

NATIONAL GALLERY OF ART

NEWS RELEASE

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REMBRANDT TO BE HONORED

AT NATIONAL GALLERY OF ART

Washington, D. C. March 10, 1969. On Sunday (March 16) the National Gallery of Art will initiate America's celebration of the Rembrandt tercentenary, it was announced by John Walker, Director.

In honor of the Dutch artist who died 300 years ago in October, the Gallery has arranged in four large Rembrandt rooms a combined view of 23 of its paintings, 14 drawings, and 77 etchings from its print collection of more than 300.

Paintings include two Self-Portraits, A Girl with a Broom, The Circumcision, and Lady with an Ostrich-Feather Fan. Among the drawings are an unusual Self-Portrait in red chalk, Rembrandt's wife Saskia Lying in Bed, and the extremely fine landscape sketch View over the Amstel. The large group of etchings contains a rare first state of Christ Crucified between Two Thieves (the "Three Crosses"), and an exceptional example of Christ with the Sick around Him Receiving Little Children, called the "Hundred Guilder Print" because one impression of this print brought this substantial auction price before 1711.

"There are few museums that can mount a Rembrandt exhibition of such importance from their own collections," Mr. Walker said. "The National Gallery is deeply indebted to Andrew Mellon, P.A.B. and Joseph E. Widener, and Lessing J. Rosenwald for their great donations which have made this possible."

The catalogue for the tercentenary exhibition was compiled under the guidance of Dr. Egbert Haverkamp-Begemann, Kress Professor in Residence at the Gallery. Dr. Begemann, one of the world's foremost Dutch painting and print authorities, wrote the introductory essay, in which he compares Rembrandt's modes of expression in the three media represented in the Gallery's exhibition.

"Rembrandt's paintings, drawings, and etchings complement each other, as the visitor to this exhibition will notice readily when he switches his attention from one to the other," Dr. Begemann said. "The Gallery is fortunate that its great Rembrandt collection comprises such excellent examples of his work in all three media."

Selection and cataloguing was the work of four young scholars who hold Samuel H. Kress and David E. Finley Fellowships at the National Gallery. Under Professor Begemann's direction they have compiled the first published study of Rembrandt's work at the National Gallery and, in the process, developed several interesting interpretations. Douglas Lewis, a former Finley Fellow and now a curator at the Gallery, points out that in The Circumcision, Rembrandt precisely followed the Gospel account in placing the event in the stable rather than

in the temple at Jerusalem as sanctioned by artistic convention. Nancy Neilson, another Finley Fellow, suggests the famous pendant portraits, the Lady and Gentleman from the Widener Collection, may date to c.1655. Roberta Downs and Kent Ahrens, both Kress Fellows, ascertained that the Gallery's impressive example on parchment of the "Three Crosses," is an early first rather than a third state of the etching.

"Rembrandt in the National Gallery of Art" will be on view through May 11.

Black-and-white photographs, catalogues, and color transparencies on loan for purposes of publication are available from William W. Morrison, Assistant to the Director, National Gallery of Art, Washington, D. C. 20565, Area Code 202, 737-4215, ext. 225.



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WASHINGTON, D. C.

REMBRANDT IN THE NATIONAL GALLERY OF ART
March 16 - May 11, 1969

TITLE: A Girl with a Broom
(42-1/4 x 36 in.)

ARTIST: Rembrandt van Ryn
Dutch School (1606-1669)

PLEASE CREDIT: National Gallery of Art
Andrew Mellon Collection

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