**MARCH**

**1 TUESDAY**
12:00 Gallery Talk: Home Studio’s “Saint John the Baptist” and “Saint Francis.” (WI)
12:30 Films: Beyond the Painted
tour.
12:00 Gallery Talk: The Age of the Baroque in Portugal (WI).
3:00 Special Foreign Language Tour: Highlights of the West Building Collection (in French).

**2 WEDNESDAY**
10:15 Special Lecture Series: Raimundo, Van Dyck, and Leeuwarden, 1640-1700 (phone reservation required).
12:00 Gallery Talk: George Inness and American Landscape Painting in the Mid-Nineteenth Century (WI).
3:00 Beyond the Painted Tour.
12:00 Gallery Talk: George Inness and American Landscape Painting in the Mid-Nineteenth Century (WI).
3:00 Beyond the Painted Tour.

**3 THURSDAY**
12:00 Gallery Talk: Janeiro Franque Couragey’s “The Spirit of War” and “The Spirit of Peace.” (WI).
12:00 Gallery Talk: Janeiro FranqueCouragey’s “The Spirit of War” and “The Spirit of Peace.” (WI).
3:00 Beyond the Painted Tour.
12:00 Gallery Talk: Janeiro FranqueCouragey’s “The Spirit of War” and “The Spirit of Peace.” (WI).
3:00 Beyond the Painted Tour.

**4 FRIDAY**
12:00 Gallery Talk: Home Studio’s “Saint John the Baptist” and “Saint Francis.” (WI).
12:30 Films: Beyond the Painted
tour.
12:00 Gallery Talk: The Currency of French Portrait Models of the Renaissance.
3:00 Special Foreign Language Tour: Highlights of the West Building Collection (in French).

**5 SATURDAY**
Special Foreign Language Tour: Highlights of the West Building Collection (in French).
**Film Programs**

East Building Auditorium

Listening devices for visitors who are hearing impaired are available at the East Building Auditorium.

The series “Cannon Presents: A Century of French Cinema” continues on weekends through March 27. The grand dame of French cinematic production companies, Gaumont, this year marked their centennial by making new prints of rare and notable works from their archive, affording a broad survey of French culture and a concise review of twentieth-century history. Among the works featured this month are Pierre Billon's Faustin, a 1943 adaptation of Balzac’s Splendeurs and misères des courtisanes. Carl Theodor Dreyer's La passion de Jeanne d'Arc (1928), Eric Rohmer's La Marquise d'O... (1976), and three unusual films from 1950s by Sacha Guitry. The retrospective, which includes a total of fifty different programs, will be shown in Washington throughout the month in three different locations: the Library of Congress. La Maison Française of the Embassy of France, and the National Gallery of Art. “Gaumont Present,” has been organized to coincide with the celebration of the Louvre bicentennial. Three films recently produced by the Louvre on the museum’s history and collections are also scheduled for March: The Louvre: A Museum in Time. At the Louvre with the Masters; and An Imaginary Louvre.

Bali Beyond the Postcard (Nancy DeM. 1991, 80 minutes); March 2 through 5 at 12:30. March 6 at 1:00.

La passion de Jeanne d'Arc (Carl Dreyer, 1929, 116 minutes); March 12 at 2:30.

La Marquise d'O... (Eric Rohmer, 1976, 168 minutes). March 20 at 6:00.

An Imaginary Louvre (Alain Fleischer, 1993, 80 minutes); March 23 through 25 at 12:30.

The Spirit of War (Frank Reicher, 1918, 74 minutes); March 27 at 1:00.

La nuit de Varennes (Etore Scola, 1982, 121 minutes); March 27 at 6:00.

**History of Western Art: Parts I & II**

Continuing from February, the education division is offering a survey course on the history of European art. This month the survey course, focusing on the National Gallery of Art’s collections, examines the development of painting, sculpture, and architecture in the nineteenth century. The lectures for Part II, given by Martha Richler Wise of the education division, are being held in the East Building Auditorium at 10:15 on Thursdays. This free program is open to the public, but seating is limited. March 3 The Nineteenth Century: Landscape Painting

March 10 The Nineteenth Century: Realism

March 17 The Nineteenth Century: Impressionism and Post-Impressionism

March 24 The Nineteenth Century: Expressionism and Symbolism

**Fanciful Flourishes: Ornament in European Graphic Art and Related Objects, 1300–1800**

March 20–August 21, 1994 East Building, Ground Level

Prints, drawings, books, and decorative objects from the National Gallery of Art’s collections present a survey of five centuries of ornament, demonstrating the beauty and variety of this aspect of art as well as the delightful wit and imagination of the works’ designers. The exhibition is organized both according to types of ornament, such as grotesques, arabesques, and calligraphy, and according to kinds of objects decorated, including vases and armor. Prints and drawings by such artists as Albrecht Dürer, Lucas van Leyden, and Antoine Watteau are represented, along with three-dimensional objects by Giovanni Paolo Negroli, Charles Cressent, and other artists. The exhibition begins with late Gothic miniatures and fifteenth- and sixteenth-century works in various media, then proceeds to an assortment of seventeenth- and eighteenth-century objects. These include charming depictions of parade floats by Jacques Callot and fabulous vases and furnishings by Jean Leprince. Portrayals of room decoration by Watteau and by Giovanni Battista Piranesi are shown, as are prints of delicate and comical chinoiserie by Charles-Germain de St.- Aubin.

**Adult Guides to the Collection**

Landscape Paintings at the National Gallery of Art focuses on interpretations of nature in nineteen European and American paintings produced over the last five centuries. The brochure is made possible in part by a gift from Lee and Juliet Folger/The Folger Fund. Available at the National Gallery of Art’s Education Desk.

French Paintings: National Gallery of Art in Celebration of the bicentennial of the Musée du Louvre, a new full-color booklet features twenty-four works from the National Gallery of France’s own collection of paintings and prints, examining the brilliance of French painters from Nicolas Poussin to Paul Cézanne. Available at the National Gallery of Art Information Room.

For the first time in more than a century, two of the most important works by American painter Jasper Francis Cropsey are appearing together in public. The Spirit of War (1851), acquired by the National Gallery of Art in 1978 through the Avalon Fund, will be exhibited with The Spirit of Peace (1851) from the Woodmere Art Museum, Philadelphia. Cropsey painted the two scenes as pendants, exploring a complex series of ideas and employing a carefully constructed system of contrasting elements.

**Family Programs**

Child’s Play in Eighteenth-Century France is a two-hour program focusing on manners and family life. A tour of French painting, furniture, and sculpture will be followed by activities for children. The program will be offered on Sundays, March 6 for ages five to seven, and March 20 for ages eight to eleven.

A program of free, but space is limited by register by calling (202) 789-2030.

**Family Guides to the Collection**

Portraits & Personifications explores seven famous works including Jacques-Louis David’s Napoleon in His Study and two marble busts of Voltaire by Houdon. Available at the West Building Main Floor Art Information Room.

Shapes & Patterns, of particular interest to younger visitors, focuses on the East Building’s art and architecture. Available at the East Building Art Information Desk.

Family Guides are made possible by a grant from the Vira I. Heinz Endowment.

Jasper Francis Cropsey, The Spirit of War, 1851, National Gallery of Art, Avalon Fund

The Spirit of Peace (1851) from the Woodmere Art Museum, Philadelphia. Cropsey painted the two scenes as pendants, exploring a complex series of ideas and employing a carefully constructed system of contrasting elements.

The Spirit of War is a rocky, storm-tossed mountain landscape with a heavily fortified castle, knights on horseback, and a burning village. The Spirit of Peace is a sunny, semi-tropical coastal scene with classical architecture, a bustling harbor town, and men and women walking, dancing, and conversing peacefully. Both scenes were created from the Hudson River Valley and the Catskill Mountains that dominated Cropsey’s career. He was best known as the creator of landscapes that celebrate the glories of American autumn scenery, such as The Season on the Hudson River—On the Hudson River (1860).

Cropsey (1823–1900) was one of Thomas Cole’s oldest followers, and these two imaginary landscapes reveal the impact of Cole’s powerful allegorical style. Cropsey’s pair of paintings are displayed along with contemporary texts based on his own descriptions of them. A brochure is made possible by the generous donation of Mrs. John C. Newington.

**CONTINUING EXHIBITIONS**

**The Currency of Fame: Portrait Medals of the Renaissance through May 1, 1994, West Building, West Garden Court**

This first major survey in America of the art of Renaissance portrait medals includes more than 200 of the most beautiful and significant medals from the important European centers of production: Italy, France, Germany, England, and the Netherlands. Created in gold, bronze, silver, or lead, these richly decorated pieces are not only sculptural objects of great beauty but also valuable historical documents. Many are drawn from the National Gallery of Art’s holdings, one of the leading collections of Renaissance medals in the world. Medals on view span the high points of the form from around 1400 to 1600. Among the eminent sitters portrayed are Elizabeth I, Lorenzo de’ Medici, Henri IV and Marie de’ Medici, Sultan Mehmed II the Conqueror, Martin Luther, Albrecht Dürer, Michelangelo, and historical foundations. As durable, commemorative objects that could be reproduced easily and distributed, they provided a lasting testament to the sitter’s worldly accomplishments.

The exhibition is organized by the National Gallery of Art and The Frick Collection, New York. Following its opening at the National Gallery of Art, the show will be on view at The Frick Collection from May 24 through August 22, 1994, and at the National Gallery of Scotland, Edinburgh, from September 22 through December 20, 1994. The exhibition is supported by the Ministry of Foreign Affairs of the Federal Republic of Germany. An indemnity has been granted by the Federal Council on the Arts and the Humanities.
CONTINUING EXHIBITIONS

Egon Schiele
February 6 – May 8, 1994, West Building Central Gallery 8

The National Gallery of Art is the opening venue for this retrospective of more than seventy paintings, watercolors, and drawings by the leading figure of Austrian expressionism and one of the foremost draftsmen of the twentieth century. Encompassing works from every period and genre in the artist’s career, this is the first major Schiele exhibition to be seen in the United States since 1963 and the first comprehensive showing to travel here since 1960. Important works from public and private collections worldwide are lent to the exhibition, including many from Schiele’s native Austria that have never been seen previously in this country.

Egon Schiele (1890–1918) led a turbulent and extremely productive life but died from influenza at age twenty-eight. Initially, he followed the variant of the art nouveau style developed by artist Gustav Klimt in tandem with the Vienna Secession and the Wiener Werkstätte (Vienna Workshop). But his personal search for meaning took him in a new direction, toward expressionism. In 1909 he helped found the Neue Kunstgruppe (New Art Group) in Vienna. He emphasized expression over decoration, heightening the emotive power of line with a feverish tension. He concentrated from the beginning on line with a feverish tension. He concentrated on the beginning on human figures, and his candid, agitated treatment of erotic themes defied the sexual mores of conservative Austrian society. His landscapes exhibited the same nervous quality of color and line.

Organized chronologically and thematically, the exhibition invites comparison between Schiele’s handling of similar subjects at different points in his career. The works reveal the artist’s struggle with the duality of life and death, fear and passion. Paintings punctuate the exhibition at key points, but the primary focus—reflected Schiele’s oeuvre—is on his vivid watercolors and intense drawings.

The exhibition is supported by Goldman Sachs Bank Austria; Creditanstalt; Austrian Federal Ministry for Foreign Affairs; the Austrian Cultural Institute of New York; The City of Vienna; the International Corporate Circle of the National Gallery of Art; His Excellency Helmut Tuerk, Ambassador of Austria to the United States of America; Joan and David Maxwell.


EXTENDED EXHIBITIONS

The Age of the Baroque in Portugal through April 3, 1994
East Building, Mezzanine and Upper Levels

This first major art exhibition from Portugal to the United States surveys the opulent art of the eighteenth century, a period of brilliant achievement and patronage in the arts in Portugal. Among the extraordinary treasures displayed are a sixty-six-foot-long, hand-painted tile frieze depicting the Lisbon skyline as it appeared in the early eighteenth century, a monumental carved and gilded wood altarpiece, and an elaborately decorated gilded coach created for a celebrated ambassadorial procession in Rome in 1716. The exhibition of approximately 120 objects is organized by the National Gallery of Art and the Portuguese Ministry of State for Culture through the Instituto Português de Museus.

Early in the eighteenth century discoveries of large deposits of gold, diamonds, and other precious stones in Brazil, then under Portuguese rule, ushered in a period of great prosperity in Portugal. These resources enabled the Portuguese crown and nobility to offer major commissions to the finest masters in Europe and to support Portuguese artistic production at the highest level of quality. Other objects in the exhibition range from rarely seen silk vestments to unusual and beautiful scientific instruments from the University of Coimbra as well as Portuguese and French table silver, elaborately carved and decorated furniture, faience, porcelain, and magnificent jewellery.

The exhibition catalogue is the first major work in English devoted to eighteenth-century art and culture in Portugal. The exhibition is made possible by generous grants from the Pacific Telesis Foundation, Espírito Santo Financial Holding S.A., Banco Comercial Português, Banco Totta & Açores, The Columbus Galbenian Foundation, and the Luso-American Development Foundation. Additional support has been provided by the Instituto Camões, The Orient Foundation, Investimentos e Participações Empresariais, S.A., and the International Corporate Circle of the National Gallery of Art. Additional support for the catalogue and the musical program for the opening event has been provided by The Columbus Galbenian Foundation. The transportation of the coach has been made possible by the Portuguese Secretary of State for Culture and the Luso-American Development Foundation. An indemnity for this exhibition has been granted by the Federal Council on the Arts and the Humanities.

Giambologna’s Cesarini Venus through May 15, 1994
West Building, Main Floor Gallery 17

Focusing on the development of the female nude in the oeuvre of the great European sculptor Giambologna (1529–1608), this exhibition features one of his masterpieces in marble, known after its first owner as the Cesarini Venus. Cleaned and restored in preparation for the exhibition, the sculpture is shown with selected bronzes by Giambologna. Since the beginning of the century the life-size Cesarini Venus has occupied a niche high above a staircase in the Palazzo Margherita, now the United States Embassy in Rome. This is the first time that the Cesarini Venus has left Italy.

Giambologna, born Jean Boulogne in Douai, France (formerly Flandes), was one of the most influential sculptors of his time. He spent most of his working life in Florence in the service of the Medicis. His prized bronze statuettes were given as diplomatic presents to the European rulers. Among his most famous works of sculpture are Flying Mercury, Rape of the Sabine, and Samson Slaying a Philistine.

The exhibition is made possible by Republic National Bank of New York. An indemnity for this exhibition has been granted by the Federal Council on the Arts and the Humanities. The temporary loan of the Cesarini Venus is courtesy of the Embassy of the United States of America, Rome, U.S. Department of State.

A Discerning Eye: Prints & Drawings Given by Ruth B. Benedict
February 13 – June 12, 1994
West Building, Ground Floor Galleries 7, 8, & 9

Dr. Ruth B. Benedict, a long-time friend and donor to the National Gallery of Art, was dedicated to the appreciation and collecting of prints and drawings. Since 1974 she has given 143 works of art on paper—64 up to the time of her death in October 1993 and an additional 79 now bequeathed to the Gallery. This exhibition, organized as a tribute to Dr. Benedict, will present 76 of these prints and drawings.

Reflecting Dr. Benedict’s interest in the history of the graphic arts, the exhibition will be arranged chronologically, with works dating from the mid-sixteenth to the mid-twentieth centuries. Highlights include an impressive range of allegorical and mythological woodcuts and engravings by Hendrick Goltzius and other mannerist artists; theatrically in­spired prints by Jacques Caillet and Stefano della Bella; rich impressions of four etchings by Rembrandt; five aquatintes by Francisco de Goya; color lithographs and aquatints by Edouard Vuillard, Jacques Villon, and Henri Matisse; and one of Henry Moore’s finest drawings, a “shelter” scene in ink, colored chalks, and watercolor. Dr. Benedict’s fascination with sight prints and rich tonalities, the basis of her 1983 exhibition at the National Gallery of Art, is represented not only by Rembrandt and Goya but also by unusual dark works from Canaletto and Tintoretto and romantic prints by Pierre Paul Prud’hon, Eugène Delacroix, Théodore Géricault, John Martin, and Raphaël Boschini. Her fondness for humor in prints, especially biting and political satire, is seen in the prints by Cornelis Dusart, Honsé Daumier, and Jean Grandville, as well as Thomas Rowlandson’s masterpiece Fauxsholl Garden.

Giambologna’s Cesarini Venus through May 15, 1994
West Building, Main Floor Gallery 17

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Exhibition Catalogues
Egon Schiele $25.00 (softbound) $45.00 (hardbound)
The Currency of Fame: Portrait Medals of the Renaissance $50.00 (softbound) $85.00 (hardbound)
The Age of the Baroque in Portugal $25.00 (softbound) $60.00 (hardbound)

Available from the National Gallery of Art:
For information on purchases, please explore the Sales Information (202) 342-6466
Mail Order (301) 322-5900

CONTINUING EXHIBITIONS

Hans Memling’s Saint John the Baptist and Saint Veronica
through May 15, 1994
West Building, Main Floor Gallery 39

Commemorating the achievements of Hans Memling on the 500th anniversary of his death, the National Gallery of Art has brought together his panel paintings Saint Veronica (c. 1470/1475) from the Gallery’s collection with Saint John the Baptist (c. 1470/1475) from the Alte Pinakothek, Munich. Both paintings are believed to have been part of the same small altarpiece, the left half of which was Saint John the Baptist. It is generally agreed that both paintings were in the collection of the Benno family in Venice and Padua in the early sixteenth century. In the painting Saint Veronica is depicted holding the cloth, presumably the one she used to wipe the face of Christ as he carried the cross to Calvary. This action is believed to have created the miraculous image. Saint Veronica has on its reverse a representation of the Child of Saint John the Evangelist. This exhibition will explore the iconography of the two panels and their relation to private devotion. It will also raise issues about the influence of Netherlandish art in Italy. The accompanying booklet has been made possible by The Circle of the National Gallery of Art.

EXHIBITION SCHEDULE

February 6 – May 8, 1994
West Building Central Gallery 8

Egon Schiele

February 13 – June 12, 1994
West Building, Ground Floor Galleries 7, 8, & 9

A Discerning Eye: Prints & Drawings Given by Ruth B. Benedict

February 13 – June 12, 1994
West Building, Ground Floor Galleries 7, 8, & 9

Giambologna’s Cesarini Venus

through May 15, 1994
West Building, Main Floor Gallery 17

Hans Memling’s Saint John the Baptist and Saint Veronica

through May 15, 1994
West Building, Main Floor Gallery 39
GENERAL INFORMATION

The National Gallery of Art and its collections belong to the people of the United States of America. European and American paintings, sculpture, decorative arts, and works on paper are displayed in the permanent collection galleries, and temporary exhibitions of art from countries and cultures throughout the world are presented on a regular basis. Admission is free.

HOURS
Monday through Saturday 10:00 a.m. to 5:00 p.m.
Sunday 11:00 a.m. to 6:00 p.m.

For general information call (202) 737-4215.

The Gallery is located between 3rd and 7th Streets, N.W., on Constitution Avenue. The nearest Metro stops are Judiciary Square on the Red Line, Archives on the Yellow/Green Lines, and Smithsonian on the Blue/Orange Lines. Metrobus stops are located on 4th Street and 7th Street. The East and West Buildings are connected by an all-weather underground passage with a moving walkway. Entrances to the West Building are on the Mall, on 7th Street, on Constitution Avenue at 6th Street, and on 4th Street. The entrance to the East Building is on 4th Street.

ASSISTANCE FOR PEOPLE WITH DISABILITIES
For general information call (202) 842-6690.
Telecommunications Device for the Deaf (TDD): (202) 842-6176.

The 6th Street entrance to the West Building and the 4th Street entrance to the East Building are accessible to visitors with disabilities. Limited parking is available at the East Building entrance.

Assistive listening devices for the East Building Auditorium are available on a free loan basis at the East Building Art Information Desk.

RESTAURANTS
Four restaurants offer luncheon and light fare.

Hours of operation are:

CONCOURSE BUFFET
Monday–Friday 10:00 to 3:00
Saturday 10:00 to 4:00
Sunday 11:00 to 4:30

GARDEN CAFE
Monday–Friday 11:30 to 3:00
Saturday 11:30 to 3:00
Sunday 12:00 to 6:30

CASCADE ESPRESSO BAR
Monday–Friday 12:00 to 4:30
Saturday 12:00 to 4:30
Sunday 12:00 to 5:30

TERRACE CAFE
Monday–Friday 11:30 to 3:00
Saturday 11:30 to 3:00
Sunday 12:00 to 4:00