

## THE MORGAN TO PRESENT OVER ONE HUNDRED NEW DRAWINGS ACQUISITIONS THIS SPRING

*THE EXHIBITION SHOWCASES MAJOR GIFTS,  
BEQUESTS, AND PURCHASES SINCE 2010*

*Old Masters, Newly Acquired*  
May 31–August 11, 2013

\*\*Press Preview: Thursday, May 30, 2013, 10–11:30 a.m.\*\*  
RSVP: (212) 590-0393, media@themorgan.org



Francisco Goya (1746–1828)  
*Just Because She Is Asked If Her Mother Is  
Well She Acts Like a Tigress*, 1796–97  
Gray wash  
The Morgan Library & Museum  
Thaw Collection, 2010  
Photography: Graham S. Haber

**New York, NY, May 2, 2013**—The Morgan Library & Museum's collection of drawings from the Renaissance to the nineteenth century has grown dramatically over the last few years. During this period, important gifts, purchases, and bequests have both augmented and transformed the museum's holdings. Beginning May 31, more than one hundred of these new additions will be featured in an exhibition titled *Old Masters, Newly Acquired*.

On view through August 11, the show presents major gifts from such notable collectors as former Morgan Director Charles Ryskamp, Trustees Eugene V. Thaw and Brooke Astor, and long-standing supporter Joseph McCrindle. Also exhibited will be other works that have entered the collection as gifts and bequests, as well as an important group of recent purchases, including a selection of those made on the Sunny Crawford von Bülow Fund.

Particularly significant is a selection of late-nineteenth-century French drawings by such artists as Manet, Cézanne, Vuillard, and Redon, which greatly strengthen the Morgan's holdings in Impressionist, Post-Impressionist, and Symbolist works. More than forty Danish drawings form another important group, including sheets by several Golden Age masters, among them C.W. Eckersberg and Johan Lundbye. Outstanding watercolors by British artists, notably John Martin and Samuel Palmer, reveal their mastery of the medium and virtuosity of technique. Highlights among the purchases on view include a delicate sheet of studies by Perino del Vaga, a beautiful pastel by Benedetto Luti, and a dynamic compositional study by Charles-Joseph Natoire.

“The Morgan’s collection of drawings is among the finest in the world, and the institution has been very fortunate to have long-standing relationships with some of America’s most important collectors,” said William M. Griswold, director of the museum. “This exhibition celebrates their connoisseurship and their commitment to the Morgan. We are delighted to present the extraordinary works they have given us, together with a number of our most significant recent purchases.”

The exhibition is accompanied by a complimentary audio guide featuring conversations with curators and conservators that illuminate the creation, history, and acquisition of works in the show.



Johan Thomas Lundbye (1818–1848)  
*Self-Portrait*, 1837  
Graphite  
Charles Ryskamp Bequest, 2010  
The Morgan Library & Museum  
Photography: Schechter Lee

### **Eugene V. Thaw (b. 1927)**



Paul Gauguin (1848–1903)  
*Study for Breton Girls Dancing*,  
Pont-Aven, 1888  
Pastel and charcoal, with watercolor and  
gouache  
The Morgan Library & Museum  
Thaw Collection, 2010  
Photography: Graham S. Haber

Eugene V. Thaw is one of the world's most prominent collectors of old master, nineteenth-century, and modern drawings. A former art dealer and a specialist on the works of Jackson Pollock, Thaw became involved with the Morgan in the 1960s. Since 1975, when the museum mounted the first exhibition of his collection, he and his wife, Clare, have given or promised to the museum nearly five hundred masterworks by artists from the fifteenth to twenty-first centuries. A major gift in 2010 brought nearly forty drawings into the museum's collection, transforming its holdings of work by such nineteenth-century draftsmen as by Millet, Monet, Gauguin, Seurat, and Cézanne. Since then, an additional seven promised gifts, ranging from the fifteenth through nineteenth centuries, have entered the Thaw Collection.

### **Charles Ryskamp (1928–2010)**



C. W. Eckersberg (1783–1853)  
*View over the Holmenskanal to the Stock Exchange,  
Christianborg, and the Slotskirken, Copenhagen*, 1846  
Pen and black and brown ink, gray wash, over black chalk  
The Morgan Library & Museum  
Charles Ryskamp Bequest, 2010  
Photography: Graham S. Haber

Charles Ryskamp began his career as a professor of English literature at Princeton University before becoming director of the Morgan in 1969 and, later, director of the Frick Collection. Ryskamp was at the forefront of collecting works by artists of the Danish Golden Age, and his bequest established the Scandinavian school as a new collecting area at the Morgan. His gift also included more than sixty drawings by German, Swiss, Austrian, and Dutch draftsmen that, besides strengthening the museum's holdings, added many new artists

to the roster of those represented in the collection.

### **Brooke Astor (1902–2007)**



One of New York City's great philanthropists and a Trustee of the Morgan from 1976 to 1983, Brooke Astor assembled a carefully chosen group of eighteenth- and nineteenth-century paintings and drawings. Her passion for animal welfare and her love of dogs are reflected in the exhibition by a delightful Tiepolo drawing depicting a roving band of musicians with their dancing canines. The Astor bequest has also enriched the museum's holdings of works by French draftsmen. A particularly noteworthy example is a portrait in colored chalks by the eighteenth-century French artist Joseph Ducreux.

Joseph Ducreux (1735–1802)  
*Portrait of a Gentleman*, ca. 1802  
Black, brown, red, and white chalk  
The Morgan Library & Museum  
Estate of Mrs. Vincent Astor, 2012  
Photography: Graham S. Haber

### **Joseph McCrindle (1923–2008)**



Hercules Brabazon Brabazon (British, 1821–1906)  
*Ellora*, 1870s  
Watercolor, gouache, and graphite  
The Morgan Library & Museum  
The Joseph F. McCrindle Collection  
Photography: Graham S. Haber

A collector of rare books since childhood, Joseph McCrindle became a literary agent and founded the *Transatlantic Review* in 1959. McCrindle was particularly passionate about old master drawings and had acquired more than 2,500 sheets by his death. His bequest to the Morgan brought well over three hundred drawings into the collection. The selection on view reveals something of the range of his collection, as well as its strength in nineteenth-century works on paper.

### Purchases on The Sunny Crawford von Bülow Fund 1978



William Turner of Oxford (1789–1862)  
*Trees in a Landscape at Dusk*, ca. 1835  
Watercolor and gouache, over black chalk, on blue paper  
The Morgan Library & Museum  
Purchased on the Sunny Crawford von Bülow Fund 1978,  
2012  
Photography: Graham S. Haber

One of the most significant resources for building the Morgan's drawings collection is a fund established in 1978 by the family of Sunny Crawford von Bülow (1931–2008). Mrs. von Bülow made her first gift to the Morgan—an insightful portrait by Ingres—in 1977. Purchases on the fund have greatly augmented the Morgan's substantial holdings of works by eighteenth- and nineteenth-century British and French artists, with a particular emphasis on watercolors. During the past three years, the fund has supported the purchase of works by artists previously unrepresented in the Morgan's collection, such as early watercolors by the

landscapists William Pars and Thomas Hearne, and a Roman view by the Swiss artist Peter Birmann.

### Other Gifts and Bequests



Girolamo da Treviso (1497–1544)  
*The Virgin and Child with St. Bartholomew and a Bishop Saint*  
Pen and brown ink and wash, heightened with white, on blue paper, faded to brown  
The Morgan Library & Museum  
Gift of Helen-Mae and Seymour Askin, 2012  
Photography: Graham S. Haber

The Morgan's collection continues to grow through the gift and bequest of individual drawings. Of particular note in the exhibition are sheets by Girolamo da Treviso, Lattanzio Gambara, and Jacopo Ligozzi, which enhance the Morgan's rich collection of sixteenth-century Italian drawings. Equally noteworthy is a sketchbook by Charles-François Daubigny, which joins the museum's extensive holdings of artists' sketchbooks.

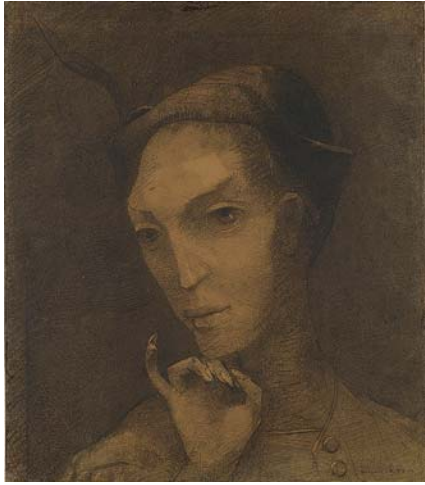
## Purchases



Benedetto Luti (1666–1724)  
*Head of the Virgin*, 1714  
Pastel  
The Morgan Library & Museum  
Purchased as the gift of Helen-Mae and  
Seymour Askin, Diane A. Nixon, Andrea  
Woodner, Mr. and Mrs. Jean-Marie  
Eveillard, and the Fellows Endowment  
Fund, 2012  
Photography: Graham S. Haber

Also featured in the exhibition are recent purchases, which Morgan curators have selected to build on areas of particular strength in the Morgan's collection, as well as to address gaps in its holdings. Newly acquired sheets by Perino del Vaga, Donato Creti, and Fabrizio Boschi have enriched the museum's exceptional collection of sixteenth-century Italian drawings. Works by Melchior Steidl and Gottfried Eichler, previously unrepresented in the collection, enhance the Morgan's holdings of later German drawings; a luminous depiction of the Virgin by Benedetto Luti constitutes a significant addition to the museum's holding of works executed in pastel; and important studies by French artists, including Charles-Joseph Natoire, Eugène Fromentin, and Adolph-Gustave Binet add nuance and depth to this key area of the collection.

## HIGHLIGHTS



Odilon Redon (French, 1840–1916)  
*Mephistopheles*, 1877  
Charcoal  
Thaw Collection, 2010



Paul Cézanne (French, 1839–1906)  
*The Terrace at the Garden at Les Lauves*, 1902–6  
Watercolor, over graphite  
Thaw Collection, 2010



Johann Heinrich Fuseli (Swiss, active in England, 1741–1825)  
*Kriemhild at the Wake of Siegfried*, 1805  
Gray wash, watercolor, with white heightening, over graphite  
Thaw Collection, 2010



Claude Gellée, called Claude Lorrain (French, 1600–1682)  
*Heroic Landscape*, ca. 1650  
 Black chalk, pen and brown ink, brown, gray, and blue wash  
 Thaw Collection, 2010



Anthony Claesz (Dutch, ca. 1616–ca. 1652)  
*Seven Tulips with Three Ladybugs*, ca. 1635–50  
 Watercolor and gouache  
 Charles Ryskamp Bequest, 2010



Adolph Menzel (German, 1815–1905)  
*Three Studies of Elderly Women*, 1899  
 Graphite  
 Charles Ryskamp Bequest, 2010



Samuel Palmer (British, 1805–1881)  
*Crossing the Bridge*, 1847  
 Watercolor, gouache, and graphite  
 Purchased on the Sunny Crawford von Bülow Fund 1978, 2011



Jacopo Ligozzi (Italian, ca. 1547–1627)  
*Vincetoxicum Officinale: A Botanical Specimen from the Giardino dei Semplici, Florence*, ca. 1577–87  
 Watercolor, gouache, over traces of black chalk, on vellum  
 Gift of Dr. Werner Muensterberger, 2010



Fabrizio Boschi (Italian, 1570–1642)  
*St. Cecilia Before the Roman Prefect Almachius*, ca. 1602–5  
 Red chalk and red chalk wash, heightened with white;  
 squared in black chalk  
 Purchased on the Lois and Walter Baker Fund, 2011

## **PUBLIC PROGRAMS**

### **GALLERY TALK**

#### **A Collection of Collectors: Taste, Tradition, and the People Behind the Purchases**

**Friday, June 7, 7 pm**

An informal look at *Old Masters, Newly Acquired* with Edward Payne, Moore Curatorial Fellow in the Morgan's Department of Drawings and Prints.

Free

### **BETWEEN THE LINES**

#### **Old Masters, Newly Acquired**

**Saturday, July 13, 11 am**

Written or drawn, lines are meant to be read and interpreted. In this interactive gallery talk, a museum educator will lead visitors in an hour-long discussion on a selection of works from *Old Masters, Newly Acquired*.

Free with museum admission. Space is limited on a first-come, first-served basis.

## **ORGANIZATION AND SPONSORSHIP**

*Old Masters, Newly Acquired* is organized by Jennifer Tonkovich, Curator in the Department of Drawings and Prints, with the assistance of Edward Payne, Moore Curatorial Fellow.

The Morgan is deeply grateful to those whose contributions have made this exhibition possible: Gillian Attfield, in honor of Charles Ryskamp; Karen B. Cohen, in memory of Charles Ryskamp; Diane A. Nixon, in memory of Charles Ryskamp; The Scholz Family, in honor of Charles Ryskamp; and the Estate of Alex Gordon.

The accompanying brochure was generously underwritten by Mr. and Mrs. Eugene V. Thaw.



The programs of The Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

### **The Morgan Library & Museum**

The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today, more than a

century after its founding in 1906, the Morgan serves as a museum, independent research library, musical venue, architectural landmark, and historic site. In October 2010, the Morgan completed the first-ever restoration of its original McKim building, Pierpont Morgan's private library, and the core of the institution. In tandem with the 2006 expansion project by architect Renzo Piano, the Morgan now provides visitors unprecedented access to its world-renowned collections of drawings, literary and historical manuscripts, musical scores, medieval and Renaissance manuscripts, printed books, and ancient Near Eastern seals and tablets.

**General Information**

The Morgan Library & Museum

225 Madison Avenue, at 36th Street, New York, NY 10016-3405

212.685.0008

[www.themorgan.org](http://www.themorgan.org)

**Just a short walk from Grand Central and Penn Station**

**Hours**

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year's Day. The Morgan closes at 4 p.m. on Christmas Eve and New Year's Eve.

**Admission**

\$18 for adults; \$12 for students, seniors (65 and over), and children (13–16); free to Members and children 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission is not required to visit the Morgan Shop and Café.