

In Celebration of Paul Mellon

Paul Mellon played many crucial roles at the National Gallery of Art in carrying out the founding vision of his father, Andrew, who had laid plans for the museum before his death in 1937. The younger Mellon was a major donor of funds and works of art, a valiant advocate for the Gallery's architecture (both the East and West Buildings), and a supporter of its programs for scholars and for all who appreciate fine art. To each of these endeavors Paul Mellon contributed his spirit: his elegant reserve balanced by warm human relationships, his love of tradition and the sporting life, his sense of duty and natural generosity, and especially his sheer delight in looking at and living with the art he chose.

Renowned as a collector, Paul Mellon (1907–1999), with his late wife Rachel Lambert (“Bunny”), was also among the most generous donors to the National Gallery. Paintings and sculptures from their collection are always on view throughout the Gallery’s permanent installations. The great majority of Paul Mellon’s gifts, however, were works of art on paper, which, because of their sensitivity to light, cannot be constantly displayed. This celebratory exhibition

brings together a selection of the finest pastels, watercolors, drawings, prints, and illustrated books given to the Gallery by Paul Mellon, accentuating both his wonderful generosity and his distinctive approach to collecting.

Paul Mellon had a very personal relationship with his works of art, whether they were evocative watercolors by Winslow Homer or Édouard Manet, powerful portrait drawings by Jean-Auguste-Dominique Ingres or Edgar Degas, sporting lithographs by George Bellows, abstracting pen landscapes by Vincent van Gogh, or complex cubist compositions by Pablo Picasso and Georges Braque. Above all, Mellon enjoyed living with each work, seeing

it day after day and moving it to other walls or rooms to experience it afresh. Aesthetic rather than art historical concerns usually governed the way he hung his collection at home. Taking a cue from his personal approach, this exhibition juxtaposes artists from different nationalities and time periods in the hope that visitors will enjoy the extraordinary quality of the art and also experience something of the repeated visual delight that captivated Paul Mellon.



Paul Mellon viewing *Little Dancer Aged Fourteen* by Edgar Degas (now on view in gallery 63 of the West Building, Ground Floor). Photograph © Dennis Brack/Black Star. National Gallery of Art, Gallery Archives

The exhibition is organized by the National Gallery of Art and is held on the 75th anniversary of its original public opening in 1941.

Shortly after we were married in 1948, Bunny and I started visiting art dealers in New York and Paris. . . . It is impossible to describe . . . in relation to my habits of collecting . . . how much Bunny's imagination and visual acuity have influenced me.



Our pictures . . . are lived with,
constantly looked at, and loved . . .
They have become companions and friends, and are
part of the life lived in the house, part of our own lives. . . .
I have never bought pictures as an investment, except
as an investment in pleasure, as treasures to the eye.

—Paul Mellon

From childhood and from Cambridge days
I acquired a fondness for the English landscape and
for the ever-changing English light. . . . I grew to
love English country life and country sports.

—Paul Mellon

My own feeling is that size has nothing to do with
the quality or the importance of a work of art,
just as preliminary drawings or sketches in oil or pastel
often have an immediacy and an emotional appeal
far greater than the final canvas.

—Paul Mellon

I haven't given up hanging our own pictures, and I think everyone knows of my penchant for hammering nails into walls. I do only rough measurements, with my fingers, so that frames may be off-center by a quarter to half an inch when I have finished. Experience tells me that this slight inaccuracy improves the final impression.

In any case, I love doing it and have a feeling that it is a mild form of occupational therapy.

—Paul Mellon

During [a] bout of illness . . . in my own bed in my own room,
I found myself constantly rearranging in my mind the hanging
of the twenty or so small paintings and drawings on four walls. . . .
For many long bedridden periods this practice took my mind off
minor pains and discomforts and was one of the best analgesics
I have ever encountered. As an added advantage, the colors,
compositions, and subjects of those pictures are
forever indelibly imprinted on my mind.

—Paul Mellon

When I buy a [work of art], some feature about it may remind me consciously or unconsciously of some past event, thought, feeling, moment of pleasure or even of sadness.

It might just be a fortuitous combination of colors, or a certain calmness, or a beautiful sense of proportion. In the case of a portrait, perhaps it is the sitter's character, air of intelligence, or hint of humor. Would I like her or him?

—Paul Mellon

I have always been fairly competitive,
and I took part in the Hundred Mile Trail Ride
[traditional Virginia horse race] at least seventeen
times during the years between 1959 and 1979.
In all, I won the championship five times.

—Paul Mellon

One of my failings as a collector may be my lack of curiosity about the lives of the artists, their social and political backgrounds, and their places in history. I am also little interested in their techniques, their materials, or their methods of working. I sometimes worry about it, but then I say to myself, “Why should I have to?” . . . It seems to me that art makes one feel the essence of something, turning the ordinary, everyday object or scene into a universal one. Like poetry for Wordsworth, it is “emotion recollected in tranquility.”

—Paul Mellon

[DEX 45]

Edgar Degas

French, 1834–1917

*Study for “Mary Cassatt at the Louvre:
The Etruscan Gallery,”* c. 1879

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 89]

Edgar Degas

French, 1834–1917

*Mary Cassatt at the Louvre:
The Etruscan Gallery,* 1879/1880

copperplate with soft-ground etching, drypoint, aquatint

Collection of Mr. and Mrs. Paul Mellon, 1995

Degas used the drawing of his close friend Mary Cassatt standing near a seated woman, her sister Lydia, to transfer the two figures to the copperplate for etching. After he revised the copperplate and printed all he wanted, the scored lines were incised to indicate Degas would print no more impressions from it.

[DEX 29]

**Michel Wolgemut, Wilhelm Pleydenwurff,
and Albrecht Dürer**

(German, 1434–1519), (German, c. 1458–1494),

(German, 1471–1528)

View of Nuremberg, 1493

hand-colored woodcut

in Hartmann Schedel, *Liber Chronicarum (Nuremberg Chronicle)*

(Nuremberg: Anton Koberger, 1493)

Paul Mellon Collection, in Honor of the 50th Anniversary
of the National Gallery of Art, 1991

[DEX 24]

John Linnell

British, 1792–1882

Sailboats on Southampton River, 1819

watercolor

Paul Mellon Collection, 1986

[DEX 30]

James McNeill Whistler

American, 1834–1903

The Return of the Fishing Boats, c. 1885

watercolor

Collection of Mr. and Mrs. Paul Mellon,
in Honor of the 50th Anniversary
of the National Gallery of Art, 1991

[DEX 31]

James McNeill Whistler

American, 1834–1903

Beach Scene, c. 1885

watercolor

Collection of Mr. and Mrs. Paul Mellon,
in Honor of the 50th Anniversary
of the National Gallery of Art, 1991

[DEX 58]

Jacques Villon

French, 1875–1963

A Woman in Blue at the Beach, 1902/1904

watercolor over graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 40]

Eugène Boudin

French, 1824–1898

A Lady in Black at Trouville, 1865

watercolor over graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 14]

Maurice Brazil Prendergast

American, 1858–1924

Figures on a Beach, 1910/1915

watercolor over chalk

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 15]

Maurice Brazil Prendergast

American, 1858–1924

Revere Beach, c. 1896

watercolor

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 7]

Mary Cassatt

American, 1844–1926

The Black Hat, c. 1890

pastel

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 27]

Joseph Mallord William Turner

British, 1775–1851

A Panorama in Yorkshire, c. 1827

watercolor

Paul Mellon Collection, 1986

[DEX 26]

Joseph Mallord William Turner

British, 1775–1851

A Packet Boat off Dover, c. 1836

watercolor and gouache on blue paper

Paul Mellon Collection, 1986

[DEX 25]

Samuel Palmer

British, 1805–1881

Harvesters by Firelight, 1830

pen and ink with watercolor and gouache

Paul Mellon Collection, 1986

[DEX 6]

John Constable

British, 1776–1837

A Great Oak Tree, c. 1801

chalk with wash

Gift of Paul Mellon, 1985

[DEX 77]

David Lucas

British, 1802–1881

Weymouth Bay (after John Constable), 1830

mezzotint (artist's proof)

Paul Mellon Collection, 1975

[DEX 28]

Julius Caesar Ibbetson

British, 1759–1817

Skaters on the Serpentine in Hyde Park, 1786

watercolor with pen and ink

Gift of Paul Mellon, 1987

[DEX 72]

Winslow Homer

American, 1836–1910

Berry Pickers, 1873

watercolor and gouache over graphite

Collection of Mr. and Mrs. Paul Mellon, 2014

[DEX 37]

Winslow Homer

American, 1836–1910

The Sick Chicken, 1874

watercolor and gouache over graphite

Collection of Mr. and Mrs. Paul Mellon, 1994

[DEX 73]

Winslow Homer

American, 1836–1910

In the Garden (Rustic Courtship), 1874

watercolor and gouache over graphite

Collection of Mr. and Mrs. Paul Mellon, 2014

[DEX 75]

Winslow Homer

American, 1836–1910

Four Fishwives on the Beach, 1881

watercolor over graphite

Collection of Mr. and Mrs. Paul Mellon, 2014

[DEX 71]

Winslow Homer

American, 1836–1910

Boys Wading, 1873

watercolor and gouache over graphite

Collection of Mr. and Mrs. Paul Mellon, 2014

[DEX 38]

Winslow Homer

American, 1836–1910

On the Stile, 1878

watercolor and gouache over graphite

Collection of Mr. and Mrs. Paul Mellon, 1994

[DEX 74]

Winslow Homer

American, 1836–1910

Yachting Girl, 1880

gouache over crayon and graphite

Collection of Mr. and Mrs. Paul Mellon, 2014

[DEX 36]

Winslow Homer

American, 1836–1910

Native hut at Nassau, 1885

watercolor and gouache over graphite

Collection of Mr. and Mrs. Paul Mellon, 1994

[DEX 34]

Maurice Brazil Prendergast

American, 1858–1924

The Mall, Central Park, 1900/1903

watercolor over graphite

Collection of Mr. and Mrs. Paul Mellon,
in Honor of the 50th Anniversary
of the National Gallery of Art, 1992

[DEX 17]

Édouard Vuillard

French, 1868–1940

The Square, 1910

brush and ink on thin brown paper

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 39]

Pierre Bonnard

French, 1867–1947

A Promenade in Fancy Hats, 1891/1893

pen and brush with ink over graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 66]

Edgar Degas

French, 1834–1917

A Jockey (M. de Broutelles), c. 1884

charcoal

Collection of Mr. and Mrs. Paul Mellon, 1999

[DEX 65]

Edgar Degas

French, 1834–1917

A Fallen Jockey, c. 1866

chalk and pastel on brown paper

Collection of Mr. and Mrs. Paul Mellon, 1999

[DEX 64]

Edgar Degas

French, 1834–1917

A Horse and Rider, c. 1878

charcoal

Collection of Mr. and Mrs. Paul Mellon, 1999

[DEX 67]

Edgar Degas

French, 1834–1917

The Curtain, c. 1880

pastel over monotype

Collection of Mr. and Mrs. Paul Mellon, 2006

[DEX 42]

Edgar Degas

French, 1834–1917

René de Gas, 1855

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 18]

William James Bennett

American, born England, 1787–1844

*City of Washington / From beyond the
Navy Yards* (after George Cooke), 1834

hand-colored aquatint with etching

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 41]

Edgar Degas

French, 1834–1917

A Young Woman in Black, 1861/1865

oil

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 53]

Jean-Auguste-Dominique Ingres

French, 1780–1867

Henri Labrouste, 1852

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 8]

Paul Cézanne

French, 1839–1906

Self-Portrait, 1880/1882

graphite

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 11]

Henri Matisse

French, 1869–1954

Self-Portrait, 1937

charcoal

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 52]

Jean-Auguste-Dominique Ingres

French, 1780–1867

Self-Portrait, 1822

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 51]

Jean-Auguste-Dominique Ingres

French, 1780–1867

Dr. Louis Martinet, 1826

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 43]

Edgar Degas

French, 1834–1917

Hortense Valpinçon, 1883

pastel over graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 63]

Pablo Picasso

Spanish, 1881–1973

The Death of Harlequin, 1905

gouache over charcoal

Collection of Mr. and Mrs. Paul Mellon, 1996

[DEX 1]

Georges Braque

French, 1882–1963

Aria de Bach, 1913

collage with charcoal and chalk

Collection of Mr. and Mrs. Paul Mellon, 1982

[DEX 50]

Juan Gris

Spanish, 1887–1927

Bottles and Bowl, 1911

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 68]

Paul Klee

Swiss, 1879–1940

Rote Säulen vorbeiziehend
(Passing By Red Pillars), 1928

palette knife with gesso,

watercolor, gouache, and casein

Collection of Mr. and Mrs. Paul Mellon, 2006

[DEX 5]

Paul Klee

Swiss, 1879–1940

Dampfer und Segelböte
(*Steamboat and Sailboats*), 1931

watercolor

Collection of Mr. and Mrs. Paul Mellon, 1983

[DEX 69]

Pablo Picasso

Spanish, 1881–1973

A Glass, Ace of Clubs, and a Pear, 1914

collage with charcoal and gouache

Collection of Mr. and Mrs. Paul Mellon, 2012

[DEX 23]

Jacques Villon

French, 1875–1963

Yvonne D. in Profile (Yvonne Duchamp), 1913

drypoint (artist's proof)

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 12]

Pablo Picasso

Spanish, 1881–1973

The Cup of Coffee, 1913

collage with charcoal and chalk

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 62]

Jacques Villon

French, 1875–1963

A Spanish Dancer, 1899

color etching, aquatint and drypoint

with graphite additions by the artist

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 32]

James McNeill Whistler

American, 1834–1903

Study in Black and Gold

(Madge O'Donoghue), 1883/1884

watercolor and gouache

Collection of Mr. and Mrs. Paul Mellon,
in Honor of the 50th Anniversary
of the National Gallery of Art, 1991

[DEX 22]

Jacques Villon

French, 1875–1963

The Cards, 1903

color etching and aquatint

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 21]

Jacques Villon

French, 1875–1963

The Sulker, 1900

color etching and aquatint

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 35]

Henri de Toulouse-Lautrec

French, 1864–1901

A Seated Woman from Behind, 1892

oil on cardboard

Collection of Mr. and Mrs. Paul Mellon, 1994

[DEX 33]

Vincent van Gogh

Dutch, 1853–1890

Harvest—The Plain of La Crau, 1888

reed pen and ink over graphite

Collection of Mr. and Mrs. Paul Mellon,

in Honor of the 50th Anniversary
of the National Gallery of Art, 1992

[DEX 9]

Vincent van Gogh

Dutch, 1853–1890

The Harvest, 1888

reed pen and ink over graphite

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 48]

Alberto Giacometti

Swiss, 1901–1966

An Interior with Annette Sewing, 1954

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 54]

René Magritte

Belgian, 1898–1967

The Murderous Sky, 1927

brush and ink with collage of sheet music cutouts

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 13]

Pablo Picasso

Spanish, 1881–1973

Ruth Dangler, 1922

graphite

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 57]

Claude Monet

French, 1840–1926

Luncheon on the Grass, c. 1865

chalk on blue paper

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 61]

Giorgio Morandi

Italian, 1890–1964

Still Life, 1946

etching

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 59]

Edgar Degas

French, 1834–1917

Mary Cassatt at the Louvre:

The Etruscan Gallery, 1879/1880

soft-ground etching and drypoint

Collection of Mr. and Mrs. Paul Mellon, 1995

This is the only known impression of the first state of Degas's etching, showing just the two figures, before the background and aquatint were added to the adjacent copperplate. It is the mirror image of the copperplate because of the reversal that occurs during the printing process.

[DEX 45]

Edgar Degas

French, 1834–1917

*Study for “Mary Cassatt at the Louvre:
The Etruscan Gallery,”* c. 1879

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

Degas used this drawing to transfer the two figures to the adjacent copperplate for etching.

[DEX 44]

Edgar Degas

French, 1834–1917

A Woman Reading a Book (Lydia Cassatt), c. 1879

charcoal and chalk,

heightened with white, on blue paper

Collection of Mr. and Mrs. Paul Mellon, 1995

This seated woman is apparently Degas’s first drawing of Lydia Cassatt in this position and was later reused in making the adjacent works.

[DEX 89]

Edgar Degas

French, 1834–1917

Mary Cassatt at the Louvre:

The Etruscan Gallery, 1879/1880

Copperplate with soft-ground etching, drypoint, aquatint

Collection of Mr. and Mrs. Paul Mellon, 1995

Degas etched this copperplate of his close friend, Mary Cassatt, standing near a seated woman, her sister, Lydia, who is also seen in the adjacent drawing. The scored lines were incised in the copperplate to indicate Degas would print no more impressions from it.

[DEX 19]

Edgar Degas

French, 1834–1917

A Nude with her Maid

by a Fireplace, 1880/1885

monotype

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 60]

Édouard Manet

French, 1832–1883

The Balloon, 1862

lithograph

Collection of Mr. and Mrs. Paul Mellon, 1995

[DEX 20]

Théodore Géricault

French, 1791–1824

The Boxers, 1818

lithograph

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 2]

George Bellows

American, 1882–1925

Dempsey and Firpo, 1923/1924

lithograph

Collection of Mr. and Mrs. Paul Mellon, 1983

[DEX 3]

George Bellows

American, 1882–1925

Preliminaries to the Big Bout, 1916

lithograph

Collection of Mr. and Mrs. Paul Mellon, 1983

[DEX 4]

George Bellows

American, 1882–1925

Tennis Tournament, 1921

lithograph on chine appliqué

Collection of Mr. and Mrs. Paul Mellon, 1983

[DEX 10]

Édouard Manet

French, 1832–1883

A Cucumber with Leaves, c. 1880

watercolor

Collection of Mr. and Mrs. Paul Mellon, 1985

[DEX 16]

Odilon Redon

French, 1840–1916

A Flight of Butterflies, c. 1912

watercolor

Collection of Mr. and Mrs. Paul Mellon, 1985

CASE 5 (label on wall)

[DEX 76]

Édouard Manet

French, 1832–1883

The Raven Perched Upon a Bust of Pallas, 1875

gillotage

in Edgar Allan Poe, *Le Corbeau*,

translated by Stéphane Mallarmé

(Paris: Richard Lesclide, 1875)

Collection of Mr. and Mrs. Paul Mellon, 2014

[DEX 55]

Henri Matisse

French, 1869–1954

The Plumed Hat, 1919

graphite

Collection of Mr. and Mrs. Paul Mellon, 1995

CASE 3
(pedestal label)

[DEX 46 recto]

Paul Gauguin

French, 1848–1903

Two Tahitians Gathering Fruit, 1899/1900

traced monotype

Collection of Mr. and Mrs. Paul Mellon, 1995

Paul Gauguin

French, 1848–1903

Two Tahitians Gathering Fruit, 1899/1900

graphite and color pencil

Collection of Mr. and Mrs. Paul Mellon, 1995

Gauguin developed a new technique to create what he called a “printed drawing” (frequently called a “traced monotype”)—an example of which is on the opposite side of this sheet. To make the mono-

type, he laid that side of the (blank) paper on top of a sheet covered with brown printer’s ink. As he drew his design with black and blue pencils, the pressure of the pencil transferred a brown offset of the image—in reverse—on the opposite side of this sheet. Next, Gauguin placed the brown offset on a paper covered with black printer’s ink. He then reinforced part of the drawn image with pencil, this time transferring black ink over the brown to complete his two-color monotype.

[DEX 47 verso]

CASE 1 [DEX 80]

CASE 2

Pierre Bonnard

French, 1867–1947

drawings, maquettes, and proofs for
Paul Verlaine, *Parallèlement*

(Paris: Imprimerie Nationale for Ambroise Vollard, 1900)

Collection of Mr. and Mrs. Paul Mellon, 2014

At the turn of the twentieth century, the Parisian dealer Ambroise Vollard commissioned Bonnard to make illustrations to accompany a book of sensual poems by Paul Verlaine (1844–1896). The extraordinary collection here shows the work in progress and includes one hundred of Bonnard's original drawings, proofs of his lithographs based on them, and various proofs for the cover and title page. Paul Mellon acquired them at different times, providing the fundamental resource for appreciating Verlaine and Bonnard's joint hymn to love.

CASE 2

CASE 1 [DEX 81]

Édouard Manet

French, 1832–1883

A Dragonfly and *The Arch of the Bridge*, 1873

etching with drypoint, and etching

in Charles Cros, *Le Fleuve*

(Paris: Librairie de L'Eau-Forte [Richard Lesclide], 1874)

Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 1 [DEX 82]

Henri de Toulouse-Lautrec

French, 1864–1901

A Fox, dedicated to Henry Stern, and *L'Escargot (Snail)*, 1899

graphite drawing, and lithograph

in Jules Renard, *Histoires Naturelles*; plus original prospectus

(Paris: H. Floury, 1899)

Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 4 [DEX #3]

CASE 4

Pablo Picasso
Spanish, 1881–1973
Une jeune fille qui cueillait des fleurs
(*A Young Woman Who Gathers Flowers*), 1947
and *Soneto XVIII*, 1947
aquatint, and aquatint with drypoint
in Luis de Góngora, *Vingt Poèmes*
(Paris: Les Grands Peintres modernes et la Livre, 1948)
Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 4 [DEX #4]

Henri Matisse
French, 1869–1954
Icarus, 1944/1947
text: photolitho (?); image: pochoir (stencil)
in Henri Matisse, *Jazz*
(Paris: Tériade, 1947)
Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 4 [DEX #5]

Henri Matisse
French, 1869–1954
M and ...*fraîchie sur*
des lits de violettes..., 1944
linocuts
in Henry de Montherlant,
Pasiphaé: Chant de Minos
(Paris: Martin Fabiani, 1944)
Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 4 [DEX #6]

Alberto Giacometti
Swiss, 1901–1966
[A woman seated on a corner bench]
and [In a café], 1957/1966
lithographs
in Alberto Giacometti, *Paris Sans Fin*
(Paris: Tériade, 1969)
Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 4 [DEX #7]

Georges Braque
French, 1882–1963
Theogony: Cover, 1953
color etching, hand-varnished by the artist
in Hesiod, *Theogonie*
(Paris: Maeght, 1955)
Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 4 [DEX #8]

Pablo Picasso
Spanish, 1881–1973
Mademoiselle Léonie and *The Table*, 1910
etchings
in Max Jacob, *Saint Matorel*
(Paris: Henry Kahnweiler, 1911)
Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 5

CASE 5 (case label) [DEX 76]

Édouard Manet
French, 1832–1883
The Raven Perched Upon a Bust of Pallas, 1875
giltotage
in Edgar Allan Poe, *Le Corbeau*,
translated by Stéphane Mallarmé
(Paris: Richard Lesclide, 1875)
Collection of Mr. and Mrs. Paul Mellon, 2014

CASE 2

Some years ago I walked past a shop in New York called The Incurable Collector and remember thinking at the time that the title could equally well be applied to me. I have been a collector of collections when opportunity has arisen . . . in every case it has seemed an opportunity of a lifetime and almost a *duty* to prevent the dispersal of the collection in question. It bothered me to think of beautiful objects or literary treasures, which had always been kept together, being sold one by one, never to be reassembled.

— Paul Mellon