

NATIONAL GALLERY OF ART

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IMPORTANT REMBRANDT EXHIBITED AT GALLERY

Washington, D.C., January 8, 1965. John Walker, Director of the National Gallery of Art, announced today that Rembrandt's Portrait of a Man in a Fur-lined Coat will go on view today in Gallery 47, on loan from the Trustees of the Fuller Foundation.

"This is one of the finest Rembrandts in this country," Mr. Walker said. "In the richness of the master's late style, and in its depth of psychological insight, it is comparable to the Artistotle Contemplating the Bust of Homer auctioned in November of 1961 in New York. We are particularly fortunate to be able to exhibit it in time for the visitors to Washington for the Inauguration, and the Distinguished Ladies Reception at the Gallery January 18."

The painting formed part of the great collection brought together by the late Governor Alvan T. Fuller (1878-1958) of Massachusetts. Governor Fuller began his career of public service in Washington, where he was an Independent Congressman from Malden, Massachusetts, from 1917-1921.

Three English paintings from his collection were given to the National Gallery by the Trustees of the Fuller Foundation in April, 1961, in memory of Governor Fuller. They are The Dogana and Santa Maria della Salute, Venice by Turner, Master John Heathcote by Gainsborough, and Squire Musters by Reynolds.

(More)

Rembrandt van Ryn (1606-1669) signed the portrait and dated it with figures that have been deciphered both as 1656 and 1666. In the introduction to the catalogue of the Alvan T. Fuller Memorial Exhibition at the Museum of Fine Arts, Boston, in 1959, the Director, Perry T. Rathbone, wrote of the painting: "It remains the cynosure of all the paintings, and with good reason. It is one of the finest late portraits in America by the master. The unconventional attire - chosen, perhaps, from studio properties - proclaims the artist's lifelong love of dramatizing human personality and accentuates the intriguing individuality of the unknown sitter's face. Deep in hue, sumptuous in texture, and revealing Rembrandt at the summit of his powers, the portrait is a noble and profound interpretation of human nature, reflecting the tragedy of the artist's later life."

The painting is in oil on canvas, 45-1/4 x 34-7/8 inches. It was acquired by Governor Fuller in 1927 in London, at the same sale as the Turner and the Reynolds now in the collection of the National Gallery of Art.

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