



REMBRANDT: THE LATE WORKS

NATIONAL GALLERY EXHIBITION

WEDNESDAY 19 NOVEMBER

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At the height of his success, in 1639, Rembrandt bought a large house on the Breestraat in Amsterdam and filled it with a richly varied personal collection, many evident in his work from 1625-3: natural objects such as shells and coral and man-made objects such as medals, plaster-cast busts of Greek philosophers and Roman emperors, weapons, and musical instruments.. This collection also contained numerous prints and paintings by other artists or after their works and, among other items, a number of Mughal miniatures. But by the 1640s his prosperity dimmed as the popularity of his work waned. Dutch patrons' tastes changed: prosperous burghers wanted paintings that were meticulously and minutely executed, without being too demanding on the spectator. The Trip family, the Syndics of the Drapers Guild, still employed him but the river of commissions became a stream, and by the mid 1640s a trickle. Domestic tragedies meanwhile came thick and fast: three of his children died in infancy, and his wife Saskia died in the very year of the *Night Watch*, 1642. Thereafter Rembrandt was sued by his lover Geertghe Dirckx, his son Titus's nurse, for breach of promise. His next loving relationship with Titus' next nurse, Hendrickje Stoffels, was then brought up before Amsterdam authorities as she was challenged for living in sin with him. In 1656, to avoid bankruptcy, he held sales of his vast collections, moved out of the grand house, and set up a company with Hendrickje and his young son Titus as his employers. All of these life-blows can be seen in his late works, which are almost painful in their revelations of the lonely challenges of the last years of his life.

MEET 10:30 am coffee for 11 am lecture at the Art Workers' Guild

ENDS 4 pm at the National Gallery

COST £81 members, £91 non-members (£74 and £84 Art Fund members), including coffee, lunch with wine, entry