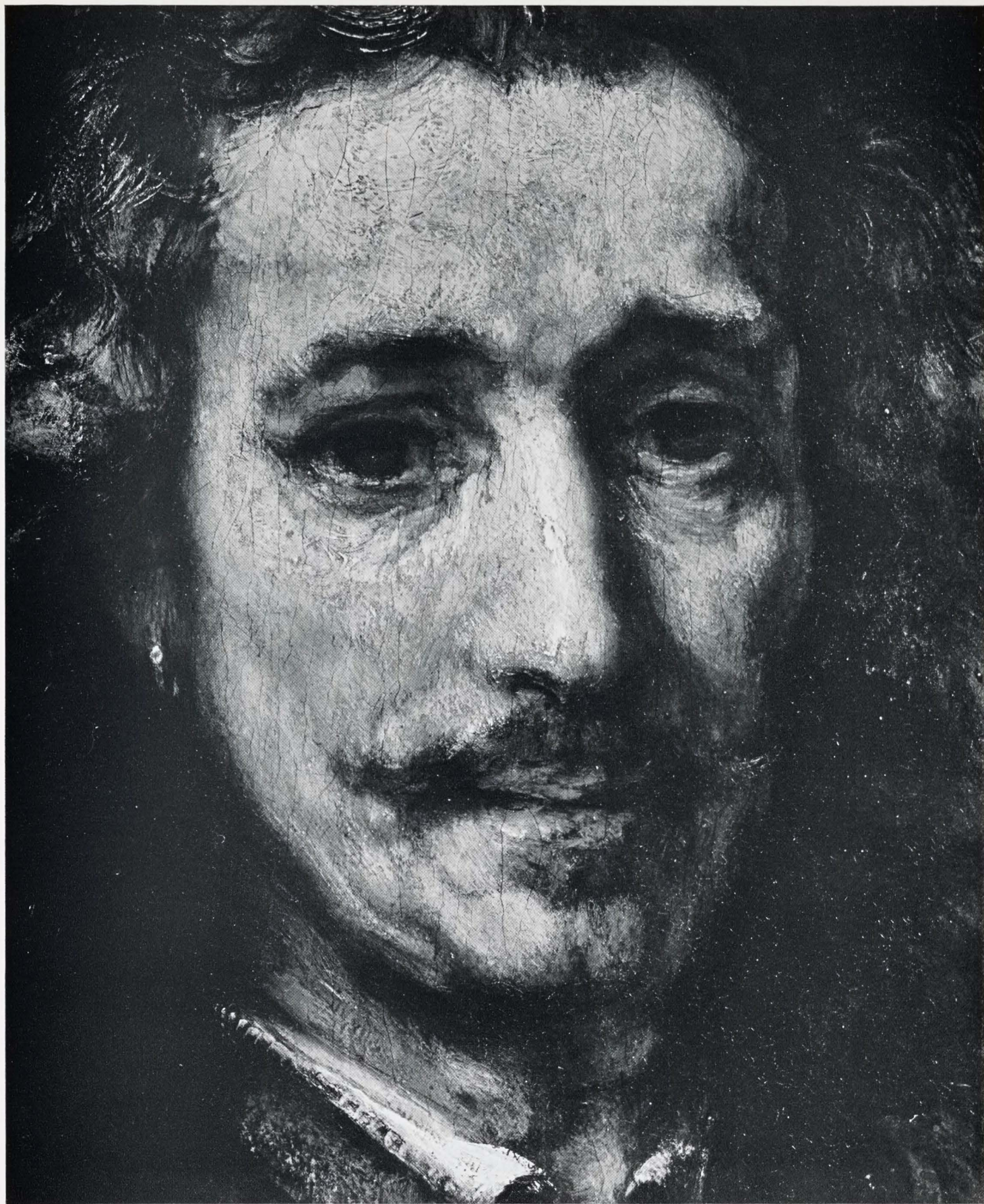
25. HEAD OF CHRIST. $18\frac{1}{4}$ x $14\frac{1}{4}$ inches. Painted about 1660.



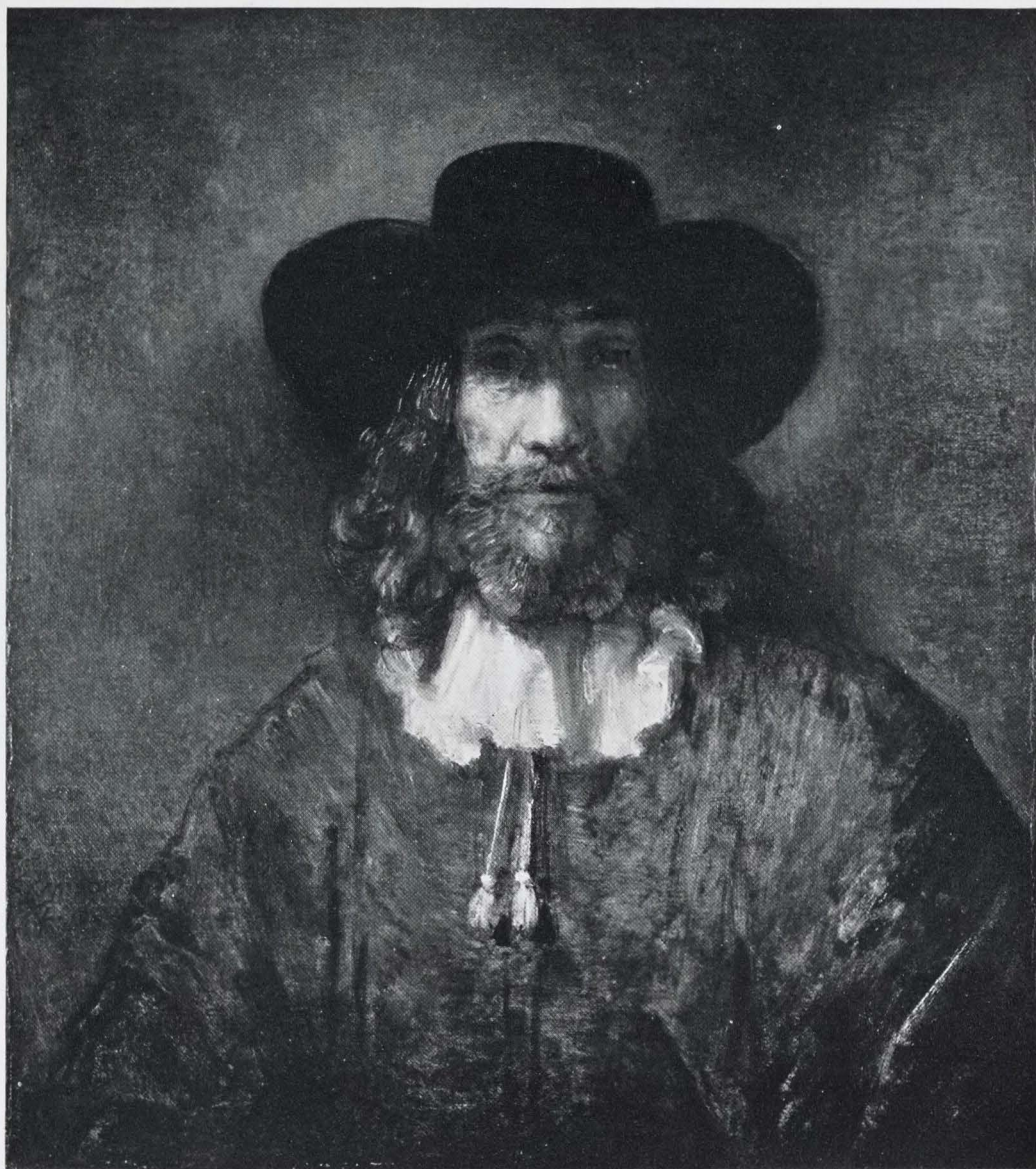
26. Detail of HEAD OF CHRIST. Actual size.



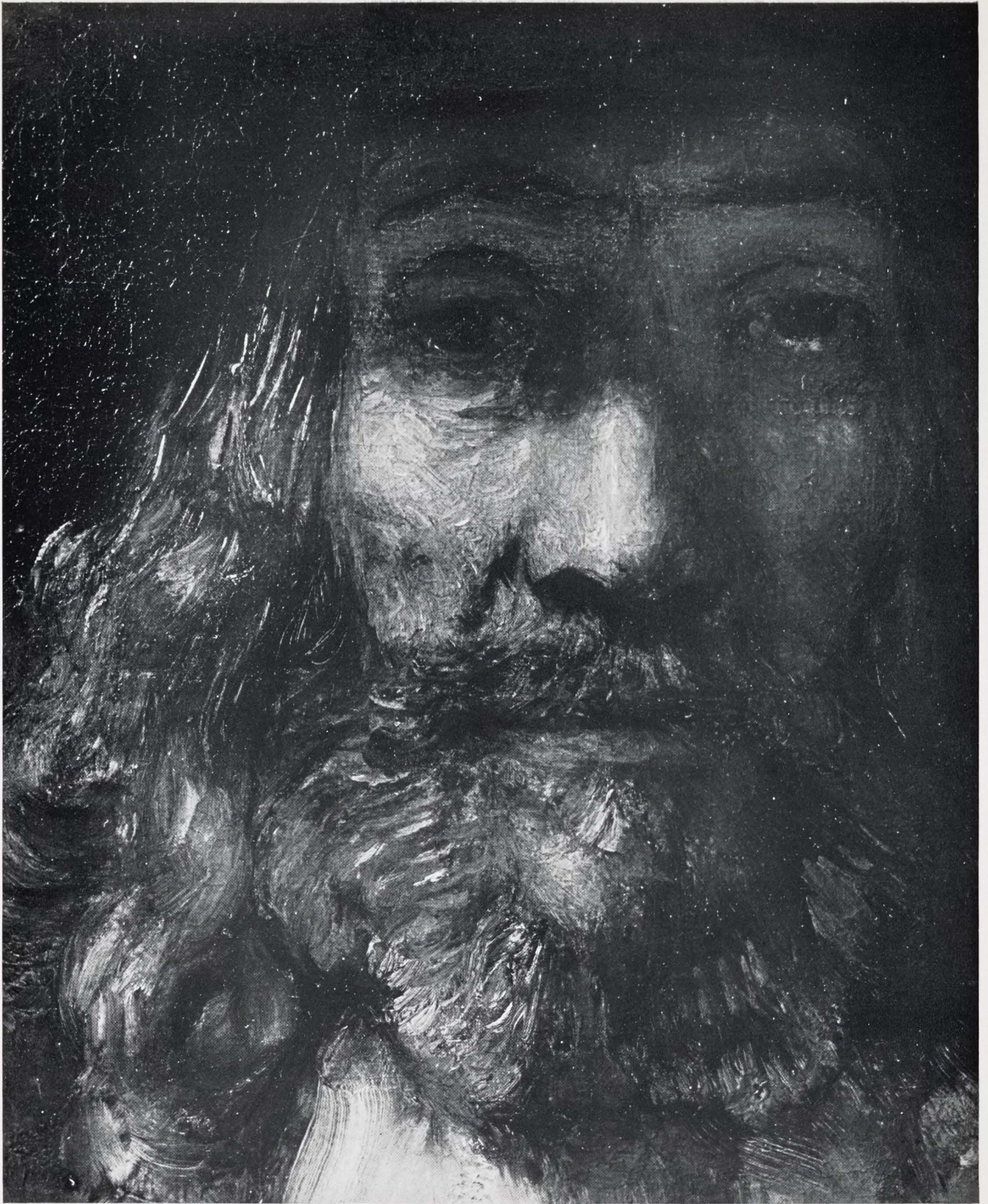
27. MAN WITH A MAGNIFYING GLASS. 36 x 29¼ inches.
Painted about 1662–1665.



28. Detail of MAN WITH A MAGNIFYING GLASS. Actual size.



29. MAN WITH A BEARD. $28\frac{7}{8}$ x $25\frac{1}{4}$ inches. Dated 1665.



30. Detail of MAN WITH A BEARD. Actual size.



31. MAN SEATED ON A STEP. Actual size.



32. JACOB AND RACHEL (probably by Rembrandt). $6\frac{1}{2} \times 10\frac{7}{16}$ inches.



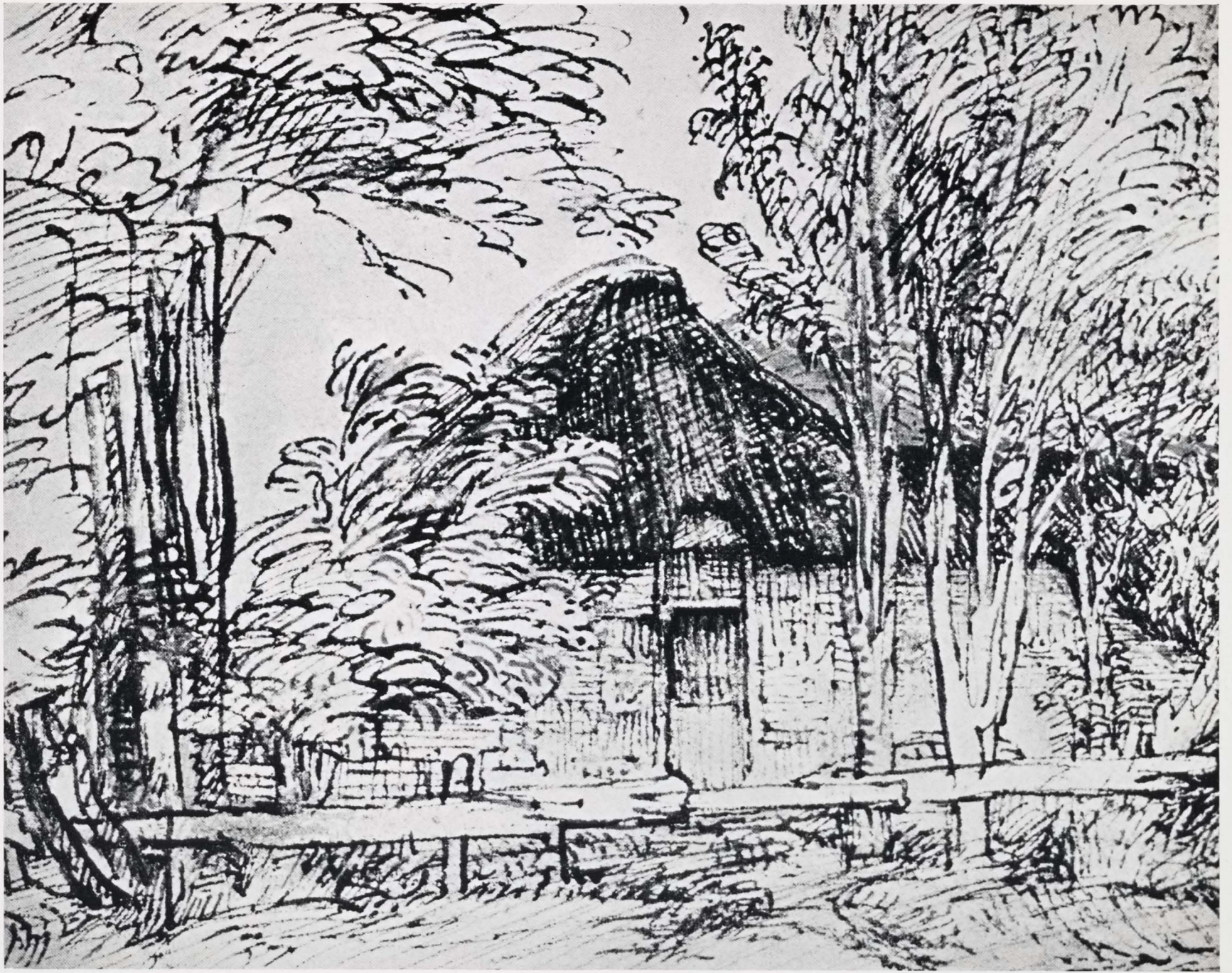
33. TWO STUDIES OF A WOMAN READING. Actual size.



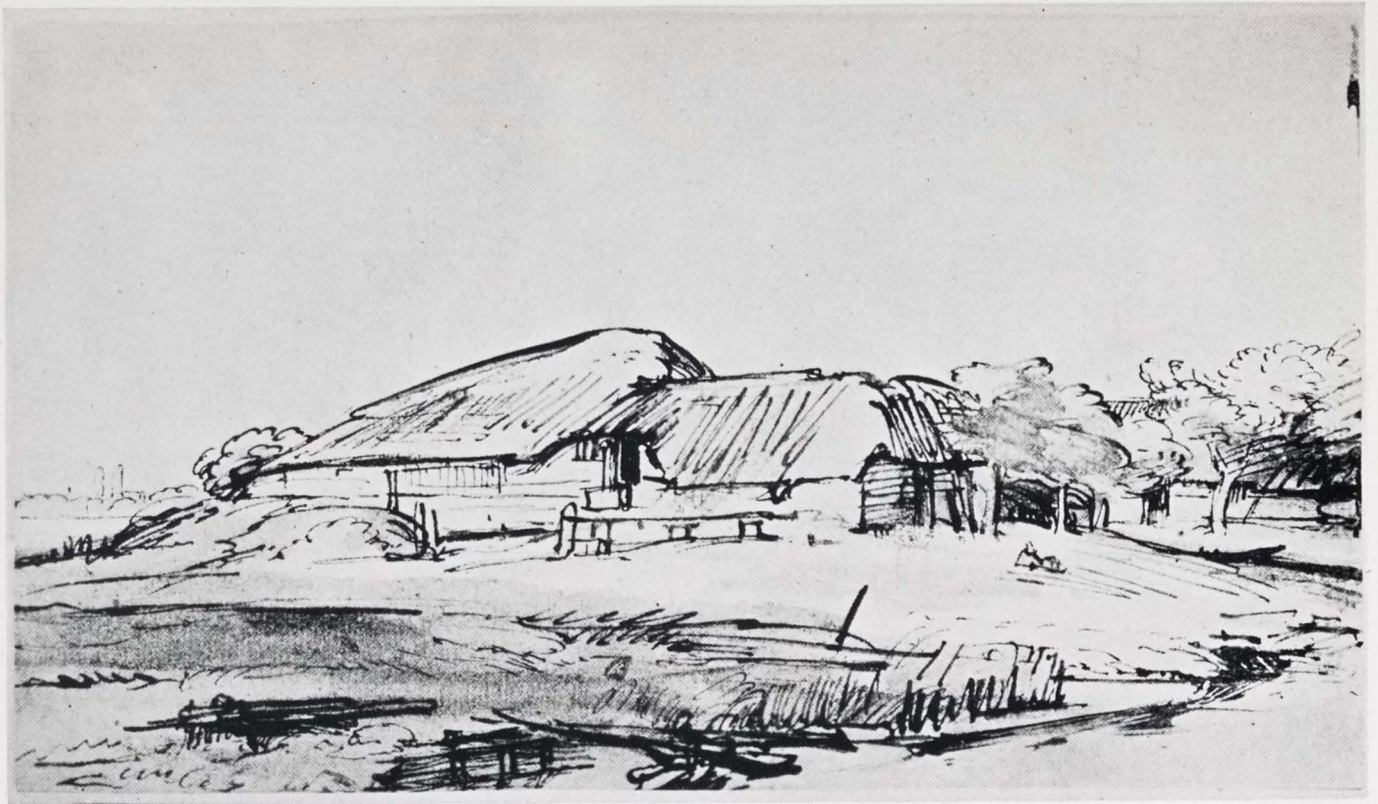
34. MAN LEADING A CAMEL. Actual size.



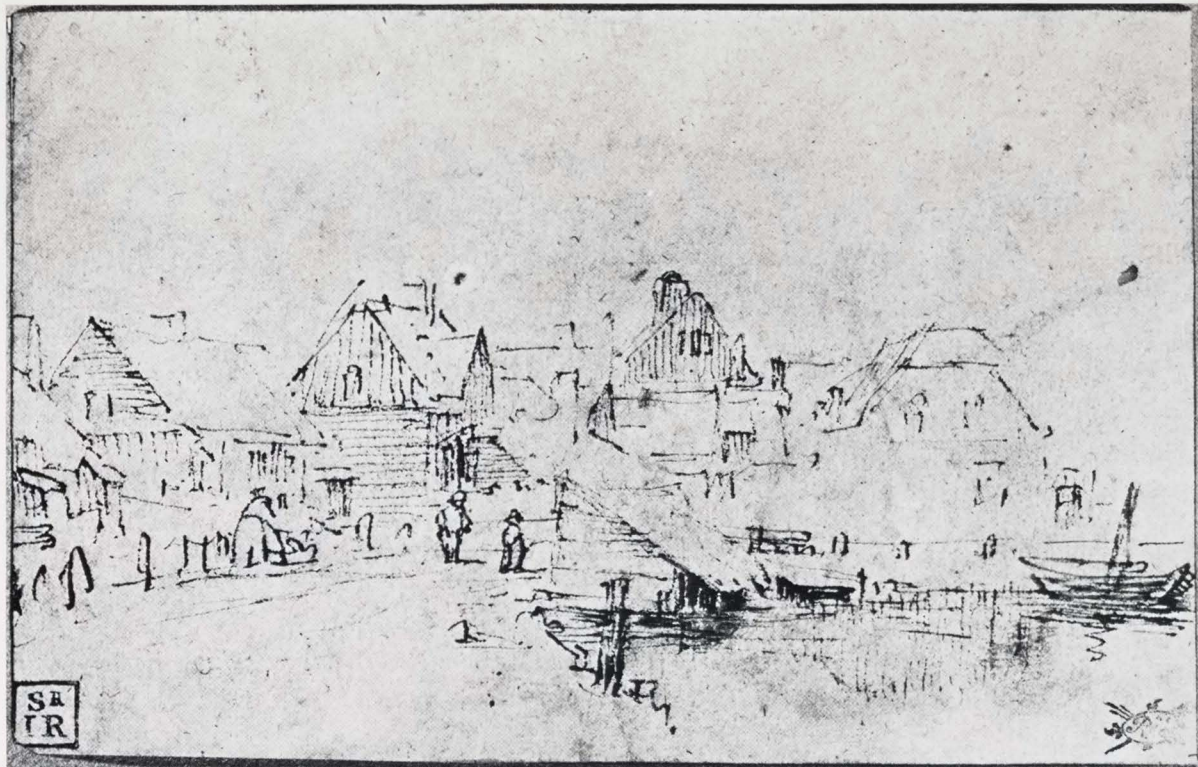
35. LANDSCAPE WITH A BARN. $6\frac{3}{4} \times 10\frac{13}{16}$ inches.



36. Detail of LANDSCAPE WITH A BARN. Enlarged about $2\frac{1}{4}$ times.



37. GROUP OF FARM BUILDINGS. Actual size.



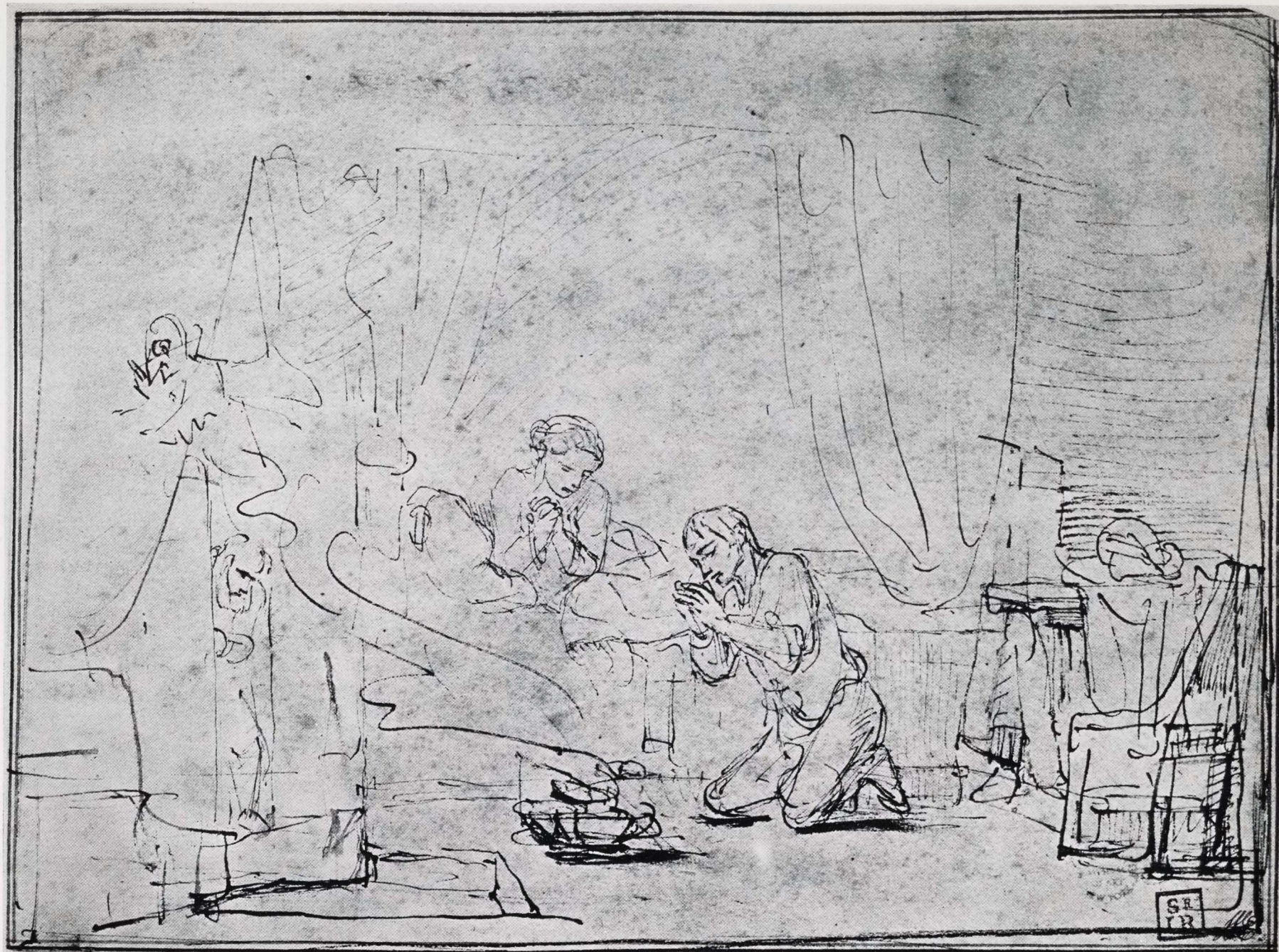
38. HOUSES BY THE WATER. Actual size.



39. WOMAN HANGING ON A GIBBET. Actual size.



40. Detail of WOMAN HANGING ON A GIBBET. Enlarged about $2\frac{3}{8}$ times.



41. TOBIAS AND SARA. Actual size.



42. Detail of TOBIAS AND SARA. About twice actual size.



43. NATHAN ADMONISHING DAVID. $7\frac{1}{4} \times 9\frac{15}{16}$ inches.



44. Detail of NATHAN ADMONISHING DAVID. Enlarged about 3 times.



45. REMBRANDT'S MOTHER (H. Ist). About twice actual size. Made in 1628, the earliest date to appear on any of Rembrandt's plates.
In that year he was twenty-two.



46. Detail of VIEW OF AMSTERDAM (H. 176^u). About twice actual size. Done in 1640 or earlier.



47. Detail of YOUNG MAN IN A VELVET CAP (H. 151^{'''}). Enlarged about 5½ times.
Done in 1637, when Rembrandt was thirty-one.



48. Detail of MAN AT A DESK, WEARING A CROSS AND CHAIN (H. 189^u). Enlarged about 6½ times.
Done in 1641, when Rembrandt was thirty-five.



49. THE THREE TREES (H. 205). $8\frac{1}{8} \times 10\frac{15}{16}$ inches. Done in 1643, when Rembrandt was thirty-seven.



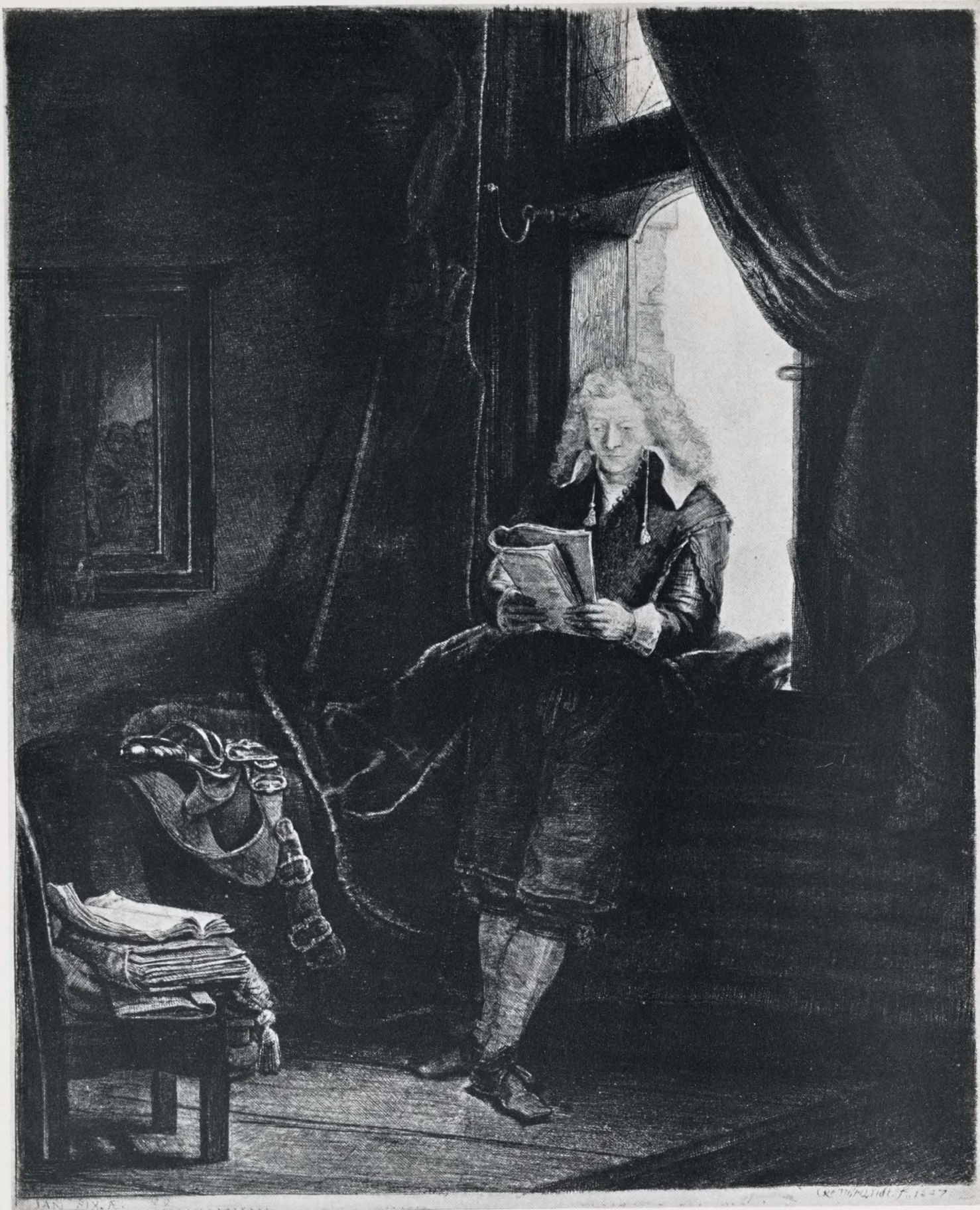
50. Detail of THE THREE TREES (H. 205). About twice actual size.



51. CHRIST CARRIED TO THE TOMB (H. 215). Actual size.
Made about 1645, when Rembrandt was thirty-nine.



52. Detail of CHRIST CARRIED TO THE TOMB (H. 215). Enlarged about 16½ times.



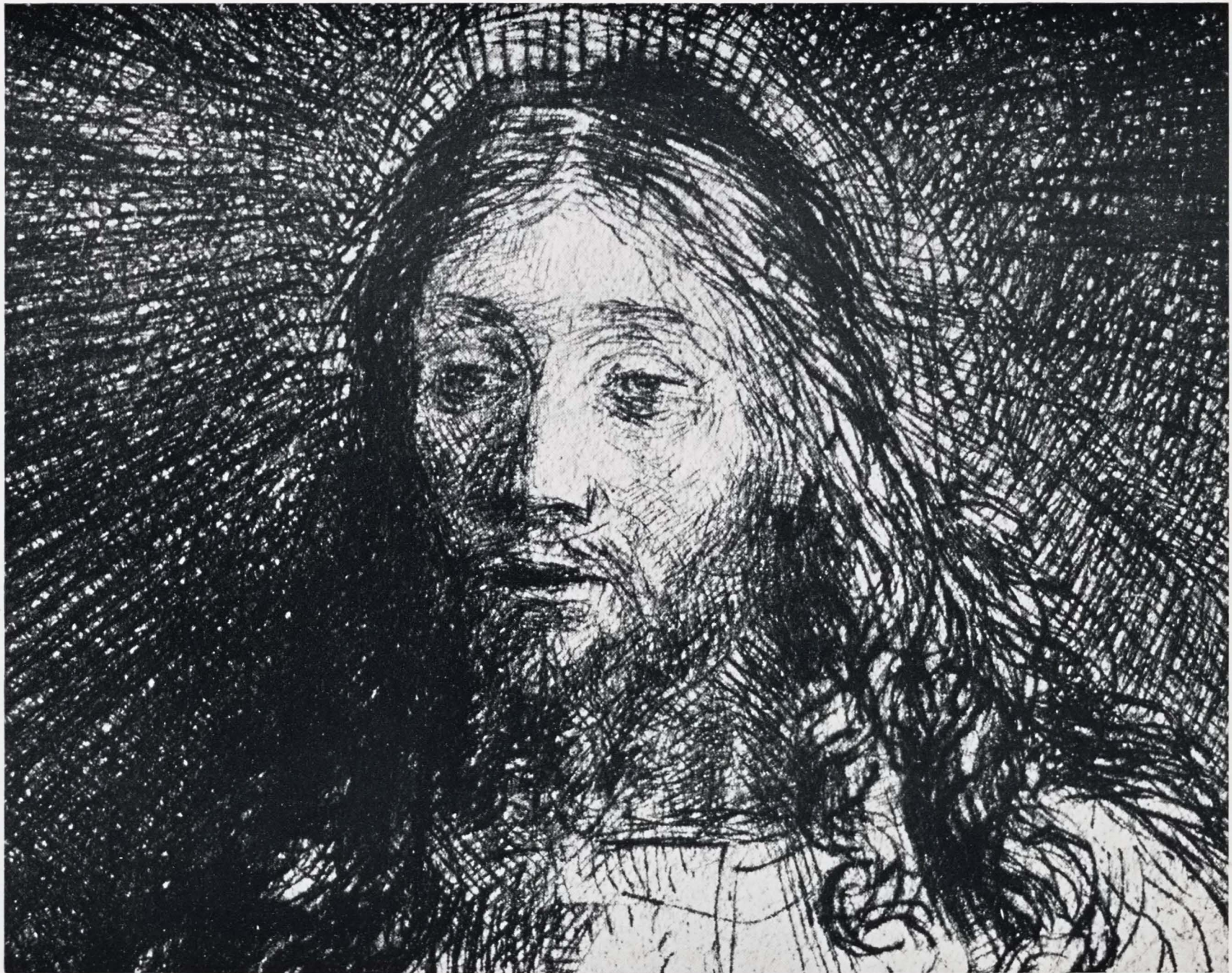
53. JAN SIX (H. 228^m). Actual size. Done in 1647, when Rembrandt was forty-one.



54. Detail of JAN SIX (H. 228^{III}). Enlarged about 7½ times.



55. "THE HUNDRED GUILDER PRINT" (H. 236^{II}). 10¹⁵/₁₆ x 15¹/₂ inches.
Presumably finished about 1649, when Rembrandt was forty-three.



56. Detail of "THE HUNDRED GUILDER PRINT" (H. 236^u). Enlarged about 8 times.



57. CLUMP OF TREES WITH A VISTA (H. 263¹¹). Actual size.
Done in 1652, when Rembrandt was forty-six.



58. Detail of LANDSCAPE WITH A ROAD BESIDE A CANAL (H. 264). Enlarged about $2\frac{1}{8}$ times.
Presumably done in the same year as "The Vista," on the opposite page.



59. Detail of THE BATHERS (H. 250^m). Enlarged about $5\frac{1}{8}$ times.
Done in 1651, when Rembrandt was forty-five.



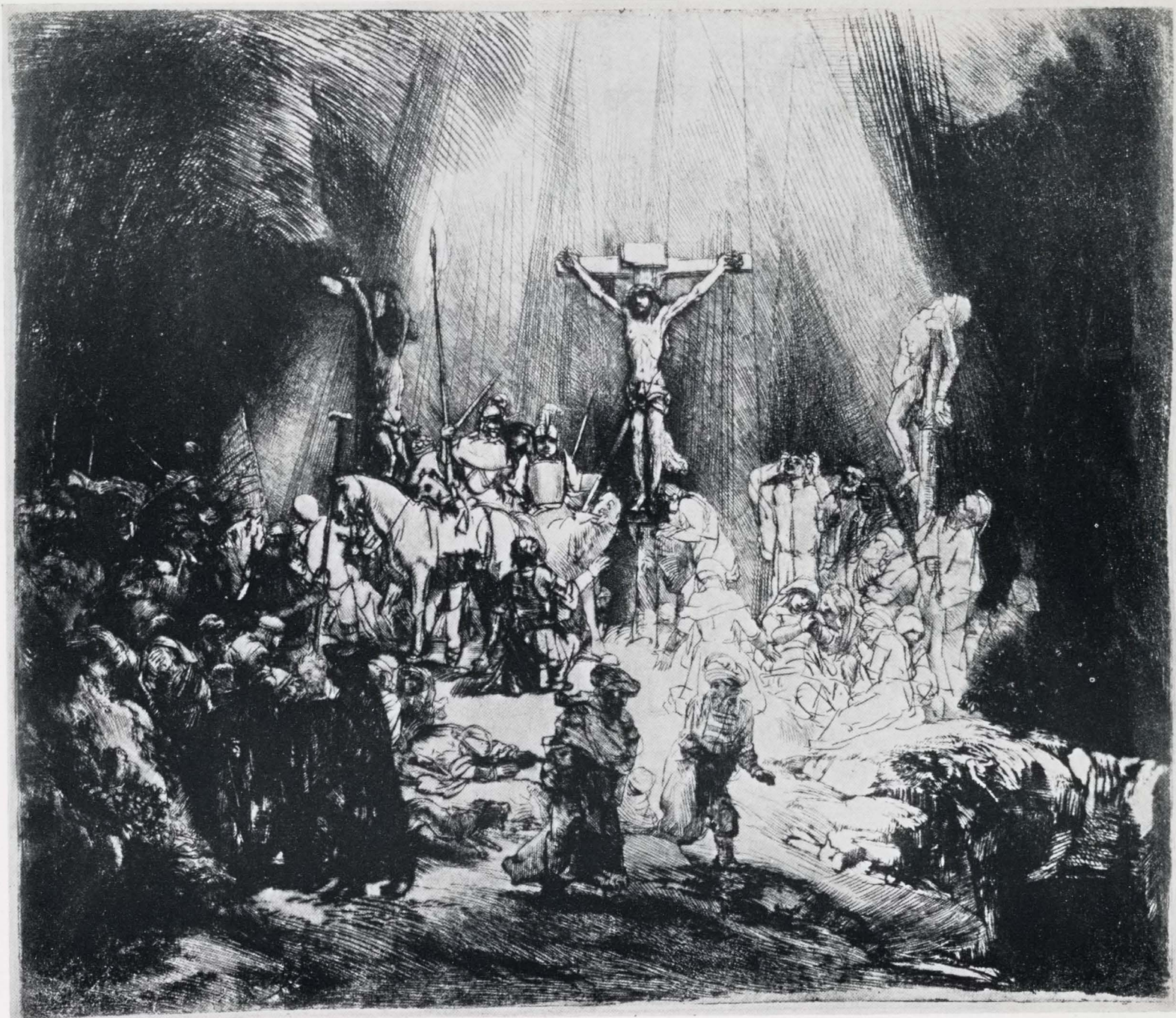
60. Detail of LANDSCAPE WITH SPORTSMAN AND DOGS (H. 265^u). Enlarged about $3\frac{3}{8}$ times.
Presumably done about 1653, when Rembrandt was forty-seven.



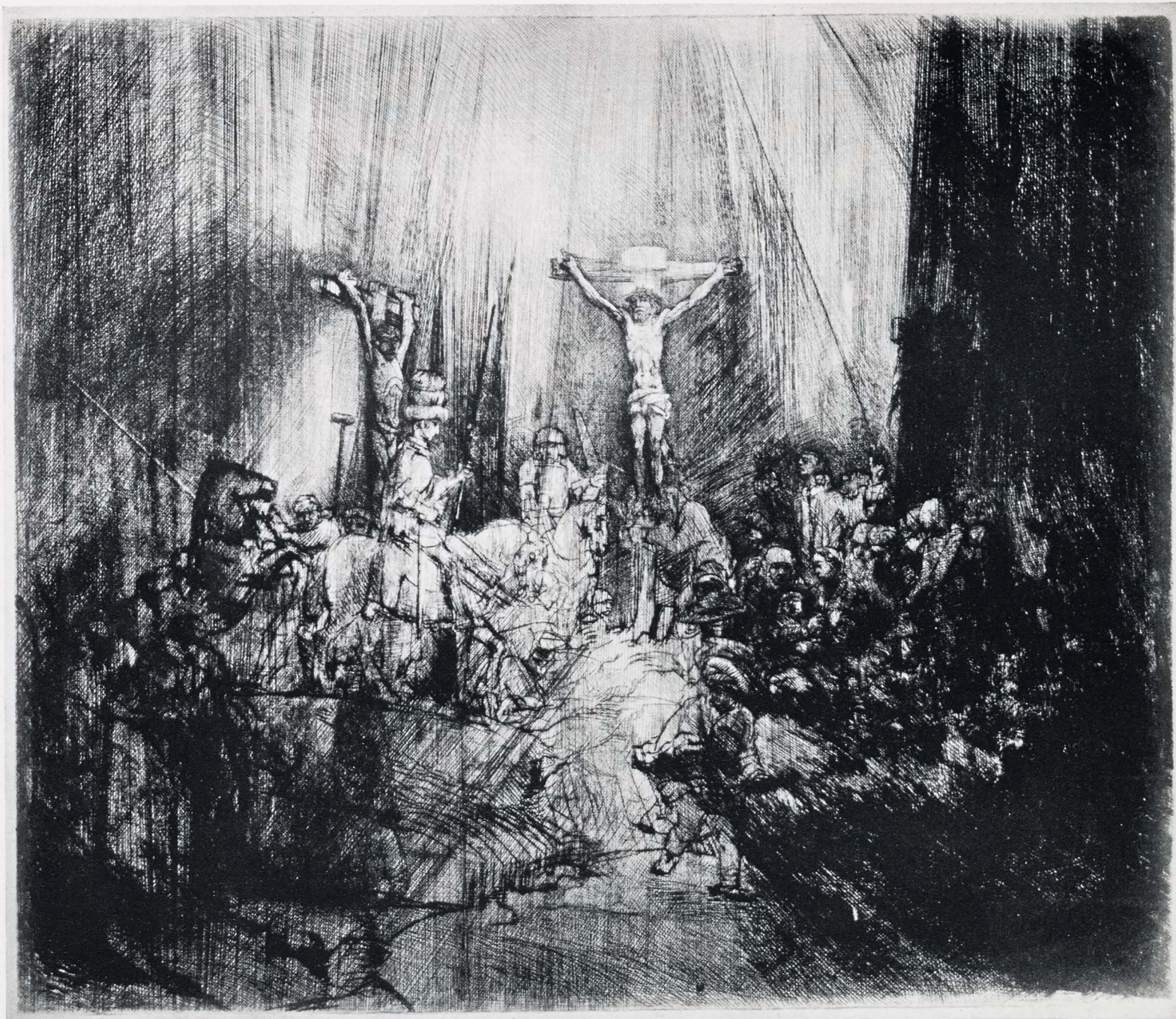
61. CHRIST PREACHING ("LA PETITE TOMBE") (H. 256). Actual size.
Presumably done about 1652, when Rembrandt was forty-six.



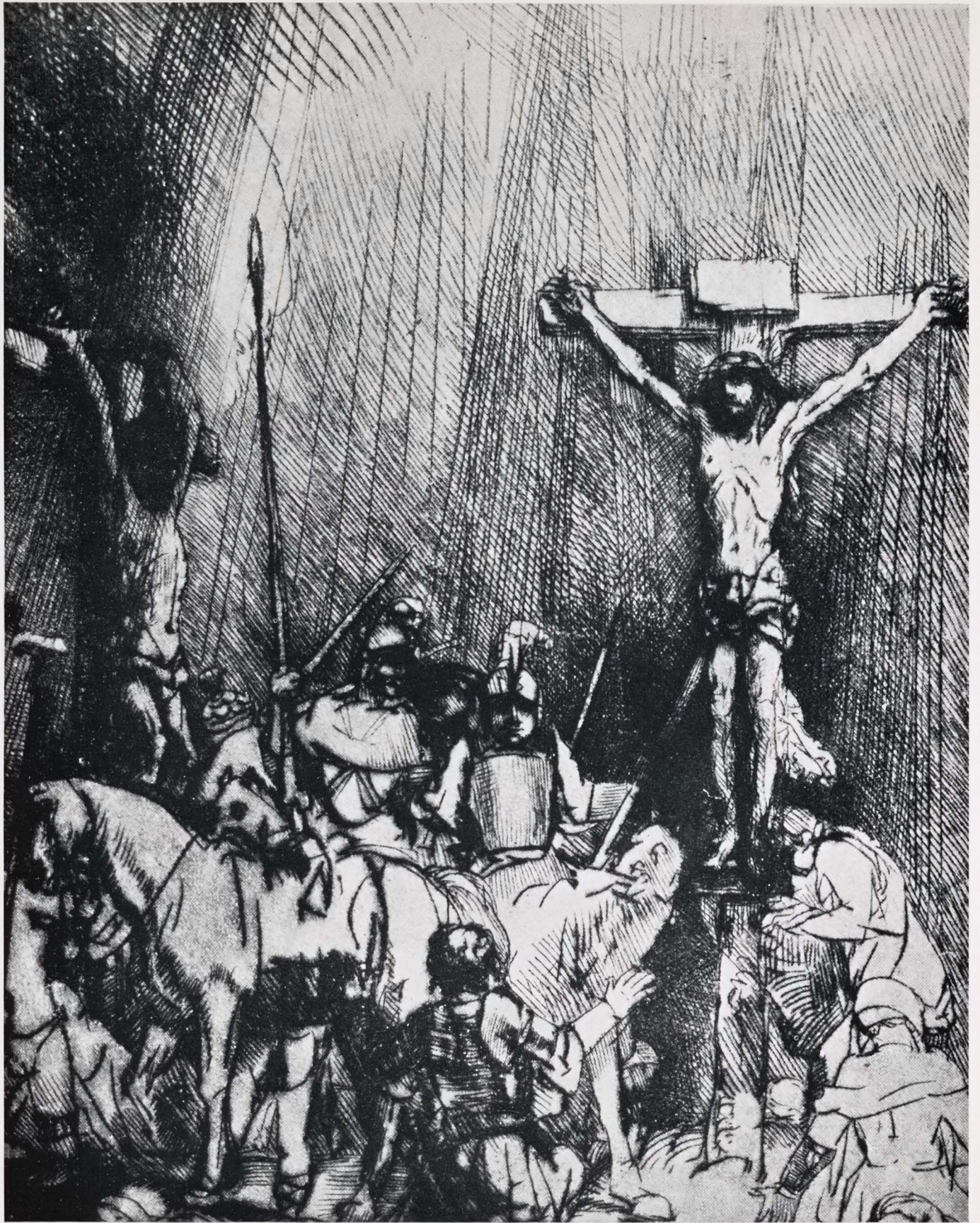
62. Detail of CHRIST PREACHING (H. 256). Enlarged about $1\frac{3}{4}$ times.



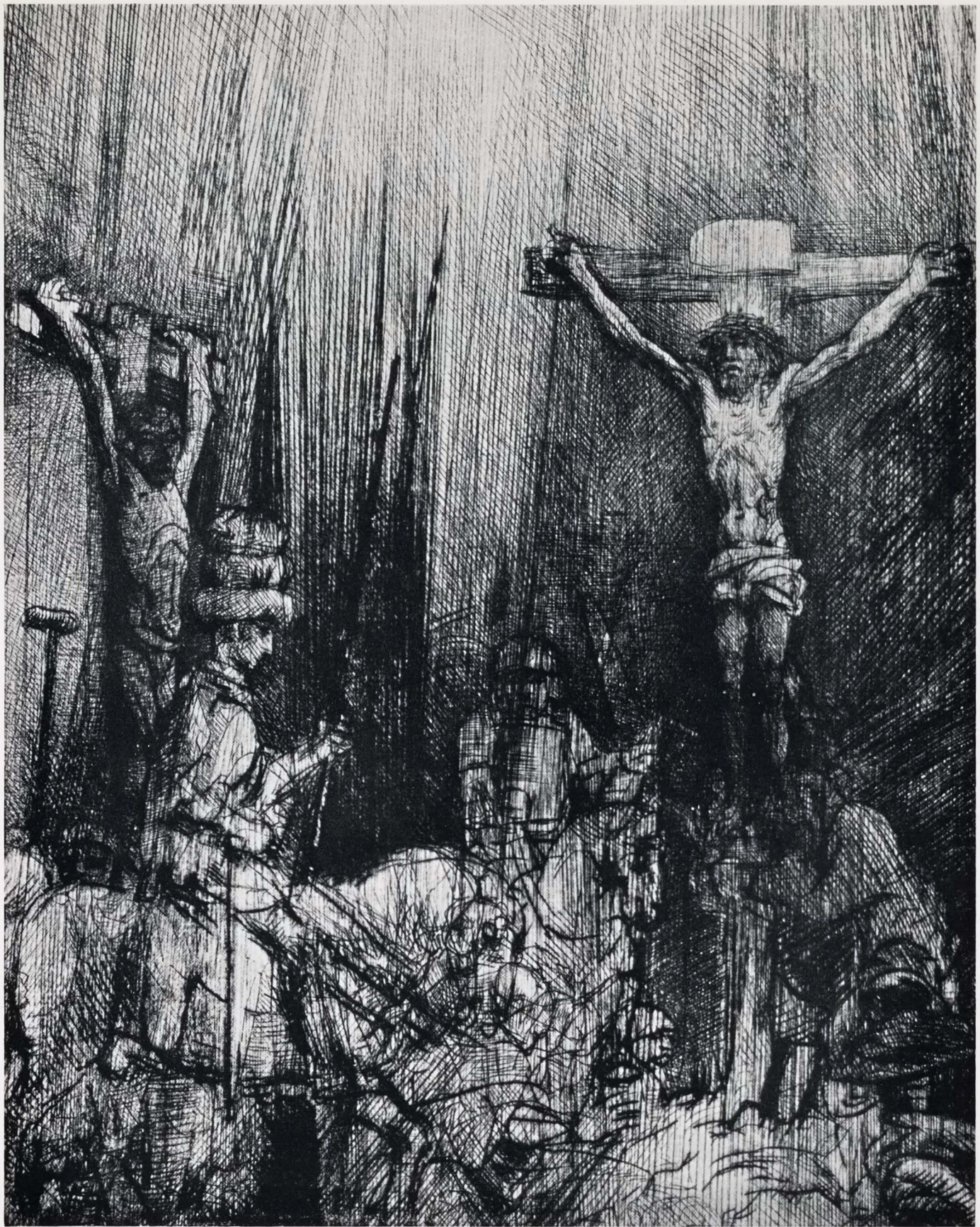
63. THE THREE CROSSES (H. 270^u). Second state. 15¹/₁₆ x 17¹/₄ inches.
Done in 1653, when Rembrandt was forty-seven.



64. THE THREE CROSSES (H. 270^{IV}). Fourth state. 15 x 17⁷/₁₆ inches.



65. Detail of THE THREE CROSSES (H. 270"). Second state. Enlarged about $1\frac{1}{8}$ times.



66. Detail of THE THREE CROSSES (H. 270^{IV}). Fourth state. Enlarged about 1 $\frac{1}{8}$ times.



67. Detail of CHRIST AND HIS PARENTS RETURNING FROM THE TEMPLE (H. 278).
Enlarged about $2\frac{1}{2}$ times. Done in 1654, when Rembrandt was forty-eight.



68. Detail of CHRIST SEATED, DISPUTING WITH THE DOCTORS (H. 277¹).
Enlarged about 2½ times. Also done in 1654.



69. THE PRESENTATION IN THE TEMPLE, in the dark manner (H. 279). Actual size.
Presumably done about 1654, when Rembrandt was forty-eight.



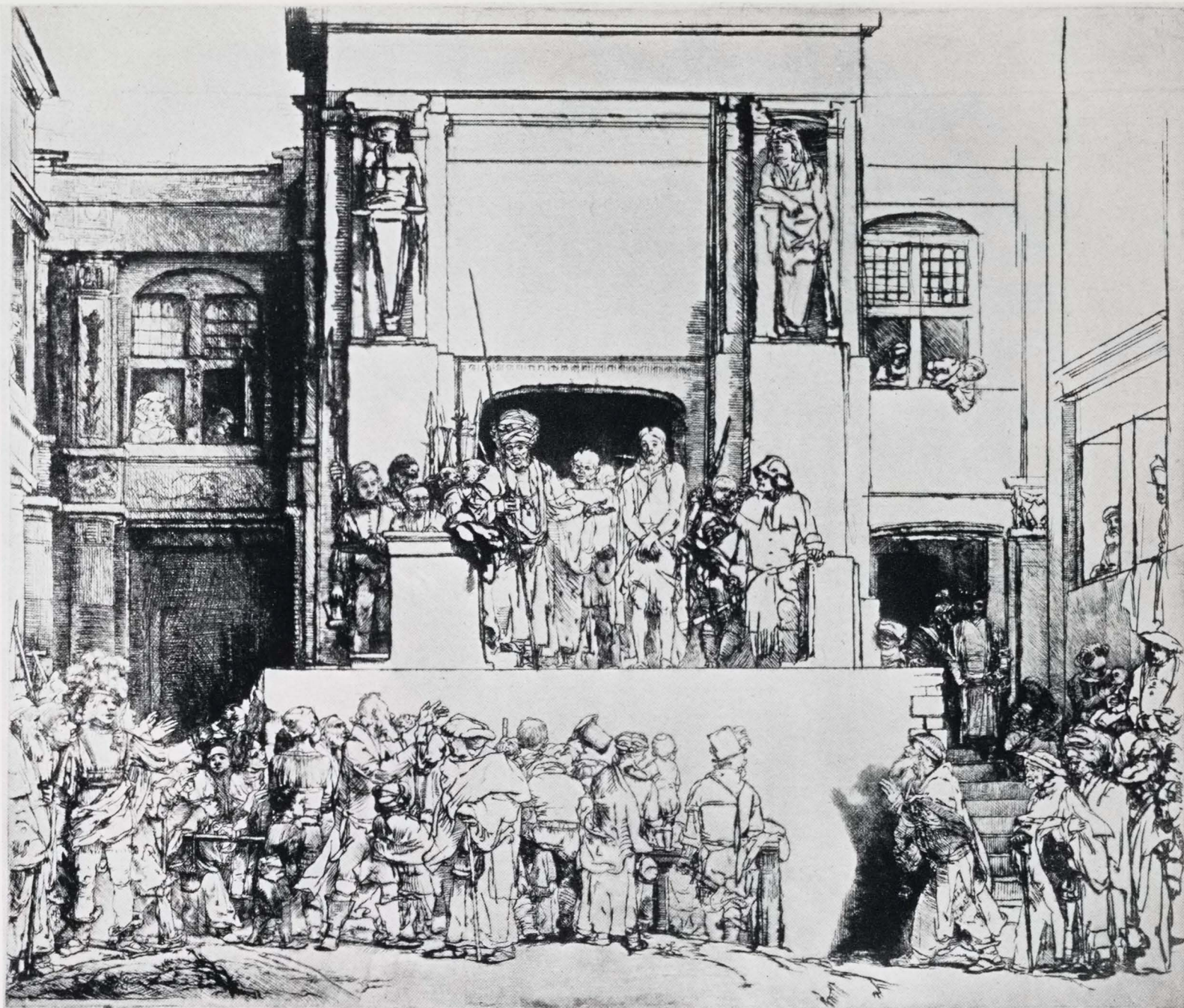
70. Detail of THE PRESENTATION IN THE TEMPLE (H. 279). Enlarged about $7\frac{1}{4}$ times.



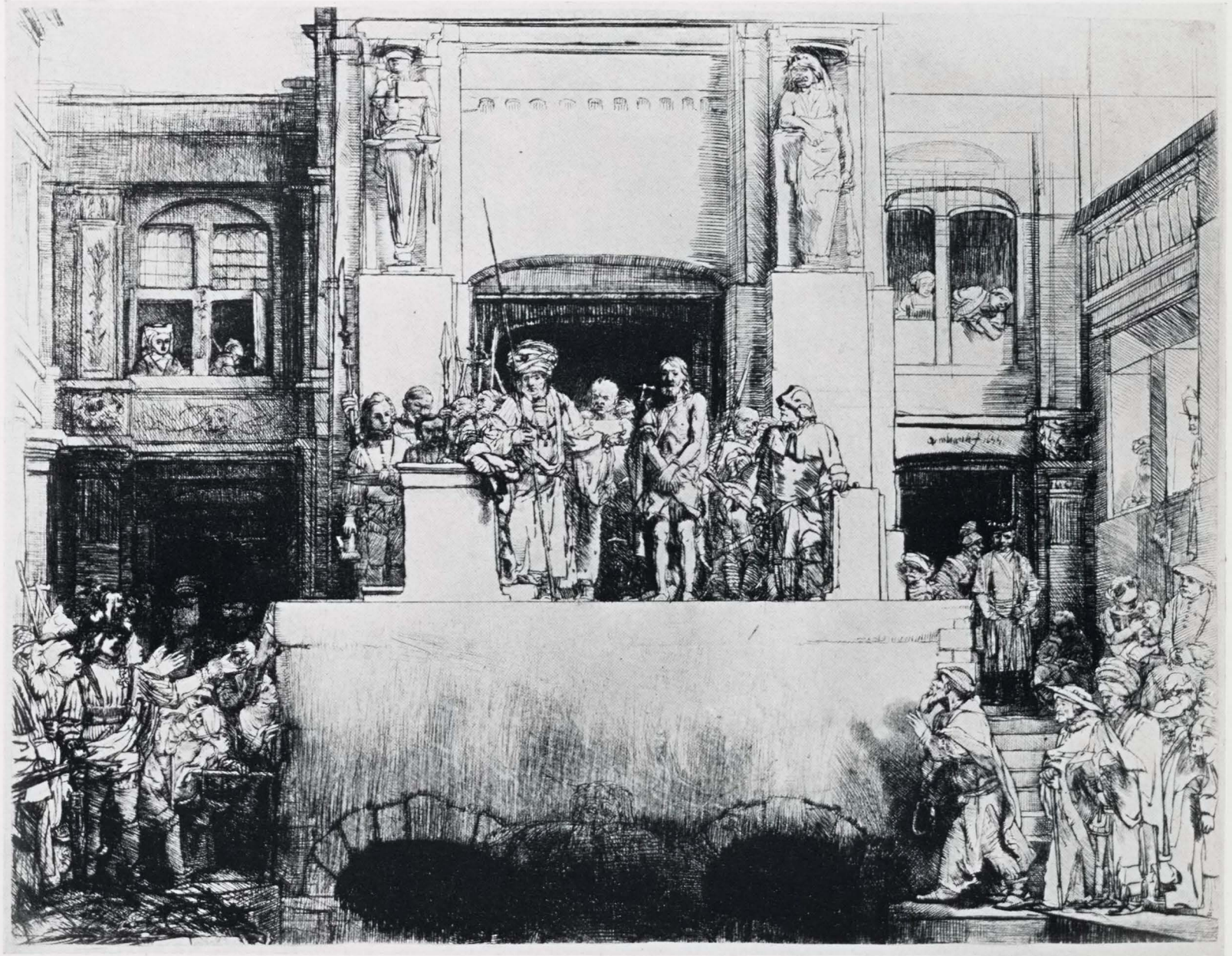
71. Detail of THE ENTOMBMENT (H. 281¹). Enlarged $1\frac{3}{4}$ times.
Presumably done about 1654, when Rembrandt was forty-eight.



72. Detail of ABRAHAM'S SACRIFICE (H. 283). About twice actual size.
Done in 1655, when Rembrandt was forty-nine.



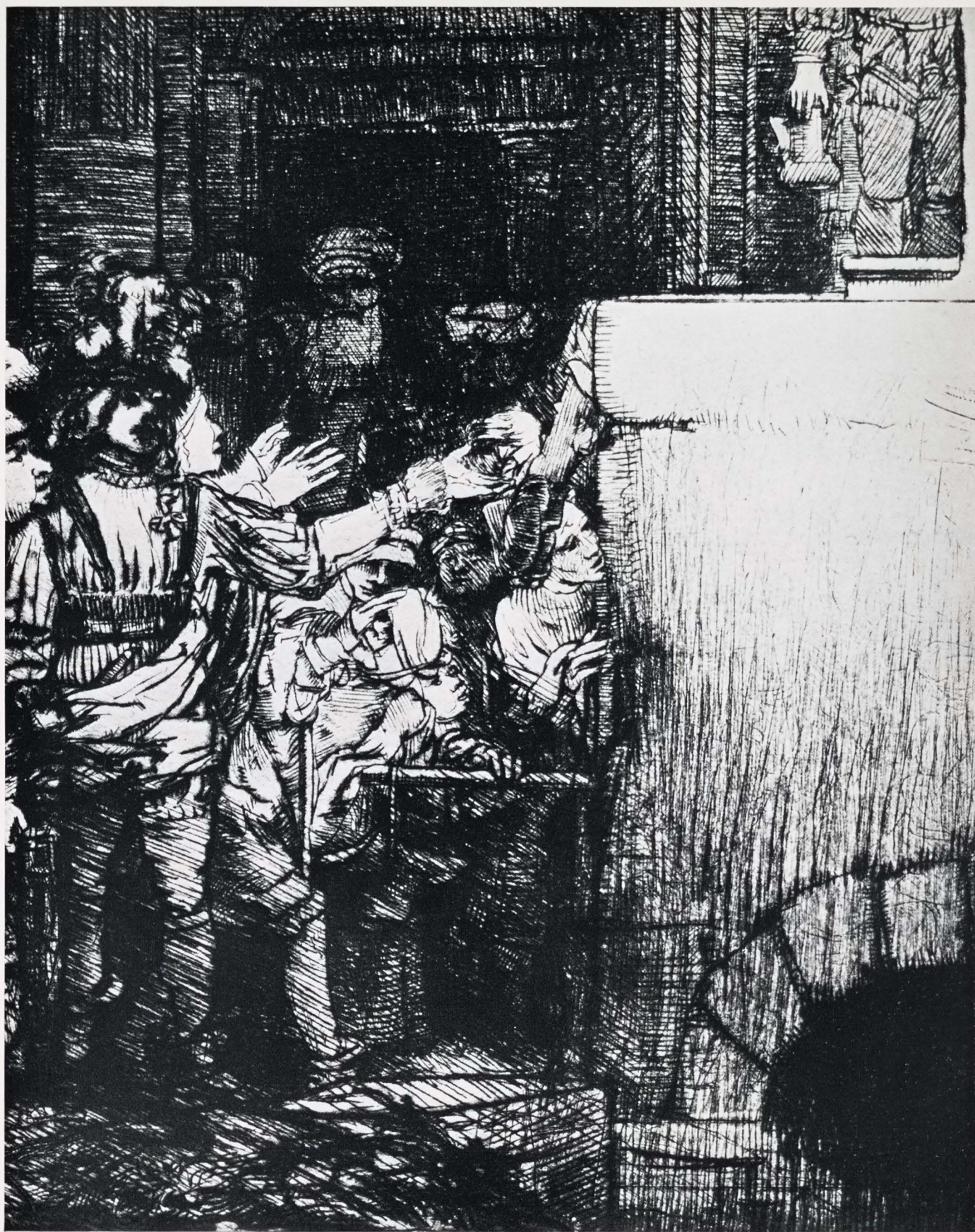
73. CHRIST PRESENTED TO THE PEOPLE (H. 271¹). First state. 15 ¹/₈ x 17 ³/₄ inches.
Done in 1655, when Rembrandt was forty-nine.



74. CHRIST PRESENTED TO THE PEOPLE (H. 271^{VII}). Seventh state. 13³/₄ x 17¹⁵/₁₆ inches.



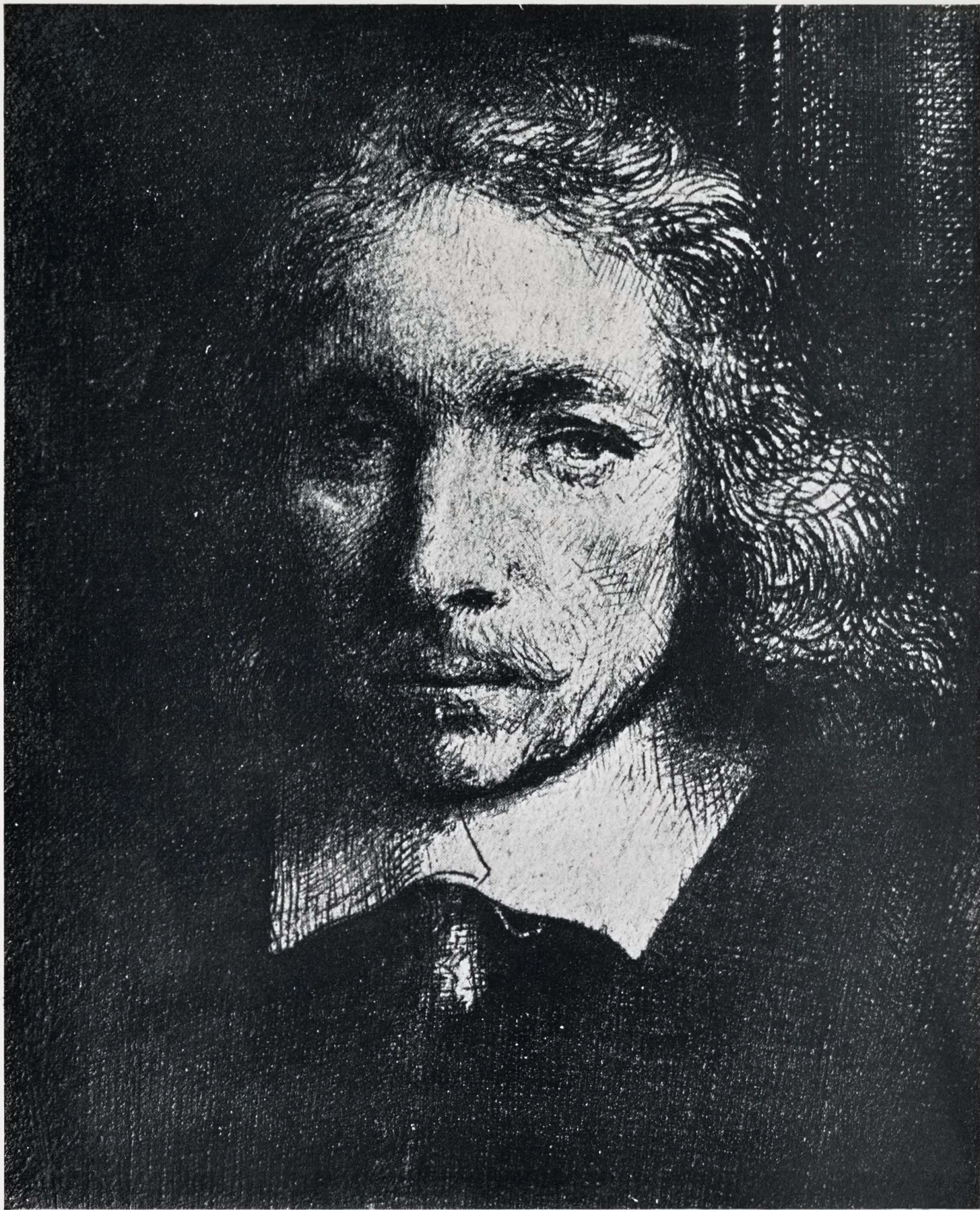
75. Detail of CHRIST PRESENTED TO THE PEOPLE (H. 271¹). First state. Enlarged about $1\frac{3}{8}$ times.



76. Detail of CHRIST PRESENTED TO THE PEOPLE (H. 271^{VII}). Seventh state. Enlarged about $1\frac{3}{8}$ times.



77. Detail of JACOB HAARING (THE "OLD HAARING") (H. 287ⁿ). Enlarged about $2\frac{3}{4}$ times.
Done in 1655, when Rembrandt was forty-nine.



78. Detail of THOMAS JACOBZ HAARING (THE "YOUNG HAARING") (H. 288^r).
Enlarged $3\frac{5}{8}$ times. Also done in 1655.



79. THE AGONY IN THE GARDEN (H. 293).
Actual size. Done about 1657, when Rembrandt
was fifty-one.



80. Detail of THE AGONY IN THE GARDEN (H. 293). Enlarged about 4 times.



81. Detail of WOMAN AT THE BATH, WITH A HAT BESIDE HER (H. 297^u). Enlarged about 2¼ times.
Done in 1658, when Rembrandt was fifty-two.



82. Detail of WOMAN BATHING HER FEET AT A BROOK (H. 298¹). Enlarged about 2½ times.
Also done in 1658.



83. Detail of *NEGRESS LYING DOWN* (H. 299^u). Enlarged about $2\frac{1}{4}$ times. Done in 1658, when Rembrandt was fifty-two.



84. Detail of MAN SEATED ON THE GROUND (H. 221). About twice actual size. Done in 1646, when Rembrandt was forty.

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