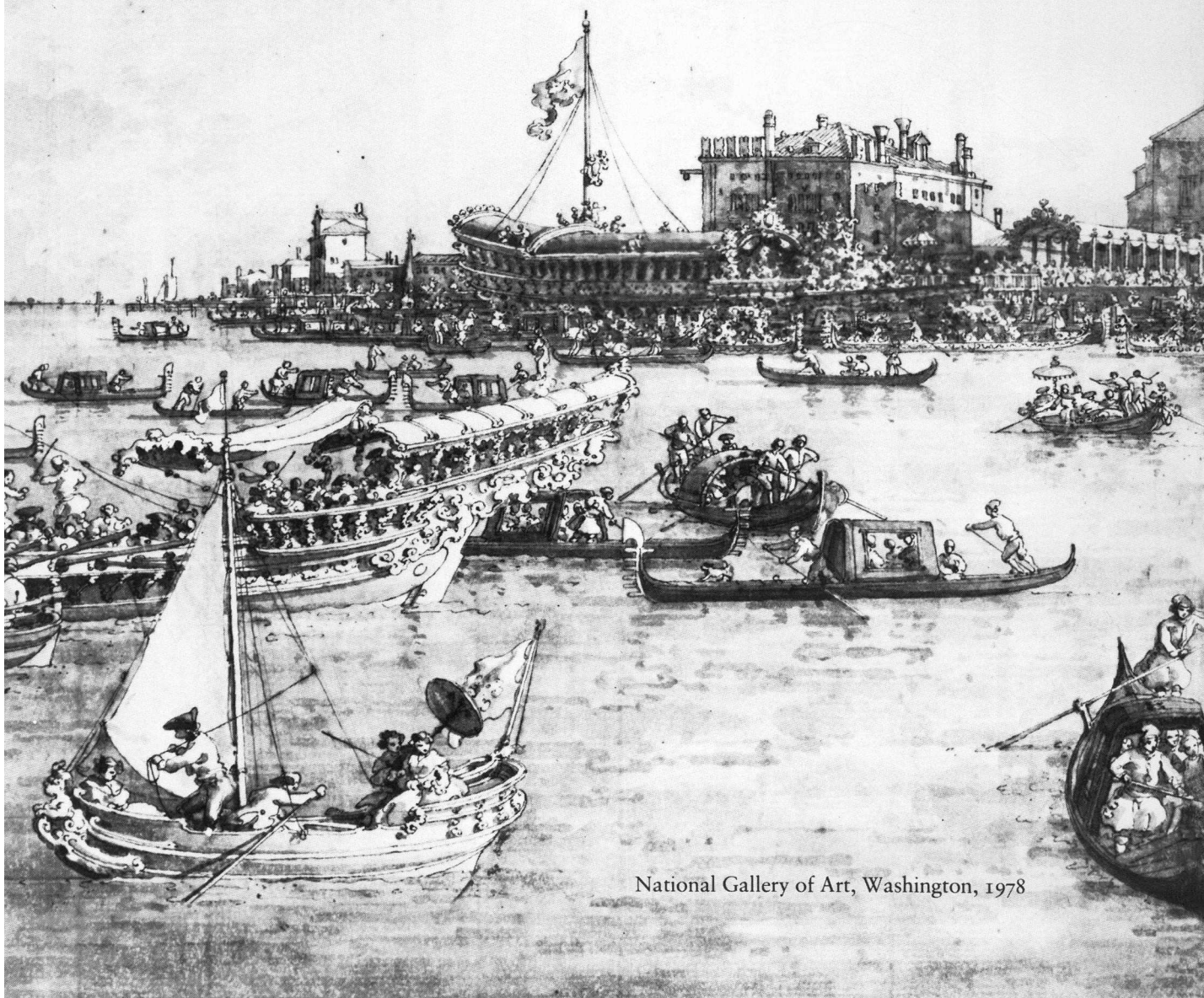




MASTER DRAWINGS

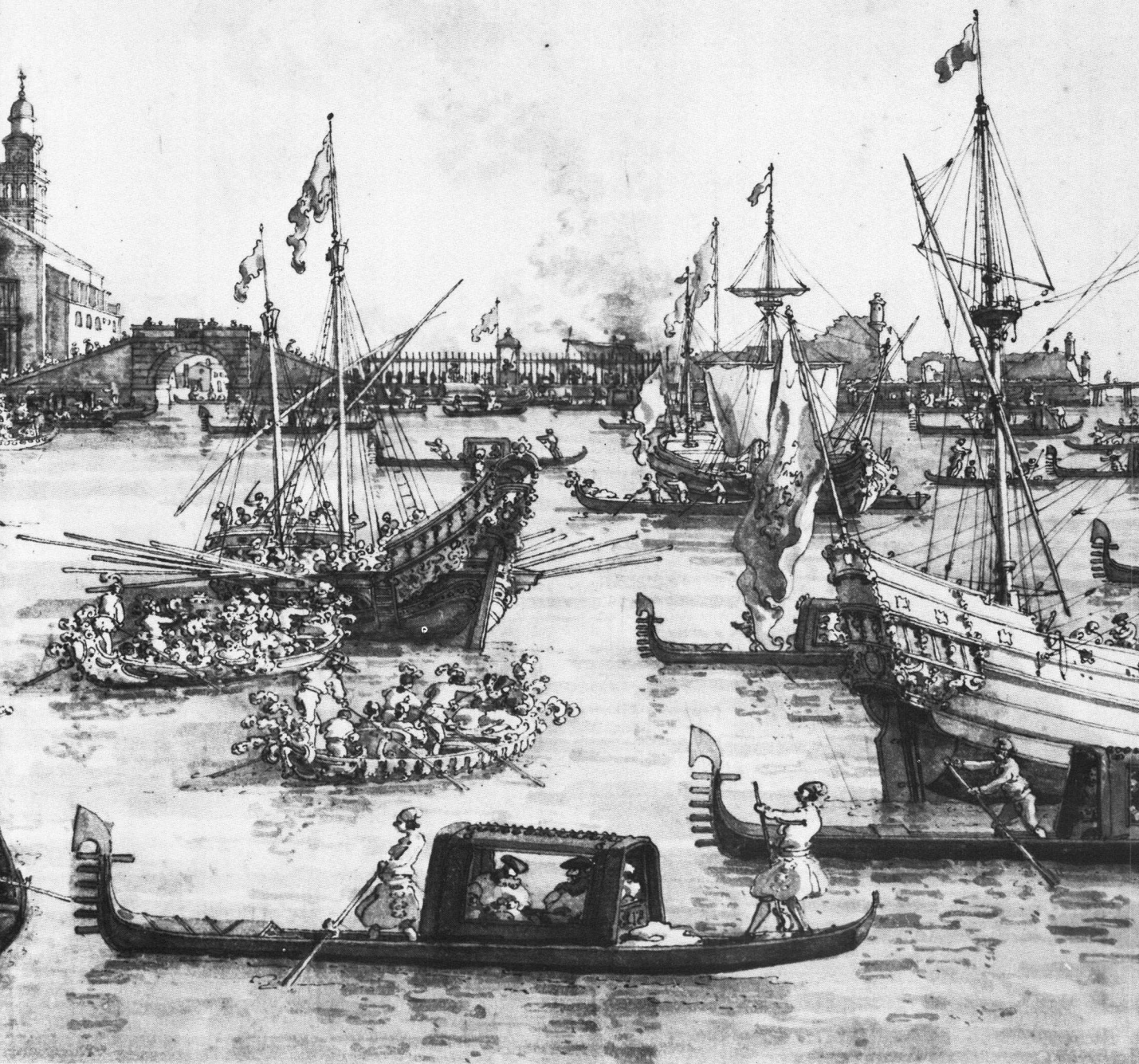
*from the collection of the National Gallery of Art
and Promised Gifts*

MASTER DRAWINGS



National Gallery of Art, Washington, 1978

*from the collection of the National Gallery of Art
and Promised Gifts*



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Preface

The opening of the National Gallery of Art's East Building has seemed an appropriate moment, for a variety of reasons, for a survey, however summary, of its collection of drawings.

It is, first of all, a moment of celebration and stock-taking. It seems a fitting opportunity to afford the public a look, in the easily accessible format of an exhibition, at the aesthetic richness and scholarly significance of a rapidly growing collection whose fragility and sensitivity to light demands that it be kept most of the time safely in Solander boxes, for consultation on a piece-by-piece basis.

Drawings are the chamber music of art. The immediacy they offer, their freshness, the sense of creative process at white heat, the insights into working methods, the sense of the artist's hand in its unselfconscious spontaneity all give them their immensely rewarding power.

The twin purposes of a graphics collection, aesthetic delight and art-historical illumination, will be greatly furthered by the East Building project and its projected aftermath. Following the opening of the exhibition segment of the East Building, in which this exhibition is mounted, it is proposed that the Administrative and Study Center segment of the building be occupied in 1979. This, the southernmost part of the East Building, will provide space for the Gallery's graphics curators and the works of art in their boxes, as well as a great library and photographic archive and facilities for visiting scholars. At present, a large part of the Gallery's graphics collection is housed at the Alverthorpe Gallery in Jenkintown, Pennsylvania. The move of these functions to the East Building will, in turn, release space on the ground floor of the West Building. As a result, in the future a large representative display selected from the Gallery's graphics holdings can illustrate the whole range of the nation's collection of both drawings and prints on a continuing basis, with only the individual components rotating to satisfy the requirements of conservation. In terms of display and accessibility, it will function as a kind of museum-within-a-museum, a national gallery of the graphic arts.

Secondly, a festive moment such as this also gives an opportunity to thank the many donors who make possible the acquisition of works of art such as these for the nation by an institution that does not receive any funds for acquisition from the federal government. The twenty-eight supporters whose gifts, past and future, are represented in this small selection comprise only a few of the Gallery's many hundreds of generous donors. The story of this generosity is an intriguing one, and is gone into in some detail in the introduction to the catalogue which follows.

Finally, the present exhibition, through the small scale of the objects in it, serves to illustrate the variety of exhibition situations with which the East Building has been designed to cope.

Architecturally, the grand orientation spaces of the East Building carry on one of the fundamental approaches of the original building, by helping to sensitize the visitor to visual experience before he begins his confrontation with individual works of art in the exhibition galleries themselves. The low-ceilinged space offered on the ground floor of the East Building has been designed to afford a sense of intimacy for works of art of modest scale. The model for the concept was that of the "house museum." The East Building's design breaks the visit up into discrete segments, and allows the exhibition spaces to be tuned to the demands of the works of art to be shown in them. Thus, for this exhibition, the raw space of the ground floor gallery in the northwest tower has been subdivided by the Gallery's design staff to evoke the experience of a sequence of rooms, almost domestic in size, as a way of allowing the quiet and intensely personal medium of drawings to speak out to the visitor with maximum advantage.

More members of the Gallery's staff than there is space to mention have been involved in the mounting of this show. I would like particularly to thank Andrew Robison, the Gallery's curator of prints and drawings, who has put this together, and his able staff. We were particularly fortunate in having as our Kress Professor-in-Residence this year the eminent drawings connoisseur Agnes Mongan, and she has been unstinting with her help and interest.

It is, however, primarily to the donors of these splendid objects that all who see this exhibition must be indebted. May their interest continue!

J. Carter Brown
DIRECTOR

Introduction

A major collection of graphic arts, in contrast with paintings and sculpture, necessarily includes many thousands more objects, and usually depends upon hundreds more friends and donors. Thus, in this introduction, it may be useful to avoid duplicating already published surveys of the history of draftsmanship in favor of giving a summary account of the coming of these thousands of works of graphic art to the National Gallery. With the generous support of numerous donors, the Gallery's collection of graphic art has been growing rapidly.

At the time of this interim report on our progress, the collections in the Department of Graphic Arts, in terms of their range and quality, are comprised of prints, drawings, illustrated books, and photographs. This catalogue reproduces a small selection of only the drawings, and even excludes a number of types of works which are frequently considered drawings. That is, we have not included our highly finished pastels, collages, monotypes, or redrawn impressions of prints. Likewise, from the fine group of medieval and Renaissance miniatures and drawings for illumination in the Rosenwald Collection, we have included only a token, the twelfth-century Austrian *Saint John Dictating to the Venerable Bede*.

The first gifts of graphic art to the new National Gallery of Art, in 1941, consisted mainly of old master prints donated by Ellen Bullard, Philip Hofer, and Paul Sachs and especially of the large and excellent survey from W. G. Russell Allen. The first important gift of drawings came in 1942 from Mrs. John W. Simpson: eight fine examples of Rodin's work with their marvelous economy of line, touchstones for authentic Rodins in that most of them had been given directly to the Simpsons by the artist. In the fall of the same year came the major gift of Joseph E. Widener's superbly select collection of graphic art. Beyond a few early works, the beautiful Dürer *Young Woman in Netherlandish Dress* and seven fine Rembrandts, the main strength of the Widener collection is in the eighteenth century. An extraordinary group of eighteenth-century French illustrated books—with many special copies, early proofs, and luxurious bindings typical of the period—is complemented by an equally fine collection of French prints and spiced with large groups of drawings made for the book illustrations, especially the designs by Boucher, Gravelot, Eisen, and Moreau le Jeune.

Within a year of the Widener donation began the most important series of gifts the department has received to date, from the extraordinary collection of Lessing J. Rosenwald. For the next three decades this remarkably generous man was the foremost figure in graphic arts at the National Gallery. Mr. Rosenwald's collection, with its extraordinary range

and depth and high points of quality, immediately lifted the Gallery's graphic arts collection to rank among the top half-dozen oldest and greatest print rooms in the country. While Mr. Rosenwald is known primarily for his prints, the importance of his drawings may be judged by the fact that even in this compressed selection his drawings account for so many fine examples. Beginning with the earliest medieval illuminations, the beautiful Franco-Flemish silverpoint, Schongauer's striking monk, and the lyrical Bartolommeo landscape, his drawings continue through every century—for example, with eight extremely fine sheets surveying Rembrandt's styles and subjects—right up to one of the Gallery's greatest twentieth-century drawings, Matisse's *Young Girl with Long Hair*.

As Lessing Rosenwald himself constantly stressed, no graphic arts collection can be balanced and built by depending on one or two persons' taste and ability. Fortunately, his gifts to the nation were continually supplemented and expanded by the generosity of numerous other friends. In 1944 Myron Hofer gave, among other works, Daumier's wonderfully wry *Two Lawyers*. The next year brought Mrs. Walter B. James' exceptional set of Audubon's *The Birds of America*. Major groups of old master and modern prints also came in the 1940s from R. Horace Gallatin and Addie Burr Clark, expanded by John Thacher, Elizabeth Achelis, and Mrs. J. Watson Webb. During this period there were further gifts of works by single artists: George Matthew Adams donated thirty Legros drawings and numerous prints; Frank Crowninshield provided four pen drawings and almost five hundred prints and book illustrations by Segonzac; and, in addition to donating the magnificent key set of Stieglitz's photographs, Georgia O'Keeffe also gave three beautiful Marin watercolors of the late 1920s. These latter were augmented in 1967 by five major early Marin watercolors of New York scenes from Eugene and Agnes Meyer and by a spirited pencil sketch from Mr. and Mrs. Frank Eyerly. The Eyerlys continued their support with a characteristic Feininger and a fine Miró. In the 1950s Degas' glamorous *Madame Dietz-Monnin* was given by Mrs. Albert J. Beveridge, and several important eighteenth-century drawings by Howard Sturges, including two Mengs and the Watteau *Violinist*. Also, Jane C. Carey made numerous significant additions to the Addie Burr Clark gift, including Degas' technically fascinating *Jockey*.

In the early 1960s the department was bequeathed in rapid succession seventeen of Homer's most beautiful and fresh watercolors, from Mrs. Charles R. Henschel, Samuel H. Kress' extensive group of eighteenth-century French drawings, as well as his Canaletto from the famous series of twelve ceremonies of the Venetian Doge, and Chester Dale's nineteenth- and twentieth-century French drawings, including Lautrec's provocative *Jane Avril*. Since then the Dale drawings have been further supplemented with numerous smaller works in the same field given by Ailsa Mellon Bruce.

In the later 1960s a new development began with the Gallery's first purchases of drawings, initially very few, but select: Rembrandt's *Saskia in Bed*, Rubens' *Venus Lamenting Adonis* and his *Lion*, van Dyck's *Edge of the Wood*, and Gorky's *The Plow and the Song*. Expanding from those and based upon the numerous previous donations, in the early 1970s the Gallery began a major program of serious building in its collection of graphic arts. The primary goal is to make that collection as fine in its field as is the Gallery's collection of paintings. This effort is taking many forms: continuation of the series of scholarly exhibitions and catalogues of prints, which have set high standards in their field; careful expansion of the professional staff; provision of regular funds for purchases to expand the

department's holdings systematically in depth, as well as to add outstanding single items; and especially the great expansion in the range of collecting and of new friends who will help the Gallery to build.

As it has always been truly national in its programs of loans and exhibitions, publications and educational activities, so now the Gallery hopes to become truly national in the quality and range of its graphic arts collection and in the support given to that collection by friends and donors throughout the country. One may, even in recent years, single out major expansions accomplished through individual gifts: in old masters, the extraordinary Callot collection from Rudolf Baumfeld; in American primitives, the select survey from Edgar William and Bernice Chrysler Garbisch; in earlier twentieth-century artists, the wide-ranging group from Mr. and Mrs. Burton Tremaine; and works by the foremost contemporary artists from the Woodward Foundation.

Likewise, for the future, one should single out a few major promised gifts: from Armand Hammer, his outstanding collection of the foremost draftsmen from the Renaissance to the twentieth century; from Mr. and Mrs. Robert Smith, a select group of major drawings from the sixteenth through the nineteenth centuries; from Mr. and Mrs. Paul Mellon, works by the finest nineteenth-century French draftsmen; from Mr. and Mrs. Lionel Epstein, the best and most extensive collection of Munch graphics in private hands; and from Ruth Cole Kainen, a collector's survey culminating in the intense works of German expressionism with special strength in Kirchner. In addition to those, other fine and more recently promised gifts are represented in this exhibition from Mr. and Mrs. William Benedict, Mrs. Enid A. Haupt, Mr. John Thacher, Mr. Ian Woodner, and further collectors who wish to remain anonymous. Indeed, this necessarily compressed selection includes works directly given or promised by twenty-two donors and families of donors, and purchased from funds provided by seven additional gifts. Thus, the most important element in the story of the past few years, of the presently promised gifts, and of the future of this national collection lies in the many good friends and donors throughout the country—happily, too many to mention in this brief space by more than sentiment and thanks to all—who are helping, in a full range of styles and artists, to build a truly great collection of graphic arts at the National Gallery of Art.

Andrew Robison

CURATOR OF PRINTS & DRAWINGS

Acknowledgments

My special thanks are due to many of my colleagues at the Gallery: Agnes Mongan, Kress Professor in Residence for 1977–1978; Lynn Gould, of the Department of Prints and Drawings; Shelly Fletcher, Paper Conservator; Don Zientara and David Shen, Matter-Framers; and the staffs of the Installation and Design, Editorial, and Photographic Departments. They all helped in many ways to prepare the exhibition which this catalogue records.

This exhibition was my first opportunity to work with Miss Mongan, an experience at once instructive and delightful. I now understand why her devotees have always spoken of her as a marvelous connoisseur and a wonderful lady!

A. R.

Early Northern

Anonymous Austrian (Lambach)
Saint John Dictating to the Venerable Bede, c. 1140
Pen with brown and red ink, with color washes
on vellum
352 x 235 mm. (13⁷/₈ x 9¹/₄ in)
Rosenwald Collection



ioh̄s

eo



Anonymous German (Cologne)
Standing Youth with a Branch, c. 1325
Pen and black ink with orange tempera on vellum
125 x 52 mm (4⁷/₈ x 2 in)
Ailsa Mellon Bruce Fund



Anonymous German (Cologne)
Seated Girl with Her Dog, c. 1325
Pen and black ink with orange tempera on vellum
135 x 67 mm (5¹/₄ x 2⁵/₈ in)
Ailsa Mellon Bruce Fund



Anonymous Franco-Flemish
The Death of the Virgin, c. 1390
Silverpoint on light blue prepared paper
290 x 402 mm (11³/₈ x 15³/₄ in)
Rosenwald Collection



Martin Schongauer (German c. 1450–1491)
Bust of a Monk Assisting at Communion
Pen and brown ink
125 x 103 mm (4⁷/₈ x 4 in)
Rosenwald Collection





Albrecht Dürer (German 1471-1528)
An Oriental Ruler Seated on His Throne, c. 1495
Pen and black ink
306 x 197 mm (12 x 7³/₄ in)
Ailsa Mellon Bruce Fund

Albrecht Dürer
The Entombment, 1504
Pen and gray ink
292 x 210 mm (11¹/₂ x 8¹/₄ in)
Syma Busiel Fund





Albrecht Dürer
Young Woman in Netherlandish Dress, 1521
Brush with brown and white ink on gray-violet
prepared paper
283 x 197 mm (11¹/₈ x 7³/₄ in)
Widener Collection

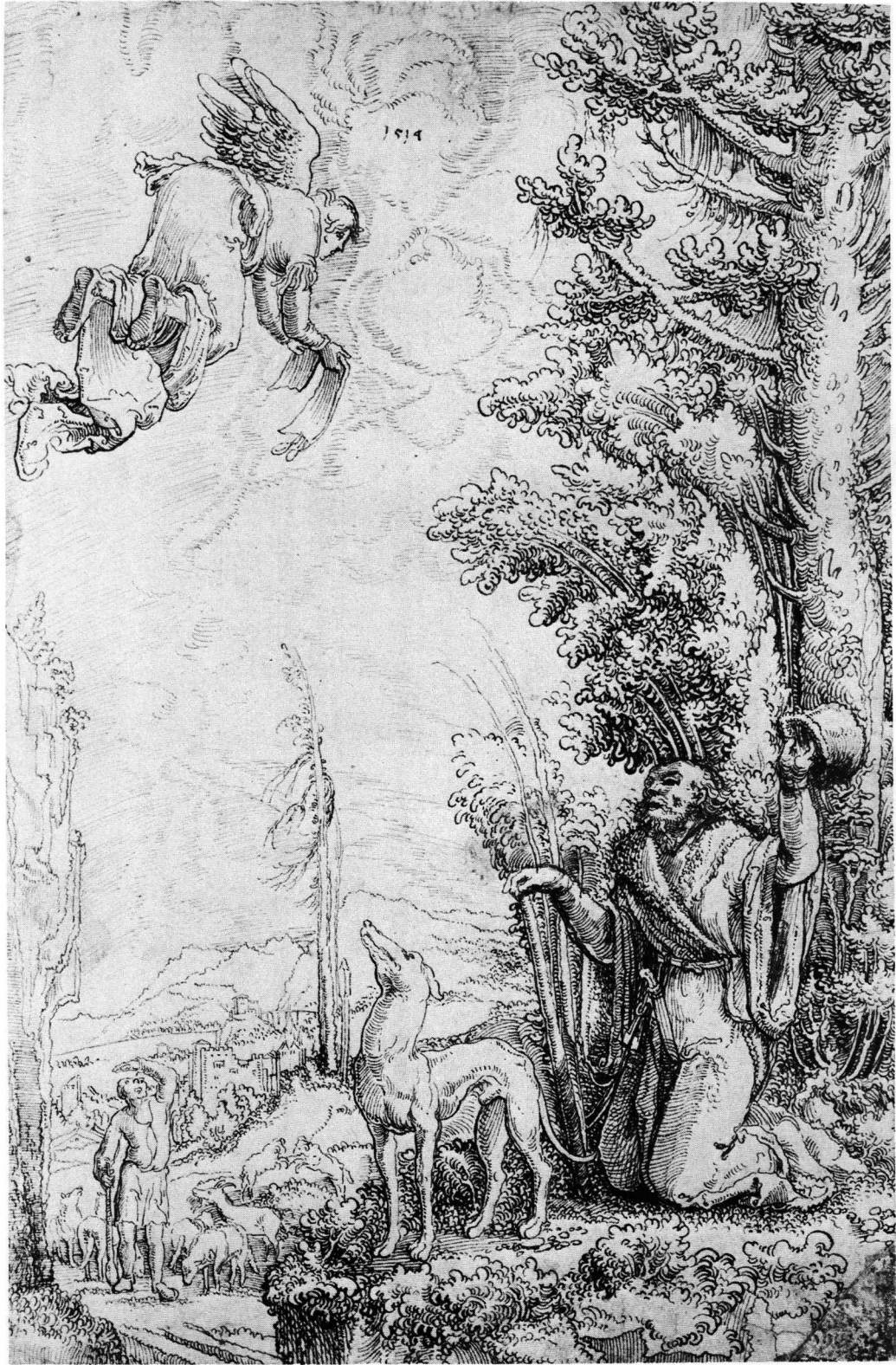
Albrecht Dürer
Tuft of Cowslips, 1526
Gouache on vellum
192 x 168 mm (7¹/₂ x 6⁵/₈ in)
Promised gift of the Armand Hammer Foundation

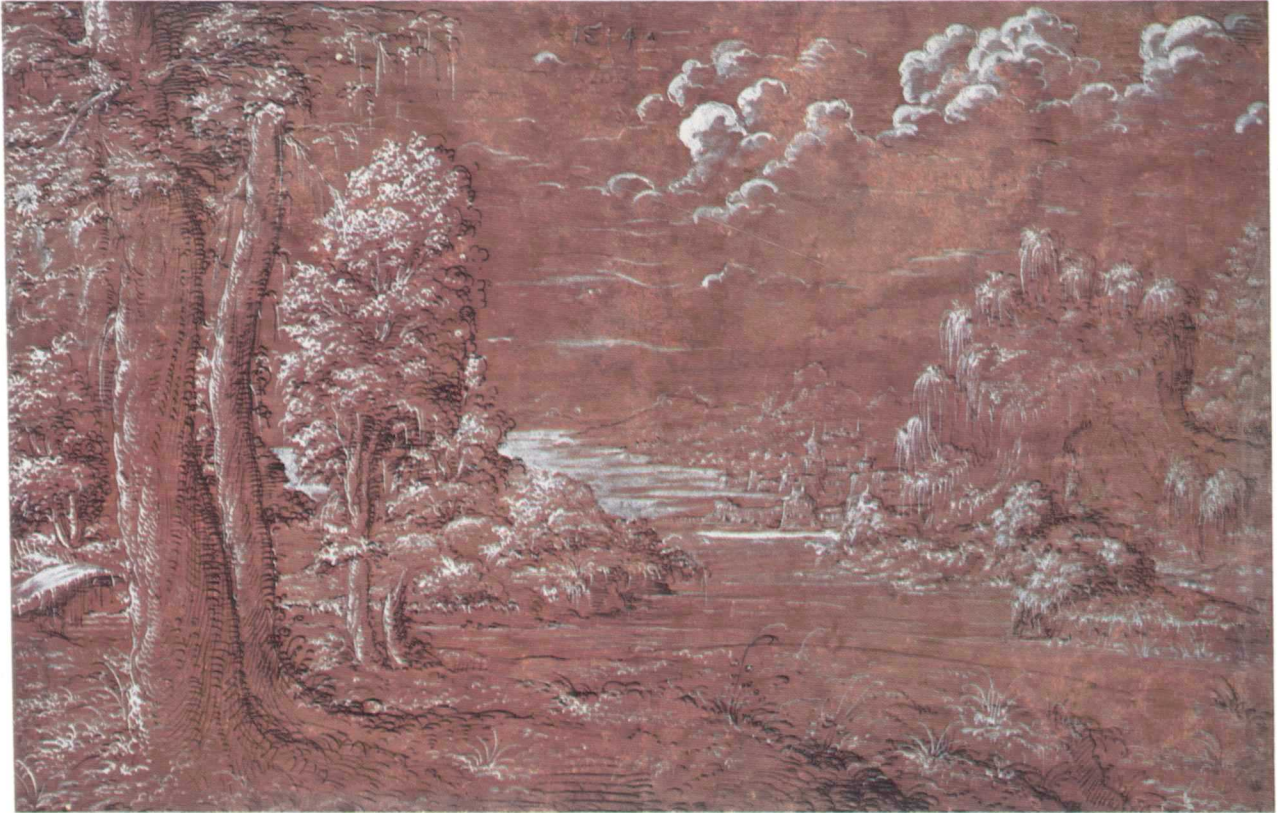




Hans Baldung Grien (German c. 1485–1545)
Half Figure of an Old Woman with a Cap
Chalk drawing with added wash
396 x 232 mm (15½ x 9¼ in)
Gift of Edith G. Rosenwald

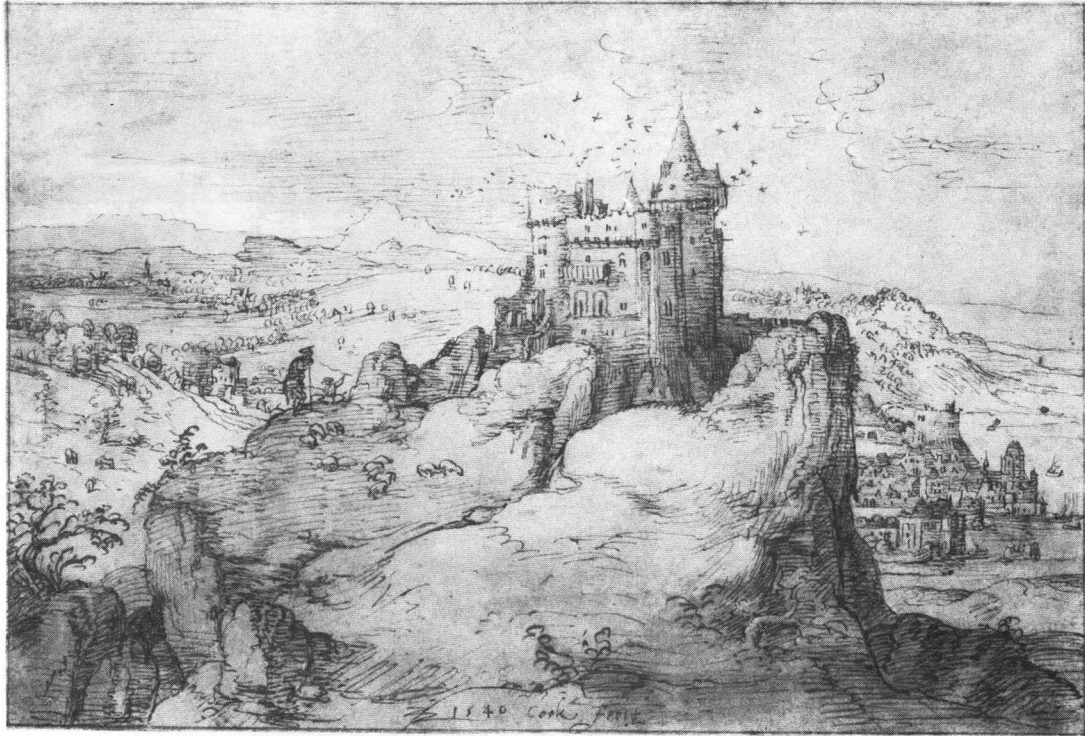
Hans Sebald Beham (German 1500–1550)
Saint Sebald, c. 1520
Pen and brown ink with traces of red chalk
Diameter: 312 mm (12¾ in)
Rosenwald Collection



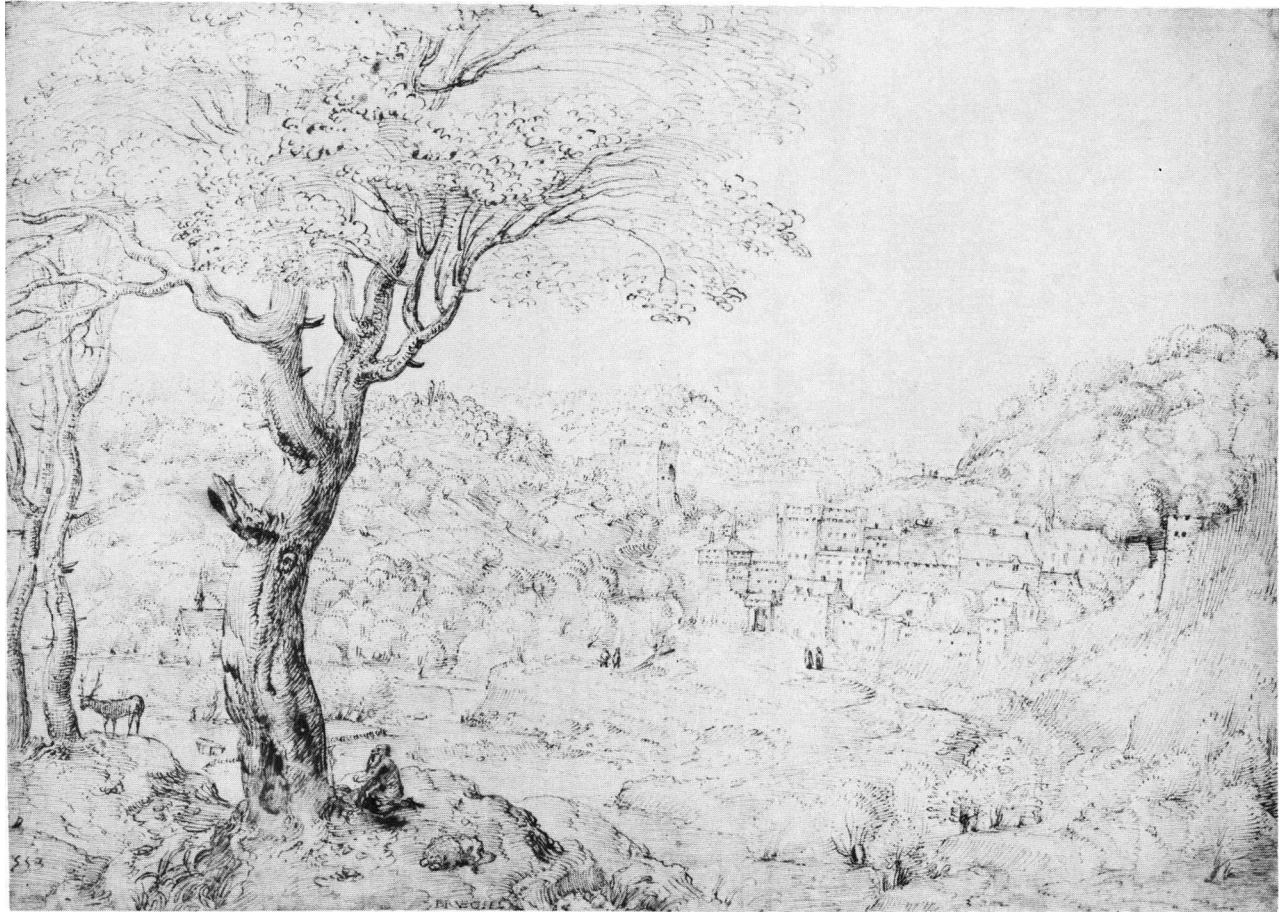


Wolf Huber (German c. 1485–1553)
The Annunciation to Joachim, 1514
Pen and dark brown ink
220 x 147 mm (8⁵/₈ x 5³/₄ in)
Rosenwald Collection

Anonymous German (Nuremberg)
River Landscape, 1544
Pen and brush with black and white ink on
red-brown prepared paper
210 x 318 mm (8¹/₄ x 12¹/₂ in)
Ailsa Mellon Bruce Fund



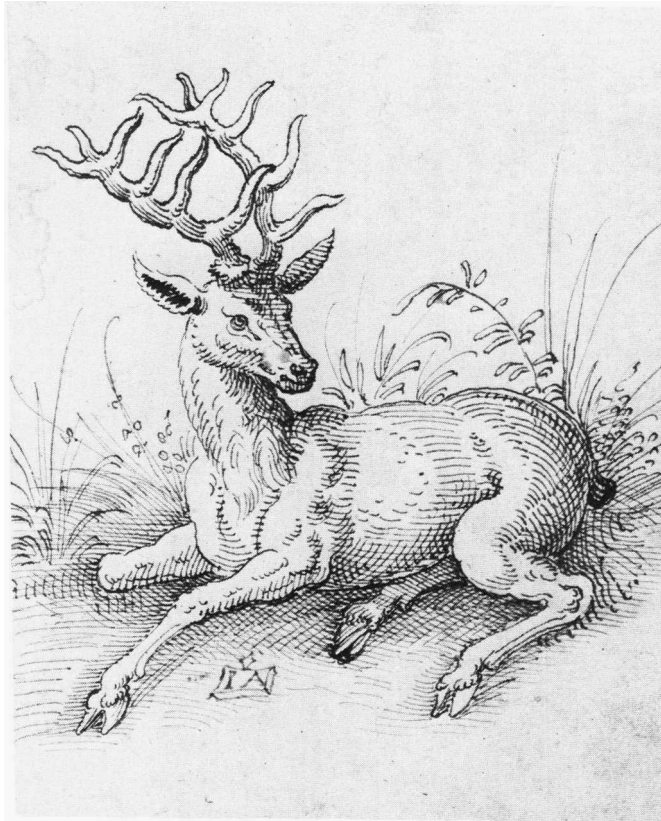
Matthys Cock (Flemish c. 1509 – c. 1548)
Landscape with Castle Above a Harbor, 1540
Pen and dark brown ink with color washes
171 x 260 mm (6³/₄ x 10¹/₄ in)
Ailsa Mellon Bruce Fund



Pieter Bruegel the Elder (Flemish c. 1529–1569)
Landscape with the Penitence of Saint Jerome, 1553
Pen and brown ink
232 x 336 mm (9¹/₈ x 13¹/₄ in)
Ailsa Mellon Bruce Fund



Hendrik Goltzius (Dutch 1558–1616)
Head of an Apostle
Pen and brown ink and washes
Diameter: 124 mm (5 in)
Andrew W. Mellon Fund



Jost Amman (Swiss 1539–1591)

Stag

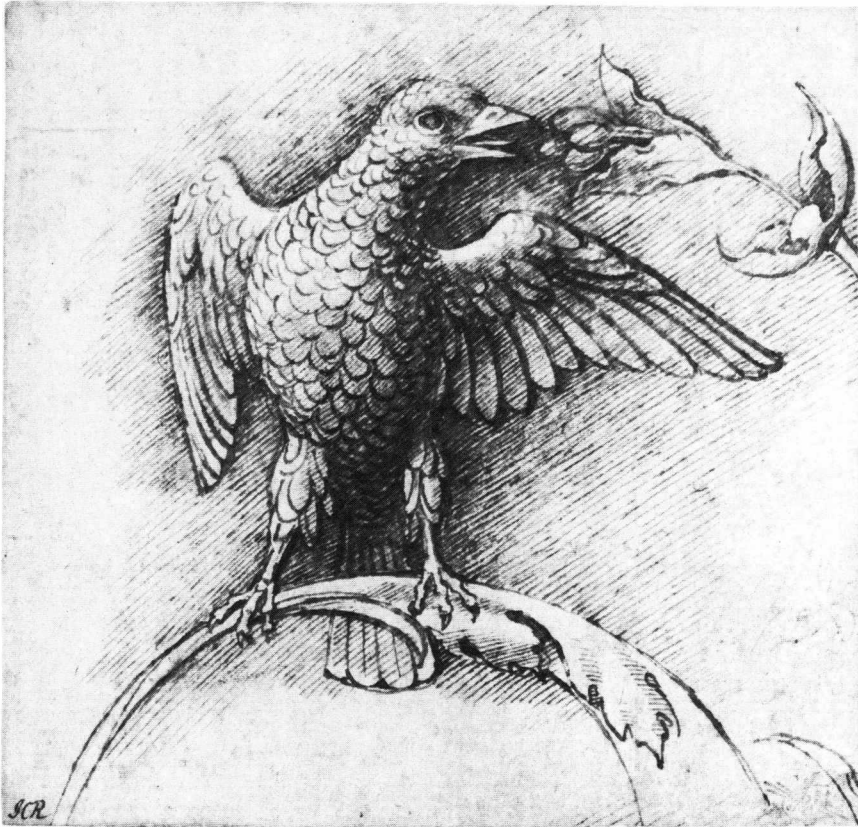
Pen and black ink

109 x 91 mm (4¹/₄ x 3⁵/₈ in)

Rosenwald Collection

Early Italian





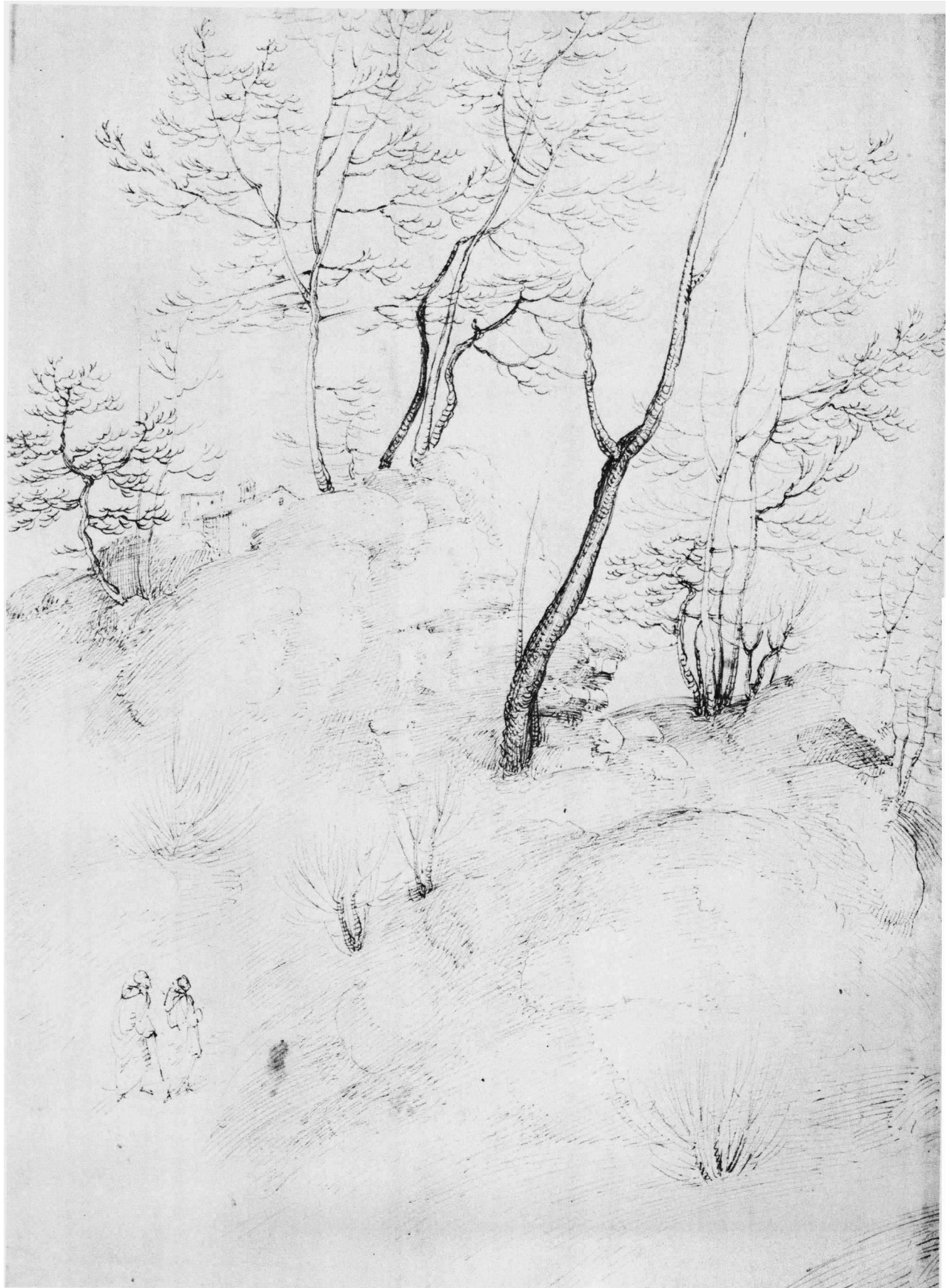
Leonardo da Vinci (Florentine 1452-1519)
Sheet of Studies, c. 1480
Pen and brown ink over traces of black chalk
164 x 138 mm. (6½ x 5⅜ in)
Promised gift of the Armand Hammer Foundation

Andrea Mantegna (Paduan 1431-1506)
Bird Perched on a Branch with Fruit, c. 1495
Pen and brown ink
104 x 115 mm (4⅛ x 4½ in)
Andrew W. Mellon Fund



Fra Bartolommeo (Florentine 1472-1517)
Head of a Child, c. 1490
Silverpoint, heightened with white, on yellow-brown
prepared paper
91 x 88 mm ($3\frac{5}{8}$ x $3\frac{1}{2}$ in)
Ailsa Mellon Bruce Fund

Fra Bartolommeo
Two Friars on a Hillside
Pen and dark brown ink
289 x 217 mm ($11\frac{3}{8}$ x $8\frac{1}{2}$ in)
Rosenwald Collection





Raphael (Umbrian 1483–1520)
The Prophets Jonah and Hosea, c. 1511
Pen and brown ink with brown wash, heightened
with white, over black chalk and stylus, squared
with stylus and red chalk
262 x 198 mm (10¹/₄ x 7³/₄ in)
Promised gift of the Armand Hammer Foundation

Sebastiano del Piombo (Venetian c. 1485–1547)
A Prophet Addressed by an Angel, c. 1516
Black chalk with black and brown washes,
heightened with white on blue paper, squared in
red chalk
320 x 251 mm (12⁵/₈ x 9⁷/₈ in)
Anonymous promised gift





Giulio Romano (Roman 1499–1546)
River God, c. 1528
Pen and brown ink with touches of brownish-gray
wash
170 x 273 mm (6³/₄ x 10³/₄ in)
Richard King Mellon Charitable Trust

Giulio Romano
Saint Michael Conquering the Devil, c. 1528
Pen and brown ink
386 x 290 mm (15¹/₄ x 11³/₈ in)
Ailsa Mellon Bruce Fund





Michelangelo (Roman 1475-1564)
Male Nude Striding Forward, c. 1550
Black chalk
233 x 100 mm (9¹/₈ x 3⁷/₈ in)
Promised gift of the Armand Hammer Foundation



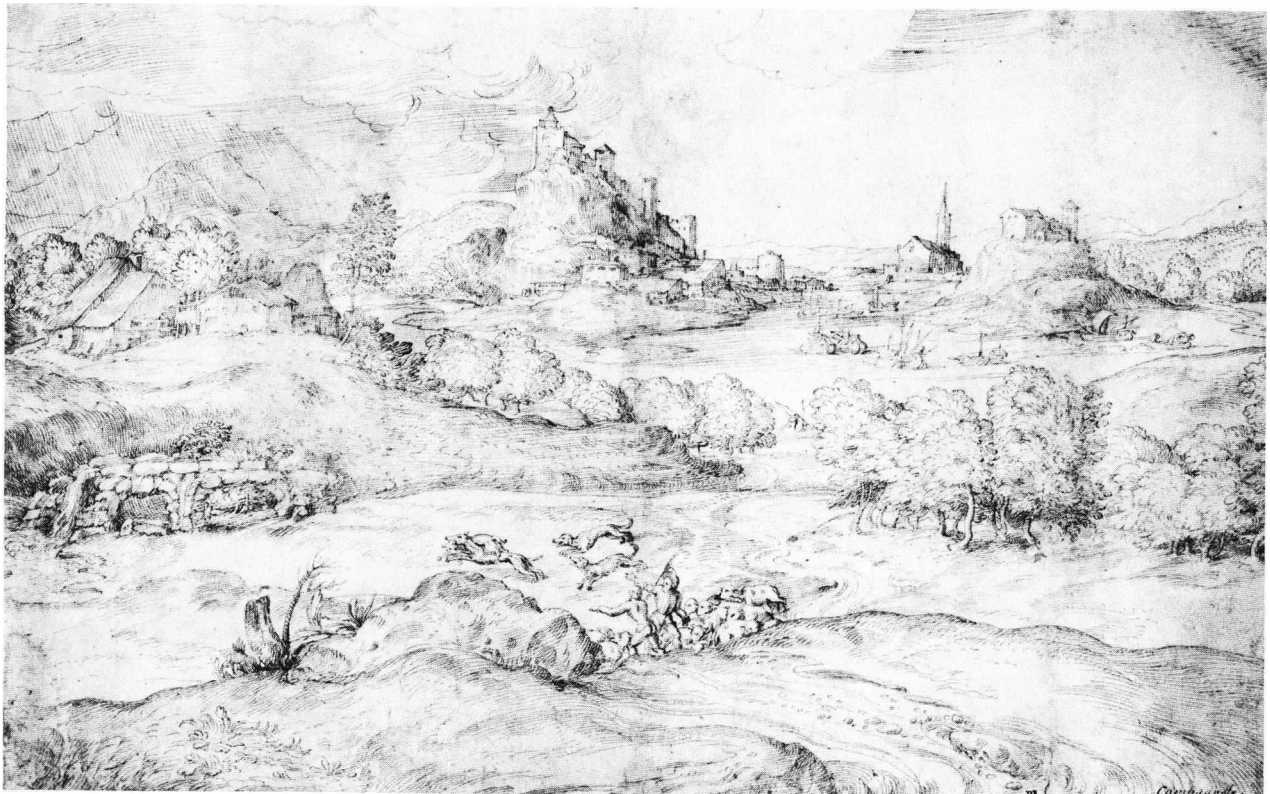
Titian (Venetian c. 1490-1576)
Study of an Eagle, c. 1510
Pen and brown ink
93 x 92 mm (3⁵/₈ x 3⁵/₈ in)
Anonymous promised gift

Lorenzo Lotto (Venetian c. 1480-1556)
Martyrdom of Saint Alexander of Bergamo,
1520-1525
Pen and brown ink, squared in black chalk
271 x 196 mm (10⁵/₈ x 7³/₄ in)
Ailsa Mellon Bruce Fund





Domenico Campagnola (Venetian 1500–1564)
Landscape with a Boy Fishing, c. 1520
Pen and brown ink
164 x 247 mm (6½ x 9¾ in)
Rosenwald Collection



Domenico Campagnola
Landscape with Shepherds Driving Away a Wolf,
c. 1540
Pen and brown ink
223 x 366 mm (8³/₄ x 14³/₈ in)
Rosenwald Collection



Jacopo Tintoretto (Venetian 1518–1594)
Youth with his Arm Raised, Seen from Behind
Black chalk on buff paper
363 x 219 mm (14¹/₄ x 8⁵/₈ in)
Ailsa Mellon Bruce Fund

Paolo Farinati (Venetian 1524–1606)
The Emperor Aulus Vitellius
Pen and brown ink with brown and gray wash,
heightened with white, over black chalk
397 x 259 mm (15⁵/₈ x 10¹/₈ in)
Ailsa Mellon Bruce Fund



A. VITELIUS.
GERMAN. IMP.
AVG. P. M. TR. P.



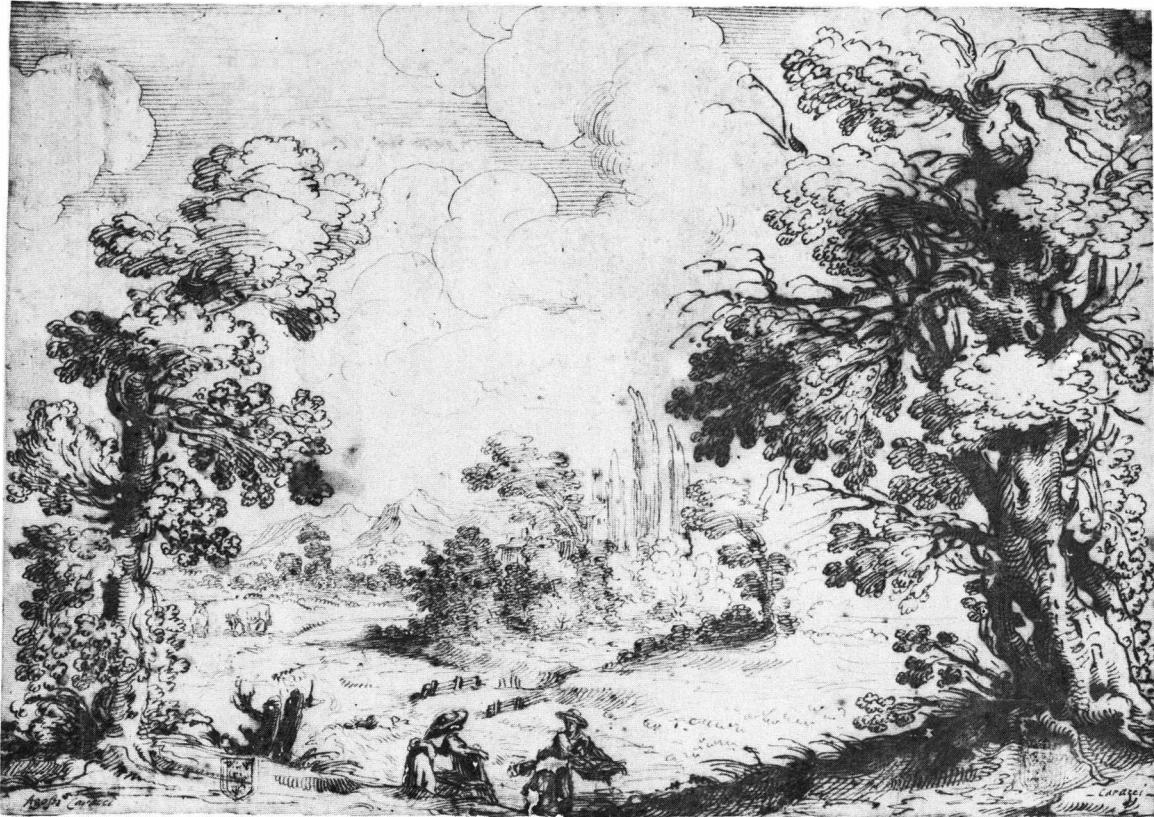
Taddeo Zuccaro (Roman 1529–1566)
Man Seen from Behind, c. 1555
Red chalk, heightened with white
345 x 178 mm (13⁵/₈ x 7 in)
Ailsa Mellon Bruce Fund

Luca Cambiaso (Genoese 1527–1585)
The Martyrdom of Saint Lawrence, c. 1580
Pen and brown ink and wash
388 x 244 mm (15¹/₄ x 9⁵/₈ in)
Ailsa Mellon Bruce Fund





Lodovico Carracci (Bolognese 1555–1619)
Nativity with Saints Francis and Agnes, c. 1605
Pen and brown ink with brown wash, heightened
with white, over black chalk
202 x 295 mm (8 x 11⁵/₈ in)
Adolph Caspar Miller Fund

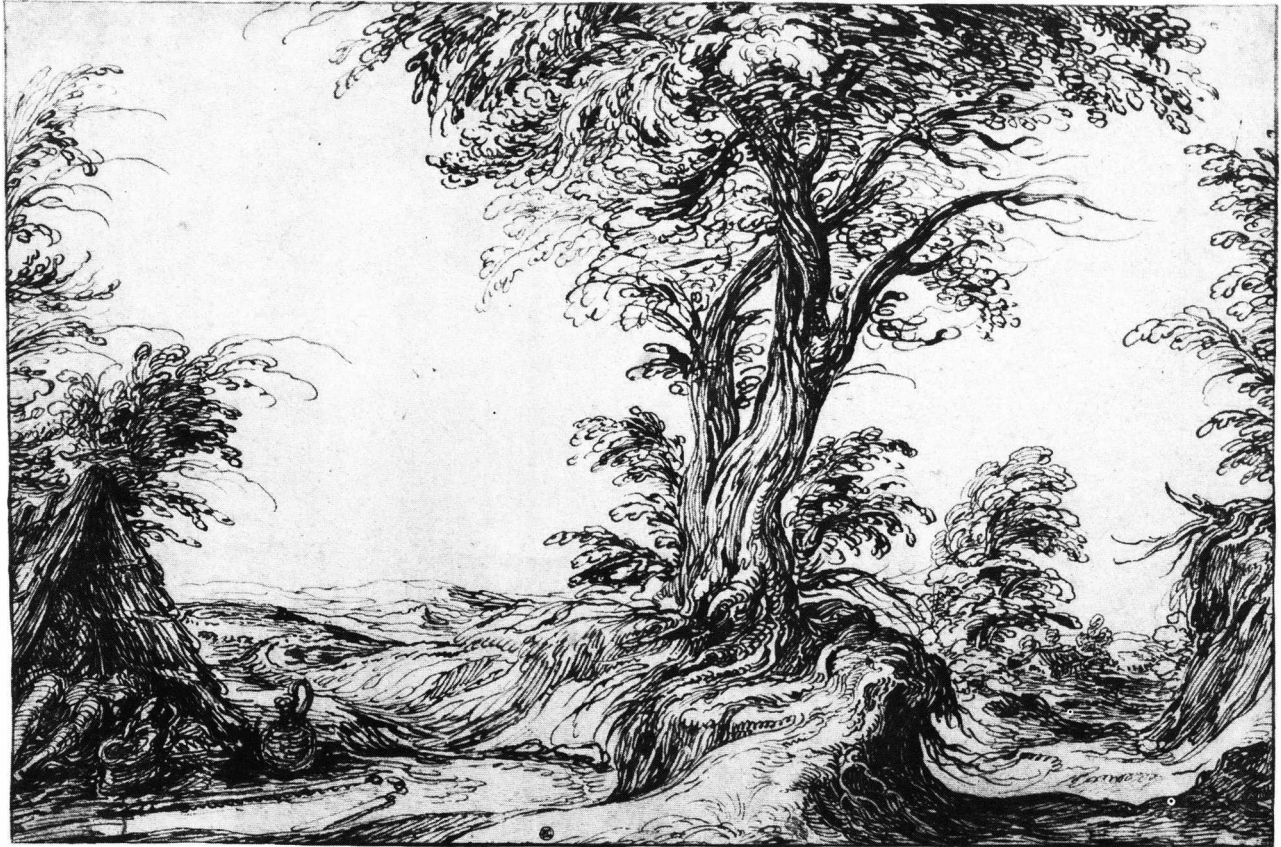


Agostino Carracci (Bolognese 1557-1602)
Landscape with Two Washerwomen, 1580s
Pen and brown ink
203 x 292 mm (8 x 11½ in)
Ailsa Mellon Bruce Fund

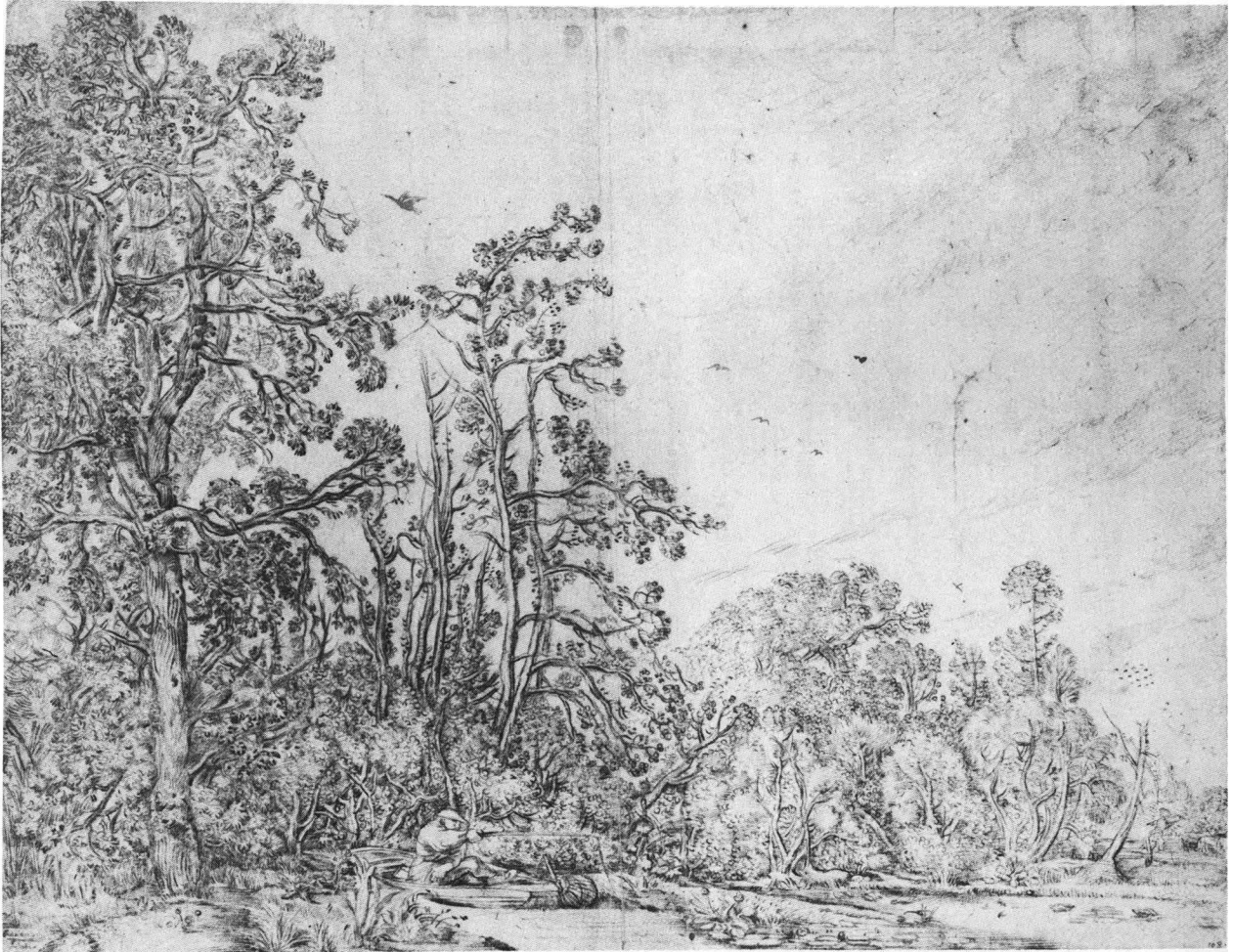


Agostino Carracci
Woodland River with a Boat, c. 1590
Pen and brown ink
216 x 327 mm (8 $\frac{1}{2}$ x 12 $\frac{7}{8}$ in)
Anonymous promised gift

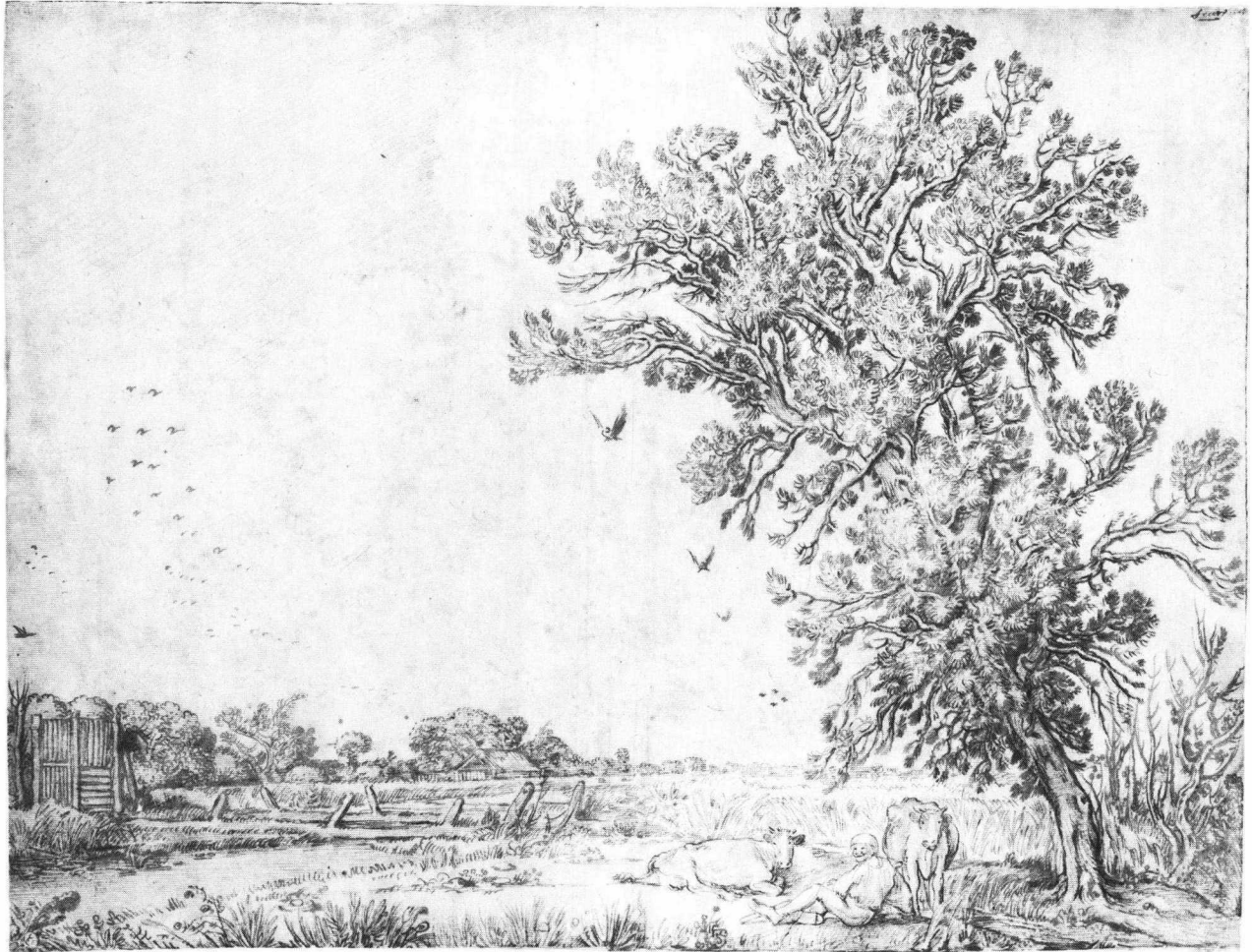
Seventeenth Century



Jacques de Gheyn II (Dutch 1565–1629)
Landscape with Sleeping Peasants, c. 1605
Pen and brown ink
257 x 387 mm (10¹/₈ x 15¹/₄ in)
Anonymous promised gift



Willem Buytewech (Dutch 1591–1624)
Woodland Pond with a Fisherman, c. 1617
Black chalk with pen and brown ink
292 x 375 mm (11½ x 14¾ in)
Anonymous promised gift



Willem Buytewech
Meadow with a Shepherd and Cows, c. 1617
Black and red chalks, and pen and brush with
brown ink
283 x 377 mm (11¹/₈ x 14⁷/₈ in)
William Nelson Cromwell Fund



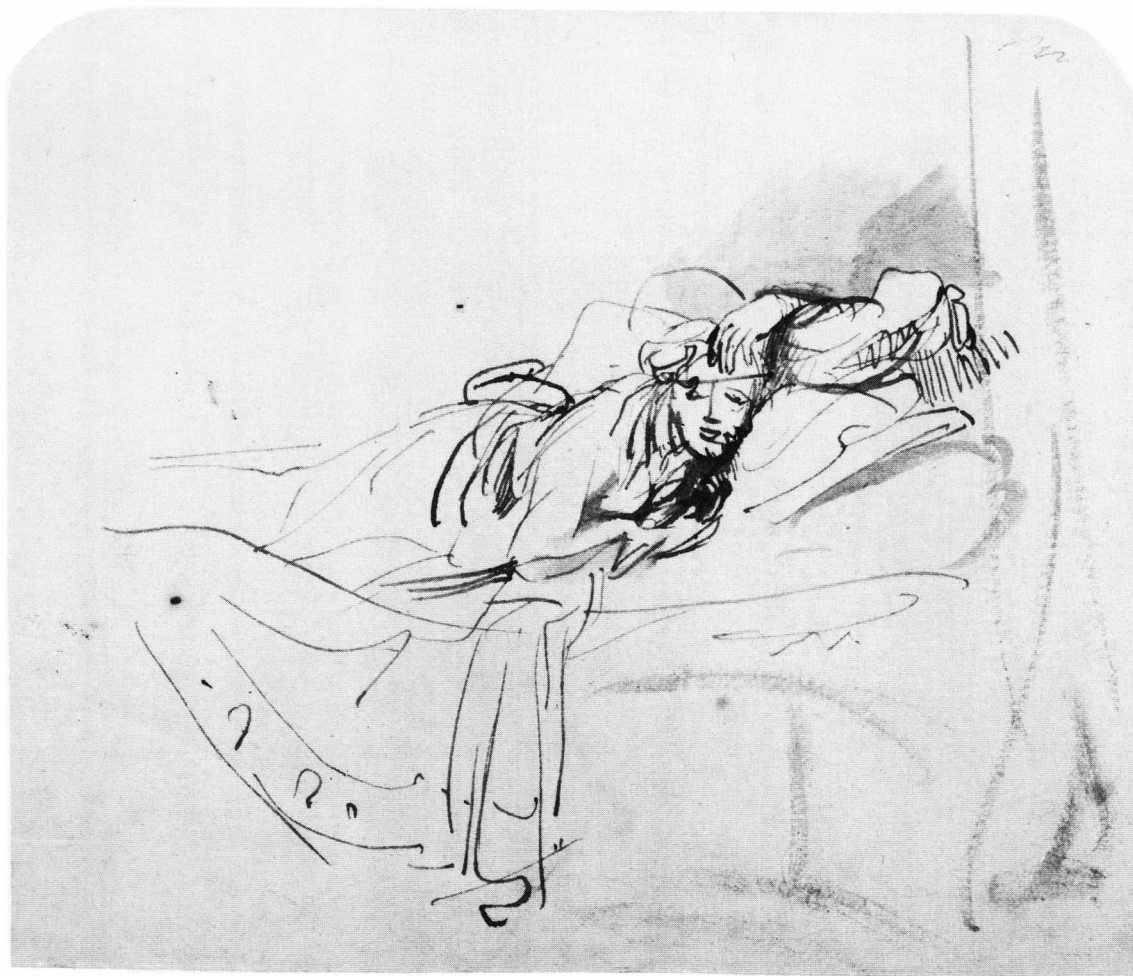
Rembrandt van Ryn (Dutch 1606-1669)

Self-Portrait, c. 1637

Red chalk

129 x 119 mm (5¹/₈ x 4³/₄ in)

Rosenwald Collection



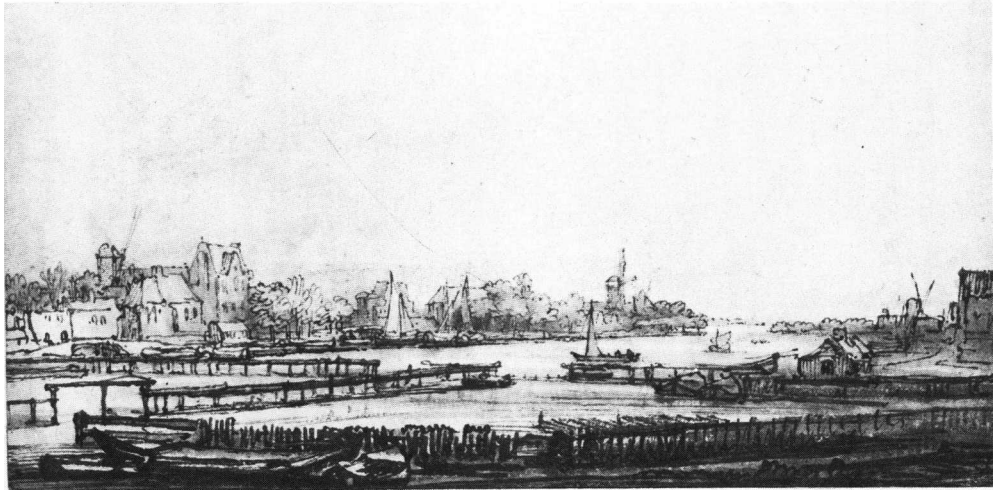
Rembrandt van Ryn
Saskia Lying in Bed, c. 1638
Pen and brush with brown ink
125 x 180 mm (4⁷/₈ x 7¹/₈ in)
Ailsa Mellon Bruce Fund



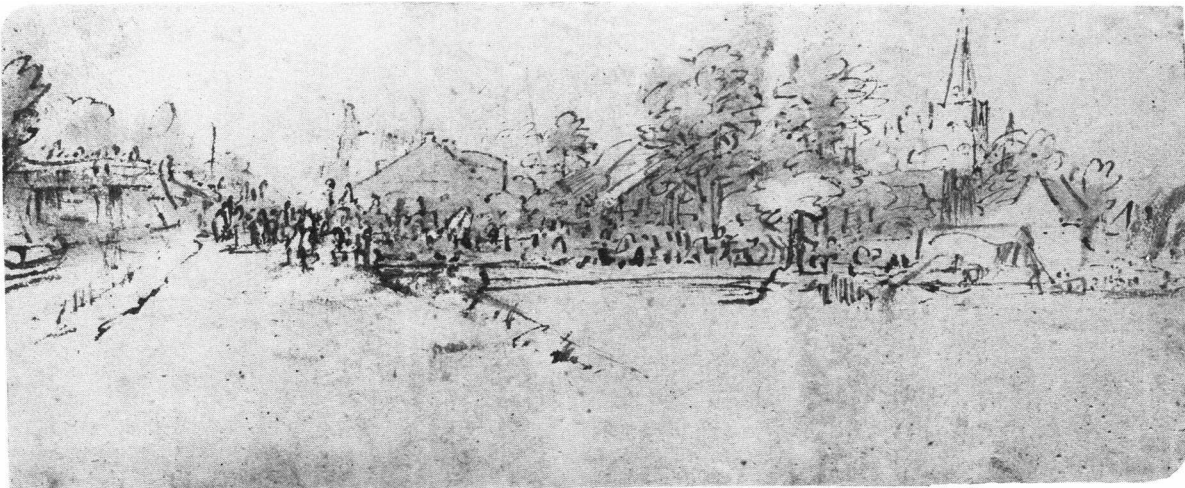
Rembrandt van Ryn
Eliezer and Rebecca at the Well, 1640s
Reed pen and brown ink with brown wash and
white body color
204 x 326 mm (8 x 12⁷/₈ in)
Widener Collection



Rembrandt van Ryn
Lot and his Family Leaving Sodom, c. 1655
Pen and light brown ink
205 x 295 mm (8¹/₈ x 11⁵/₈ in)
Widener Collection



Rembrandt van Ryn
View over the Amstel from the Rampart, c. 1646
Pen and brown ink with brown wash
89 x 185 mm (3 1/2 x 7 1/4 in)
Rosenwald Collection



Rembrandt van Ryn
Diemerdeich, c. 1655
Pen and brown ink with brown wash
90 x 225 mm (3 1/2 x 8 7/8 in)
Rosenwald Collection



Jan Lievens (Dutch 1607–1674)
Deer Park, 1655–1660
Reed pen and brown ink
274 x 405 mm (10³/₄ x 15⁷/₈ in)
Ailsa Mellon Bruce Fund



David Vinckeboons (Flemish 1576-1632)
A Landscape with Elijah Mocked, c. 1610
Pen and brown ink with color washes and traces of
black chalk
197 x 293 mm (7³/₄ x 11¹/₂ in)
Andrew W. Mellon Fund



Anthony van Dyck (Flemish 1599–1641)
Edge of the Wood, 1630s
Pen and brush with brown ink
200 x 261 mm (7⁷/₈ x 10¹/₄ in)
Syma Busiel Fund



Peter Paul Rubens (Flemish 1577–1640)
Venus Lamenting Adonis, c. 1612
Pen and brown ink
305 x 198 mm (12 x 7³/₄ in)
Ailsa Mellon Bruce Fund



Peter Paul Rubens

Lion, c. 1614

Black and yellow chalks, heightened with white

254 x 282 mm (10 x 11¹/₈ in)

Ailsa Mellon Bruce Fund



Peter Paul Rubens
Young Woman in Profile, c. 1615
Black chalk with white highlights
375 x 251 mm (14³/₄ x 9⁷/₈ in)
Ailsa Mellon Bruce Fund



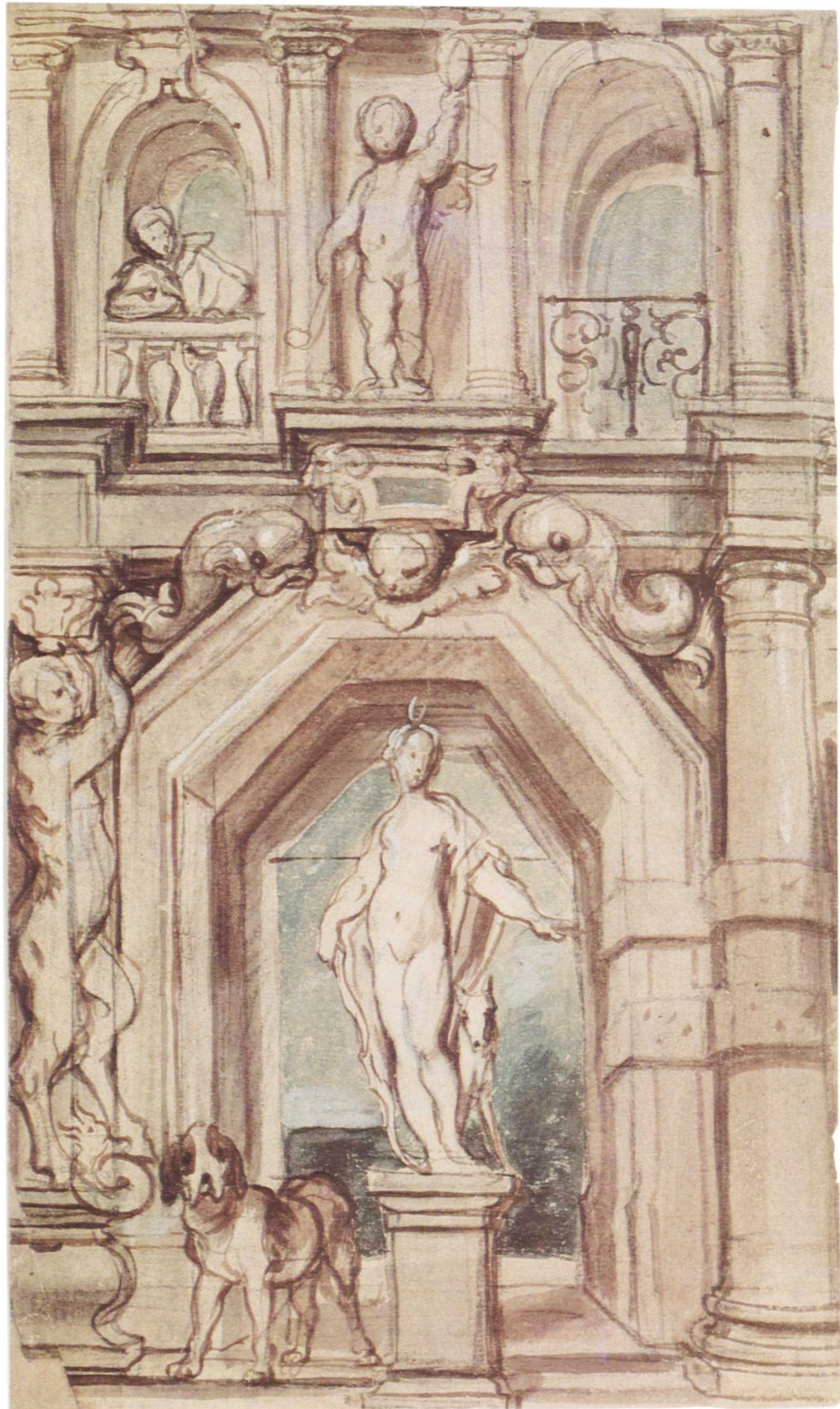
Peter Paul Rubens

Pan Reclining

Red and black chalks with red wash and body color

309 x 493 mm (12 ¹/₈ x 19 ³/₈ in)

Ailsa Mellon Bruce Fund





Jacob Jordaens (Flemish 1593–1678)
Design for a Wall Decoration, 1640–1645
Brush with brown and black inks and color washes,
heightened with white, over black chalk
317 x 188 mm (12 1/2 x 7 1/2 in)
Ailsa Mellon Bruce Fund

Simon Vouet (French 1590–1649)
Rachel Carrying the Idols
Black chalk, heightened with white, on blue paper
277 x 203 mm (10 7/8 x 8 in)
Ailsa Mellon Bruce Fund



Claude Lorrain (French 1600–1682)
Landscape with Ruins, Pastoral Figures, and Trees,
1650–1655
Pen and brown ink with graphite and brown wash,
heightened with white, on pink prepared paper
202 x 266 mm (8 x 10½ in)
Syma Busiel and Pepita Milmore Funds



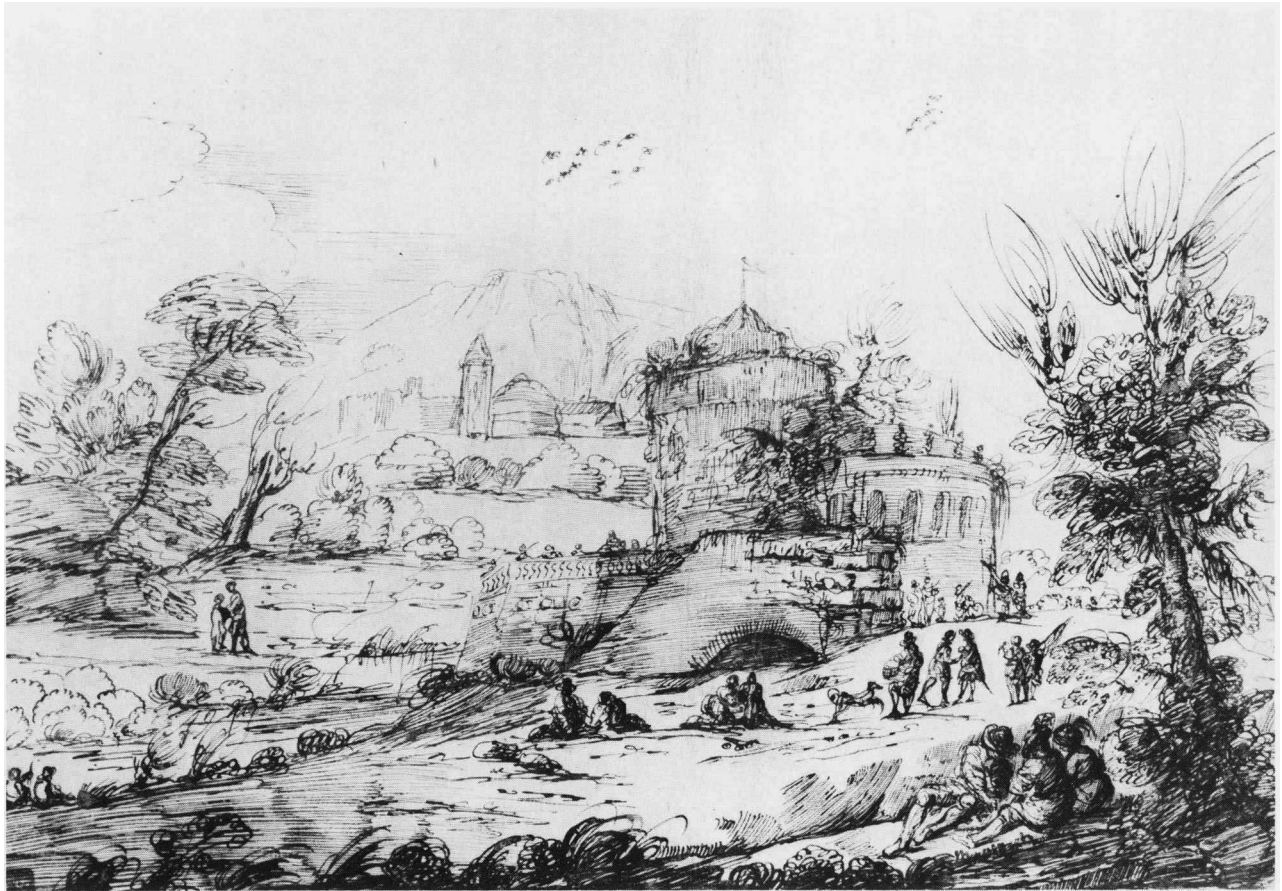
Bartholomeus Breenbergh (Dutch 1599–1657)
The Great Rock, c. 1625
Pen and brown ink with brown wash, over black
chalk
249 x 270 mm (9³/₄ x 10⁵/₈ in)
Ailsa Mellon Bruce Fund



Gian Lorenzo Bernini (Roman 1598–1680)
Self-Portrait, c. 1615
Red and black chalks, heightened with white
317 x 231 mm (12 1/2 x 9 1/8 in)
Ailsa Mellon Bruce Fund

Guercino (Bolognese 1591–1666)
A Fisherman with His Net, c. 1620
Black chalk, heightened with white
403 x 277 mm (15 7/8 x 10 7/8 in)
Pepita Milmore Fund





Guercino
Landscape with Fortress and River
Pen and brown ink
280 x 420 mm (11 x 16½ in)
Promised gift of Ian Woodner

Giovanni Battista Tiepolo (Venetian 1696–1770)
Saint Jerome in the Desert Listening to Angels,
c. 1730
Pen and brown ink with brown wash, heightened
with white, over black chalk on buff paper
425 x 276 mm (16¾ x 10⅞ in)
Promised gift of the Armand Hammer Foundation

Eighteenth Century

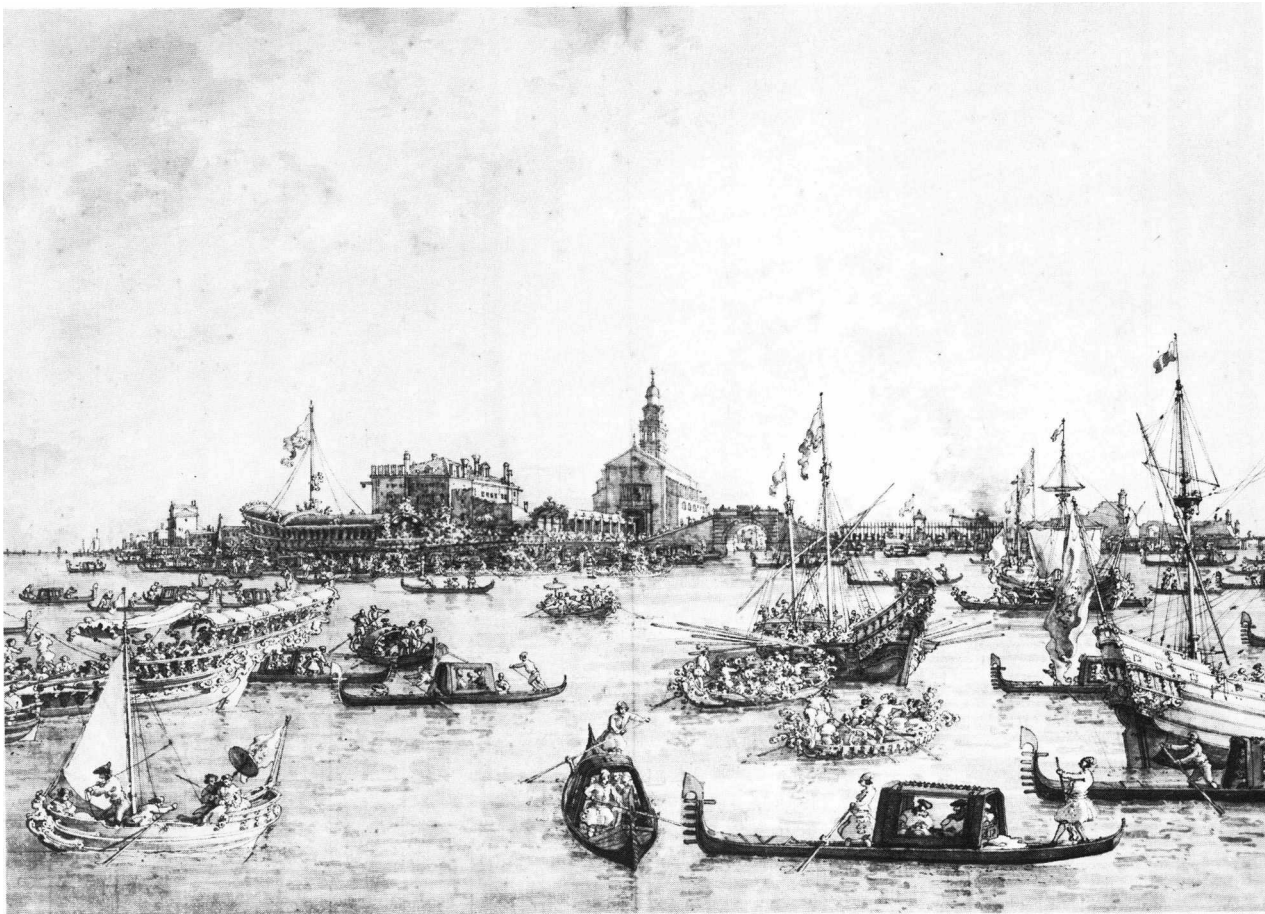






Giovanni Battista Tiepolo
*Virgin and Child Adored by Bishops, Monks and
Women*, c. 1740
Pen and brown ink with brown wash over black
chalk
425 x 300 mm (16³/₄ x 11⁷/₈ in)
Promised gift of the Armand Hammer Foundation

Giovanni Battista Tiepolo
Angelica and Medoro, c. 1745
Pen and brown ink with brown wash over black
chalk
357 x 259 mm (14 x 10¹/₄ in)
Rosenwald Collection



Canaletto (Venetian 1697-1768)
Ascension Day Festival at Venice, 1766
Pen and sepia ink with gray wash, heightened with
white, over traces of graphite
338 x 557 mm (13 1/4 x 21 7/8 in)
Samuel H. Kress Collection



Francesco Guardi (Venetian 1712-1793)
The Fortress of San Andrea from the Lagoon
Pen and brown ink with brown wash over black
chalk
295 x 459 mm (11 ⁵/₈ x 18 ¹/₈ in)
Samuel H. Kress Collection





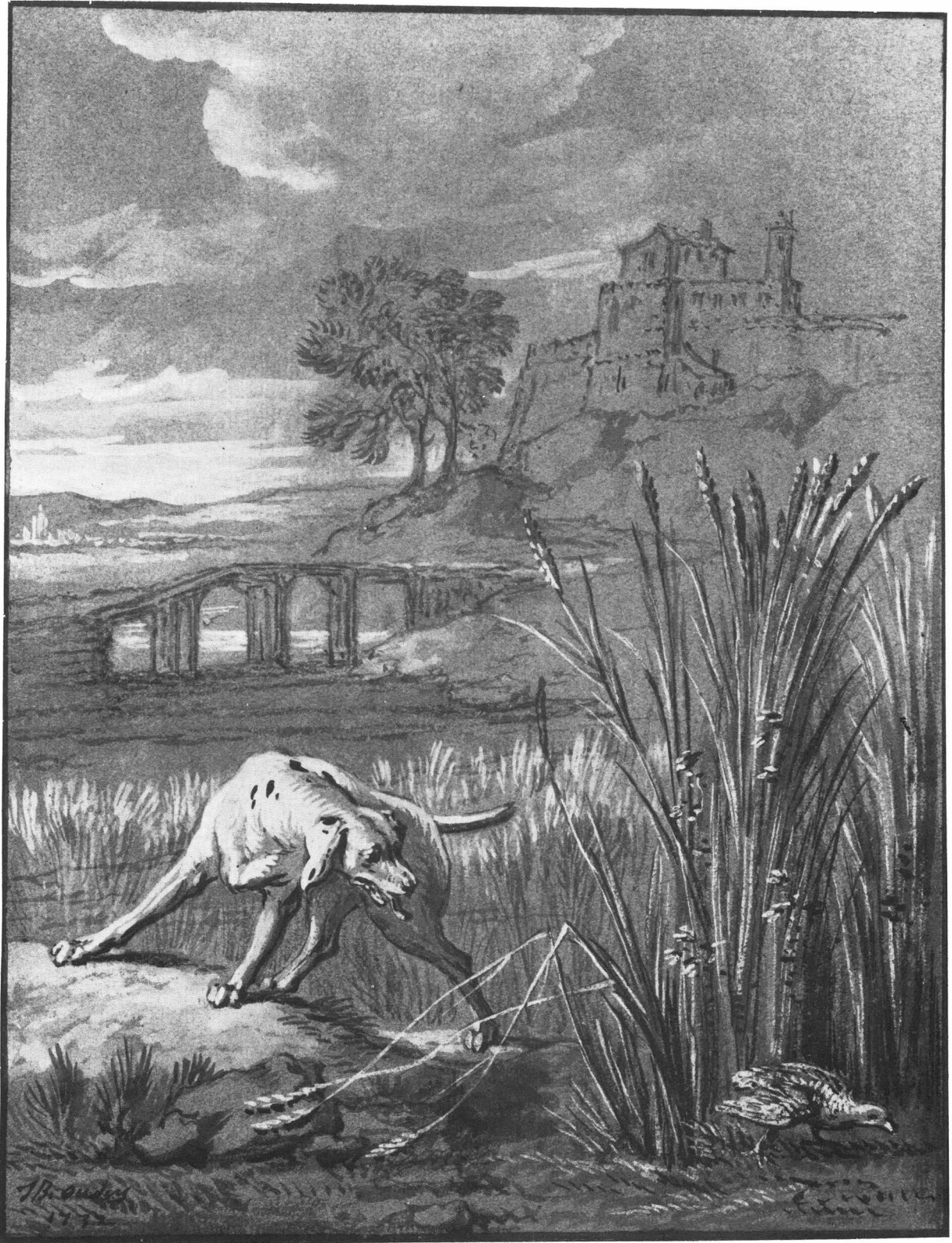
Antoine Watteau (French 1684-1721)
Violinist, c. 1715
Red and black chalk
300 x 213 mm (11 ⁷/₈ x 8 ³/₈ in)
Gift of Howard Sturges

Antoine Watteau
Couple Seated on a Bank
Red, black, and white chalk
241 x 349 mm (9 ¹/₂ x 13 ³/₄ in)
Promised gift of the Armand Hammer Foundation

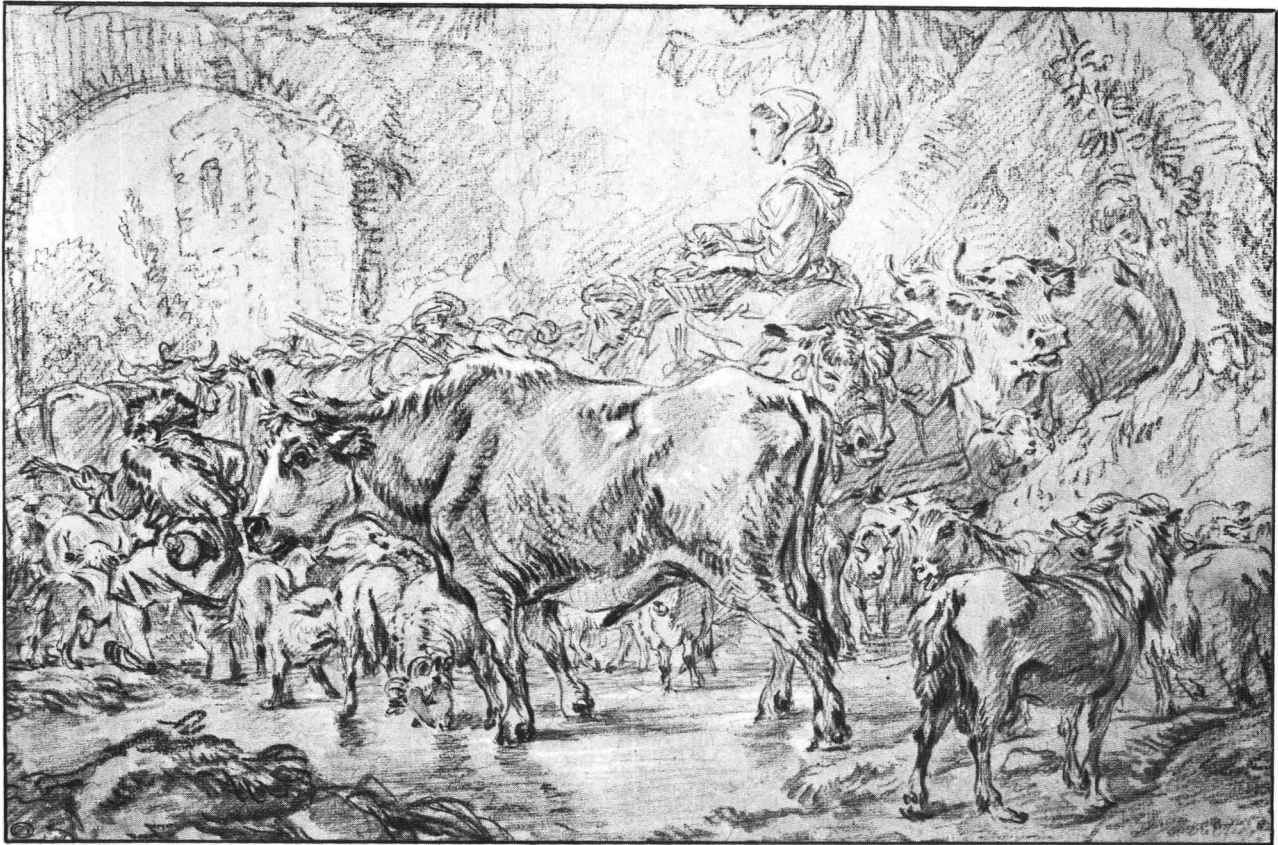


Antoine Watteau
Young Girl
Red and black chalk
216 x 146 mm (8½ x 5¾ in)
Promised gift of the Armand Hammer Foundation

Jean-Baptiste Oudry (French 1686–1755)
The Partridge Saves her Young, 1732
Brush with black ink, gray wash, and white
gouache on blue paper
244 x 192 mm (9⅝ x 7½ in)
Gift of Constance Mellon







Jean-Baptiste Oudry
The Partridge and the Cocks, 1732
Brush with black ink, gray wash, and white
gouache on blue paper
244 x 192 mm (9⁵/₈ x 7¹/₂ in)
Andrew W. Mellon Fund

François Boucher (French 1703–1770)
Return to the Fold, c. 1760
Brown chalk, heightened with white, on brown
paper
287 x 445 mm (11¹/₄ x 17¹/₂ in)
Andrew W. Mellon Fund



François Boucher
Tête-à-Tête, 1764
Black chalk, heightened with white
333 x 229 mm (13¹/₈ x 9 in)
Widener Collection

Jean-Honoré Fragonard (French 1732–1806)
Orlando Furioso: Angelica Is Exposed to the Orc
Black chalk with brown and gray washes
394 x 258 mm (15¹/₂ x 10¹/₈ in)
Gift of Edith G. Rosenwald





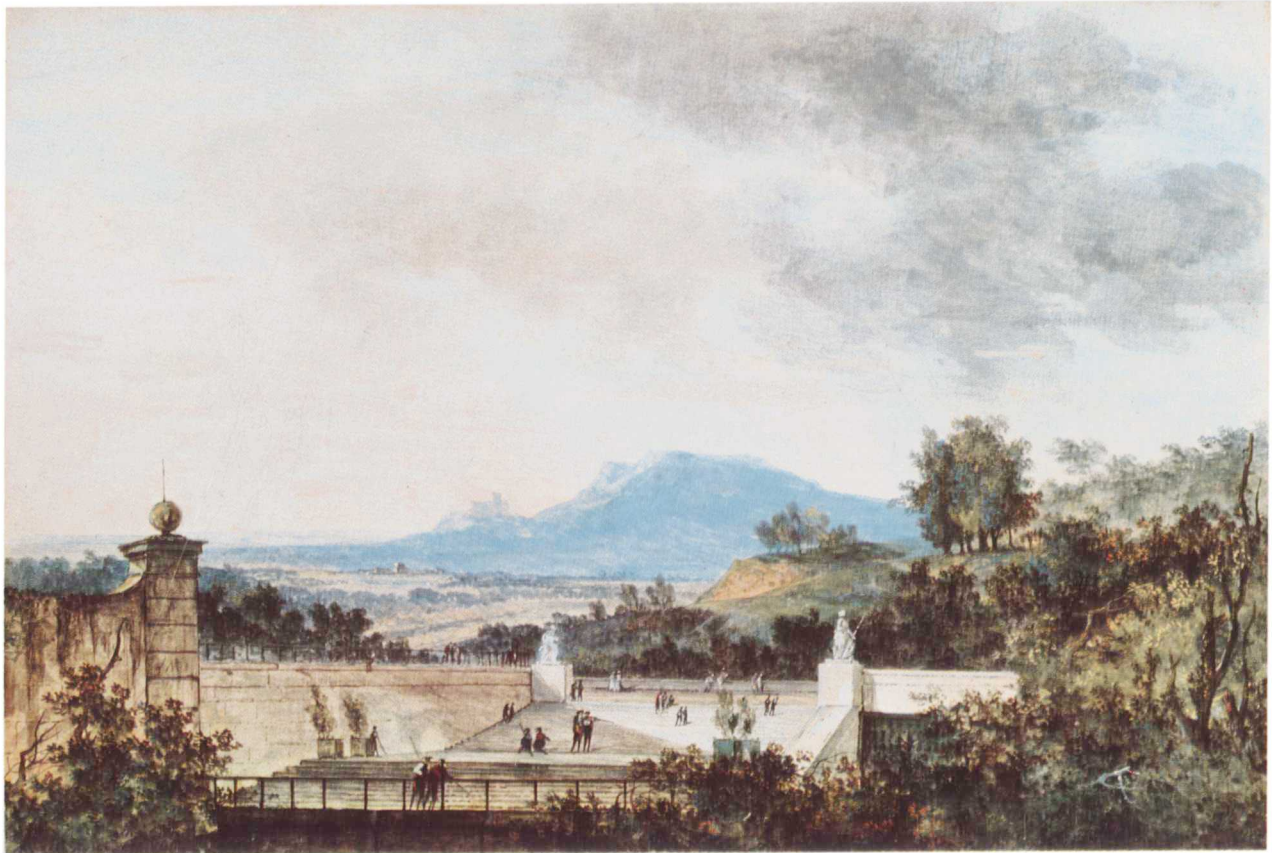


Jean-Honoré Fragonard
Orlando Furioso: Orlando Kills the Orc with an Anchor
Black chalk with brown washes
395 x 266 mm (15½ x 10½ in)
Gift of Edith G. Rosenwald

Jean-Honoré Fragonard
Grandfather's Reprimand
Gray-brown wash over black chalk
343 x 451 mm (13½ x 17¾ in)
Promised gift of the Armand Hammer Foundation



Hubert Robert (French 1733-1808)
Shepherds Crossing a Waterfall, 1770-1775
Red chalk
366 x 287 mm (14³/₈ x 11¹/₄ in)
Andrew W. Mellon Fund



Louis Gabriel Moreau (French 1740–1806)
Terrace of a Chateau, c. 1790
Gouache
310 x 464 mm (12 1/4 x 18 1/4 in)
Samuel H. Kress Collection

Nineteenth Century





William Blake (British 1757–1827)
The Ghost of Samuel Appearing to Saul, c. 1805
Watercolor
320 x 343 mm (12⁵/₈ x 13¹/₂ in)
Rosenwald Collection

William Blake
Queen Katherine's Dream, c. 1825
Watercolor
410 x 342 mm (16¹/₈ x 13¹/₂ in)
Rosenwald Collection



Jean-Auguste-Dominique Ingres (French 1780–1867)

Portrait of Auguste-Jean-Marie Guénepin, 1809

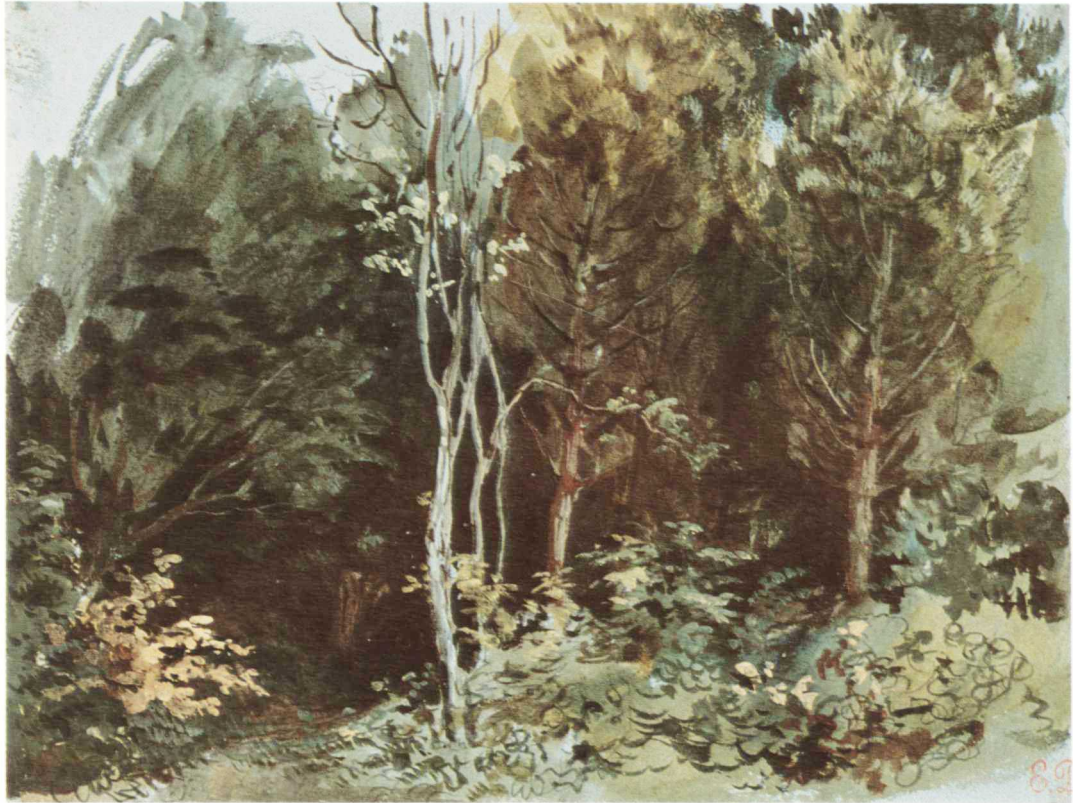
Pencil

201 x 163 mm (7⁷/₈ x 6³/₈ in)

Gift of Robert H. and Clarice Smith



Jean-Auguste-Dominique Ingres
*Portrait of Mrs. Charles Badham, née Margaret
Campbell, 1816*
Pencil
260 x 210 mm (10¹/₄ x 8¹/₄ in)
Promised gift of the Armand Hammer Foundation



Eugène Delacroix (French 1798–1863)

Landscape at Nohant

Watercolor

158 x 204 mm (6¹/₄ x 8¹/₈ in)

Promised gift of John S. Thacher



Eugène Delacroix
Tiger, c. 1830
Watercolor
140.5 x 252 mm (5½ x 9⅞ in)
Rosenwald Collection



Honoré Daumier (French 1808-1879)

Two Lawyers

Black crayon with color washes

265 x 235 mm (10½ x 9¼ in)

Gift of Myron A. Hofer in memory of his mother,
Mrs. Charles Hofer

Edouard Manet (French 1832-1883)

Man Wearing a Cloak

Charcoal

406 x 197 mm (16 x 7¾ in)

Promised gift of the Armand Hammer Foundation







Edouard Manet
The Man in the Tall Hat
Watercolor
357 x 257 mm (14 x 10¹/₈ in)
Rosenwald Collection

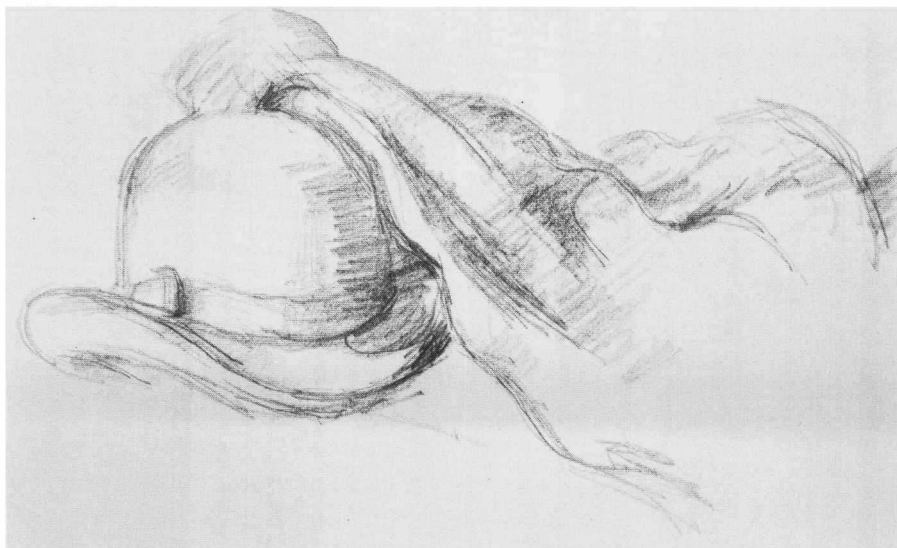
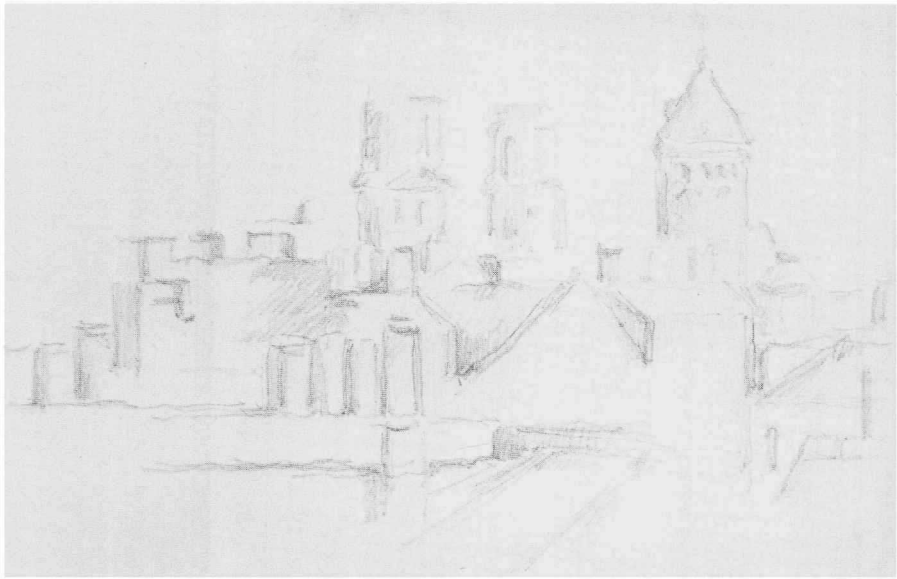
Edgar Degas (French 1834-1917)
The Artist's Brother, René, 1855
Pencil
293 x 230 mm (11¹/₂ x 9 in)
Promised gift of Mr. and Mrs. Paul Mellon





Edgar Degas
Madame Dietz-Monnin, 1879
Pastel
599 x 450 mm (23⁵/₈ x 17³/₄ in)
Gift of Mrs. Albert J. Beveridge in memory of her
aunt, Delia Spencer Field

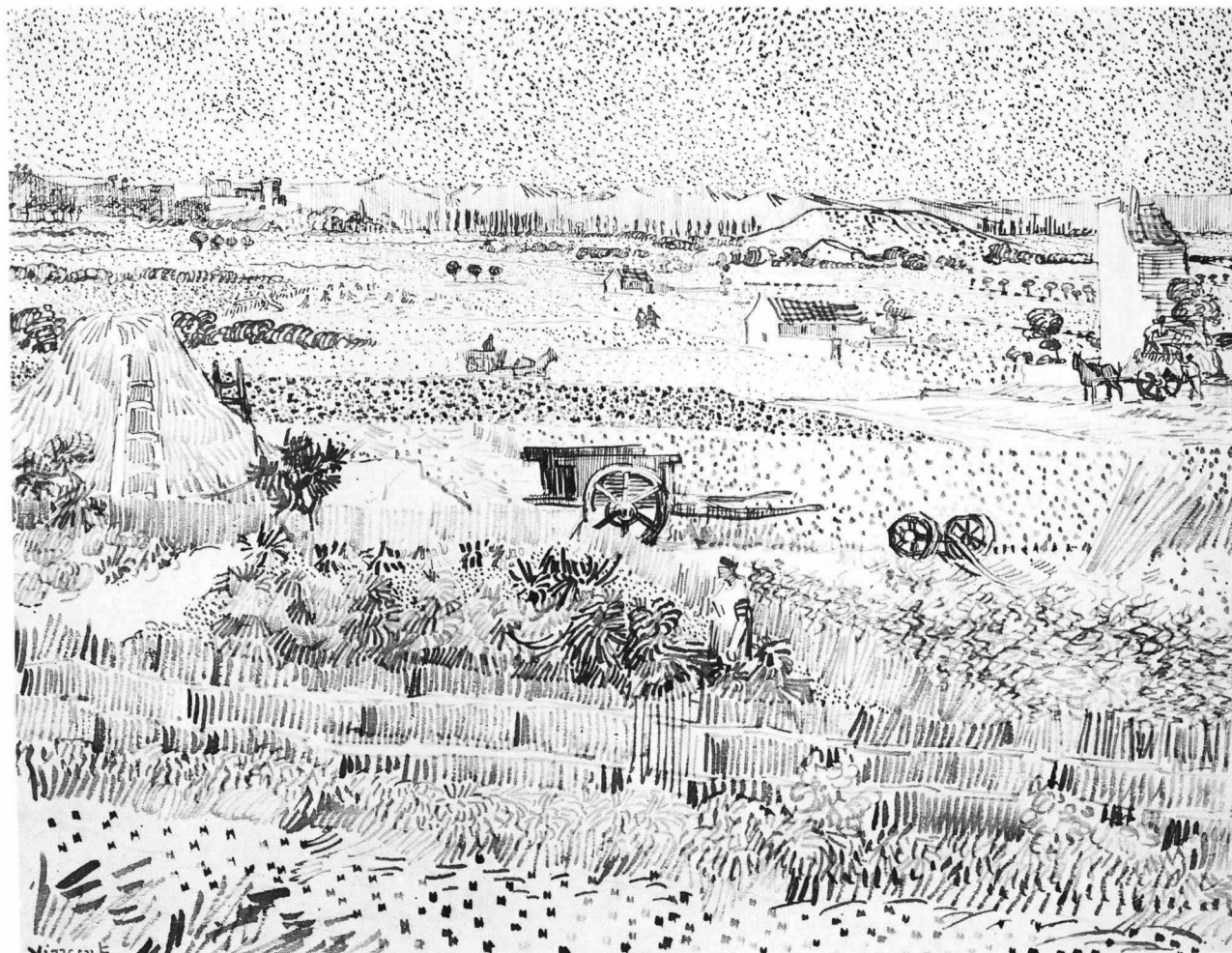
Mary Cassatt (American 1844-1926)
Tramway, c. 1891
Black crayon
365 x 270 mm (14³/₈ x 10⁵/₈ in)
Rosenwald Collection





Paul Cézanne (French 1839–1906)
Towers, View Over the Roof Tops, c. 1880
The Artist's Son Asleep, c. 1885
Derby Hat and Garment, c. 1885
The Reaper (after Jean-François Millet), c. 1900

Male Nude (after Puget)
(Selections from the Sketchbooks of Enid A. Haupt)
Pencil
Average size 178 x 200 mm (7 x 8 in)
Promised gift of Enid A. Haupt

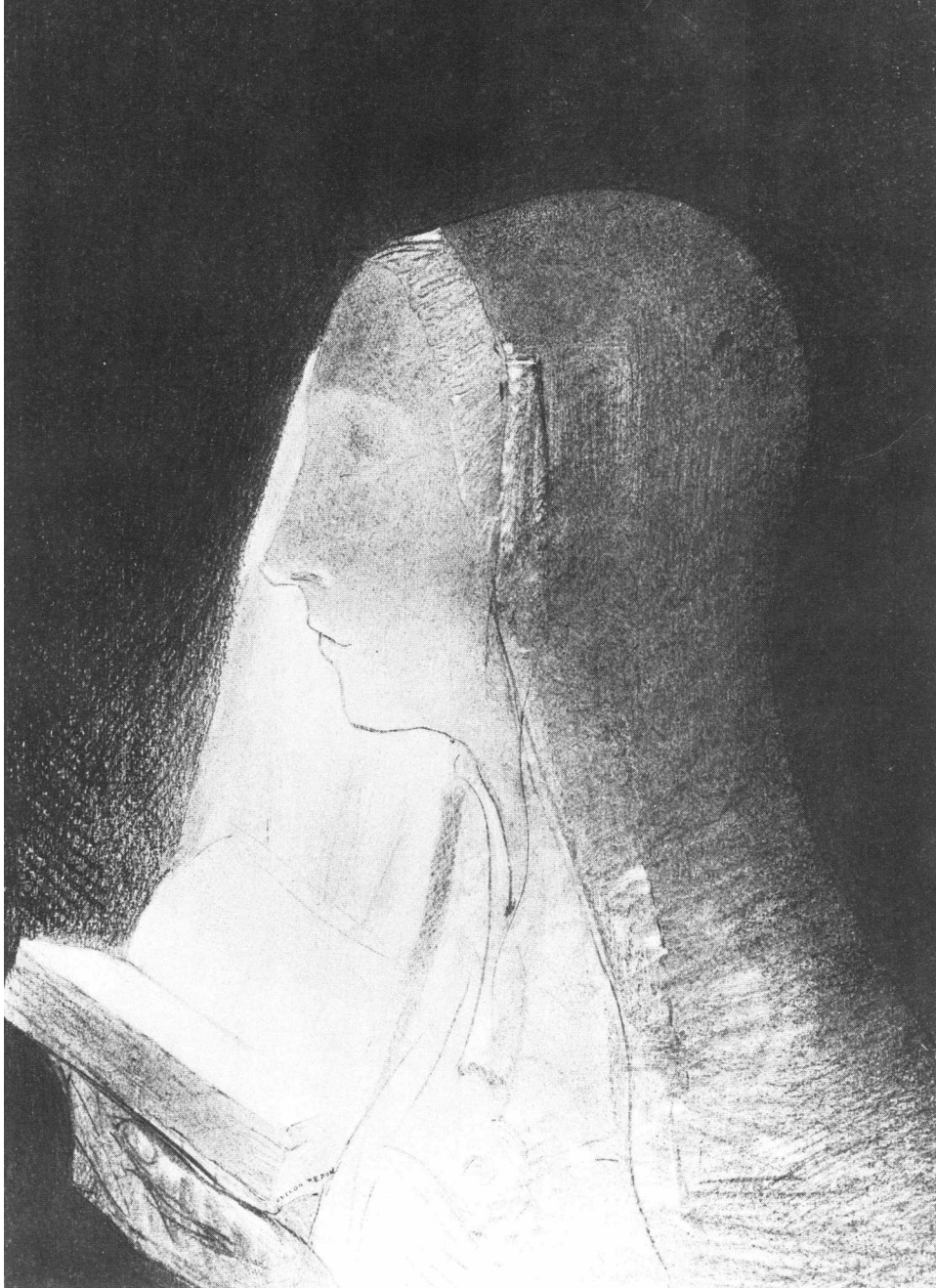


Vincent van Gogh (Dutch 1853–1890)
Harvest: The Plain of La Crau, c. 1888
Reed pen and brown ink
243 x 316 mm (9⁵/₈ x 12³/₈ in)
Promised gift of Mr. and Mrs. Paul Mellon

Paul Gauguin (French 1848–1903)
Nave Nave Fenua, 1894–1900
Brush with black ink and color washes
419 x 260 mm (16¹/₂ x 10¹/₄ in)
Rosenwald Collection







Henri de Toulouse-Lautrec (French 1864–1901)
Jane Avril, 1892
Gouache on cardboard
678 x 529 mm (26³/₄ x 20⁷/₈ in)
Chester Dale Collection

Odilon Redon (French 1840–1916)
Head of a Veiled Woman
Charcoal on tan paper
522 x 375 mm (20¹/₂ x 14³/₄ in)
Rosenwald Collection



Winslow Homer (American 1836-1910)
Incoming Tide: Scarborough, Maine, 1883
Watercolor
381 x 548 mm (15 x 21½ in)
Gift of Ruth K. Henschel in memory of her
husband, Charles R. Henschel



Winslow Homer

The Rise, 1900

Watercolor

348 x 527 mm (13³/₄ x 20³/₄ in)

Gift of Ruth K. Henschel in memory of her
husband, Charles R. Henschel

Twentieth Century



Auguste Rodin (French 1840-1917)
Dancing Figure, 1905
Pencil with orange wash
325 x 250 mm (12³/₄ x 9⁷/₈ in)
Gift of Mrs. John W. Simpson



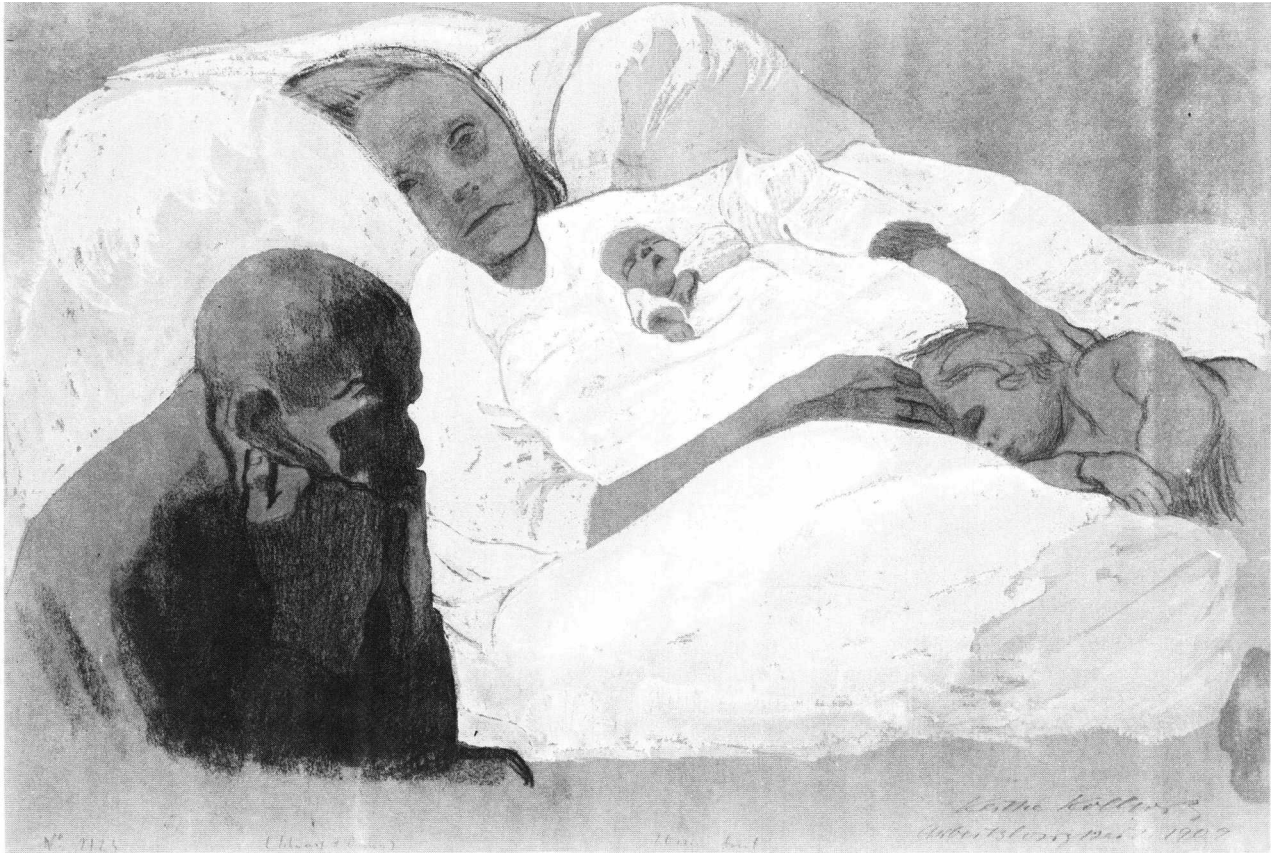
Edvard Munch (Norwegian 1863–1944)
Two Women's Heads, 1898
Color crayons
283 x 374 mm (11¹/₈ x 14³/₄ in)
Anonymous promised gift



Pablo Picasso (Spanish 1881-1973)
Self-Portrait, c. 1902
Black crayon with color washes
304 x 238 mm (12 x 9³/₈ in)
Ailsa Mellon Bruce Collection



Emil Nolde (German 1867-1956)
Head of Christ, 1909
Watercolor over ink
268 x 211 mm (10½ x 8¼ in)
William Nelson Cromwell Fund



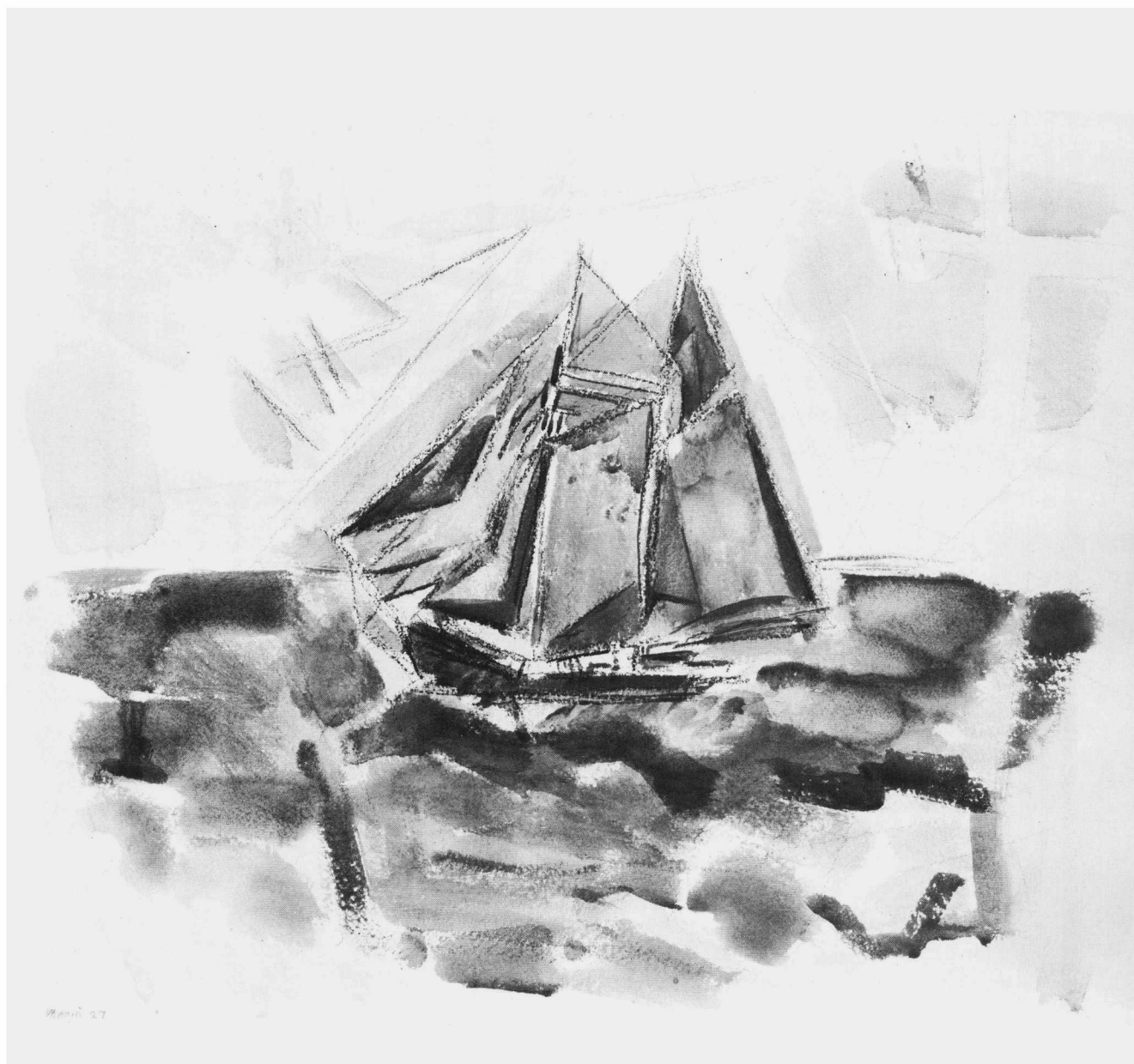
Käthe Kollwitz (German 1867–1945)
Unemployment, 1909
Pencil with black chalk and white wash on
gray-brown paper
290 x 444 mm (11½ x 17½ in)
Rosenwald Collection





Egon Schiele (Austrian 1890–1918)
Dr. Hugo Koller, 1918
Black crayon
472 x 298 mm (18⁵/₈ x 11³/₄ in)
Rosenwald Collection

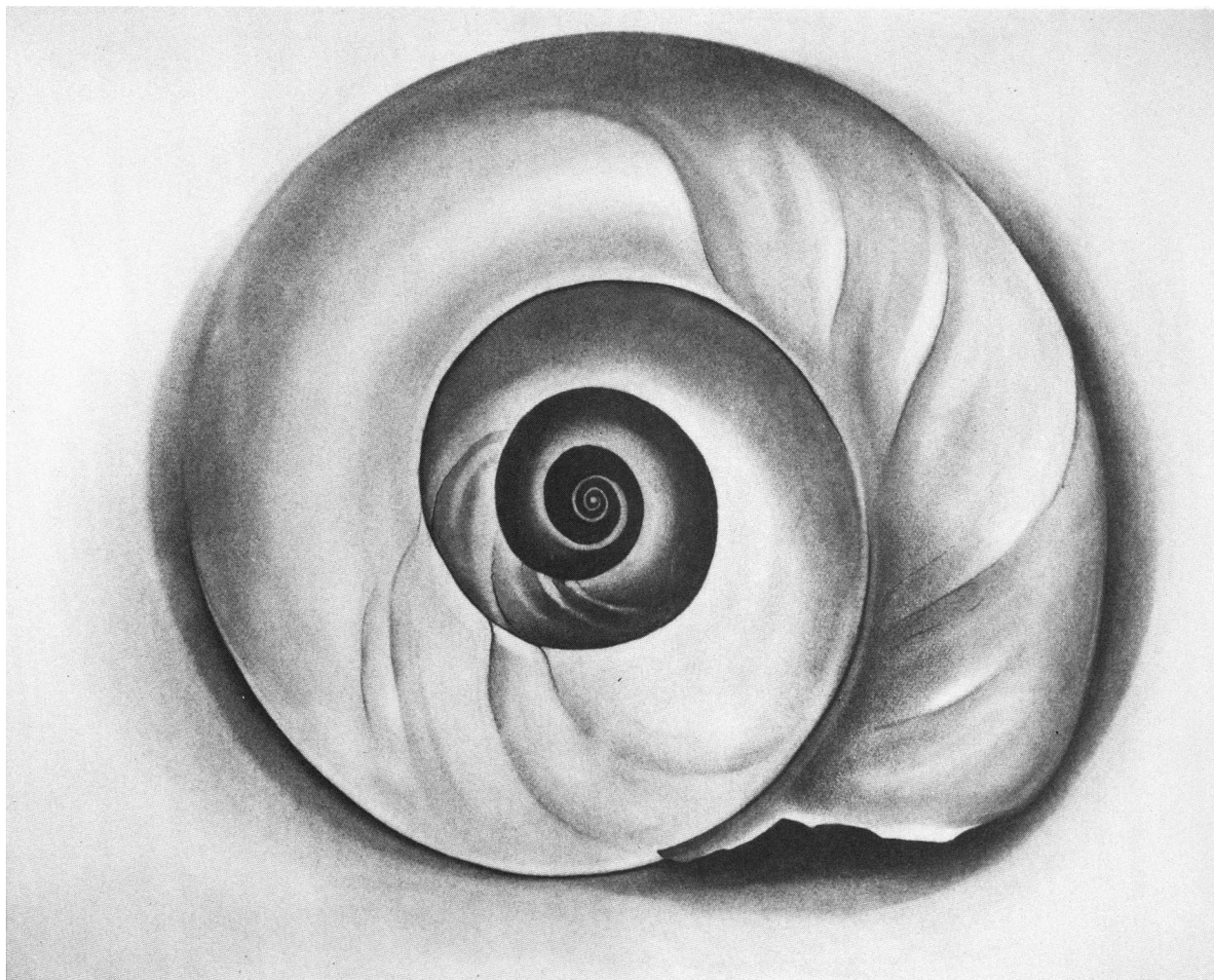
Constantin Brancusi (Rumanian 1876–1957)
Woman's Head, c. 1910
Charcoal
402 x 275 mm (15⁷/₈ x 10⁷/₈ in)
Ailsa Mellon Bruce Fund



John Marin (American 1870–1953)
*Movement Number 9, Sea and Boat, Deer Isle,
Maine*
Watercolor
440 x 560 mm (17³/₈ x 22 in)
Alfred Stieglitz Collection



Willem de Kooning (American born 1904)
Study for *Woman Number One*, 1952
Pastel and crayon
225 x 283 mm (8⁷/₈ x 11¹/₂ in)
The Andrew W. Mellon Fund



Georgia O'Keeffe (American born 1887)
Shell, c. 1925
Charcoal
483 x 635 mm (19 x 25 in)
Anonymous gift



Henri Matisse (French 1869–1954)

Odalisque

Pencil

247 x 324 mm (9³/₄ x 12³/₄ in)

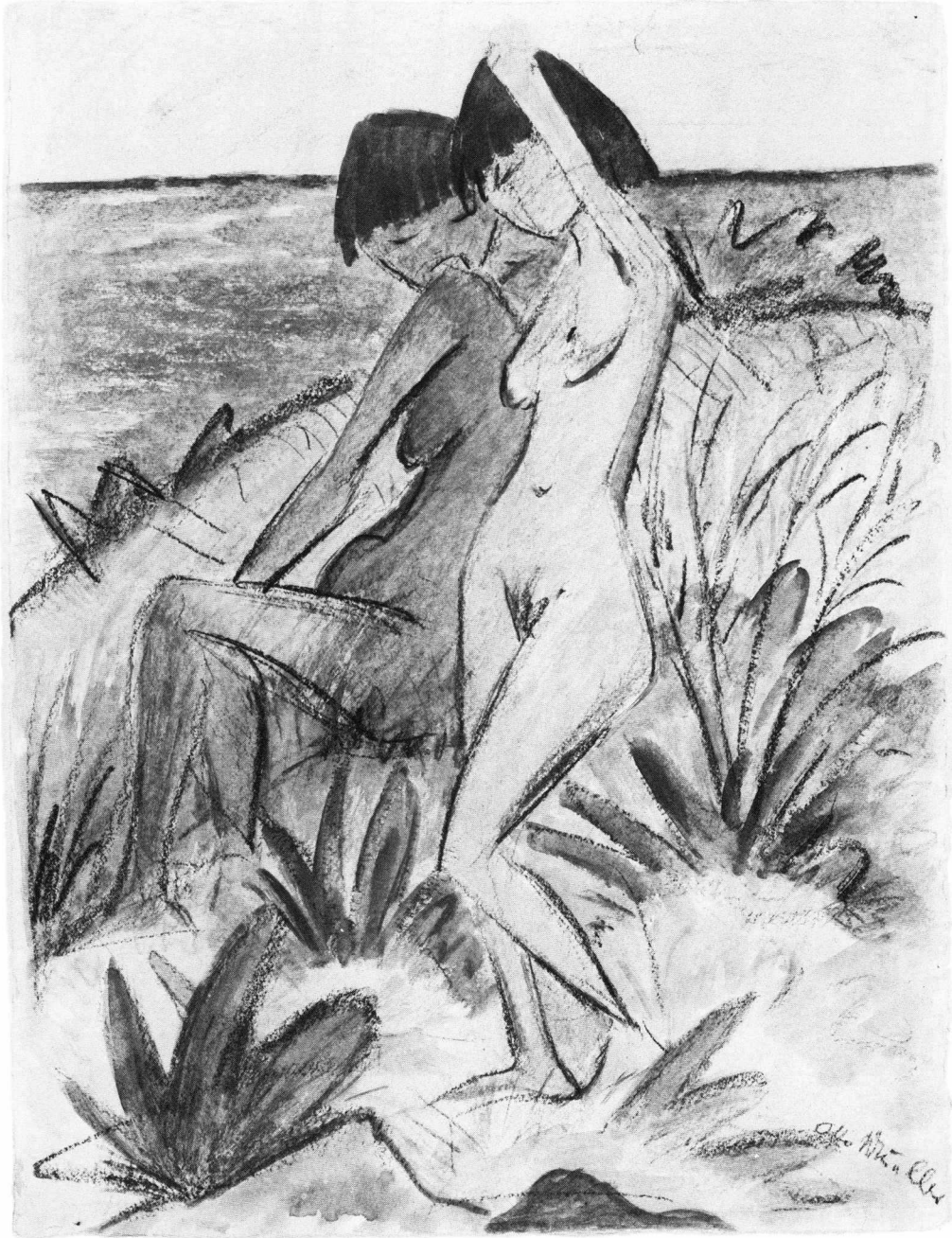
Rosenwald Collection



Henri Matisse
Young Girl with Long Hair, 1926
Pencil
540 x 370 mm (21¹/₄ x 14⁵/₈ in)
Rosenwald Collection



Ernst Ludwig Kirchner (German 1880–1938)
Nude Woman in Tub, c. 1923
Pen and black ink with color crayons and washes
520 x 360 mm (20½ x 14⅛ in)
Anonymous promised gift



Otto Müller (German 1874-1930)
Two Bathers, c. 1920
Watercolor
683 x 522 mm (26⁷/₈ x 20¹/₂ in)
Rosenwald Collection



Karl Schmidt-Rottluff (German 1884–1976)

Haystacks

Brush with black ink and gray wash

500 x 700 mm (19⁵/₈ x 27¹/₂ in)

Rosenwald Collection



Käthe Kollwitz (German 1867-1945)
Self-Portrait, 1933
Charcoal
477 x 632 mm (18³/₄ x 24⁷/₈ in)
Rosenwald Collection



Henry Moore (British born 1891)
People Seated in a Shelter, 1941
(From the series of Shelter Drawings)
Watercolor, gouache, and pastel
295 x 290 mm (11⁵/₈ x 19¹/₄ in)
Anonymous promised gift

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