John William Waterhouse, The Lady of Shalott, c. 1887/1888, oil on canvas, Tate Gallery, London. Presented by Sir Henry Tate 1894

William Blake, King Canute, c. 1819/1820, pencil drawing, National Gallery of Art, Rosenwald Collection

The Victorians: British Painting in the Reign of Queen Victoria, 1837-1901
February 16 through May 11, 1997
West Building, main floor, galleries 74 through 79

The Victorians, the first major survey of Victorian art ever to be mounted in the United States, highlights the artistic achievement of British painters during the reign of Queen Victoria (1837–1901). This exhibition of approximately seventy paintings covers the momentous period when Britain was the world’s most technologically advanced and powerful nation. British painters of the era bore witness to the extraordinary energies and tensions of Victorian life, depicting the panorama of the social landscape and rivaling, in ambition and achievement, such English novelists as Charles Dickens, George Eliot, and Henry James. The Victorians includes such masterworks as John Everett Millais’ Ophelia (1851–1852); James McNeill Whistler’s Symphony in White, No. 1: The White Girl (1862); John Singer Sargent’s Carnation, Lily, Lily, Rose (1885–1886); John William Waterhouse’s The Lady of Shalott (c. 1887/1888); and Frederic Leighton’s Flaming June (1894/1895). It also includes works by J.M.W. Turner, Ford Madox Brown, William Powell Frith, Dante Gabriel Rossetti, Edwin Landseer, Augustus Egg, Edward Burne-Jones, James Tissot, Albert Moore, and William Holman Hunt, among others. The exhibition is organized by the National Gallery of Art, its only venue. The exhibition is made possible by a generous grant from United Technologies Corporation.

Six Centuries/Six Artists
February 2 through May 4, 1997
East Building, ground level

Some of the greatest treasures in the National Gallery of Art are works on paper, and this exhibition showcases the graphic collections from the fifteenth through the twentieth centuries. Each of the six rooms is devoted to the drawings, prints, and illustrated books of one master. Selected works reveal the refinement of Martin Schongauer, the brilliant technique of Albrecht Dürer, the exuberance of Giovanni Benedetto Castiglione, the sensuality of François Boucher, the powerful mythology of William Blake, and the modernist transformations of Jacques Villon. Among the drawings on view are many recent acquisitions and several promised gifts.

William Blake, King Canute, c. 1819/1820, pencil drawing, National Gallery of Art, Rosenwald Collection

OPENING EXHIBITION

The Victorians: British Painting in the Reign of Queen Victoria, 1837–1901
February 16 through May 11, 1997
West Building, main floor, galleries 74 through 79

The Victorians, the first major survey of Victorian art ever to be mounted in the United States, highlights the artistic achievement of British painters during the reign of Queen Victoria (1837–1901). This exhibition of approximately seventy paintings covers the momentous period when Britain was the world’s most technologically advanced and powerful nation. British painters of the era bore witness to the extraordinary energies and tensions of Victorian life, depicting the panorama of the social landscape and rivaling, in ambition and achievement, such English novelists as Charles Dickens, George Eliot, and Henry James. The Victorians includes such masterworks as John Everett Millais’ Ophelia (1851–1852); James McNeill Whistler’s Symphony in White, No. 1: The White Girl (1862); John Singer Sargent’s Carnation, Lily, Lily, Rose (1885–1886); John William Waterhouse’s The Lady of Shalott (c. 1887/1888); and Frederic Leighton’s Flaming June (1894/1895). It also includes works by J.M.W. Turner, Ford Madox Brown, William Powell Frith, Dante Gabriel Rossetti, Edwin Landseer, Augustus Egg, Edward Burne-Jones, James Tissot, Albert Moore, and William Holman Hunt, among others. The exhibition is organized by the National Gallery of Art, its only venue. The exhibition is made possible by a generous grant from United Technologies Corporation.

Six Centuries/Six Artists
February 2 through May 4, 1997
East Building, ground level

Some of the greatest treasures in the National Gallery of Art are works on paper, and this exhibition showcases the graphic collections from the fifteenth through the twentieth centuries. Each of the six rooms is devoted to the drawings, prints, and illustrated books of one master. Selected works reveal the refinement of Martin Schongauer, the brilliant technique of Albrecht Dürer, the exuberance of Giovanni Benedetto Castiglione, the sensuality of François Boucher, the powerful mythology of William Blake, and the modernist transformations of Jacques Villon. Among the drawings on view are many recent acquisitions and several promised gifts.

William Blake, King Canute, c. 1819/1820, pencil drawing, National Gallery of Art, Rosenwald Collection

OPENING EXHIBITION

The Victorians: British Painting in the Reign of Queen Victoria, 1837–1901
February 16 through May 11, 1997
West Building, main floor, galleries 74 through 79

The Victorians, the first major survey of Victorian art ever to be mounted in the United States, highlights the artistic achievement of British painters during the reign of Queen Victoria (1837–1901). This exhibition of approximately seventy paintings covers the momentous period when Britain was the world’s most technologically advanced and powerful nation. British painters of the era bore witness to the extraordinary energies and tensions of Victorian life, depicting the panorama of the social landscape and rivaling, in ambition and achievement, such English novelists as Charles Dickens, George Eliot, and Henry James. The Victorians includes such masterworks as John Everett Millais’ Ophelia (1851–1852); James McNeill Whistler’s Symphony in White, No. 1: The White Girl (1862); John Singer Sargent’s Carnation, Lily, Lily, Rose (1885–1886); John William Waterhouse’s The Lady of Shalott (c. 1887/1888); and Frederic Leighton’s Flaming June (1894/1895). It also includes works by J.M.W. Turner, Ford Madox Brown, William Powell Frith, Dante Gabriel Rossetti, Edwin Landseer, Augustus Egg, Edward Burne-Jones, James Tissot, Albert Moore, and William Holman Hunt, among others. The exhibition is organized by the National Gallery of Art, its only venue. The exhibition is made possible by a generous grant from United Technologies Corporation.

Six Centuries/Six Artists
February 2 through May 4, 1997
East Building, ground level

Some of the greatest treasures in the National Gallery of Art are works on paper, and this exhibition showcases the graphic collections from the fifteenth through the twentieth centuries. Each of the six rooms is devoted to the drawings, prints, and illustrated books of one master. Selected works reveal the refinement of Martin Schongauer, the brilliant technique of Albrecht Dürer, the exuberance of Giovanni Benedetto Castiglione, the sensuality of François Boucher, the powerful mythology of William Blake, and the modernist transformations of Jacques Villon. Among the drawings on view are many recent acquisitions and several promised gifts.

William Blake, King Canute, c. 1819/1820, pencil drawing, National Gallery of Art, Rosenwald Collection

OPENING EXHIBITION

The Victorians: British Painting in the Reign of Queen Victoria, 1837–1901
February 16 through May 11, 1997
West Building, main floor, galleries 74 through 79

The Victorians, the first major survey of Victorian art ever to be mounted in the United States, highlights the artistic achievement of British painters during the reign of Queen Victoria (1837–1901). This exhibition of approximately seventy paintings covers the momentous period when Britain was the world’s most technologically advanced and powerful nation. British painters of the era bore witness to the extraordinary energies and tensions of Victorian life, depicting the panorama of the social landscape and rivaling, in ambition and achievement, such English novelists as Charles Dickens, George Eliot, and Henry James. The Victorians includes such masterworks as John Everett Millais’ Ophelia (1851–1852); James McNeill Whistler’s Symphony in White, No. 1: The White Girl (1862); John Singer Sargent’s Carnation, Lily, Lily, Rose (1885–1886); John William Waterhouse’s The Lady of Shalott (c. 1887/1888); and Frederic Leighton’s Flaming June (1894/1895). It also includes works by J.M.W. Turner, Ford Madox Brown, William Powell Frith, Dante Gabriel Rossetti, Edwin Landseer, Augustus Egg, Edward Burne-Jones, James Tissot, Albert Moore, and William Holman Hunt, among others. The exhibition is organized by the National Gallery of Art, its only venue. The exhibition is made possible by a generous grant from United Technologies Corporation.

Six Centuries/Six Artists
February 2 through May 4, 1997
East Building, ground level

Some of the greatest treasures in the National Gallery of Art are works on paper, and this exhibition showcases the graphic collections from the fifteenth through the twentieth centuries. Each of the six rooms is devoted to the drawings, prints, and illustrated books of one master. Selected works reveal the refinement of Martin Schongauer, the brilliant technique of Albrecht Dürer, the exuberance of Giovanni Benedetto Castiglione, the sensuality of François Boucher, the powerful mythology of William Blake, and the modernist transformations of Jacques Villon. Among the drawings on view are many recent acquisitions and several promised gifts.

William Blake, King Canute, c. 1819/1820, pencil drawing, National Gallery of Art, Rosenwald Collection
Splendors of Imperial China: Treasures from the National Palace Museum, Taipei

March 4 through May 26, 1997

Picasso: The Early Years, 1892-1906
March 30 through July 25, 1997

The Art Prints: Thirty-Five Years at Crown Point Press
June 1 through September 2, 1997

Millennium of Glory: Sculpture of Angkor and Ancient Cambodia
June 25 through September 26, 1997

Recent Acquisitions

The Danish collection has been enhanced by three recent acquisitions, now on display in the West Building, on easy vista with Flowers and Fruit (1616), by Hendrick Goltzius, a magnific Bouquet of Flowers in a Glass bowl (1860), by John Henry Rand, and Still Life with Flowers (1640), by Carletti. The collection of paintings and pastel drawings, with Francis Dargan, is also on view in the Permanent Collection area.

PERMANENT COLLECTION

Skylight Replacement Project

Selected Italian Renaissance paintings and sculptures have been relocated from the main floor galleries to the ground floor galleries of the West Building during the four phase of the restoration of the skylight and roof replacement project. The new energy-efficient skylights, which replace the fifty-five-year-old system, will provide greater protection for the collection while ensuring a light-filled environment.

PERMANENT COLLECTION MICRO GALLERY

The National Gallery of Art recently selected for purchase Pier Paoli’s “Casting” (1995) by Ema Hoheimo. Now on view in the East Building, it is the first Pier Paoli to be acquired by the National Gallery of Art, and will provide an important addition to the collection of contemporary art.

ONGOING EXHIBITION

Alexander Calder:
The Collection of Mr. and Mrs. Klaus G. Perls
March 4 through May 26, 1997

Picasso: The Early Years, 1892-1906
March 30 through July 25, 1997

The Art Prints: Thirty-Five Years at Crown Point Press
June 1 through September 2, 1997

Millennium of Glory: Sculpture of Angkor and Ancient Cambodia
June 25 through September 26, 1997

PERMANENT COLLECTION

Recent Acquisitions

The Danish collection has been enhanced by three recent acquisitions, now on display in the West Building, on easy vista with Flowers and Fruit (1616), by Hendrick Goltzius, a magnific Bouquet of Flowers in a Glass bowl (1860), by John Henry Rand, and Still Life with Flowers (1640), by Carletti. The collection of paintings and pastel drawings, with Francis Dargan, is also on view in the Permanent Collection area.

PERMANENT COLLECTION MICRO GALLERY

The National Gallery of Art recently selected for purchase Pier Paoli’s “Casting” (1995) by Ema Hoheimo. Now on view in the East Building, it is the first Pier Paoli to be acquired by the National Gallery of Art, and will provide an important addition to the collection of contemporary art.

SURVEY OF CHINESE ART

From the Federal Council on the Arts exhibitions

exhibitions

April 16, 1997

Splendors of Imperial China: Treasures from the National Palace Museum, Taipei

March 4 through May 26, 1997

Picasso: The Early Years, 1892-1906
March 30 through July 25, 1997

The Art Prints: Thirty-Five Years at Crown Point Press
June 1 through September 2, 1997

Millennium of Glory: Sculpture of Angkor and Ancient Cambodia
June 25 through September 26, 1997

PERMANENT COLLECTION

Recent Acquisitions

The Danish collection has been enhanced by three recent acquisitions, now on display in the West Building, on easy vista with Flowers and Fruit (1616), by Hendrick Goltzius, a magnific Bouquet of Flowers in a Glass bowl (1860), by John Henry Rand, and Still Life with Flowers (1640), by Carletti. The collection of paintings and pastel drawings, with Francis Dargan, is also on view in the Permanent Collection area.

PERMANENT COLLECTION MICRO GALLERY

The National Gallery of Art recently selected for purchase Pier Paoli’s “Casting” (1995) by Ema Hoheimo. Now on view in the East Building, it is the first Pier Paoli to be acquired by the National Gallery of Art, and will provide an important addition to the collection of contemporary art.

SURVEY OF CHINESE ART

From the Federal Council on the Arts
**Guided Tours**

**Introductory Tours**

**Introduction: The West Building Collection**

- Monday–Saturday 10:30 and 12:30
- Sunday 10:30, 12:30, and 2:30

**West Building Rotunda**

- Tuesday and Wednesday

**Introduction: The East Building Collection**

- Monday–Friday 10:30 and 12:30
- Saturday and Sunday 10:30, 12:30, and 2:30

**East Building information desk**

- Tuesday and Wednesday

**Introduction: Nineteenth-Century Western Art**

- Monday, Friday, and Saturday 10:30 and 12:30, and Sunday 12:30, 2:30, and 4:30

**Introductory Tours**

- February 27: Japanese
- February 28: Noon

**February Films**

- Super Citizen Ko (Wan Jin, 1995), January 31, 130 minutes
- See by Sylvia Chang and Ang Lee, January 31, 110 minutes
- Heartbreak Island (Hsu Hsiao-tung, 1995), February 1, 100 minutes
- The Emperor’s Eye: Art and Power in Imperial China, February 5, 115 minutes
- Ming Garden (Gene Sanger), February 25, 102, 20, 11, 13, and 23 at 10:00
- The Life of Ise (Kenji Mizoguchi), February 26, 110 minutes
- The Daughters of Otsu (Kenji Mizoguchi), February 27, 94 minutes
- Masaaki Iida: from Chicago to Hong Kong (Gene Sanger), February 28, 105 minutes
- Secret of the Swan (Kenji Mizoguchi), February 27, 60 minutes
- Super Citizen Ko (Wan Jin, 1995), February 27, 130 minutes
- See by Sylvia Chang and Ang Lee, January 31, 110 minutes
- Heartbreak Island (Hsu Hsiao-tung, 1995), February 1, 100 minutes
- The Emperor’s Eye: Art and Power in Imperial China, February 5, 115 minutes
- Ming Garden (Gene Sanger), February 25, 102, 20, 11, 13, and 23 at 10:00
- The Life of Ise (Kenji Mizoguchi), February 26, 110 minutes
- The Daughters of Otsu (Kenji Mizoguchi), February 27, 94 minutes
- Masaaki Iida: from Chicago to Hong Kong (Gene Sanger), February 28, 105 minutes

**Film Programs**

- East Building auditorium

**New Taiwanese Cinema**

Four recent films from Taiwan will be shown on February 5, 13, and 21, and in association with the exhibition Splendors of Imperial China. Tours from the National Palace Museum, Taipei. Two years in preparation, this film series will be shown on February 2, 9, and 16.

**Audio Tours**

**Permanent Collection Impressionist and Post-Impressionism**

- “Impression: a stained glass that allows individual access to art, commentary on painting, replaces the conventional taped audio tour of the French impressionist and post-impressionist galleries. The self-selected approach lets the visitor choose the length of commentary on any or all of the works programmed into the “Impression” system. Narrated by Paul Cezanne, curator of French painting. The Denver Tour” narrated by Earl A. Powell III, director, and Marilyn Wong Geleen, curatorial consultant, is available at the entrance to the exhibition.**

**Special Exhibitions**

- Splendors of Imperial China
- Tour from the National Palace Museum, Taipei, narrated by Earl A. Powell III, director, and Nickolas Chavira Jr., curator of American and Western Art, is available at the entrance to the exhibition.**

**The Victorian British Painting in Paris**

- Tours of the exhibition February 1, 200–201, narrated by Earl A. Powell III, director, and Nickolas Chavira Jr., curator of American and Western Art, are available at the entrance to the exhibition.**

**In the Footsteps of Eugene O’Neill.**

- Tours may be rented in the information center and includes some of the Gallery’s best-loved paintings.

**Restaurant Highlights**

**Concourse Buffet**

- Continental breakfast served Monday through Saturday, 7:00 to 10:00. Come for lunch after 10:00 for homemade soups, salads, fresh breads, and pastries, burgers, or salads.

**Cascade Espresso Bar**

- Take an afternoon break near the cascade fountain. Choose from light coffee, espressos, cappuccinos, or other refreshments, plus a fine selection of American fare. Call (202) 789-3610. Admission is always free.

**Et Cetera**

- Restaurant information desk. Limited seating is available in front of the East Building for the vehicles displaying the international symbol of accessibility. Call (202) 789-3466.

**Accessibility**

- Rails for wheelchairs and strollers are located at the 6th Street entrance to the East Building on Constitution Avenue, NW, and at the 4th Street entrance to the East Building. Wheelchairs and strollers are available at all entrances. For information about access to public areas and galleries, refer to the Brief Guide and Plan of the East and West Buildings at the art information desk. Limited seating is available in front of the East Building for the vehicles displaying the international symbol of accessibility. Call (202) 789-3466.

- Assistive listening devices are available on a first-come-first-served basis from the art information desk in the East Building for the large auditorium, and from a self-service unit in the wall to the left of the entrance to the East Building small auditorium.

- Sign language interpretation is available with two weeks’ notice. Call (202) 842-6452 or 202-789-3451 for more information.

**Restaurant Information**

- **Concourse Buffet**
  - Monday–Friday 7:00 to 10:00
  - Saturday 10:00 to 10:30

- **Cascade Espresso Bar**
  - Monday–Friday 7:00 to 10:00

- **Terrace Café**
  - Monday–Friday 7:00 to 10:00

**Restaurant Hours**

- **Concourse Buffet**
  - Monday–Friday 7:00 to 10:00
  - Saturday 10:00 to 10:30

- **Cascade Espresso Bar**
  - Monday–Friday 7:00 to 10:00

- **Terrace Café**
  - Monday–Friday 7:00 to 10:00

**Concourse Buffet**

- **Location**
  - The Gallery is located between 1st and 5th Streets, NW, on Constitution Avenue. The self-service area of the buffet has Atrium on the Red Line at Archives and the Yellow/Green Lines at the H Street/Orange Line. Menu bars are located on 4th Street and in the West Building.

- **Cascade Espresso Bar**
  - Monday–Friday 7:00 to 10:00

- **Terrace Café**
  - Monday–Friday 7:00 to 10:00

**Location**

- The Gallery is located between 1st and 5th Streets, NW, on Constitution Avenue. The self-service area of the buffet has Atrium on the Red Line at Archives and the Yellow/Green Lines at the H Street/Orange Line. Menu bars are located on 4th Street and in the West Building.

- **Restaurant Information**
  - **Concourse Buffet**
    - Call (202) 789-3451
  - **Cascade Espresso Bar**
    - Call (202) 789-3451
  - **Terrace Café**
    - Call (202) 789-3451

**Concourse Buffet**

- **Location**
  - The Gallery is located between 1st and 5th Streets, NW, on Constitution Avenue. The self-service area of the buffet has Atrium on the Red Line at Archives and the Yellow/Green Lines at the H Street/Orange Line. Menu bars are located on 4th Street and in the West Building.

- **Cascade Espresso Bar**
  - Monday–Friday 7:00 to 10:00

- **Terrace Café**
  - Monday–Friday 7:00 to 10:00

**Concourse Buffet**

- **Location**
  - The Gallery is located between 1st and 5th Streets, NW, on Constitution Avenue. The self-service area of the buffet has Atrium on the Red Line at Archives and the Yellow/Green Lines at the H Street/Orange Line. Menu bars are located on 4th Street and in the West Building.

- **Cascade Espresso Bar**
  - Monday–Friday 7:00 to 10:00

- **Terrace Café**
  - Monday–Friday 7:00 to 10:00

**Location**

- The Gallery is located between 1st and 5th Streets, NW, on Constitution Avenue. The self-service area of the buffet has Atrium on the Red Line at Archives and the Yellow/Green Lines at the H Street/Orange Line. Menu bars are located on 4th Street and in the West Building.

- **Concourse Buffet**
  - Call (202) 789-3451
  - **Cascade Espresso Bar**
    - Call (202) 789-3451
  - **Terrace Café**
    - Call (202) 789-3451

**Concourse Buffet**

- **Location**
  - The Gallery is located between 1st and 5th Streets, NW, on Constitution Avenue. The self-service area of the buffet has Atrium on the Red Line at Archives and the Yellow/Green Lines at the H Street/Orange Line. Menu bars are located on 4th Street and in the West Building.

- **Cascade Espresso Bar**
  - Monday–Friday 7:00 to 10:00

- **Terrace Café**
  - Monday–Friday 7:00 to 10:00

**Location**

- The Gallery is located between 1st and 5th Streets, NW, on Constitution Avenue. The self-service area of the buffet has Atrium on the Red Line at Archives and the Yellow/Green Lines at the H Street/Orange Line. Menu bars are located on 4th Street and in the West Building.

- **Restaurant Information**
  - **Concourse Buffet**
    - Call (202) 789-3451
  - **Cascade Espresso Bar**
    - Call (202) 789-3451
  - **Terrace Café**
    - Call (202) 789-3451
February

John Singer Sargent, Lady Agnew of Lochnaw, 1892/1893, National Galleries of Scotland, Edinburgh