

**Press Contacts**

Patrick Milliman  
212.590.0310, pmilliman@themorgan.org

Alanna Schindewolf  
212.590.0311, aschindewolf@themorgan.org

**EIGHTY OUTSTANDING NINETEENTH-CENTURY FRENCH  
DRAWINGS FROM THE LOUVRE TO GO ON VIEW FOR THE  
FIRST TIME IN THE U.S. AT THE MORGAN LIBRARY & MUSEUM**

*SHOW FEATURES WORK BY COROT, DAVID, DELACROIX,  
GÉRICAULT, INGRES, PRUD'HON, AND  
OTHER MASTERS OF THE REVOLUTIONARY ERA*

***David, Delacroix, and Revolutionary France: Drawings from the Louvre***  
September 23, 2011–December 31, 2011

**\*\*Press Preview: Thursday, September 22, 2011, 10 a.m. until noon\*\***  
RSVP: (212) 590-0393, media@themorgan.org

**New York, NY, August 4, 2011**—This fall The Morgan Library & Museum will host an exhibition of eighty of the Musée du Louvre's finest drawings by artists working in France from the onset of the Revolution in 1789 through the establishment of the Second Empire in 1852. *David, Delacroix, and Revolutionary France: Drawings from the Louvre*, which opens Friday, September 23, and runs through December 31, 2011, offers an unprecedented opportunity to experience the mastery of Corot, David, Delacroix, Géricault, Ingres, Prud'hon, and other celebrated artists of the era. The Louvre rarely allows so many major drawings from its famed collection to travel. The Morgan is the sole venue for this exhibition.



Eugène Delacroix (1798–1863), Study for *The Death of Sardanapalus*, pen and brown ink, brown wash. Réunion des Musées Nationaux / Art Resource, NY. Photo: Franck Raux

Throughout the late eighteenth and much of the nineteenth centuries, France was beset with seismic political, social, and cultural upheaval. The established royal order was overthrown and the country staggered through successive decades of radical regime changes, from republic to empire to constitutional monarchy and back again. These societal upheavals brought about dramatic changes in artistic style, subject matter, and patronage. A new vitality

swept through Paris’s artistic community, and practitioners who are today considered among the most outstanding artists of their time—Corot, David, Delacroix, Géricault, Ingres, and Prud’hon—moved in important new directions. *David, Delacroix, and Revolutionary France: Drawings from the Louvre* chronicles this turbulent period, which yielded works that are considered among the most distinguished in the long history of French drawing.

“France’s revolutionary era witnessed the emergence of some of the greatest draftsman of all time, as two generations of artists invoked their skill to depict the people, events, and themes that shaped not only French history, but the future of Western civilization,” says William M. Griswold, director of The Morgan Library & Museum. “The names Corot, David, Delacroix, and Ingres are synonymous with artistic brilliance, and we are delighted the Louvre has partnered with us to make these superb works available for all to see. The Morgan is internationally recognized for its drawings collection, and in the 1990s we lent more than one hundred masterworks to the Louvre for an exhibition. We are pleased now to be able to show some of the Louvre’s outstanding drawings.”



Jacques-Louis David (1748–1825), *The Sabine Women Intervening to Stop the Fight Between the Romans and the Sabines*, graphite, retouching in pen and black ink, gray wash, heightened with white, on two joined sheets of beige paper. Réunion des Musées Nationaux / Art Resource, NY. Photo: Thierry Le Mage

Jacques-Louis David’s stunning *The Sabine Women Intervening to Stop the Fight between the Romans and Sabines* attests to the artist’s reliance upon elaborate compositional studies in preparation for his large-scale paintings. David pasted patches of paper on this sheet to rework key passages, and the end result is very close in composition to the final painting, now in the Louvre. David’s attention to every detail of his vast, complex paintings is expressed in a study of Napoleon, which records one of the artist’s early ideas for the figure of the emperor in a depiction of his coronation. Napoleon clutches his sword to his heart as he crowns himself while the

Pope looks on. Ultimately this depiction of the emperor’s brazen act was rejected, and the subject of David’s painting became the crowning of Empress Josephine.

A favorite of the Empress Josephine, Pierre-Paul Prud’hon is well represented with a ravishing study in his signature black and white chalks on blue paper depicting the luscious form of Psyche borne aloft. The sheet is a study for his painting *The Rape of Psyche*. Prud’hon’s



Pierre-Paul Prud’hon (1758–1823), *Portrait of Constance Mayer*, black and white chalk, with stumping on blue paper, darkened to brown. Réunion des Musées Nationaux / Art Resource, NY Photo: Jean-Gilles Berizzi

renowned *Portrait of Constance Mayer* depicts his lover and artistic collaborator during their happy years, before their relationship turned tragic and she committed suicide. Also on view is one of the artist's acclaimed academic nudes, beautifully worked and revealing a new naturalism.

The inventive genius of Anne-Louis Girodet de Roucy-Trioson is exemplified by several remarkable sheets, including the large *Injured Turk, Falling Backward*—a study for a single figure in his chaotic painting the *Battle at Cairo*—notable for the figure's dramatic pose and colorful costume, and worked in pastels. Girodet's compelling portrait of the printer Firmin Didot captures his friend in the guise of a Romantic genius, heralding a new era. The work of another pupil of David, Francois-Marius Granet, reveals the importance of Rome for French artists, with his atmospheric, heavily washed panorama of the view from Piazza Trinità dei Monti; his expert handling of watercolor is represented in two examples executed after his return to Paris.

Strikingly original is Théodore Géricault's richly worked drawing of his own left hand. The artist executed the sheet while on his deathbed, and it epitomizes the Romantic movement's increasing interest in the close study of the human body. His *Scene of Combat: The Battle of Prince Eugène* testifies to the exploration of subjects from recent French history, here in a manner deeply informed by the artist's time in Italy. He depicts, with classical grandeur and in dramatic chiaroscuro, two figures on horseback in direct conflict, silhouetted and frozen in action. He used a similar technique for his lush meditation on an erotic mythological subject, *Leda and the Swan*. The artist's masterful watercolor *Five Horses at the Stake* reveals Géricault's love of that quintessential Romantic subject, the horse. Another artist active in Italy, Camille Corot, is famed for his views of the Roman Campagna and Fontainebleau. Here he also displays his talent for depicting the human figure in *Nude Girl Crouching in a Landscape*, in which a vulnerable girl self-consciously draws her knees to her chest as she shyly averts her gaze. Her body, with its contours defined by an assertive, dark line, rests in a loosely and abstractly rendered landscape.



Camille Corot (1796–1875)  
***Nude Girl Crouching in a Landscape*, ca. 1840**  
Graphite with pen and black ink  
Réunion des Musées Nationaux / Art Resource, NY  
Photo: Thierry Le Mage

The greatest master of portraiture, Ingres, is featured with a substantial group of works, including a famous, meticulously detailed drawing of Louis-François Bertin, founder of one of the most influential French newspapers of the first half of the nineteenth century. Both the drawing and the related painting are regarded as exceptional portraits of the triumphant bourgeoisie during the reign of Louis-Phillippe I (r. 1830–48) and represent the height of Ingres's talent in the genre. In addition to an excellent selection of portraits, including a self-portrait, there are two studies for the artist's major late canvas, *The Turkish Bath*.

Each reveals a different aspect of Ingres's draftsmanship, from a confident pen sketch for the composition to a large sheet of black chalk studies exploring the poses of the nude bathers clustered in an interior. Following in Ingres's wake, the brothers Hippolyte and Paul Flandrin portrayed themselves on the same sheet in a masterpiece of double self-portraiture that emphasizes the older master's legacy.

One of the most important paintings by Eugène Delacroix is *The Death of Sardanapalus*, also at the Louvre. A sheet of preparatory studies related to the canvas captures the energetic development of key figures in the scene. The artist's vigor and the striking fluency with which his hand moved across the page distinctively evoke a work in the making. Delacroix's *Study for Liberty Leading the People* depicts an early idea for the iconic painting's central figure. In this rough sketch, she is represented as a bare-breasted woman, lunging forward, arm raised as she leads the charge across the barricades. Animated by a sinuous movement and the exaggerated torsion of her hips, Liberty seems to leap off the page. A poignant watercolor of *Christ in the Garden of Olives* serves as a testimony to the skeptic Delacroix's capacity for emotional intensity and human drama.



Eugène Delacroix (1798–1863)  
**Study for *Liberty Leading the People***  
Graphite lightly heightened with white chalk, on wove paper.  
Réunion des Musées Nationaux / Art Resource, NY  
Photo: Thierry Le Mage

Honoré Daumier's aptitude for naturalism is expressed in a rare early drawing, *Head of a Young Woman, Turned Three-Quarters to the Right*. The sitter's dress and features suggest that she belongs neither to the realm of the studio nor to the world of bourgeois portraiture, but rather to the prosaic sphere of the working and middle class. A ribald *Centaur Abducting a Woman* reveals a more robust side of Daumier's oeuvre and displays the full force of his agitated, energetic draughtsmanship. Exceptional works by artists active at mid-century include a vivid and dramatic watercolor of the ancient poet Sappho about to hurl herself off a precipice in despair executed by Théodore Chassériau, who inherited the Romantic fascination with tragic heroines from the past.

## ORGANIZATION AND SPONSORSHIP

*David, Delacroix, and Revolutionary France: Drawings from the Louvre* is organized by Louis-Antoine Prat, curator in the Department of Graphic Arts at the Musée du Louvre and Jennifer Tonkovich, curator in the Department of Drawings and Prints at The Morgan Library & Museum, with the assistance of Esther Bell, Moore Curatorial Fellow, The Morgan Library & Museum.



This exhibition is made possible by a major gift from Karen H. Bechtel. Generous support is provided by the Alex Gordon Fund for Exhibitions, the Robert Lehman Foundation, Inc., Karen B. Cohen, Wildenstein & Co., Inc., the National Endowment for the Arts, and The

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The Morgan exhibition program is supported, in part, by public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs.

The exhibition catalogue is generously underwritten by the Joseph F. McCrindle Foundation.

## **PUBLICATION**

The accompanying 200-page hardcover catalogue, like the exhibition itself, is a collaborative project involving the curatorial departments of both the Morgan and the Louvre. A foreword by William M. Griswold, director of the Morgan, is followed by an introductory essay "Great Drawings from a Troubled Period" by Louis-Antoine Prat, curator in the Department of Graphic Arts, Musée du Louvre, Paris. Each work in the exhibition is illustrated in color and accompanied by entries written by Prat and Jennifer Tonkovich, the Morgan's organizing curator, along with Esther Bell, Moore Curatorial Fellow at the Morgan, and Alison Hokanson. The catalogue presents for the first time the Louvre's drawings from this critical period, taking into account new scholarship on individual artists and on the history, literature, and philosophy of the Romantic era. The volume also renders the material accessible to English-speaking audiences, in many cases for the first time.

## **PUBLIC PROGRAMS**

### Symposium

#### **Drawing in the Age of Revolutions: New Perspectives**

This symposium coincides with the exhibition *David, Delacroix, and Revolutionary France: Drawings from the Louvre*. Leading scholars will explore the diversity of draftsmanship during the period and present new research in the field. The program will conclude with a gallery conversation with curators and speakers.

**Saturday, September 24, 2-6 pm\***

*The Art Market, Drawings Galleries, and Collectors*

Louis-Antoine Prat, Musée du Louvre and École du Louvre

*Between Language and Painting: The Function of Drawing in the Later Work of Jacques-Louis David*

Thomas Crow, Institute of Fine Arts, New York University

*The Louvre Drawings: A Cultural Historian's Perspective*

Stéphane Gerson, New York University

*Drawing's Stepchild: The Printed Image from David to Delacroix*  
Patricia Mainardi, City University of New York

In-Gallery Talks:

*"Petits Souvenirs de Bonne Amitié": Drawings and Friendship in Nineteenth-Century France*  
Esther Bell, The Morgan Library & Museum

*Place and Memory in Nineteenth-Century French Drawings*  
Alison Hokanson, Metropolitan Museum of Art

Tickets: \$25 for Non-Members; \$20 for Members; free to students with valid ID  
\*Galleries open 10 am to 6 pm.

Concert

**"Réalités Invisibles": Music from the Life of Marcel Proust**

**The Helicon Ensemble**

James Roe, Artistic Director

Marcel Proust was a famous lover of music, the invisible art that only exists in the passage of time. The Helicon Ensemble performs French music important in Proust's life and work, with readings from his masterpiece *In Search of Lost Time* by noted poet and translator Richard Howard.

Nicholas Phan, tenor; Jennifer Frautschi, violin; Mark Steinberg, violin; Hsin-Yun Huang, viola; Edward Arron, cello; Pedja Muzijevic, piano; Richard Howard, reader and Proust translator

Reynaldo Hahn, Songs and Waltzes

Camille Saint-Saëns, Violin Sonata No. 1 in D Minor, Op. 75

César Franck, Piano Quintet in F Minor, Op. 7

**Tuesday, October 4, 7:30 pm\***

Tickets: \$35 for Non-Members; \$25 for Members

\*The exhibitions *David, Delacroix, and Revolutionary France: Drawings from the Louvre* and *Ingres at the Morgan*, will be open at 6:30 pm for concert attendees.

Family Programs

**Smithsonian Magazine Museum Day**

As part of Smithsonian Magazine's Annual Museum Day, visit the Morgan for free on September 24 by printing out a ticket here: <http://microsite.smithsonianmag.com/museumday/>. Don't miss our family programs, where artist and Art Student League instructor Naomi Campbell will lead a drop-in live model sketching workshop designed to introduce children and their parents to the fundamentals of figure drawing. Families will also be invited to visit the exhibition *David, Delacroix, and Revolutionary France: Drawings from the Louvre*, where educator Lisa Libicki will engage children in the discovery of drawing as a powerful outlet for artists to express their personal visions. Appropriate for ages 6 and up. Program is free with museum admission or Smithsonian Museum Day Ticket.

**Saturday, September 24, 2-5 pm**

**Winter Family Day Celebration**

Join us for our annual family day celebrating the exhibitions *David, Delacroix, and Revolutionary France: Drawings from the Louvre* and *Charles Dickens at 200*. Travel back to the days of Dickens and Revolutionary France with art workshops, strolling characters, a costume photo shoot, festive dancing, and more. For a complete schedule, visit [www.themorgan.org](http://www.themorgan.org). All events are included with admission to the Morgan.

Appropriate for ages 6-12.

**Sunday, December 4, 2-5 pm**

Gallery Talks

**David, Delacroix, and Revolutionary France: Drawings from the Louvre**

Esther Bell, Moore Curatorial Fellow, Department of Drawings and Prints

**Friday, October 28, 7 pm**

**David, Delacroix, and Revolutionary France: Drawings from the Louvre**

Alison Hokanson, research assistant, Department of Drawings and Prints, Metropolitan Museum of Art

**Friday, December 2, 7 pm**

**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)

**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**

\$15 for adults; \$10 for students, seniors (65 and over), and children (under 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.