

Rembrandt produced etchings for most of his career, from 1626 to 1660, when he was forced to sell his printing-press and virtually abandoned etching. Only the troubled year of 1649 produced no dated work. He took easily to etching and, though he also learned to use a burin and partly engraved many plates, the freedom of etching technique was fundamental to his work. He was very closely involved in the whole process of printmaking, and must have printed at least early examples of his etchings himself. His prints have similar subjects to his paintings, although the twenty-seven self-portraits are relatively more common, and portraits of other people less so. There are forty-six landscapes, mostly small, which largely set the course for the graphic treatment of landscape until the end of the 19th century. One third of his etchings are of religious subjects, many treated with a homely simplicity, whilst others are his most monumental prints. A few erotic, or just obscene, compositions have no equivalent in his paintings. He owned, until forced to sell it, a magnificent collection of prints by other artists, and many borrowings and influences in his work can be traced to artists as diverse as Mantegna, Raphael, Hercules Segers, and Giovanni Benedetto Castiglione.

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Rembrandt: The Master and His Workshop: Drawings and Etchings (National Prime Book Box, a subscription that delivers hand-picked children's books every 1, 2, . This entry comes from my part review of the companion volume in this two .

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In vol. 1 of the Corpus of Rembrandt paintings (), Ernst van de Wetering states a proposition that has since guided his philosophy of.

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