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THE THREE TREES

1643

Etching, engraving and drypoint, 21.3 x 27.9 cm.

Signed and dated lower left: *Rembrandt f 1643*.

*Amsterdam** (RP-P-OB-444), *Amsterdam* (AM, A11120), *Amsterdam* (RH, 156), *Baltimore* (1932.017.080), *Basel* ((two impressions; X.1146 and Kornfeld 47), *Berlin* (303-1898), *Boston* (two impressions; 31.1287 and P597, counterproof), *Bremen* (7483), *Braunschweig* (two impressions; 5558 and 5559), *Brussels* (S II 16175), *Budapest* (SM, 31558), *Cambridge* (23.K.5-292), *Cambridge* (Fogg, G3264), *Chicago* (Art Institute, 1938.1811), *Cleveland* (1966.334), *Coburg* (VII.380.213), *Copenhagen* (KKS 13429), *Dresden* (two impressions; A-40590, framing lines in pen and black ink, counterproof and A-40732, framing lines in black chalk). *Florence* (6142 ST SC), *Frankfurt* (5950), *Graz* (AG.K.230), *Haarlem* (KG.3778), *Hamburg* (6336), *Lausanne*, *London* (four impressions; 1855.0414.267, counterproof, 1868.0822.678, 1910.0212.396 and F.5.164), *London* (V&A, CAI.610), *Melbourne* (p.185.7/1), *Middletown* (DAC, 1951.D1.1), *Minneapolis* (IOA, P.1.307), *Moscow* (SPM, two impressions; 40585 and Drg.12609), *Munich* (67437D), *New Haven* (YUAG, 1925.119), *New York* (29.107.31), *New York* (Frick, 1915.3.28), *New York* (PML, two impressions; RvR 299 and RvR 300), *Norwich* (1951.47.44), *Oxford* (two impressions; WA1855.443 and WA1946.219), *Paris* (three impressions; all three Réserve CB-13 (A, 23) - Boîte Écu, one counterproof), *Paris* (Dutuit, 7895), *Paris* (Lugt, 2900), *Paris* (Rothschild, 2424 L.R.), *Pasadena* (NSM, M.1977.32.062.G), *Philadelphia* (1976-237-4), *Poughkeepsie* (Vassar, 1941.1.111), *Providence* (Bell), *St Petersburg* (235270), *Stuttgart* (GL928), *Toledo* (1981.171), *Vevey* (two impressions; DK r 22 and MAF E 064), *Vienna* (DG1926/363), *Washington* (three impressions; 1943.3.9119, 1949.1. and 1955.6.10), *Washington* (LC, FP.XVII.R.385.A.212), *Weimar* (NK130), *Zurich* (ETH, D 1146).

White & Boon only state

G. 204; B. 212; M. 309; H. 205; Mz. 152; BB. 43-B;

W-B. 212

Springer 1908; Lugt 1915, p. 143; Lugt 1920, p. 146; Van Gelder and Van Gelder-Schrijver 1938, p. 16; Gaffron 1950, pp. 86-89; Lugt 1956, ad 176; Amsterdam-Rotterdam 1956, 51; Zwaan 1965, pp. 101-10; Campbell 1980, pp. 2-33; Robinson 1980, p. 165; Boston - St. Louis 1980-81, 133; Amsterdam 1983, 53; London 1986, p. 226; Ziemba 1987, pp. 123-25; Werbke 1989; Washington 1990, 75; Kirsch 1991; Berlin-Amsterdam-London 1991-92, pp. 218-20, 19 (II); Cohn 1992; Lee 1992, pp. 41-48; Nevitt 1997; White 1999, pp. 219-22; Amsterdam-London 2000-01, 48; Boston-Chicago 2003-04, 121; Bakker 2004, pp. 372-74; Smith 2005; Hinterding 2006, pp. 51-53 (I); Rutgers 2006, pp. 190-91; Hinterding 2008, 167; Mettingen 2012-13, 94

WATERMARKS (editions)

Arms of Amsterdam, ZZ.zz.

Countermark LJ, A.a. 2°

Foolscap with five-pointed collar, A.a. 1° [1643]

Strasbourg bend, B.a. 2°

Strasbourg bend, C.a. 2° [c. 1646]

Strasbourg lily, E'.a. with countermark WK', A.a. 1° [c. 1652]

Strasbourg lily, F.b. 2°

Strasbourg lily with initials 4WR, A.h. 2°

COPIES

- a Etching in reverse by William Baillie, 21.0 x 28.1 cm. Signed with monogram centre left: WB. (in state III).
- I The plate is unfinished. The sky is largely white. Before the monogram.
London (1930.0605.8).
 - II Most of the clouds in the sky etched in. The sky around the three trees is still white. Before the flash of lightning is burnished; before the monogram.
Amsterdam (313 G 2), *London* (two impressions; 1859.0514.253 and F.5.165), *London* (V&A, E.1173-1900), *New York* (PML, RvR 301), *Philadelphia* (1928-42-281), *Vienna* (H.III/17, p. 55, no. 148).
 - III The sky around the three trees is darkened. The flash of lightning burnished in and the monogram is added centre left.
*Amsterdam** (three impressions; RP-P-OB-18.316, RP-P-2001-13, on red paper to simulate a copperplate and 313 G 2), *London* (F.5.166), *New York* (PML, RvR 302), *Vejle* (1899/426).
W-B. 212, copy 7

- b Etching in the same direction by James Bretherton, 21.3 x 28.4 cm.
Inscribed lower left: 1643.
Cambridge (Fogg, M13240, inscribed in graphite on the margin 'last proof...'), *London** (1922.1009.10).
W-B. 212, copy 1
- c Etching in the same direction by James Hazard, 21.4 x 28.4 cm.
 - I Unfinished, the trees only in outlines.
Copenhagen.
 - II Finished.
Brussels, *London** (two impressions; 1850.0810.462 and F.5.167), *Vienna* (HB69.3-114).
W-B. 212, copy 2
- d Etching in the same direction by Richard Byron, 20.6 x 27.8 cm.
Dated lower left: 1643 (the 6 and 4 in reverse).
 - I As described.
*London** (F.5.163).
 - II Lightly reworked (i.e. in the lower left corner), and 1643 lower left redrawn, with only the 6 in reverse.
Copenhagen, *Philadelphia* (1928-42-2275).
W-B. 212, copy 3
- e Etching in reverse by Costantino Cumano, 21.7 x 29.3 cm.
 - I Before the inscriptions in the lower margin.
*Amsterdam** (RP-P-2006-904, inscribed lower left in greyish-brown pen 'Rembrandt inv'), *Boston* (P14518, inscribed with pen and ink lower left 'Rt inv.' and lower right 'cumano sc'), *Brussels* (S II 91661, inscribed lower left in greyish-brown pen 'Rt. Inv.' and lower right 'Cumano sc'), *Paris* (two impressions; both CB-13 (B) - Fol, one inscribed in an old hand in brown ink, lower left 'Rembrandt inv.' and lower right 'Cumano Sc.' and one counterproof), *Vienna* (album 69.6, p. 35, no. 57).
 - II Inscribed: *Rt inv.* (lower left) and: *Cumano. Sc.* (lower right).
Vienna (H.III/17, p. 55, no. 149).
W-B. 212, copy 6
- f Etching in the same direction by Edmund Girling, 21.1 x 27.8 cm.
Signed and dated lower left: *E. Girling 1817*.
*London** (two impressions; 1902.0514.800 and 1936.0312.16).
- g Etching in the same direction by John Burnet, 6.9 x 10.0 cm.
Inscribed lower right: *Rembrandt* and numbered upper left: *Fig. 6*.
Amsterdam 323 C 16), *London** (1867.0309.1745).
W-B. 212, copy 8
Included in Burnet 1826
- h Etching in the same direction by Louis Gervais Marvy, 24.6 x 31.9 cm.
Signed, dated and inscribed: *Louis Marvy - 1843 dapres Rembrandt 1643* (lower centre) and inscribed: *No. 212 du Cat. de Bartsch* (upper left).
*London** (V&A, 21254.7), *Philadelphia* (1928-42-2335), *Washington* (LC, FP.XVII.R.385.A.212copy).
W-B. 212, copy 5
- i Anonymous etching with mezzotint in the same direction, 8.9 x 11.4 cm.
*Amsterdam** (RP-P-1957-427).
- j Anonymous etching in the same direction, 18.9 x 26.6 cm.
Signed in monogram lower left: *NB* [?], and inscribed lower right: *Rembrandt*.
*Warsaw** (16858).
- k Wood engraving in the same direction by Héliodore Pisan after an intermediate drawing by Louis Gervais Marvy, 11.9 x 16.0 cm.
Signed lower right: *PISAN* and lower left: *louis MARVY* and inscribed lower centre *Rembrandt _ 1643 | THE THREE TREES* (3 in reverse).
Amsterdam (53 B 10), *Cambridge** (Fogg, R14436), *Paris* (CB-13 (E,2) - Fol).
- l Etching in the same direction by Lars-Erik Husberg, 19.1 x 26.3 cm.
*Amsterdam** (RP-P-1957-426, in pencil lower right 'Lars Erik Husberg-49').
- m Anonymous etching in the same direction, 20.7 x 27.6 cm.
Not traced.
W-B. 212, copy 4

