

REMBRANDT



Etchings from the Collection of Tobia and Morton Mower

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**Etchings from the Collection of
Tobia and Morton Mower**

October 6 – December 1, 2017

**The Art Gallery at the Fulginiti Center
for Bioethics and Humanities**

Front cover:

Faust, ca. 1652

etching with drypoint and burin

8 ¼ x 6 ½"

Although this etching has been identified as *Faust* by most Rembrandt scholars, it is difficult to determine if this complex and mysterious etching actually refers to the Faust legend. There is no reference in Marlowe's *Doctor Faustus* (1588) that corresponds to the image. However, in the early 18th century, Valerius Rover described the etching in his collection as *Dr. Faustus*, and this identification has been subsequently accepted. In 1790, Goethe used the image to serve as the title page for his own early version of *Faust*. The ambitious and elaborate scene depicts an elderly man riveted by a luminous apparition, which appears through a closed window in his study. His surroundings include objects such as books, a skull, and an astronomical or geographical globe, indicating his position as a man of great learning or of alchemy. Rays of light emanate from the spherical shape. The central inscription, INRI, is the acronym of "Iesus Nazarenus Rex Iudaeorum" ("Jesus of Nazarene, King of the Jews") which was placed above Jesus' head on the cross, and "AGLA" depicted in reverse form within the outer circle is another acronym, meaning "You O Lord are mighty forever." The other inscriptions are thought to be Kabbalistic formulas possibly used on protective amulets, which supports long-held speculation that Rembrandt was himself a student of Kabbalah under the secret tutelage of his neighbor Rabbi Menasseh ben Israel. –S.Z.

INTRODUCTION

Rembrandt Harmenszoon van Rijn (1606-1669) is generally considered to be one of the greatest artists in Europe particularly during a period that art historians call the Dutch Golden Age. It comes as a surprise, however, even to those familiar with his extraordinary achievements that it was Rembrandt's etchings – not his paintings – that were primarily responsible for the international reputation he enjoyed during his lifetime. Rembrandt was a great experimenter, and his unsurpassed mastery of the relatively new medium pushed it to the expressive limits that continue to be reflected in the etchings of modern and contemporary artists. While he was capable of dazzling technical flamboyance and stylistic finesse, he recognized relatively early that the expressive potential of etching was best realized through its capacity to approximate the “light touch” of drawing – of pen or paintbrush. He used the etching needle to create nuances of texture and tonal variation with gentle but emphatic lines as well as dark, velvety shadows. Rembrandt turned etching into a marvelously flexible medium, and he experimented profusely and unconventionally with its technical possibilities – sometimes combining different graphic techniques in a single print, sometimes applying more or less ink to the copper plate or leaving an extremely thin layer of ink on the entire plate surface. All could radically change the atmosphere, the emotions and moods conveyed by the resultant image. Apart from the aesthetic, historical and personal dimensions of Rembrandt's work that an exhibition of his etchings disclose, they also shed light on his innovative genius as a printmaker. He was so superb an etcher that not a few critics and contemporaries were persuaded that he had discovered a “secret” process. Anyone who spends time with Rembrandt's prints is stunned and delighted to realize that the image represented can only be understood through awareness of the energy and eloquence of the etched line itself. Because an understanding of the techniques and processes that Rembrandt used is essential to a full appreciation of his prints, I have included a description/explanation of them in this publication. Rather than limit himself to specializing in a subject, which Dutch and European art-markets encouraged – for instance, different artists specialized in portraits, nudes, landscapes, genre scenes, biblical, and mythological narratives – Rembrandt created etchings whose subject matter encompasses the range of human experience, both mundane as well as divine. His biblical scenes in particular were nurtured by a remarkable (for the time) openness to the various religious sects and factions – primarily Calvinists, Anabaptists, and Catholics. His sympathetic affinity for Amsterdam's Jews (Rembrandt and his wife Saskia lived in what was

Amsterdam's Jewish quarter) as well as for Jewish themes during a historical period when Jews were typically vilified and segregated is especially noteworthy. Rembrandt produced prints from about 1628 to 1661 which correlates from his beginnings in Leiden to his late years in Amsterdam. His earliest dated prints are sensitive and affectionate renderings of his elderly mother and demonstrate at this very early date – Rembrandt was twenty-two years old – almost all the specific characteristics that would continue to evolve in the development of his etching technique. There are no earlier prints that might suggest how, where or from whom he learned etching, but his mastery of the process along with his thematic diversity maximized the aesthetic possibilities of the medium, demonstrating an unrivaled intensity of expression through which his profound humanity clearly shines. The decades during which Rembrandt was actively producing etchings are characterized – though not exclusively – by certain thematic allegiances and technical experimentations. In the early 1630's, he produced a number of small self-portraits as well as studies of the elderly, likely influenced by the decline of his own aged parents. He also continued, throughout his life, to be his most reliable model, and the self-portraits document his moods, emotions, changing circumstances and aging process as an extraordinary pictorial autobiography. Around this same time, he captured scenes of Amsterdam's beggars and other street dwellers in small genre illustrations that are clearly in debt to the etchings of beggars by the French artist Jacques Callot. Soon after this period, Rembrandt turns to genre and religious themes, and his growing capacity to dramatically manipulate light and dark informs his approach to the biblical and religious subjects that were to fascinate him for the rest of his life. From the middle to the end of the 1630's, Rembrandt developed a freer, more spontaneous approach using drypoint more frequently to accentuate contours and heighten dramatic effects. His wonderful rendering of *The Death of the Virgin* is a prime example of this shift, as it reflects his awareness of and admiration for Durer's engravings and woodcut cycles. Around 1646-47 Rembrandt made a number of portraits – friends and public figures in Amsterdam – that favor a dark, dense structure that resembles the effect of a technique, discovered in the 1640's, called mezzotint. Once again, Rembrandt is exploiting all the technical means at his disposal to achieve optimal tonality. It is during this time that the superb *Hundred Guilder Print* was created. He continued to evolve as an etcher throughout his life, and an informed discussion of his shifting thematic allegiances and technical experiments is beyond the scope of this modest publication. I have attempted here to include superlative examples from each period of Rembrandt's evolution as an artist and printmaker.

The etchings of Rembrandt is the second exhibition to come to The Art Gallery at the Fulginiti Pavilion for Bioethics and Humanities through the unstinting generosity of Tobia and Morton Mower. The first exhibition, culled from their remarkably diverse collection, was *Masterworks* (March 31 – May 24th, 2017), which was laden with Impressionist and Post-Impressionist treasures by artists such as Monet, Degas, Sisley, Morisot, Rodin, Pissaro, Matisse and Leger. While the Mowers' collection of Rembrandt etchings is far removed from that Parisian milieu and the era that produced it, the link between them is connoisseurship - the carefully cultivated knowledge, training, patience and discrimination – that the collectors bring to their pursuit. The Mowers' collection of Rembrandt etchings aspires to a comprehensiveness that encompasses the artist's entire life's work in a medium so central to his achievements. Unlike Rembrandt's best known paintings, the etchings are relatively small – easily available for the kind of hand-held scrutiny and discernment that bring refreshed revelations and renewed appreciation for his genius. I am personally grateful to the Mowers for giving me the rare opportunity to work in such intimate proximity to these masterpieces.

As always Dr. Tess Jones is a full collaborator in every aspect of this project. Her total engagement with her work as a teacher, theorist, cultural historian and critic and her palpable regard for the lives that she impacts is an ongoing inspiration to me – hinting at the possibility of being a whole rather than a fragmented person.

July 2017
Simon Zalkind, Curator of Exhibitions
Fulginiti Center for Bioethics and Humanities

ACKNOWLEDGMENTS

The words, thank you, seem woefully inadequate in light of the generosity of Toby and Mort Mower. They have freely and lovingly shared much of their magnificent art collection with the Center for Bioethics and Humanities, the University of Colorado Anschutz Medical Campus, and the communities of Aurora and Denver. Masterworks, those twenty-one paintings, drawings and prints that graced the vivid blue walls of the Art Gallery in spring 2017, brought 11,750 visitors to the Fulginiti Pavilion for Bioethics and Humanities. We welcomed students, faculty, staff, patients, families, youth groups, senior citizens, critics, educators, and community members into our intimate space to gaze with wonder and delight at the works of Monet, Picasso, Degas, Renoir and Cassatt.

Our gratitude to the Mowers has increased two-fold with our current exhibition of Rembrandt etchings, from their collection of the artist's work—the largest private collection in the world. We look forward to welcoming new and returning visitors to experience such exquisite and rare works of art.

We have many others on campus to thank for making both exhibits possible including the Office of the Chancellor, Office of Risk Management, Office of Advancement, CU Police Department, Center for Bioethics and Humanities, and the Department of Medicine. We are especially grateful to the Skaggs School of Pharmacy and Pharmaceutical Sciences for their support. This exhibit was generously supported by a grant from the Fine Arts Foundation of Colorado.

Finally, I wish to acknowledge the skill of our art handler, Stephen Alsobrook, and the vision and talent of our curator, Simon Zalkind. If the gallery walls could talk, they would be praising both of you for making them and all of us look so good.

Tess Jones, PhD
Director, Arts and Humanities in Healthcare Program



Clement De Jonghe, Printseller, 1651
etching with drypoint and burin
8 x 6 1/4"

The Death of the Virgin, 1639
etching and drypoint
16 ¼ x 12"

While not derived from any Biblical account, the story of the death of the Virgin Mary – the prelude to her bodily assumption into Heaven - is found in a number of apochryphal texts as well as *The Golden Legend* and was a prominent theme in Catholic iconography during the Counter-Reformation. Catholic imagery was expressly forbidden by the Calvinists of the Dutch Reformed Church, and Rembrandt's depiction is a unique artistic treatment, lending itself to an eccentric theological interpretation. It is also possible that observations for this poignant etching were made during his wife's illness such as the introduction of a secular doctor taking the Virgin's pulse, which would have been more likely found in the death bed scenes of ordinary mortals. Rembrandt took a number of other idiosyncratic liberties with the traditional image. Usually Mary is shown surrounded by the Apostles, but the gathering here includes women as well as men. Mary is also traditionally shown as a young woman, but Rembrandt renders her old and ill. Of particular interest is the inclusion of a Jewish priest to the left of the Virgin's bed. The priest's surplice and the decoration of his mitre are distortions of 17th century Roman Catholic liturgical vestments, more closely resembling exotic fantasies of garments worn by priests of the Temple in Rembrandt's Old Testament narratives. The priest's acolyte holds a tall staff around which is coiled a single serpent – as carried by the ancient Greek physician Asclepius. However, as previously noted by the collector, Dr. Morton Mower, the snake is, in fact, the Serpent of Moses described in the Book of Numbers 21:4-10:

And God said to Moshe: 'Make yourself a venomous snake and place it upon a tall pole
And it shall come to pass that anyone who is bitten, let him look upon it and he will live.

Rembrandt addressed a range of Judaic subjects as well as producing unusually fine examples of Hebrew lettering which appear in numerous works. We might conclude that this highly eccentric inclusion of a Jewish theme in a Catholic devotional image was influenced by the artist's friendship with his neighbor Rabbi Manasseh ben Israel. Theologically, it's worth noting that Rembrandt chose an iconic Old Testament image to be so prominently present at the death of Jesus' mother. Was he intimating that the "Old Law" retained a certain validity despite the Christian claim that the "New Law" completely eclipsed the validity and necessity of the Old? Or is Rembrandt validating that claim by insinuating such an imposing and iconic Jewish figure as a witness to the Virgin's triumph over death much the way the New Law "triumphed" over the Old?

Technically the work is particularly exciting, embracing as it does highly detailed passages alongside bold, simple, minimally rendered portions. –S.Z.



The Death of the Virgin, 1639
etching with drypoint
16 1/8 x 12 1/4"



Self-Portrait Drawing at a Window, 1648
etching with drypoint and burin
6 x 5"



The Virgin and Child with the Cat and the Snake, 1654
etching
4 x 5 3/4"

Beggars Receiving Alms at the Door of a House, 1648
etching with drypoint and burin
6 ½ x 5"

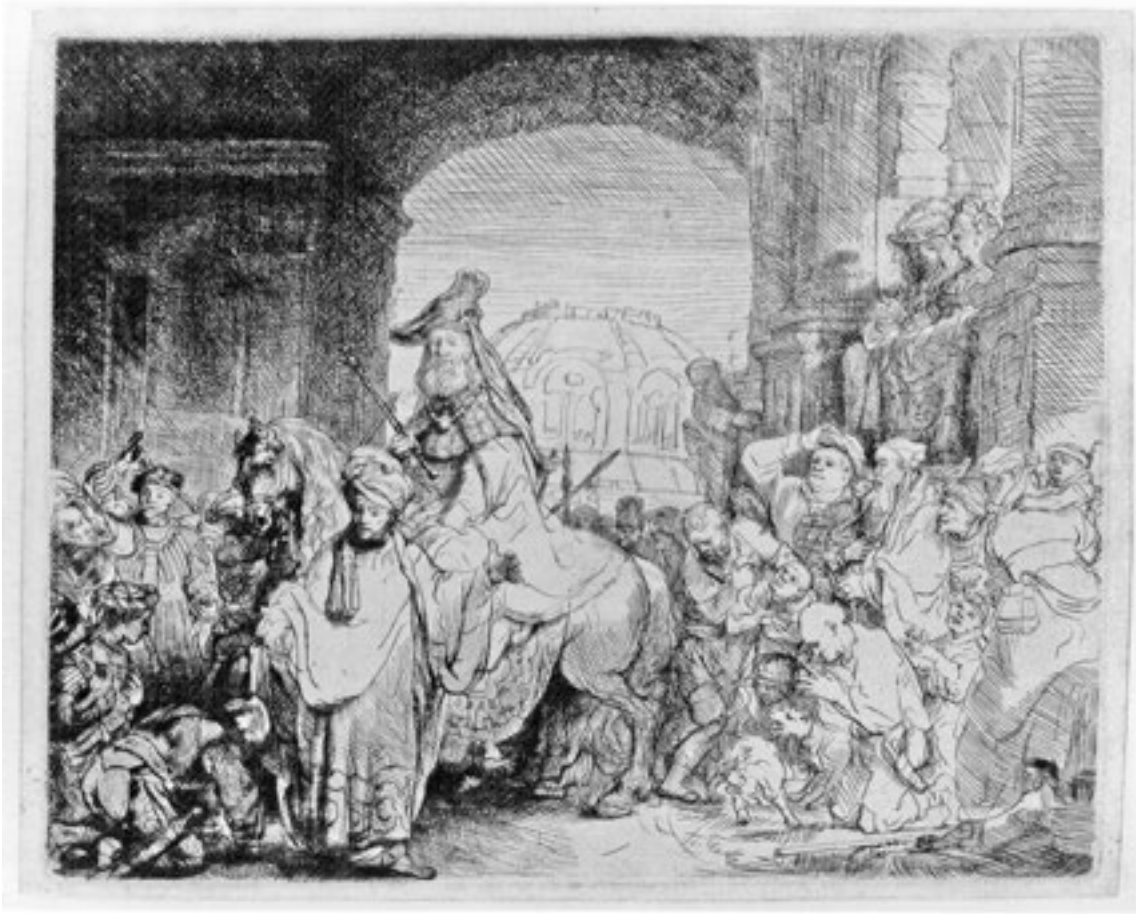
Rembrandt was fascinated by the urban character types who surrounded him in the cities of northern Holland. He made more than twenty etchings of beggars in his years in Leiden. While some critics have interpreted this gesture as the artist's empathic solidarity with such marginal characters, it is more likely that Rembrandt was inspired by Jacques Callot's etchings of beggars, *Les Gueux*, produced in the late 1620's. Beginning in the 16th century, artistic representations of beggars can be linked to shifting theological perspectives on *caritas* or works of "mercy." The beggar as a recipient of charity was seen by the Catholic Church as a useful aid on the way to Heaven. However, Martin Luther attacked this, not only reflecting the view of beggars as frauds and pariahs by an emerging middle-class but also the Church's tolerance for mendicancy. The so-called "Protestant work ethic" may be a reflection of the fact that an increasingly prosperous urban middle-class felt besieged by growing hordes of the indigent. This 1648 etching reflects a clear humanitarian impulse, as the gentleman offering the coin at the open doorway wears a gentle and kindly expression. Rembrandt's change in attitude towards the beggars that he depicted in his earlier works is keeping in step with the revised attitudes of the Dutch Reformed Church which, in the mid to late 17th century, reintroduced the idea of social and moral obligation to the poor. Rembrandt's precise cross-hatching renders the subjects in exceptional detail within their environment, emphasizing the personal feeling of the scene. –S.Z.



Beggars Receiving Alms at the Door of a House, 1648
etching with burin and drypoint
6 ½ x 5"



Abraham's Sacrifice, 1655
etching with drypoint
6 x 5 1/4"



The Triumph of Mordecai, 1641
etching with drypoint
6 ³/₄ x 8 ¹/₂"

Self Portrait with Saskia, 1636

etching

4 x 3 ¼"

In June 1634, Rembrandt married Saskia van Uylenborgh – a union that to all accounts brought him much domestic happiness. She became a favorite model and in the course of their thirteen years together gave birth to four children before her premature death in 1642. Only Titus, a son born in 1641, survived to adulthood. Rembrandt's subsequent love affairs ended in acrimony and legal entanglements. This is the only etching in which Rembrandt portrays himself and his wife together. However, the scene is not a domestic one but a possible allusion to the importance of his marriage to his art. An almost dapper looking Rembrandt dominates the image, engaging the viewer with a serious expression, while Saskia is rendered on a smaller scale and with a lighter touch behind him. While the work may be a tribute to their marriage, it is worth noting that Rembrandt renders himself in the act of drawing, emphasizing perhaps the equal claims on his life of art and marital love. –S.Z.



Self-Portrait with Saskia, 1636

etching

4 x 3 3/4"

The Windmill, 1641
etching
6 x 8 ¼"

Rembrandt's famous etching of a windmill depicts the so-called Little Stink Mill that stood on the city wall on the west side of Amsterdam. Many of the subjects of his landscapes are within walking distance of his house on the Breestraat. As an artist, Rembrandt was not restrained by mere descriptive accuracy, and the windmill in this etching is imbued with extraordinary personality – a trustworthy and weathered sentinel that has stood watch over its owner's dwelling for a very long time. In *The Windmill* as in other of his landscape prints, Rembrandt locates his subject within a landscape highlighted by a low horizon leaving much of the paper white and unencumbered by superfluous detail. –S.Z.



The Windmill, 1641
etching
6 x 8 1/4"



St. Jerome Reading in an Italian Landscape, ca. 1654

etching with burin and drypoint

10 $\frac{1}{4}$ x 8 $\frac{1}{4}$ "



Christ Before Pilate, 1635

etching

21 ½ x 17 ½"

Christ Preaching ("The Hundred Guilder Print"), 1647-49
etching with drypoint and burin
11 x 15 ¼"

This image of Christ preaching or healing the sick is best known as *The Hundred Guilder Print* – a title that derives from the large sum of money paid by a wealthy collector for a copy. It's also been suggested that Rembrandt himself purchased the print at auction as a strategy to drive up the market value of his work. Rembrandt worked on this image through the late 1640's, and it is widely considered to be the critical work of his mid-career. It is striking for the variety of printmaking techniques that he employed as well as for its large scale and detail – a strikingly ambitious project that relates more to Rembrandt's painterly scope than to any of his previously produced prints.

In the *Hundred Guilder Print* the stark contrast of light and dark leads us directly to the figure of Christ. Although the scene doesn't correspond to any biblical passage, it exquisitely weaves together a number of themes and events described in the Gospel of St. Matthew. A woman with a baby cradled in her arms stands close to the figure of Christ, and a boy tugs at his mother's skirt – his finger pointing towards Christ, reminding the viewer of Christ's famous rebuke to his disciples in Matthew 19:14: "Suffer little children and forbid them not to come unto me: for of such is the kingdom of heaven." The print also depicts the sick being brought to Christ for blessing and healing – an allusion to Matthew 9:35. The same Gospel also describes a debate between Christ and the Sadducees and Pharisees regarding the legitimacy of divorce ("What...God has joined together, let no man separate."), and in the upper left corner of the print we can see the disdainful smug on the face of one of the Pharisees. Next to the image of St. Peter, Rembrandt inserts the sitting figure of a richly attired, pensive young man – a reminder of Jesus' answer to the wealthy young man who approached him with a question on gaining eternal life: "It is easier for a camel to go through the eye of a needle than for a rich person to enter the kingdom of God." Rembrandt has even included a camel in the background to the right of the print.

Although the central theme of this print is instantly clear to the viewer at first glance, its great rewards are only accessible to one who is willing to look closely and carefully. Rembrandt's mastery of myriad facial expressions, of an enormous range of emotional responses and attitudes, and of wonderfully subtle details is without parallel in the history of etching, and each fresh look provides greater pleasures, discoveries and revelations. – S.Z.



Christ Preaching ("The Hundred Guilder Print"), 1647-49

etching with drypoint and burin

11 x 15 ¼"

The Hog, 1643
etching with drypoint
5 1/8 x 7 1/8"

This is an eccentric and poignant image of a tethered pig at the point of slaughter, oblivious to its tragic fate. The animal with her carefully rendered bristly coat, eye and expression is more human, dimensional, sympathetic and portrait-like than one would expect from a scene of everyday farm-life. There is an iconographic tradition common in Rembrandt's time in which pig-slaughtering was treated as an allusion to the transience of life: "You that see fit to slaughter your oxen, pigs and calves, think of God's verdict on the Day of Judgement." –S.Z.



The Hog, 1643
etching with drypoint
5 1/8 x 7 1/8"



Samuel Menasseh Ben Israel, 1636

etching

5 $\frac{3}{4}$ x 4 $\frac{3}{8}$ "



Landscape with Cottage and a Large Tree, 1641
etching
5 x 12 1/2"



The Great Jewish Bride, 1635
etching with drypoint and burin
8 ½ x 6 ½"

REMBRANDT'S PRINTMAKING TECHNIQUES

Etching

To produce an etching, the artist takes a plate (copper was typically used in Rembrandt's time) and covers it with a wax "ground." He then takes an etching needle and draws the image into the ground, removing the wax. The plate is then submerged into a series of acid baths, which corrode the areas leaving a depression in the plate. The remainder of the wax is removed from the plate, and ink is applied, filling the depressions. The plate is wiped clean, leaving the ink in the depressions and is then applied to paper under extreme pressure – typically a printing press, rendering the image – the etching - onto the paper.

Drypoint

Drypoint is a technique closely related to etching. The lines produced by printing a drypoint are formed by the burr thrown up at the edge of the incised lines, in addition to the depressions formed in the plate. A larger burr, formed by a steep angle of the tool, will hold a lot of ink, producing a characteristically soft, dense line that differentiates drypoint from other related techniques such as etching or engraving which produce a smooth, hard-edged line. These methods can be easily combined, as Rembrandt often did.

Burin

Strictly speaking "burin" refers to the chisel of tempered steel that is used to produce an engraving. Deep lines hold more ink than shallow ones, producing a darker tone when printed. Engraving was often used as means of reproducing an image created in a different medium such as oil painting, making images available to a larger audience. The key difference between an etching and "burin" is that in an etching, acid is used to remove the metal rather than to cut directly into its surface. While copper is an ideal metal for engraving just as it is for etching, its softness makes the image vulnerable to rapid wear from the wiping of the plate. For this reason, engravers often turned to steel which is a much more durable and hard metal. The hardness however restricts the freedom of the engraver, making etching a medium better suited to the "expressive" requirements of the artist. A further use of the technique is that it can be used to strengthen or repair lines made with etching or drypoint that are imperfect or have become weak with repeated printings.

CATALOGUE OF THE EXHIBITION

PORTRAITS

Self-Portrait in a Felt Cap, 1628

etching

3 $\frac{3}{4}$ x 2 $\frac{1}{4}$ "

Self Portrait: Open-Mouthed, 1630

etching

3 x 2 $\frac{3}{8}$ "

The Artist's Mother Seated at a Table, 1631

etching

5 $\frac{3}{4}$ x 5 $\frac{1}{4}$ "

Self-Portrait in a Heavy Fur Cap, 1631

etching

2 $\frac{1}{2}$ x 2 $\frac{1}{4}$ "

Self-Portrait in a Cap and Dark Cloak, 1631

etching

3 $\frac{1}{4}$ x 3 $\frac{1}{4}$ "

Self-Portrait in a Cap and Scarf, 1633

etching

5 x 4"

Self-Portrait Wearing a Soft Cap, ca. 1634

etching

1 $\frac{3}{4}$ x 1 $\frac{3}{4}$ "

Saskia with Pearls in Her Hair, 1634

etching

3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ "

The Fourth Oriental Head, ca. 1635

etching

6 x 5 $\frac{3}{8}$ "

The Great Jewish Bride, 1635

etching with drypoint and burin

8 $\frac{1}{2}$ x 6 $\frac{1}{2}$ "

Self-Portrait with Saskia, 1636

etching

4 x 3 $\frac{3}{4}$ "

Samuel Menasseh Ben Israel, 1636

etching

5 $\frac{3}{4}$ x 4 $\frac{3}{8}$ "

Bearded Man in a Velvet Cap, 1637

etching

3 $\frac{3}{4}$ x 3 $\frac{1}{4}$ "

Self-Portrait in a Cap and Dark Coat, 1638

etching

5 $\frac{1}{4}$ x 4 $\frac{1}{4}$ "

Old Man with a Divided Fur Cap, 1640

etching with drypoint

5 $\frac{3}{4}$ x 5 $\frac{3}{8}$ "

Self-Portrait Drawing at a Window, 1648

etching with drypoint and burin

6 x 5"

Clement De Jonghe, Printseller, 1651

etching with drypoint and burin

8 x 6 $\frac{1}{4}$ "

Ephraim Bonus, Jewish Physician, ca. 1651-52

etching with drypoint and burin

9 $\frac{1}{2}$ x 7"

Jan Lutma, Goldsmith, 1656

etching with drypoint

8 x 6"

Lieven Willemsz van Coppenol, ca. 1658
etching with drypoint and burin
10 $\frac{1}{8}$ x 7 $\frac{1}{2}$ "

NARRATIVES

The Raising of Lazarus, ca. 1630
etching with burin
10 $\frac{3}{8}$ x 7"

Diana at the Bath, ca. 1631
etching
7 x 6 $\frac{1}{4}$ "

The Descent from the Cross, 1633
etching with burin
10 x 7 $\frac{1}{2}$ "

The Good Samaritan, 1633
etching with burin
10 x 8"

The Flight into Egypt, 1633
etching
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ "

The Angel Appearing to the Shepherds, 1634
etching with drypoint
10 $\frac{1}{4}$ x 8 $\frac{1}{2}$ "

Christ Before Pilate, 1635
etching
21 $\frac{1}{2}$ x 17 $\frac{1}{2}$ "

The Stoning of St. Stephen, 1635
etching
3 $\frac{7}{8}$ x 3 $\frac{7}{8}$ "

*Abraham Casting Out Hagar and
Ishmael*, 1637
etching
5 x 3 $\frac{3}{4}$

The Death of the Virgin, 1639
etching with drypoint
16 $\frac{1}{8}$ x 12 $\frac{1}{4}$ "

The Triumph of Mordecai, 1641
etching with drypoint
6 $\frac{3}{4}$ x 8 $\frac{1}{2}$ "

Virgin and Child in the Clouds, 1641
etching with drypoint
6 $\frac{3}{4}$ x 4 $\frac{1}{4}$ "

The Hundred Guilder Print, ca. 1643-49
etching with drypoint and burin
11 x 15 $\frac{1}{4}$ "

Medea: or The Marriage of Jason and Cruesa, 1648
etching with drypoint
9 $\frac{3}{4}$ x 7"

Jews in the Synagogue, 1648
etching with drypoint
2 $\frac{3}{4}$ x 5"

Christ Preaching, ca. 1652
etching with burin and drypoint
6 $\frac{1}{2}$ x 8 $\frac{1}{4}$ "

Faust, ca. 1652
etching with drypoint and Burin
8 $\frac{1}{4}$ x 6 $\frac{1}{2}$ "

Virgin and Child with Cat and Snake, 1654
etching
4 x 5 $\frac{3}{4}$ "

Christ at Emmaus, 1654
etching with drypoint and burin
8 $\frac{1}{4}$ x 6 $\frac{1}{2}$ "

St. Jerome in an Italian Landscape, ca. 1654
etching with burin and drypoint
10 ¼ x 8 ¼"

Adoration of the Shepherds with the Lamp, 1654
etching
4 ¾ x 5 ¼"

Abraham's Sacrifice, 1655
etching with drypoint
6 x 5 ¼"

Abraham Entertaining the Angels, 1656
etching with drypoint
6 ⅞ x 5"

Christ and the Woman of Samaria, 1658
etching with drypoint
4 ½ x 6 ¼"

GENRE AND FIGURE STUDIES

Peasant with his Hands Behind His Back, 1631
etching with burin
2 ½ x 2"

Naked Woman Seated on a Mound, 1631
etching
7 x 6 ¼"

The Persian, 1632
etching
4 ¼ x 3"

The Pancake Woman, 1635
etching
4 ¼ x 3 ⅞"

The Flute Player, 1642
etching with drypoint
4 ¾ x 5 ¾"

The Hog, 1643
etching with drypoint
5 ⅞ x 7 ⅞"

Beggars Receiving Alms, 1648
etching with burin and drypoint
6 ½ x 5"

The Golf Player, 1654
etching
4 x 5 ¾"

LANDSCAPES

Amsterdam from the Northwest, ca. 1640
etching
4 ½ x 6"

Landscape with Cottage and a Large Tree, 1641
etching
5 x 12 ½"

The Windmill, 1641
etching
6 x 8 ¼"

The Omval, 1645
etching with drypoint
7 ¼ x 9"



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