

gallery shop Collections from the National Gallery of Art

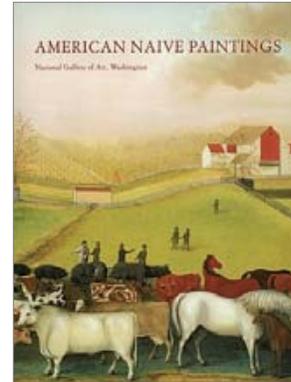


Alfred Stieglitz: The Key Set The Alfred Stieglitz Collection of Photographs, National Gallery of Art, Washington

Sarah Greenough

This luxurious two-volume boxed set, bound and slip-cased in linen, is the definitive catalogue of the Alfred Stieglitz Collection of Photographs at the National Gallery of Art, Washington, the most complete Stieglitz holding in existence, donated to the Gallery by his widow, artist Georgia O'Keeffe. Numbering 1,642 photographs, the collection represents the full range of the master photographer's work—from early studies made in Europe, to views of the majestic New York skyline, to incomparable intimate portraits of O'Keeffe.

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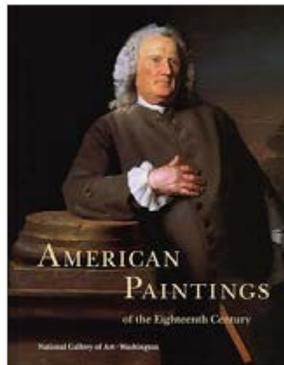


American Naive Paintings

Deborah Chotner with contributions by Julie Aronson, Sarah D. Cash, and Laurie Weitzenkorn

Artists with little or no formal training contributed significantly to our nation's artistic patrimony. Some three hundred American naive paintings in the Gallery's collection—many of which published for the first time—are discussed. Depictions of farmyards, prizefights, steam and sailing ships, portraits of children, and Edward Hicks' allegory of the Peaceable Kingdom document the aspirations and sentiments of a growing nation.

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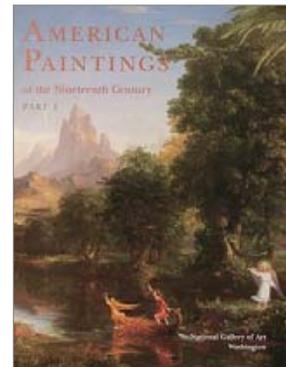


American Paintings of the Eighteenth Century

Ellen G. Miles with contributions by Patricia Burda, Cynthia J. Mills, and Leslie Kaye Reinhardt

The energy and optimism of the new nation are apparent in this catalogue, which features John Singleton Copley's *The Copley Family* and Gilbert Stuart's portraits of the first five presidents. Previously unpublished documents and infrared reflectograms shed new light on Benjamin West's *Colonel Guy Johnson and Karonghyontye (Captain David Hill)*, Copley's *Watson and the Shark*, and Edward Savage's *Washington Family*.

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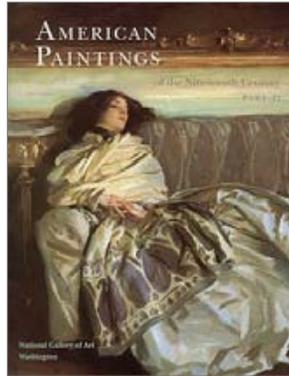
American Paintings of the Nineteenth Century, Part I

Franklin Kelly with Nicolai Cikovsky Jr., Deborah Chotner, and John Davis

In the age of Darwin and John Ruskin, nineteenth-century American artists sought to imitate the truths of nature. Works such as Albert Bierstadt's *Lake Lucerne*, Frederic Edwin Church's *Morning in the Tropics*, Thomas Cole's *Voyage of Life* series, and Asher B. Durand's *Forest in the Morning Light* are examples of the certainty of vision and faith in the nation's destiny that prevailed during this period of great expansion in America. Winslow Homer's *Breezing Up (A Fair Wind)*, one of nine paintings by the artist in the Gallery's collection, is discussed, as are several works by Thomas Eakins, including *The Biglin Brothers Racing*, which was inspired by the first pair-oared race in America.

Stock number: 30005920 **\$75.00 Hardcover**

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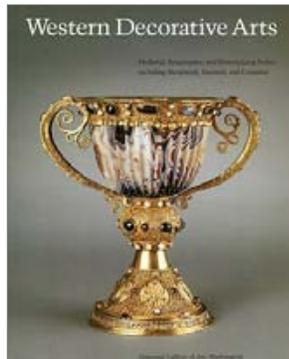


American Paintings of the Nineteenth Century, Part II

Robert W. Torchia, with Deborah Chotner and Ellen G. Miles

More than one hundred works are catalogued in the second of two volumes devoted to the National Gallery of Art's holdings of nineteenth-century American paintings, including virtually all of the important portraits of this period in the collection. Distinguished in part by the concentration of works by three preeminent artists, Thomas Sully, John Singer Sargent, and James McNeill Whistler, this collection also includes John Quidor's *The Return of Rip van Winkle*, Albert Pinkham Ryder's *Siegfried and the Rhine Maidens*, and Rembrandt Peale's *Rubens Peale with a Geranium*. The author has skillfully untangled the misattributions, misidentifications, and inaccurate provenances surrounding many of the works.

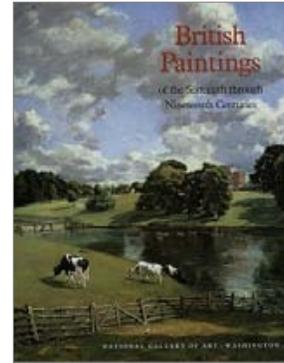
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Decorative Arts, Part I: Western Medieval, Renaissance, and Historicizing Styles Including Metalwork, Enamels, and Ceramics

Rudolf Distelberger, Alison Luchs, Philippe Verdier, and Timothy H. Wilson, with contributions by Daphne S. Barbour, Shelley G. Sturman, and Pamela B. Vandiver. The National Gallery's collection of decorative arts includes such masterpieces as the Abbot Suger's jeweled sardonix cup from the royal abbey of St. Denis, a Limoges reliquary, and a Mosan lion aquamanile. The large collection of Renaissance ceramics is primarily Italian maiolica, but also represents rare Medici porcelain and "Saint-Porchaire" ware.

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British Paintings of the Sixteenth through the Nineteenth Centuries

John Hayes

British masterpieces of grand-style portraiture and landscape painting are presented in this volume. Portraits such as Thomas Gainsborough's *Mrs. Richard Brinsley Sheridan*, as well as examples by George Romney and Sir Henry Raeburn, attest to the influence of Sir Anthony van Dyck's more sophisticated European style on artists of the period. John Constable's *Wivenhoe Park, Essex* and Joseph Mallord William Turner's *Keelmen Heaving in Coals by Moonlight* are some of the best examples of British art of the eighteenth and nineteenth centuries.

Stock number: 30003198 \$75.00 Hardcover



Decorative Arts, Part II: Far Eastern Ceramics and Paintings; Persian and Indian Rugs and Carpets

Virginia Bower, Josephine Hadley Knapp, Stephen Little, and Robert W. Torchia, with contributions by Judy Ozone and William Sargent

This volume, the second in the series to catalogue the Gallery's collection of decorative arts, mainly draws from the renowned collection of the Widener and Steele families. It focuses primarily on Chinese ceramics from the Qing period, including earthenware, stoneware, and polychrome porcelain. In addition, rugs and carpets from the collection of Peter A.B. Widener are catalogued and published here for the first time.

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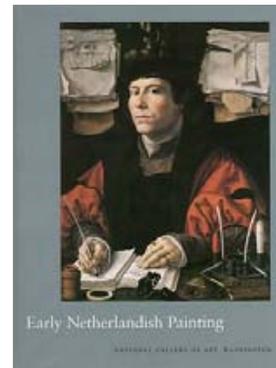


Dutch Paintings of the Seventeenth Century

Arthur K. Wheelock Jr.

Seventeenth-century Dutch artists conveyed the poetry of everyday life, represented the textures of the man-made and natural worlds, portrayed vivid likenesses, and reinterpreted historical and mythological themes. This catalogue of ninety-one paintings in the National Gallery's collection includes works by Rembrandt and his school, Johannes Vermeer, Willem Claesz Heda, and Frans Hals, as well as an essay on the complexities of attribution and an appendix of artists' signatures and monograms.

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Early Netherlandish Painting

John Oliver Hand and Martha Wolff

Included in this volume are such masterpieces of early Netherlandish painting as Jan van Eyck's *Annunciation*, Rogier van der Weyden's *Saint George and the Dragon*, and Gerard David's *Rest on the Flight into Egypt*, which are among the greatest examples of northern Renaissance panel painting in North America. In this volume the social, economic, and religious contexts of the paintings are explored, and questions of attribution and iconography are addressed.

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European Sculpture of the Nineteenth Century

Ruth Butler and Suzanne Glover Lindsay, with Alison Luchs, Douglas Lewis, Cynthia J. Mills, and Jeffrey Weidman

The National Gallery's collection of nineteenth-century sculpture is dominated by thirty-seven works by Auguste Rodin, among them *The Kiss*, and Honoré Daumier's celebrated portrait busts. These works, as well as sculptures by Antoine-Louis Barye, Jean-Baptiste Carpeaux, Paul Gauguin, and Theodore Gericault, are examined in unprecedented depth, shedding new light on many issues of scholarship. An essay about Rodin and Mrs. John W. Simpson, the artist's most important American patroness, and a selection of letters between the Simpsons and Rodin chronicle this artist-patron relationship. Works by American sculptors of the period—Bela Lyon Pratt, William Rimmer, Augustus Saint-Gaudens, and Henry Merwin Shrady—are also included here.

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German Paintings of the Fifteenth through Seventeenth Centuries

John Oliver Hand, with the assistance of Sally E. Mansfield

Rare works by Albrecht Dürer (*Madonna and Child*), Lucas Cranach the Elder (*A Princess of Saxony*), and Hans Holbein the Younger (*Edward VI as a Child*), as well as Matthias Grünewald's *Crucifixion*, the only painting by the master in the United States, are beautifully reproduced and exhaustively discussed in this volume, which is enriched by x-radiographs, infrared reflectograms, and dendrochronological studies.

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Italian Paintings of the Seventeenth and Eighteenth Centuries

Diane De Grazia and Eric Garberson, with Edgar Peters Bowron, Peter M. Lukehart, and Mitchell Merling

This is the first in a series of four volumes on the Gallery's vast holdings of Italian paintings. Included are some of the most important Italian baroque paintings in America: the only landscape by Annibale Carracci in the United States; major works by Anton Maria Vasallo, Bernardo Strozzi, Donato Creti, and Sebastiano Ricci; and a number of view paintings by the popular eighteenth-century Venetian artists Canaletto, Bernardo Bellotto, and the Guardi. Among the sixty-nine works discussed are Orazio Gentileschi's *Lute Player*, considered his masterpiece; Jusepe de Ribera's *Martyrdom of Saint Bartholomew*, the Gallery's first work of the school of Naples; and one of Bellotto's largest and most remarkable view paintings, *The Fortress of Königstein*.

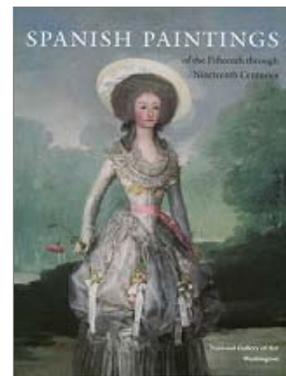
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The Patricia G. England Collection of Fine Press and Artists' Books

Lamia Doumato, interview by Ruth E. Fine

This catalogue celebrates an art form integrating text, illustration, and binding—often with unconventional materials—to produce exquisite books that express an artist's unique vision in one creative process. Short descriptions of each book in this superb library collection are accompanied by color reproductions of a select number of works. Shakespearean drama, poetry by Pablo Neruda, or the story of the spider-god Anansi are presented in traditional or experimental formats. An interview with the collector, Patricia G. England, provides a glimpse into the genesis of this distinctive collection.

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Spanish Paintings of the Fifteenth through Nineteenth Centuries

Jonathan Brown and Richard G. Mann

The National Gallery's collection of Spanish paintings is distinguished by seven of El Greco's works from every period of his activity in Italy and Spain; Diego Velázquez's work on an intimate scale; Bartolomé Esteban Murillo's images addressing both the sacred and profane; and seven of Francisco de Goya's incisive portraits of Spain's aristocratic and intellectual society. Also included are two panels by the Master of the Catholic Kings, which represent Hispano-Flemish painting of the late fifteenth century at its best.

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