



PRESS RELEASE

from

THE FRICK COLLECTION

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STUNNING DRAWINGS FROM WEIMAR MUSEUMS TO BE PRESENTED IN
THE UNITED STATES FOR THE FIRST TIME

Core of these Little-Known Collections Connected to Goethe

June 1 through August 7, 2005

From Callot to Greuze: French Drawings from Weimar, an exhibition opening on June 1, 2005, at The Frick Collection presents to American audiences a selection of approximately seventy drawings from the Schlossmuseum and the Goethe-Nationalmuseum in Weimar, Germany, and offers a unique viewing opportunity as many of these works have never before been seen outside of the former Eastern bloc countries.

(The two institutions—with their collections, gardens, and buildings—united in 2003 and are now known as Stiftung Weimarer Klassik und Kunstsammlungen.) The accompanying catalogue also marks the first time that many of these masterworks have been published. Sheets by

Jacques Callot, Charles Lebrun, Claude Lorrain, Jacques Bellange,

Simon Vouet, Jean-Antoine Watteau, François Boucher, Charles-Joseph Natoire, Jean-Baptiste Greuze, and

Charles-Louis Clérissieu, among others, are included, promising to shed new light on the individual oeuvres of these artists as well as deepen our understanding of their practice as draftsmen within the context of other French masters. Comments Anne L. Poulet, Director of The Frick Collection, “this project presents the most complete assessment to date of Weimar’s French seventeenth- and eighteenth-century drawings, and we are pleased to offer most of our visitors—with both the exhibition and publication—their first viewing of this incredible collection. Indeed, the level of quality found in these works will delight and engage the general public and connoisseurs alike.”



François Boucher (1703–1770)
A Triton Holding a Stoup in His Hands, date unknown
Stumped black chalk, heightened with white chalk, on cream
paper, 328 x 297 mm
Schlossmuseum–KK 9000

From Callot to Greuze: French Drawings from Weimar is co-organized by the Schlossmuseum, Weimar, where it is on view this spring before traveling to The Frick Collection this summer. The exhibition's final venue is the Musée Jacquemart-André, Paris (March 14 through June 26, 2006). Chief Curator Colin B. Bailey is coordinating the exhibition at The Frick Collection. Presentation of the exhibition in New York is made possible, in part, through the generous support of The Christian Humann Foundation, The Florence Gould Foundation, and The Helen Clay Frick Foundation. Additional support has been provided by the Fellows of The Frick Collection.

GOETHE: AN EXTRAORDINARY EYE INVOLVED IN CORE GATHERINGS

In some sense, both groups of drawings claim a kinship much older than their new joint identity, since at the origin of both collections was the renowned novelist, poet, playwright, and philosopher Johann Wolfgang von Goethe (1749–1832)—a passionate collector of works on paper. In his role as privy councilor to Grand Duke Carl August of Saxe-Weimar-Eisenach—a post he assumed in 1776—Goethe was responsible for encouraging the Crown to establish an encyclopedic study collection of prints and drawings that would survey the history of European art and provide aspiring artists with models and examples. As early as 1809, a public gallery, the Schlossmuseum, was established in the prince's residence, with rooms set aside for the display of drawings. Long after Goethe's death—indeed, until the final years of the nineteenth century—members of the house of Saxe-Weimar-Eisenach continued to add drawings to the royal collection, and in 1885 Goethe's own collection, along with his house and its contents, was bequeathed by his grandson to the state. Today, Weimar's former grand ducal collections number some thirty thousand drawings, while those in the Goethe-Nationalmuseum account for just over two thousand sheets.

Although Goethe never visited Paris, he was a Francophile; an early enthusiast of Diderot's art criticism, he particularly admired the “new energy under [Jacques-Louis] David.” He later became fascinated with Napoleon, with whom he had a personal interview in 1808. Through agents in Paris and, above all, the Leipzig dealer Carl Gustav Boerner, Goethe was able to acquire seventeenth- and eighteenth-century French drawings at relatively low prices. In May 1818 he commented to a fellow collector that “The French school is worth nothing at the moment.” Records show that he continued to make purchases at auction until well into his seventies.

HIGHLIGHTS FROM THE EXHIBITION



Claude Gellée, called Claude Lorraine (1604/5–1682), *The Reconciliation of Cephalus and Procris in the presence of Diana*, 1645. Brush and brown ink, brown and gray wash, heightened with white gouache, on blue paper, 158 x 218 mm. Goethe-Nationalmuseum–Schuchardt I S 263 Nr 309

Claude Lorraine (one of Goethe's seventeenth-century heroes) is represented by three sheets, the most beautiful of which, *The Reconciliation of Cephalus and Procris in the Presence of Diana*, shows the doomed lovers in a majestic landscape, reunited by the goddess Diana. At left, Procris, the virtuous wife, presents her husband with gifts from the goddess of the hunt. Viewers familiar with Ovid's tale would have known that the spear held upright by the young attendant will

eventually cause her death. Even more than the dignified presentation of this mythological scene, it is the luminosity and nobility of Claude’s atmospheric landscapes that appealed to Goethe and his contemporaries. For them, Claude was the “poet of an idyllic Arcadian antiquity.”

An exceptionally beautiful and important sheet by the Lorrain master Jacques Callot, which entered the Schlossmuseum in 1898, is one of several preparatory compositions for the monumental engraving *Cardinal*

Richelieu at the Siege of the Isle de Ré, commemorating Louis XIII’s conquest of the port city of La Rochelle in October 1628. Cardinal Richelieu, who initiated this project—for which Callot received payment in diamonds and rubies—is shown, mounted on his horse, baton in hand. Clad in his biretta and cape, Richelieu appears to be receiving orders from his young monarch, the twenty-seven-year-old Louis XIII. In the background, the French troops hasten to their boats in



Jacques Callot (1592–1635), *Louis XIII and Cardinal Richelieu at the Siege of the Isle de Ré*, 1628–31, Black chalk and brown wash, on cream paper, 288 x 555 mm, Schlossmuseum–KK 8983

preparation for the attack on the island. In the finished engraving, where this motif appears at the lower left-hand corner of the composition, the figure of Richelieu was replaced by that of Gaston d’Orléans, the king’s younger brother and an avowed enemy of the cardinal. D’Orléans, who lived in Nancy while the copperplate was in the final stage of completion and took drawing lessons from Callot, evidently prevailed on the printmaker to remove his rival from the scene.



Antoine Watteau (1684–1721), *Two Dancers, a Man and a Woman, Both Turned to the Left*, 1716–17, Black, red, and white chalks (*trois crayons*), on cream paper, 268 x 229 mm, Goethe-Nationalmuseum–Schuchardt I, S. 322 Nr. 1015

The most beautiful sheet that Goethe acquired for his collection is Watteau’s *Two Dancers, a Man and a Woman*, studies in the artist’s distinctive *trois-crayons* technique that date from around 1717. The figure of the woman, who is attired in mixed costume (her dress is contemporary fashion but the ruff around her neck and her cape are elements of fancy dress) was used for the heroine of Watteau’s *Fêtes vénitiennes* of c. 1718–19, now in the collection of the National Gallery of Scotland, Edinburgh. Her bearded companion—who seems to be taking a bow and is also shown in theatrical costume—cannot be associated with a figure in any known painting by the artist. This is consistent with Watteau’s method of sketching figures from life (often in costumes that he himself provided) and keeping them as a repository of images with which to

populate his *fêtes galantes*. Conceived independently and without a composition in mind, these two studies nonetheless cohere to create an image of considerable refinement: the evanescent dancers, each fully absorbed in their courtly duet, respond by gesture and expression to partners we see only in our imagination.

Compositional studies, figure studies, and landscapes predominate in Weimar’s collection of eighteenth-century drawings, but Jean-Marc Nattier’s *Madame de Marsollier and Her Daughter*, which entered the museum in 1839, is a rare example of a highly finished portrait drawing, perhaps made by the artist to commemorate one of his most successful commissions. Nattier had painted the portrait of the beautiful and socially ambitious wife of a wealthy silk merchant and her daughter in 1749 and exhibited it at the Salon of 1750 (the painting is today in The Metropolitan Museum of Art). Nattier presented Madame de Marsollier at the conclusion of an elaborate toilette: she is seated at her dressing table with a mirror and fashionable accessories, having just applied rouge to her cheeks (itself an activity of the elite). The drawing was executed in 1757, the year after Marsollier’s death, and it seems to have been kept by the artist, in whose collection it was shown framed and glazed, perhaps to encourage similar commissions.



Jean-Marc Nattier (1685–1766)
Madame de Marsollier and Her Daughter, 1757
 Black chalk, stump, heightened with white chalk, on
 brown paper, 428 x 324 mm
 Schlossmuseum–KK 9412

Despite Goethe’s interest in neoclassicism (his admiration for David, his friendship with Tischbein, and his lifelong fascination with Homeric themes), the collections at Weimar are far stronger in drawings by Boucher, Natoire, and Vanloo: artists of an earlier generation, born around 1700, who created the Rococo. Most impressive of these is Boucher’s *Triton Holding a Stoup in His Hands* (front page), a vigorous black chalk nude study done in preparation for Boucher’s masterpiece *The Setting of the Sun*, which was made, with its companion, *The Rising of the Sun* (both in The Wallace Collection, London), for Madame de Pompadour in 1752–53. One of the minor sea deities who attended Tethys, goddess of the ocean, to whom Apollo returned every night, Boucher’s ardent triton—his long hair wet from the sea, his carriage erect, his every muscle tensed—solemnly raises his eyes to the unseen divinity. The drawing is a perfect example of the *académie*—a nude study after the male model—the cornerstone of the Academy’s training. Boucher never tired of this exercise; here it serves as the blueprint for one of the ancillary figures in his composition, and he invests it with extraordinary energy and élan. Although it is unlikely that this drawing entered the collections during Goethe’s lifetime, we know that drawings by (or attributed to) Boucher were being used as models in the drawing school that was established in Weimar in 1774. Indeed, it was primarily as tools for training young artists that such sheets may have commended themselves to Goethe and his circle.

CATALOGUE

The exhibition is accompanied by a catalogue (published by G & H Verlag, Berlin), available in English, French, and German editions. In addition to the 107 fully catalogued works—of which approximately seventy will be shown at The Frick Collection—the publication also provides an illustrated inventory of all the French drawings in Weimar, including copies, anonymous works, and sheets formerly attributed to the seventeenth- and eighteenth-century French schools. The publication includes new attributions as well (for example, drawings formerly catalogued as by the Carracci, Van Dyck, and Guido Reni have been restored to Le Sueur, Bellange, and Perrier). Pierre Rosenberg, former Director Emeritus of the Louvre Museum, is the principal author, and Dr. Hermann Mildener, Chief Curator, Drawings and Prints, Stiftung Weimarer Klassik und Kunstsammlungen, also contributed an essay. The English version—supervised by The Frick Collection—is an important addition to the corpus of scholarly literature on these drawings for English-speaking audiences. That edition is available for \$65.00 through the Museum Shop of The Frick Collection, the institution’s Web site (www.frick.org), or by calling (212) 288-0700.

FREE PUBLIC LECTURE

Date: Wednesday, June 1, 2005, 6:00 pm
Speaker: Pierre Rosenberg, L’Académie française, and the Louvre, Paris, Director Emeritus
Title: “*From Callot to Greuze: Discoveries and Attributions in Weimar*”

The organizer of the exhibition, the former director of the Louvre, will discuss the project of cataloguing and publishing all the seventeenth- and eighteenth-century French drawings in Weimar, focusing on some of the new discoveries and reattributed drawings in these collections. *There is no charge for this lecture; seating is limited.*

About The Frick Collection

Henry Clay Frick (1849-1919), the coke and steel industrialist, philanthropist, and art collector, left his New York residence and his remarkable collection of Western paintings, sculpture, and decorative arts to the public “for the purpose of establishing and maintaining a gallery of art, [and] of encouraging and developing the study of fine arts and of advancing the general knowledge of kindred subjects.” Designed and built for Mr. Frick in 1913 and 1914 by Thomas Hastings of Carrère and Hastings, the mansion provides a grand domestic setting reminiscent of the noble houses of Europe for the masterworks from the Renaissance through the nineteenth century that it contains. Of special note are paintings by Bellini, Constable, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian, Turner, Velázquez, Vermeer, Whistler, and other masters. Mr. Frick’s superb examples of French eighteenth-century furniture, Italian Renaissance bronzes, and Limoges enamels bring a special ambiance to the galleries, while the interior and exterior gardens and the amenities created since the founder’s time in the 1930s and 1970s contribute to the serenity of the visitor’s experience.

Renowned for its small, focused exhibitions and for its highly regarded concert series and lectures, The Frick Collection also operates the Frick Art Reference Library, founded by Henry Clay Frick's daughter, Miss Helen Clay Frick, located in an adjoining building at 10 East 71st Street. Both a research library and a photo archive, the Frick Art Reference Library is one of the world's great repositories of documents for the study of Western art. It has served the international art world for more than seventy-five years.

Basic Information

General Information Phone: (212) 288-0700

Web site: www.frick.org

E-mail: info@frick.org

Where: 1 East 70th Street, near Fifth Avenue.

Hours: open six days a week: 10am to 6pm on Tuesdays through Saturdays; 1pm to 6pm on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (1 to 6 pm) on Lincoln's Birthday, Election Day, and Veterans Day.

Admission: \$12; senior citizens \$8; students \$5

PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection, and those under sixteen must be accompanied by an adult.

Subway: #6 local (on Lexington Avenue) to 68th Street station; **Bus:** M1, M2, M3, and M4 southbound on Fifth Avenue to 72nd Street and northbound on Madison Avenue to 70th Street

Tour Information: included in the price of admission is an Acoustiguide INFORM® Audio Tour of the permanent collection. The tour is offered in six languages: English, French, German, Italian, Japanese, and Spanish.

Museum Shop: the shop is open the same days as the Museum, closing fifteen minutes before the institution.

Group Visits: Please call (212) 288-0700 for details and to make reservations.

Public Programs: A calendar of events is published regularly and is available upon request.

#85, March 24, 2005

For further press information, please contact Heidi Rosenau, Manager of Media Relations & Marketing

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