

# KARL&FABER

## Rembrandt Harmensz. van Rijn    Los 321

Die große Kreuzabnahme (zweite Platte)



Unterer Schätzpreis :

EUR 50,000.00

Oberer Schätzpreis :

EUR 60,000.00

Aufgeld inkl. USt. :

27 %

## **Künstler**

Rembrandt Harmensz. van Rijn

## **Zusätzliche Beschreibung**

Etching on laid paper, watermark Arms of Bern (cf. variant Hinterding C'a.a.). (1633). 53.2 x 41.4 cm (sheet).

## **Lebensdaten**

15.-18. Jahrhundert

## **Technik**

Druckgrafik

## **Provenienz**

Dr. August Sträter (1810–1897), Aix-la-Chapelle, verso with the collector's stamp (Lugt 787).

A very fine, black lifetime impression of New Hollstein's second state (of eight), with brilliant contrasts and no sign of wear, consistent with the earliest impressions of this subject. With the watermark as found on impressions of the second state in the Morgan Library (Vanderbilt Collection), (see Rembrandt the Printmaker (BM 2000), no. 23).

The large-format etching reproduces a painting by the artist created at the same time (1632/33), which is now in the Alte Pinakothek in Munich (inv. no. 39565). Prince Frederick of Orange, stadtholder of the Dutch Republic from 1625 to 1647, commissioned Rembrandt to paint five works depicting scenes from the Passion. This theme was a great challenge for Rembrandt, as it was rarely depicted in Dutch art. Rembrandt found an inspiring model for his composition in the monumental "Descent from the Cross" painted by Rubens in 1612, which can be seen in the Cathedral of Our Lady in Antwerp. Rembrandt changed the traditional interpenetration of the dramatic and the heroic in previous interpretations of the motif; in the 1630s in particular, he was concerned with depicting events of this kind in a natural way (Stechow 1929, p. 217). The collapsed body of Christ makes it clear that he is perceived as truly dead. The extremely elaborate rays of light falling from the upper edge of the canvas onto the main scene on the cross suggest a connection with the divine (K. Röder, in exhibition catalogue Schwerin 1995, p. 82). With narrow margins. – Three horizontal smoothed folds, a tiny tear of about 3-4 mm in the lower left corner. Verso a few spots, and the paper is slightly wavy at the edges, otherwise in very good condition for this large format.