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** press preview, June 19, 1990

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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 Bertoia to Castiglione. Some of these works are featured in the exhibition.
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.

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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

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
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
| 1. | attributed to Gentile de Fabriano                      |
|    | Christ and Saint Peter, c. 1420-1430                  |
|    | pen and ink on vellum, 181 x 130 mm                    |
| 2. | Antonio Pisanello                                      |
|    | 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                     |
|    | 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                    |
|    | black chalk heightened with white on a faded blue      |
|    | paper, 237 x 178 mm                                    |
| 5. | Raphael (Raffaello Santi)                              |
|    | 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                                     |
|    | Portrait of a Lady in Profile, 1510-1520                |
|    | red chalk, 231 x 176 mm                                |
| 7. | Jacopo Carucci, called Pontormo                         |
|    | A Young Man Holding a Small Child, c. 1523-1524        |
|    | black chalk, 401 x 254 mm                              |
| 8. | Battista Franco (Il Semolei)                           |
|    | God the Father, c. 1553                                |
|    | black and red chalk, heightened with white (partly      |
|    | oxidized), on blue paper, 292 x 242 mm                 |
| 9. | Domenico Campagnola                                    |
|    | 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  
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. Bertoia (Jacopo Zanguidi)  
*Two Female Nudes Seen from Behind*, c. 1568  
red chalk, 267 x 197 mm

17. Guido Reni  
*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

*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
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>21.</td>
<td>Guercino (Giovanni Francesco Barbieri)</td>
<td>Landscape, c.1650</td>
<td></td>
<td>Pen and brown ink</td>
<td>184 x 261 mm</td>
</tr>
<tr>
<td>22.</td>
<td>Pietro Berrettini, called Pietro da Cortona</td>
<td>Design for a Title Page, c. 1650</td>
<td></td>
<td>Black chalk</td>
<td>493 x 375 mm</td>
</tr>
<tr>
<td>23.</td>
<td>Giovanni Benedetto Castiglione</td>
<td>Rachel Concealing Laban’s Idols, 1650-1655</td>
<td></td>
<td>Brush with oil colors, heightened with white</td>
<td>275 x 409 mm</td>
</tr>
<tr>
<td>24.</td>
<td>Francesco Montelatici, called Cecco Bravo</td>
<td>An Angel Striding Left, Looking Downward</td>
<td>1652-1653</td>
<td>Red chalk</td>
<td>400 x 278 mm</td>
</tr>
<tr>
<td>25.</td>
<td>Francesco Montelatici, called Cecco Bravo</td>
<td>A Dream, c. 1650-1660</td>
<td></td>
<td>Red and black chalk</td>
<td>386 x 255 mm</td>
</tr>
<tr>
<td>26.</td>
<td>Pietro Testa</td>
<td>Venus Giving Arms to Aeneas, c. 1638</td>
<td></td>
<td>Pen and brown ink over black chalk</td>
<td>315 x 415 mm</td>
</tr>
<tr>
<td>27.</td>
<td>Pietro Testa</td>
<td>The Holy Family in Egypt Accompanied by Angels</td>
<td>c. 1640</td>
<td>Pen and brown ink</td>
<td>229 x 192 mm</td>
</tr>
<tr>
<td>28.</td>
<td>Pier Francesco Mola</td>
<td>The Trinity in Glory, c. 1660</td>
<td></td>
<td>Pen and brown ink with red and brown wash</td>
<td>367 x 238 mm</td>
</tr>
<tr>
<td>29.</td>
<td>Pier Francesco Mola</td>
<td>Two Sleeping Figures with Still Life of Flasks and Bottles</td>
<td>c. 1650-1660</td>
<td>Pen and brown ink and brown wash</td>
<td>217 x 280 mm</td>
</tr>
<tr>
<td>30.</td>
<td>Salvator Rosa</td>
<td>Studies of Fighting Men, 1652</td>
<td></td>
<td>Pen and brown ink and brown wash over traces of black chalk</td>
<td>263 x 218 mm</td>
</tr>
<tr>
<td>31.</td>
<td>attributed by Salvator Rosa</td>
<td>Head of a Bearded Man, c. 1660</td>
<td></td>
<td>Red chalk</td>
<td>337 x 233 mm</td>
</tr>
<tr>
<td>32.</td>
<td>Giovanni Battista Beinaschi</td>
<td>Studies of a Male Nude, c. 1660-1670</td>
<td></td>
<td>Black chalk, heightened with white, on gray paper</td>
<td>504 x 376 mm</td>
</tr>
</tbody>
</table>
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
  "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
  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
  Landscape with the Temptation of Christ, 1540-1541
  pen and brown ink, 197 x 311 mm

50. Antoine Caron
  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
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  
   - *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  
     pen and brown ink with black chalk, 398 x 298 mm

70. Bartholomeus Breenbergh  
   - *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  
   - *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 Pelle  
   - *The Church of the Feuillants, Paris*, c. 1650-1660  
     pen and brown ink, 185 x 234 mm

74. Rembrandt van Rijn  
   - *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  
   - *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
*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