

FACT SHEET

Exhibition: *Celebrating Rembrandt: Etchings from the Morgan*
Dates: July 15 through October 1, 2006

Summary: To celebrate the four-hundredth anniversary of the birth of Rembrandt Harmensz. van Rijn (1606–1669), The Morgan Library & Museum presents highlights from its exceptional collection of Rembrandt etchings. Pierpont Morgan laid the foundation for this collection—the finest in North America—when he acquired his first Rembrandt etchings from Theodore Irwin, Sr., in 1900 and George W. Vanderbilt in 1906. Today the Morgan holds impressions of most of the three hundred or so known etchings by Rembrandt as well as multiple, often exceedingly rare impressions of various states. The exhibition showcases some of the most celebrated etchings from the collection along with a few lesser-known and rarely exhibited examples.

Self-Portrait in

Content: Renowned in the history of printmaking, Rembrandt's etchings are famous for their dramatic intensity, penetrating psychology, and touching humanity. Celebrating his unsurpassed skill and inventiveness as a master storyteller, the exhibition addresses some of the central and often recurring themes of the master's work, including portraiture, the Bible, scenes from everyday life, the nude, and landscape.

Celebrating Rembrandt opens with a selection of Rembrandt's early portraits, created mostly while he was still a student in Leiden. His own face was often the focus of these spirited works, primarily exercises in lighting, technique, and, above all, expression. Sensitive renderings of the artist's own family—his elderly mother; first wife, Saskia; and son, Titus—are also on display. Biblical depictions, the largest and arguably most important category of Rembrandt's etched work, are also featured. Subtle shifts in mood and meaning will be illustrated in the different states of *Christ Presented to the People* and *Christ Crucified Between Two Thieves* ("The Three Crosses"). Other key highlights, such as *Adam and Eve*, *Jacob Caressing Benjamin*, *Abraham Entertaining the Angels*, and *Abraham's Sacrifice*, will demonstrate the unique perspective Rembrandt brought to these biblical accounts. Also showcased is the Morgan's pristine impression of one of Rembrandt's most ambitious compositions, *Christ Preaching*, popularly known as "The Hundred Guilder Print."

Rembrandt was fascinated with the social outcast and those on the fringes of Dutch society. Key examples of this genre on view include *Beggar Man and Woman Behind a Bank* and *Beggars Receiving Alms at the Door of a House*. Among the depictions of individuals participating in everyday activities are *The Skater* and an example of a more earthy nature, *The Monk in the Cornfield*. In his later years, Rembrandt continued to produce striking, often introspective portraits, such as the *Self-Portrait, Etching at a*

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Window, of which the Morgan possesses the rare first and second states. Etchings of friends and contemporaries include *Jan Six*, the Dutch patrician and collector, who is depicted reclining gracefully against a windowsill reading by sunlight.

A section on landscape etchings illustrates how Rembrandt captured the spirit of the Dutch countryside—often inserting charming hidden details—in works such as *The Three Trees*, *Cottages and Farm Buildings with a Man Sketching*, and *Landscape with Trees, Farm Buildings, and a Tower*.

Organization: Dr. Anne Varick Lauder, Moore Curatorial Fellow, Department of Drawings and Prints, The Morgan Library & Museum.

Catalogue: The exhibition is accompanied by a twenty-page illustrated publication, *Collecting Rembrandt: Etchings from the Morgan*, by Dr. Anne Varick Lauder. The essay traces the history of the Morgan's Rembrandt collection, relating some of the stories behind Pierpont Morgan's first purchases during the American Gilded Age while also showcasing the institution's important holdings of Rembrandt etchings.

Related

Exhibition: On view at the same time is *From Rembrandt to van Gogh: Dutch Drawings from the Morgan*, a selection from the institution's exemplary collection of Dutch drawings from the seventeenth through nineteenth centuries.

Education

and programs: A number of special lectures and concerts will be held in conjunction with the exhibition. Tours will be offered on a walk-in basis Tuesday through Friday. Groups of ten or more visitors are asked to make reservations. For more information, please contact the Public Programs and Education department at (212) 590-0333 (public programs) or (212) 590-0332 (tours).

About the Morgan: 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, musical and performing arts venue, architectural landmark, and historic site. Nearly 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 campus, designed by renowned architect Renzo Piano, the Morgan reaffirms its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twentieth century.

Morgan hours: Tuesday–Thursday, 10:30 a.m. to 5 p.m.; Friday, 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 and Thanksgiving Day, Christmas Day, and New Year's Day.

Admission: \$12 for adults; \$8 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 to the McKim rooms is without charge during the following times: Tuesday, 3 to 5 p.m.; Friday, 7 to 9 p.m.; Sunday, 4 to 6 p.m.; Admission is not required to visit the Morgan Shop.

General

information: (212) 685-0008 or www.themorgan.org