H. H. RUMBLER



REMBRANDT HARMENSZOON VAN RIJN
(Leiden 1606 - 1669)

Cottage with a White Paling

Etching and drypoint. 13.1 x 15.8 cm (5 $^{1}/_{8}$ x 6 $^{1}/_{4}$ inches)

Watermark: countermark "LB" (Hinterding variant A.b)
1648

Provenance

J. Reiss (Lugt 1522)
H. H. Benedict (Lugt 2936)
Sotheby's, New York, auction 3516, May 10, 1973, no. 159
P & D Colnaghi, London, inv. no. "c.4029"

An impression of almost unsurpassable brilliance.

Deep black, but displaying harmoniously balanced differentiation of burr effects, especially in the bushes and grasses in the foreground. With a light plate tone that becomes intensified almost imperceptibly along the edges.

Printed on paper with the countermark "LB" as specifically referenced by Hinterding.

With a paper margin measuring ca. 2 cm running continuously around the inky plate mark, through which the composition acquires a virtually singular sense of cohesion. Perfect.
The rare flawless overall condition of this sheet is further enhanced by its provenance from the first-class Rembrandt collection of H. H. Benedict, which according to Lugt was of *d'un qualité exceptionelle*...

Produced in 1648, the same year as the Saint Jerome beside the *Pollard Willow*, *the Cottage with a White Paling* is regarded as an artistic link that forms a transition from Rembrandt's early landscape etchings to the late masterworks.

The view of the little peasant farmstead, almost concealed behind the plank fence, which is set below a dike, might depict a situation along the so-called Spaarndammerdijk, which stretched from Amsterdam toward Haarlem. Rembrandt first captured this picturesque scene in a drawing (Rijksmuseum, Amsterdam), although he altered this initial 'draft version' significantly when executing his etching. *In the print, the cottage, which was the primary focus of the drawing, has been incorporated into a larger landscape, filled with typical details of the Dutch countryside. One particular element, however, a skull placed prominently in the foreground, endows the print with a broader meaning, suggesting the transitory nature of this perfect rural scene. This type of overt symbolism is rare in Rembrandt's landscapes. Here it introduces into what would otherwise be a*

paradigm of the Dutch countryside a discreet reminder of the mortality of man and nature. (C. P. Schleider)