

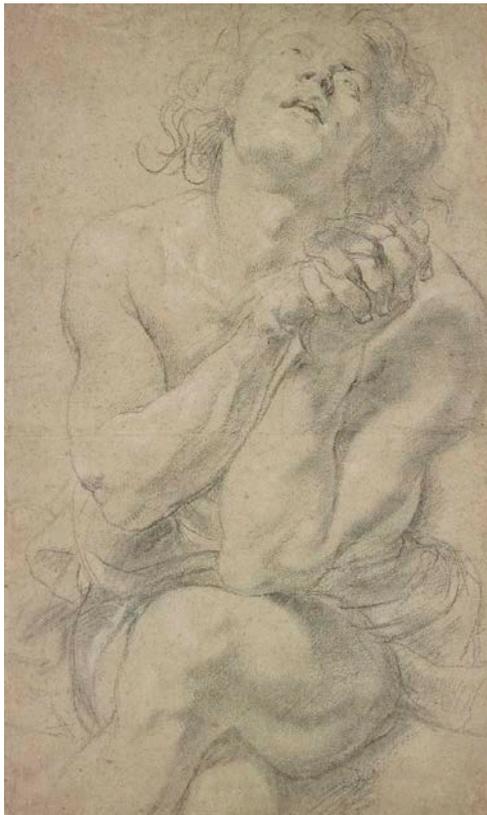
## THREE FLEMISH BAROQUE MASTERS FEATURED IN A NEW EXHIBITION AT THE MORGAN LIBRARY & MUSEUM

*THE SHOW EXPLORES THE CRUCIAL ROLE DRAWING PLAYED IN THE ART OF  
PETER PAUL RUBENS, ANTHONY VAN DYCK, AND JACOB JORDAENS*

***Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens***

*January 19 to April 29, 2018*

### **No Press Preview**



Peter Paul Rubens (1577–1640), *Seated Male Youth*, ca. 1613, black chalk, heightened with white chalk, on light gray paper, purchased by Pierpont Morgan (1837-1913) in 1909, The Morgan Library & Museum, I, 232. Photography by Steven H. Crossot, 2014.

**New York, NY, December 14, 2017** — In a letter from September 13, 1621, describing a large painting of a lion hunt that he had just completed, Peter Paul Rubens expressed what he believed to be essential to his art: it had to be powerful and graceful. A constant quest to achieve an equilibrium of these two qualities lay at the heart of his work. The same can be said of Anthony van Dyck and Jacob Jordaens, who studied with Rubens and whose lives and careers were entwined with—and influenced by—the senior artist.

A new exhibition at the Morgan Library & Museum, ***Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens***, brings together an extraordinary selection of twenty-two works on paper by these three giants of Flemish Baroque art, demonstrating the crucial role the medium of drawing played in their individual practice and highlighting their graphic styles. The show, which includes work from the Morgan's collection supplemented with a small number of

loans, will be on view from January 19 through April 29, 2018.

“The Morgan is particularly well-suited to tell the fascinating story of the intersection of these three artists in works on paper,” said Colin B. Bailey, director of the Morgan Library & Museum. “Its collection of drawings by Rubens, van Dyck, and Jordaens is unparalleled in the United States. Rubens, the teacher, cast a long shadow on all who studied with him. Nevertheless, van Dyck and Jordaens, while acknowledging their debt to Rubens, would develop their own characteristic techniques and become renowned masters in their own right.”

### **Peter Paul Rubens (1577–1640)**

Of the three artists in the show, Rubens was the most prolific and versatile draftsman. His output includes compositional studies, designs for book illustrations and architecture, portrait drawings, figure studies, and retouched drawings. He also created numerous copies after older masters, such as the exhibited sheet with motifs from a 1576 Bible with woodcuts by Tobias Stimmer (1539-1584), which he drew as a teenager. Throughout his life, Rubens remained deeply invested in the art of past generations.

While he was in Italy in 1600-8, he developed a keen interest in human anatomy after encountering the drawings of Leonardo da Vinci, the work of Michelangelo, and ancient sculpture. Seeking to understand the human form in order to create credible figures in his work, Rubens made many anatomical drawings and kept them in his so-called *annotomibock* (anatomy book). One such drawing, an *écorché* study of the buttocks and legs of a man (with the skin removed to reveal the musculature), is probably based on a small sculpture that Rubens could pick up and illustrate from different vantage points.

Rubens also drew nude studies from live models, a practice he would teach to van Dyck and Jordaens in the period of ca. 1617-20 when they were both at work in his studio. His *Seated Male Youth*—a tour de force in his drawn oeuvre—is a study for the figure of Daniel in the celebrated painting *Daniel in the Lions' Den* (National Gallery of Art, Washington, DC). Rubens



Peter Paul Rubens (1577–1640), *An Ecorché Study of the Legs of a Male Nude, with a Subsidiary Study of the Right Leg*, ca. 1600–1605, pen and brown ink, The Kasper Collection of Drawings and Photographs.

likely drew this formidable figure from a live model. At the same time, the pose is so close to a drawing by Girolamo Muziano, which Rubens likely owned, that Rubens may have used it as a template for posing his model. This drawing demonstrates Rubens's conviction that art should always respond to older art, but ultimately also be based on observations taken from nature.

### Anthony van Dyck (1599–1641)



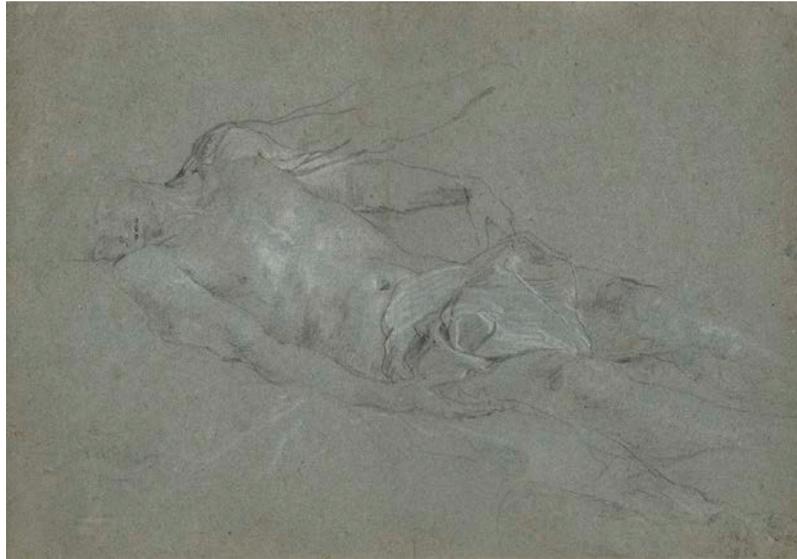
The Morgan's rich holdings of van Dyck drawings include works from nearly every phase of his career. As a young artist, van Dyck often made many drawings to work out his compositions, each time moving away from the examples set by other artists, Rubens in particular. A wonderful early example is his *Mystic Marriage of St. Catherine* (ca. 1618-20), which was executed during the time he worked in Rubens's studio, one of seven compositional drawings he made for a majestic painting that today hangs at the Prado in Madrid.



Like Rubens, Van Dyck was also deeply influenced by the example of earlier art. The virtuoso sheet with two studies for *Diana and Endymion* (ca. 1625-27) displays a profound influence of Italian models, including a fresco by Annibale Carracci and several antique sculptures, suggesting that it dates from van Dyck's Italian sojourn of ca. 1621-27.

**Top:** Anthony van Dyck (1599–1641), *The Mystic Marriage of St. Catherine*, ca. 1618-20, pen and brown ink and brown wash, purchased by Pierpont Morgan in 1909, The Morgan Library & Museum, I, 245a. Photography by Steven H Crossot, 2014.  
**Bottom:** Anthony van Dyck (1599–1641), *Diana and Endymion*, ca. 1625-27, pen and point of brush, brown ink and brown wash, heightened with white opaque watercolor, on blue paper, faded to green gray, 190 x 228 mm, The Morgan Library & Museum, I, 240. The Morgan Library & Museum, I, 240. Photography by Steven H Crossot, 2014.

As an experienced artist later in his career, van Dyck felt less need to work out his compositions in multiple drawings. He did sometimes make studies for elements in his paintings, such as the Morgan's *Study for the Dead Christ* (ca. 1635–40), a preparatory drawing for his late painting *Lamentation of Christ* (ca. 1635–40). Here, van Dyck revisited the method he had practiced in Rubens's studio of drawing from the nude model in order to achieve the realistic rendering of the human body and the light reflections on the flesh.



Anthony van Dyck (1599–1641), *Study for the Dead Christ*, ca. 1635–40, black chalk, heightened with white chalk, on gray-blue paper, purchased by Pierpont Morgan (1837-1913) in 1909, The Morgan Library & Museum, I, 243. Photography by Steven H Crossot, 2014.

### **Jacob Jordaens (1593–1678)**

Although Jordaens never traveled to Italy, he avidly took to heart Rubens's insights about the importance of studying ancient art, in particular muscular antique sculpture. A recently discovered drawing, *Study of a Male Nude Seen from Behind* (ca. 1617–20), created from a live model while Jordaens was working in Rubens's workshop, demonstrates how he also learned from Rubens to observe the human body from life. Jordaens took great care to depict the complex muscle structure of the burly man's back, combining strong highlights in white chalk with perfectly placed accents in red and black chalk.

Jordaens would often create head studies from life to aid the production of his large, multi-figure paintings of merry



Jacob Jordaens (1593–1678), *Study of a Male Nude Seen from Behind*, ca. 1617–20, black, red, and white chalk, on light brown paper, Private Collection.

scenes and religious narratives. He used his spirited drawing of a *Mother and Child*, for which he used his wife and daughter as models, in the impressive *King Drinks* of 1638-40 (Musée du Louvre, Paris).

After Rubens's death in 1640, and that of van Dyck in 1641, Jordaens became the most productive and highly sought artist in Antwerp. Throughout his long career, compositional drawings were an essential part of his creative process, which was fueled by his contact with the physical sheet of paper. In a design for his 1663 painting (*Landesmuseum, Mainz*), Jordaens portrayed the twelve-year-old Christ in conversation with the elders of the Temple in *Christ Among the Doctors* (ca. 1663). He prepared this study with a complicated technique that included an underdrawing in charcoal, reinforced contours in black chalk, and different layers of watercolor and opaque watercolor. Unlike most artists, Jordaens used this elaborate combination of media not for independent, but for working drawings.



**Left:** Jacob Jordaens (1593–1678), *Mother and Child*, ca. 1638-40, black, red, and white chalk, The Morgan Library & Museum, Thaw Collection, 2017.133. Photography by Steven H Crossot, 2014. **Right:** Jacob Jordaens (1593–1678), *Christ Among the Doctors*, ca. 1663, watercolor and opaque watercolor, red and black chalks, charcoal, red chalk with wet brush and pen and brown ink on laid paper, with sheet extended by the artist on both sides with vertical strips; purchased by Pierpont Morgan (1837-1913) in 1909, The Morgan Library & Museum, Ill, 170. Photography by Steven H Crossot, 2014.

### **Publication**

A fully illustrated catalogue with an introductory essay and entries on the exhibited works from the Morgan's collection will accompany the exhibition: *Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens*.

Author: Ilona van Tuinen

Publisher: The Morgan Library & Museum, in Association with Paul Holberton Publishing, London, 2018. 108 pages.

## Public Programs

### **CONCERTS**    **Boston Early Music Festival: Flanders Recorder Quartet** **Cécile Kempnaers** (soprano)

A Song for All Seasons—Instrumental Music and Songs from the Renaissance

For three decades the virtuoso instrumentalists of the Flanders Recorder Quartet have earned a peerless reputation for brilliant clarity, technical perfection, and sensitive musicianship, and in late 2018 they will perform their final concerts. Join these exceptional musicians and soprano Cécile Kempnaers during their farewell year for a program featuring music by Byrd, Dowland, Parsons, Giamberti, de la Rue, and others.

**Thursday, February 22, 7:30 pm\* (7 pm pre-concert talk)**

**Tickets:** \$45; \$35 for members.

\*The exhibitions *Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens* and *Now and Forever: The Art of Medieval Time* will be open at 6:30 pm for concert attendees.

### **Flanders Festival**

Join us for an evening celebration! John Snauwaert, saxophone, Nilson Matta, bass, and George Dulin, piano, perform smooth samba, swing, and a homage to jazz legend Toots Thielemans in Gilbert Court. Enjoy Belgian food and drink in the Morgan Café, and see amazing art in the exhibition *Power and Grace: Drawings by Rubens, Van Dyck, & Jordaens*.

**Friday, March 23, 6–8:30 pm**

**Tickets:** No tickets or reservations required. Food and drink available for purchase. Free with Museum admission 6–7 pm; Free 7–8:30 pm.

### **DISCUSSION**    **Power and Grace: Notes on an Exhibition**

Ilona van Tuinen, Annette and Oscar de la Renta Assistant Curator, Drawings and Prints

Drawings played a central role in the artistic practice of the three giants of the Flemish Baroque: Peter Paul Rubens (1577–1640), Anthony van Dyck (1599–1641), and Jacob Jordaens (1593–1678). Join Ilona van Tuinen, curator of the exhibition *Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens*, for a discussion of the spectacular works on display and the story behind the show.

**Friday, January 19, 12 pm\***

**Tickets:** \$15; free for members and students with a valid ID. Tickets include free admission for the day of the program.

\*The exhibition *Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens* will be open for program attendees.

### **LECTURE**    **Power and Grace: Ecumenical Rubens**

David Freedberg

Rubens was a great and varied draughtsman. One could call him ecumenical in his extraordinary stylistic range and his engagement with the work of his predecessors and his contemporaries. But Rubens was also a politician and diplomat, who worked towards the reconciliation of religious and political difference. In this lecture, David Freedberg, Pierre Matisse Professor of the History of Art at Columbia University and Director of the Italian Academy for Advanced Studies in America, will demonstrate how the drawings in the exhibition *Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens* reveal not just his artistic virtuosity, but his efforts to seek peace in his time.

**Wednesday, March 7, 6:30 pm\***

**Tickets:** \$15; \$10 for members; free for students with a valid ID.

\*The exhibition *Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens* will be open at 5:30 pm for program attendees.

**ADULT  
WORKSHOP**

**Drawing Power and Grace: Live Model Drawing Workshop**

Following a tour of the exhibition, *Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens*, attendees will return to the studio classroom for a short demonstration of select techniques employed in the masterworks on display. Working from a live costumed model participants will then create their own work using a variety of provided materials, including red and black chalk, toned paper and white gouache.

**Friday, February 2, 6–8 pm**

**Tickets:** \$45, \$35 for members.

**Organization and Sponsorship**

*Power and Grace: Drawings by Rubens, Van Dyck, and Jordaens* is organized by the Morgan Library & Museum, New York. The curator of the exhibition is Ilona van Tuinen, Annette and Oscar de la Renta Assistant Curator in the Department of Drawings and Prints, the Morgan Library & Museum.

This exhibition is made possible with generous support from The General Delegation of the Government of Flanders to the USA, Mr. and Mrs. Clement C. Moore II, and the Eugene V. and Clare E. Thaw Charitable Trust.

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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.



**Council on  
the Arts**

**The Morgan Library & Museum**

A complex of buildings in the heart of New York City, 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 it is a museum, independent research library, music venue, architectural landmark, and historic site. A century after its founding, the Morgan maintains a unique position in the cultural life of New York City and is considered one of its greatest treasures. With the 2006 reopening of its newly renovated campus, designed by renowned architect Renzo Piano, and the 2010 refurbishment of the original library, the Morgan reaffirmed its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twenty-first century.

**The Morgan Library & Museum**  
**225 Madison Avenue, at 36th Street, New York, NY 10016-3405**  
**212.685.0008**  
**[themorgan.org](http://themorgan.org)**