

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

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** press preview, June 19, 1990

NATIONAL GALLERY PRESENTS OLD MASTER DRAWINGS

FROM THE NATIONAL GALLERY OF SCOTLAND

WASHINGTON, D.C., May 14, 1990 - A selection of 86 old master drawings from the National Gallery of Scotland, one of the most important collections of its kind in Great Britain, will be shown at the National Gallery of Art, June 24 through September 23, 1990.

"The National Gallery of Scotland has become an important world center for the study of old master drawings. We are very pleased to be able to bring these important works to the American public," said J. Carter Brown, director, National Gallery of Art.

Many of the works in the exhibition were drawn from the Italian and Netherlandish holdings, which are the main strengths of the National Gallery of Scotland's old master drawing collection. Among the major drawings in the exhibition are Gentile da Fabriano's Christ and Saint Peter; Raphael's Nude Woman Kneeling; Barocci's Visitation; Piranesi's An Imaginary Prison; Massys' Landscape with the Temptation of Christ, one of the earliest dated Netherlandish landscape drawings; Van Dyck's Study for the Portrait of Nicolas Lanier; and Rembrandt's Eliezer and Rebecca at the Well.

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The exhibition also includes outstanding drawings by French artists such as Bellange, Poussin, and Fragonard.

The National Gallery of Scotland in Edinburgh was opened to the public in 1859. The foundation of the Scottish collection of old master drawings rests on three nineteenth-century bequests. The earliest group of drawings to enter the collection was bequeathed in 1861 by Lady Murray of Henderland, whose husband was a nephew of the Scottish artist Allan Ramsay (1731-1784). Drawings selected for the exhibition from this bequest include a self-portrait by Imperali; Man and a Boy with Recorders by Piazzetta; and the aforementioned drawing by Piranesi.

The second bequest was that of W. F. Watson in 1881. He was an Edinburgh bookseller whose collection, although having a strong antiquarian bias, nevertheless contained drawings of great aesthetic interest, such as Gentile da Fabriano's Christ and Saint Peter, Jordaens' Adoration of the Magi, and fine drawings by Guercino, Testa, and Fragonard, which are included in the exhibition.

The third outstanding collection to come was that of David Laing, a scholar, archivist, and historian of great distinction. Over 1,800 of Laing's drawings were transferred to the gallery in 1910 from the Royal Scottish Academy, to whom he bequeathed them in 1878. His collection included masterpieces by Rembrandt and Saenredam, the Barocci study for the altarpiece of the Chiesa Nuova in Rome, as well as superb examples ranging from Bertola to Castiglione. Some of these works are featured in the exhibition.

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The drawings for the exhibition were selected by Andrew Robison, senior curator and curator of prints and drawings at the National Gallery of Art, and Hugh Macandrew, keeper of prints and drawings at the National Gallery of Scotland. The fully illustrated exhibition catalogue, written by Macandrew, was published by the National Gallery of Art, Washington. The exhibition will also be presented at the Kimbell Art Museum in Fort Worth, November 3, 1990 - January 13, 1991.

The exhibition at the National Gallery of Art is supported by an indemnity from the Federal Council on the Arts and the Humanities.

National Gallery of Art

Washington, D.C. 20565

EXHIBITION FACT SHEET

Exhibition Title:

OLD MASTER DRAWINGS FROM THE NATIONAL GALLERY OF SCOTLAND

Description:

Eighty-six works created between the fourteenth and eighteenth centuries were selected from the National Gallery of Scotland, which has one of the world's principal collections of old master drawings. Among the artists in the exhibition are Pisanello, Raphael, Barocci, Van Dyck, Rembrandt, Poussin, and Fragonard.

Locations:

National Gallery of Art
East Building, Ground Floor
Fourth Street and Constitution Ave., NW
Washington, D.C. 20565

Kimbell Art Museum
East Gallery, Lower Level
3333 Camp Bowie Blvd.
Fort Worth, TX 76107

Dates:

National Gallery of Art
June 24 - September 23, 1990

Kimbell Art Museum, Fort Worth
November 3, 1990 - January 13, 1991

Organizers:

National Gallery of Art, Washington
National Gallery of Scotland, Edinburgh

Curators:

Andrew Robison, curator of prints and drawings,
senior curator, National Gallery of Art
Hugh Macandrew, keeper of prints and drawings,
National Gallery of Scotland

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Support:

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Exhibition Catalogue:

Title: Old Master Drawings from the National Gallery of Scotland. Fully illustrated, written by Hugh Macandrew, and published by the National Gallery of Art. Softcover edition, \$29.95.

Ordering Instructions:

The catalogue can be ordered through the National Gallery of Art. Checks or money orders should be made payable to NGA Publications Sales. We also accept Visa, MasterCard, and American Express. Domestic postage and handling charges are \$3.50; bulk rates for postage and handling available on request.

Send all Orders to: National Gallery of Art
Publications Mail Order Department
2000B South Club Drive
Landover, MD 20785
(301) 322-5900

National Gallery of Art

Washington, D.C. 20565

OLD MASTER DRAWINGS FROM THE NATIONAL GALLERY OF SCOTLAND Checklist

- * color transparency available
- o black and white photograph available

The credit line for all images is:
The National Galleries of Scotland, Edinburgh

1. attributed to Gentile de Fabriano
 - o Christ and Saint Peter, c. 1420-1430
pen and ink on vellum, 181 x 130 mm
2. Antonio Pisanello
 - o View of a Young Man with His Hands behind His Back
c. 1435-1440
pen and brown ink over faint traces of metalpoint,
268 x 186 mm
3. attributed to Andrea del Verocchio
 - o A Standing Bishop and Studies of Heads, c. 1475
silverpoint, pen and brown ink and wash, on pink prepared
paper, 285 x 201 mm
4. Lorenzo Lotto
 - * Head of a Bearded Man, c. 1535-1540
 - o black chalk heightened with white on a faded blue paper,
237 x 178 mm
5. Raphael (Raffaello Santi)
 - o A Nude Woman Kneeling with Her Left Arm Raised, c. 1518
red chalk, over traces of stylus underdrawing, 279 x 187 mm
6. Domenico Beccafumi
 - o Portrait of a Lady in Profile, 1510-1520
red chalk, 231 x 176 mm
7. Jacopo Carucci, called Pontormo
 - o A Young Man Holding a Small Child, c. 1523-1524
black chalk, 401 x 254 mm
8. Battista Franco (Il Semolei)
 - o God the Father, c. 1553
black and red chalk, heightened with white (partly
oxidized), on blue paper, 292 x 242 mm
9. Domenico Campagnola
 - o Landscape with Juno and Callisto, 1550s
pen and brown ink, 358 x 490 mm

10. Giorgio Vasari
The Coronation of the Virgin with Saints, c. 1563
pen and brown ink and tawny-colored wash, over red chalk,
346 x 220 mm
11. Tintoretto (Jacopo Robusti)
Running Man, c. 1570-1580
black chalk on faded blue paper, 344 x 236 mm
12. Federico Barocci
Head of a Young Man Inclined Downward to Right; Outline of a Male Nude Figure, c. 1580
The nude study in black chalk over stylus underwriting;
squared in black chalk. The head in black and red chalks,
heightened with brownish and pink pastels, stumped.
267 x 232 mm
13. Federico Barocci
* The Visitation, 1583-1586
o pen and brown ink and brown wash, heightened with white and
beige-colored gouache, over black chalk, 462 x 316 mm
14. Luca Cambiaso
The Rape of the Sabines, c. 1565
pen and brown ink and wash, 192 x 405 mm
15. Federico Zuccaro
View from the Terrace of the Monastery at Vallombrosa with Florence in the Background, 1576-1577
black and red chalk, 253 x 410 mm
16. Bertonia (Jacopo Zanguidi)
Two Female Nudes Seen from Behind, c. 1568
red chalk, 267 x 197 mm
17. Guido Reni
o The Fall of Phaeton, 1596-1603
pen and brown ink and gray wash over black chalk,
373 x 324 mm
18. Guido Reni
Study of a Male Torso, with Separate Sketch of an Arm and Hand Holding a Club, c. 1620
black and red chalk heightened with white on pale gray
paper, 254 x 362 mm
19. Bernardo Strozzi
Seated Male Figure, c. 1630
black chalk heightened with a little white on gray paper,
339 x 244 mm
20. Guercino (Giovanni Francesco Barbieri)
Neptune, c. 1620
pen and brown ink and gray wash, 196 x 250 mm

21. Guercino (Giovanni Francesco Barbieri)
Landscape, c.1650
pen and brown ink, 184 x 261 mm
22. Pietro Berrettini, called Pietro da Cortona
Design for a Title Page, c. 1650
black chalk, 493 x 375 mm
23. Giovanni Benedetto Castiglione
* Rachel Concealing Laban's Idols, 1650-1655
brush with oil colors, heightened with white, 275 x 409 mm
24. Francesco Montelatici, called Cecco Bravo
An Angel Striding Left, Looking Downward
1652-1653
red chalk, 400 x 278 mm
25. Francesco Montelatici, called Cecco Bravo
A Dream, c. 1650-1660
red and black chalk, 386 x 255 mm
26. Pietro Testa
Venus Giving Arms to Aeneas, c. 1638
pen and brown ink over black chalk, 315 x 415 mm
27. Pietro Testa
The Holy Family in Egypt Accompanied by Angels
c. 1640
pen and brown ink, 229 x 192 mm
28. Pier Francesco Mola
The Trinity in Glory, c. 1660
pen and brown ink with red and brown wash over black chalk,
367 x 238 mm
29. Pier Francesco Mola
Two Sleeping Figures with Still Life of Flasks and Bottles
c. 1650-1660
pen and brown ink and brown wash, 217 x 280 mm
30. Salvator Rosa
Studies of Fighting Men, 1652
pen and brown ink and brown wash over traces of black chalk,
263 x 218 mm
31. attributed by Salvator Rosa
Head of a Bearded Man, c. 1660
red chalk, 337 x 233 mm
32. Giovanni Battista Beinaschi
Studies of a Male Nude, c. 1660-1670
black chalk, heightened with white, on gray paper,
504 x 376 mm

33. Francesco Fernandi, called Imperiali
Self-Portrait, c. 1720
red chalk, 417 x 271 mm
34. Giovanni Antonio Pellegrini
* Triumphal Entry of an Emperor, c. 1730-1740
gouache on black paper, 242 x 305 mm
35. Giovanni Battista Piazzetta
* Man and a Boy with Recorders, c. 1730-1740
black chalk and wash, heightened with white, 325 x 440 mm
36. Alessio de Marchis
Landscape with WaterMill, c. 1740-1750
brush and red wash over red chalk, 309 x 417 mm
37. Giovanni Battista Tiepolo
Christ Presented to the People, c. 1745-1750
pen and brown ink and wash, over black chalk,
323 x 230 mm
38. Charles-Joseph Natoire
View of the Palatine, Rome, 1765
pen and brown ink, and brush with gray, brown, and colored
washes over black chalk on gray paper, 315 x 478 mm
39. Pompeo Batoni
Studies of a Woman's Head, Turned Upward; and a Nude Boy,
with Separate Studies of His Legs,
1737-1739
red chalk heightened with white, on a pale buff preparation,
307 x 215 mm
40. Pompeo Batoni
Study of a Seated Female Figure Holding an Oil Lamp,
1737-1739
red chalk, 154 x 186 mm
41. Giovanni Battista Piranesi
An Antique Mausoleum, 1742-1743
pen and brown ink and gray wash over black chalk,
350 x 246 mm
42. Giovanni Battista Piranesi
* An Imaginary Prison, c. 1756-1757
o pen and brown ink and brown wash over brief indications in
black chalk, 218 x 253 mm
43. Gabriel de Saint-Aubin
Garden Fte at Saint-Cloud, c. 1750-1760
black chalk with brown and gray wash, 213 x 301 mm

44. Jean-Baptiste Le Prince
* Woman in Russian Costume, 1760
black and red chalk and watercolor, 265 x 195 mm
45. Jean-Honor Fragonard
o "Un Animal dans la lune", c.1770-1780
pen and brown ink and brown wash over indications in black
chalk, 246 x 170 mm
46. Gaetano Gandolfi
The Martyrdom of Saint Lawrence, c. 1795
black chalk and gray wash, 437 x 308 mm
47. Jan Gossaert, called Mabuse
o The Judgement of Paris, c. 1510-1520
pen and ink, heightened with white, on dark gray prepared
paper, 235 mm (diameter)
48. Marten van Heemskerck
Job Sacrificing for the Sins of His Children, 1562
pen and brown ink, 194 x 247 mm
49. Cornelis Massys
o Landscape with the Temptation of Christ, 1540-1541
pen and brown ink, 197 x 311 mm
50. Antoine Caron
o Water Festival at Fontainebleau, c. 1573
black chalk with pen and brown wash, 316 x 465 mm
51. Hans Bol
Rocky River Landscape, c. 1562
pen and brown ink, 225 x 317 mm
52. Hendrick Goltzius
The Epiphany, 1605
pen and brown ink, 317 x 208 mm
53. Abraham Bloemaert
Theagenes receiving the Palm of Victory from Chariclea
c. 1626
black chalk and brush and brown wash, heightened with white,
270 x 319 mm
54. Jacques de Gheyn the Younger
Studies of a Frog, c. 1596-1602
pen and brown ink on buff paper, 157 x 121 mm
55. Jacques de Gheyn the Younger
Studies of a Frog, c. 1596-1602
pen and brown ink on buff paper, 121 x 131 mm

56. Jan Bruegel the Elder
Landscape with Two Peasants and Cattle, c. 1605-1610
pen and brown ink, 198 x 316 mm
57. Roelant Savery
Two Riders, c. 1605-1610
pen and brown ink and colored washes, 203 x 287 mm
58. Roelandt Savery
An Inn on the Outskirts of Prague, c. 1603-1605
pen, brown ink and colored washes, 235 x 245 mm
59. Sir Peter Paul Rubens
Four Woman Harvesting, early 1630s
red chalk over black chalk, with some white heightening
on buff paper, 184 x 208 mm
60. Sir Peter Paul Rubens
Eight Women Harvesting, early 1630s
red chalk over black chalk, 222 x 258 mm
61. Adam Elsheimer
Il Contento, c. 1607
pen and brown ink and gray wash over black chalk,
288 x 377 mm
62. Hendrick Goudt
Five Figures, c. 1630-1640
pen and brown ink, 157 x 160 mm
63. Esaias van de Velde
River Landscape, c. 1624
black chalk and brown wash, 196 x 315 mm
64. Jacques Callot
Ecce Homo, c. 1620-1630
red chalk, with traces of black chalk and brown wash,
211 x 165 mm
65. Jacob Jordaens
Head of an Old Woman, c. 1650-1660
black chalk, heightened with white, on pale buff paper,
300 x 194 mm
66. Jacob Jordaens
* The Adoration of the Magi, 1644
black chalk with colored washes and body color,
475 x 348 mm
67. Jacques de Bellange
o Madonna and Child, with St. James the Great Quenching the
Fires of Hell, c. 1600-1610
pen and brown ink with washes on blue paper, 551 x 416 mm

68. Nicolas Poussin
o A Dance to the Music of Time, c. 1640
pen and brown ink and brown wash, 148 x 198 mm
69. Pieter Jansz. Saenredam
* Interior of Saint Mary's Church, Utrecht, 1636
o pen and brown ink with black chalk, 398 x 298 mm
70. Bartholomeus Breenbergh
o Ruins of a Castle on a Hill, c. 1625
pen and brown ink, with brown and gray wash, over traces
of black chalk, 276 x 234 mm
71. Sir Anthony van Dyck
o Study for the Portrait of Nicolas Lanier, 1628
black chalk, heightened with white, on blue paper,
394 x 288 mm
72. Claude Gelle, called Le Lorrain
Pastoral Caprice with the Arch of Constantine and the
Colosseum, 1648
brush with brown and red washes, and black chalk,
180 x 247 mm
73. attributed to Gabriel Puelle
The Church of the Feuillants, Paris
c. 1650-1660
pen and brown ink, 185 x 234 mm
74. Rembrandt van Rijn
o Tobias and Sarah Led by the Angel Returning to Nineveh,
c. 1654-1655
pen and brown ink, 211 x 188 mm
75. Rembrandt van Rijn
o Eliezer and Rebecca at the Well, c. 1641
pen and brown ink, 182 x 288 mm
76. Jan Lievens
Head of a Bearded Old Man, c. 1635-1644
black chalk, 196 x 147 mm
77. Jan Asselijn
Building on a Rock overlooking a Landscape with Cattle
and Horsemen, c. 1640
Brown, gray and honey-colored washes over black chalk,
243 x 361 mm
78. Gaspard Dughet
Landscape with Fisherman, c. 1650-1660
black chalk and gouache, heightened with white, on blue
paper, 406 x 556 mm

79. Ferdinand Bol
Man and Woman Seated at a Table, c. 1640-1645
pen and brown ink and brown wash, 194 x 191 mm
80. Aelbert Cuyp
View at Amersfoort, 1650
black chalk with gray wash, 181 x 306 mm
81. Allart van Everdingen
A Sawmill, c. 1644
pen and brown ink, 208 x 320 mm
82. Lambert Doomer
* View of the Walls of Nantes and the Church of Saint Peter,
early 1670s
pen and brown ink and colored washes, 238 x 416 mm
83. attributed to Robert Nanteuil
o Portrait of a Man, c. 1650-1670
colored chalks with pastel and watercolor, 190 x 136 mm
84. Jacob Esselens
The Harbor of Arnhem, 1633
pen and brown ink, 198 x 313 mm
85. Roelant Roghman
Rocky Landscape, c. 1660-1670
pen and brown ink and gray wash over black chalk,
149 x 230 mm
86. Gerrit van Battem
Hilly Landscape with Castle, c. 1670-1680
gouache on a brown perparation, 152 x 204 mm