

# Acquisitions & Outgoing Loans

## ACQUISITIONS

### *Paintings and Sculpture*

- THOMAS BARDWELL (1704–1767), *Portrait of a Gentleman and Portrait of a Lady*, both ca. 1740, oil on canvas. Paul Mellon Fund. B2022.2.1–2
- CECILY BROWN (born 1969), *The Hound with the Horses' Hooves*, 2019, oil on linen. Purchased with an anonymous gift. B2021.12
- NICOLA HICKS (born 1960), *Brave*, 2012, bronze. Gift of the artist and Friends of British Art Fund. B2021.10
- IVON HITCHENS (1893–1979), *Dark Space*, 1967, oil on canvas. Gift of Joanna W. and Robert A. Martin, Yale BA 1954. B2021.8.2
- JOHN HOYLAND (1934–2011), *Mobay Mirage 16.5.96*, 1996, acrylic on canvas; *Wall Dance 24.6.96*, 1996, acrylic on cotton duck; and *Black Moon Lament 25.4.06*, 2006, acrylic on canvas. Gift of Samuel and Gabrielle Lurie. B2021.6.2–4
- CIRCLE OF GUAN QIAOCHANG LAM QUA (1801–1860), *Portrait of a Woman*, ca. 1850, oil on canvas. Paul Mellon Fund. B2021.16
- JOHN MILNE (1931–1978), *Untitled*, 1971, bronze. Gift of Joanna W. and Robert A. Martin, Yale BA 1954. B2021.8.6
- ALBERTO MORROCCO (1917–1998), *Landscape at Abruzzi*, 1976, oil on canvas. Gift of Joanna W. and Robert A. Martin, Yale BA 1954. B2021.8.3
- ROBERT PEAKE THE ELDER (ca. 1551–1619), *Portrait of Anthony Maria Browne, 2nd Viscount Montagu*, ca. 1590, oil on canvas. Paul Mellon Fund. B2021.15
- ATTRIBUTED TO MARIA SPILSBURY (1777–1820), *Greenwich Fair*, ca. 1800, oil on canvas. Transferred from the Yale University Art Gallery, gift of Gilbert W. Chapman. B2022.6
- RICHARD WHATELY WEST (1848–1905), *The Perivale Road*, ca. 1885, oil on prepared board. Gift from the estate of Christopher P. Monkhouse. B2022.4.5

### *Prints and Drawings*

- SHAYKH MUHAMMAD AMIR OF KARRAYA (active 1830s–1840s), *A Bay Racehorse with a Groom*, ca. 1842, watercolor, graphite, and gum arabic. Paul Mellon Fund. B2021.13.1
- JOHN BYRNE (1786–1847), *A View of Hall-head Sugar Plantation, Jamaica*, 1816, etching and line engraving. Gift of James Langhorne. B2021.9
- PATRICK CAULFIELD (1936–2005), *Les Demoiselles D'Avignon Vues de Derrière*, 1999, screen print. Gift of Samuel and Gabrielle Lurie. B2021.6.1
- COMPANY SCHOOL, *Breadfruit Plant (Artocarpus altilis)*, ca. 1800, watercolor, gouache, and graphite. Paul Mellon Fund. B2022.5
- SAMUEL COUSINS (1801–1887), *The Right Reverend Charles Richard Sumner*, between 1816 and 1850, mezzotint. Gift of Stephen Parks, Yale BA 1961. B2021.17.2

BHAWANI DAS (active eighteenth century), *A Great Indian Fruit Bat or Flying Box (Pteropus Giganteus)*, 1778 to 1782, pen and ink, watercolor with gum arabic, heightened with gouache. Paul Mellon Fund. B2021.13.2

ROBYN DENNY (1930–2014), six screen prints titled *Lavender, A, E, F, H, and J*, 1969–71. Gift of the Indianapolis Museum of Art at Newfields. B2022.7.78–83

TONY FOSTER (born 1946), the series *Heraclitus III: 7 Days on the Colorado*, 2017, comprising six watercolors with mixed media. Gift of the artist through the Foster Art and Wilderness Foundation. B2021.14.1–6

DAME ELISABETH FRINK (1930–1993), seven prints depicting birds of prey, 1974, color-printed etching and aquatint; the print *Goggled Head*, 1974, color-printed etching and aquatint; the color lithographs *Wolf, Lynx, and Hare*, 1974; eleven prints depicting scenes from the *Canterbury Tales*, 1970–74, etching and aquatint; and four color lithographs depicting equestrian subjects, 1970–71. Gift of the Indianapolis Museum of Art at Newfields. B2022.7.33–58

SIR TERRY FROST (1915–2003), fourteen color lithographs and six screen prints, 1968–81. Gift of the Indianapolis Museum of Art at Newfields. B2022.7.13–32

JOHN HOYLAND (1934–2011), *Untitled*, 1967, acrylic on wove paper. Gift of Joanna W. and Robert A. Martin, Yale BA 1954. B2021.8.1; and twelve screen prints, 1971. Gift of the Indianapolis Museum of Art at Newfields. B2022.7.1–12

ELIZABETH KEITH (1887–1956), *Hong Kong, Harbor Night*, 1924, color woodblock print. Gift of the Ogden children in honor of their mother, Ruth Simpson Woodcock. B2022.3

HENRY MOORE (1898–1986), *Seated Nude*, 1927, ink and crayon. Gift of the Museum of Modern Art, New York. B2021.11

SARAH MORRIS (born 1967), *ADNOC*, 2018, screen print. John O'Brien Fund. B2022.1

DOUGLAS PORTWAY (1922–1993), two untitled abstract paintings, undated, gouache and mixed media on wove paper. Gift of Joanna W. and Robert A. Martin, Yale BA 1954. B2021.8.4–5

RICHARD SMITH (1931–2016), one untitled color lithograph, 1975; four color-printed etchings from the *Butterfly Suite* series, 1972; and the screen prints *Turquoise* and *Mauve*, 1971. Gift of the Indianapolis Museum of Art at Newfields. B2022.7.71–77

WILLIAM TURNBULL (1922–2012), nine screen prints titled *Fugue I–IX*, 1971; and the lithographs *Yellow Leaf Form, Black Leaf Form, and Blue Leaf Form*, 1967. Gift of the Indianapolis Museum of Art at Newfields. B2022.7.59–70

UNKNOWN ARTIST, *Portrait of a Lady as Cleopatra*, early eighteenth century, watercolor, bodycolor, gold, and silver on vellum mounted on playing card. Paul Mellon Fund. B2021.18

VARIOUS ARTISTS, seventy-eight architectural drawings, prints, and watercolors from the eighteenth, nineteenth, and twentieth centuries. Gift from the estate of Christopher P. Monkhouse. B2022.4.1–78

JOHN WALKER (born 1939), *Conservatory II*, 1979, screen print. Gift of Samuel and Gabrielle Lurie. B2021.6.5

WILLIAM WALKER (1791–1867), *John, Earl of Hopetoun*, 1822, stipple engraving. Gift of Stephen Parks, Yale BA 1961. B2021.17.1

## Rare Books and Manuscripts

- MARGARET AND NEALE ALBERT, YALE JD 1961, donated a group of twenty-one books, archival materials, and periodicals pertaining to book bindings and decorated papers, ca. 1950–2000.
- MARK ARONSON donated *Too Raucous for a Chorus* (Clonmel, Tipperary, Ireland: Coracle Press, 2018) by Erica van Horn with drawings by Laurie Clark, edition of 300, in honor of Saint Lucy.
- JULIE BRIXEY-WILLIAMS donated, on behalf of the collective Point and Place, their *Hexagons: A Limited-Edition Artists'-Made Game* (London: 2017), number 28 of 300 copies.
- ANNA AND JEREMY FOGG donated a sketchbook, 1835, by Joseph Samuel Alpenny (1787–1858), in honor of Jack Reuter.
- PABLO GARCIA donated NeoLucida and NeoLucida XL viewing devices, 2014 and 2017.
- THE INDIANAPOLIS MUSEUM OF ART AT NEWFIELDS donated the artist's portfolio *Wind Instruments* (London: Coracle Press, 1980) by Richard Wilson (born 1953).
- THE ESTATE OF CHRISTOPHER P. MONKHOUSE donated a group of nine books, correspondence, photographs, and poems, 1878–ca. 1987, relating to W. Cosmo Monkhouse (1840–1901).
- THE WILLIAM MORRIS SOCIETY IN THE UNITED STATES donated their letterpress broadside keepsake *The Past is Not Dead, It is Living...* (Tacoma, WA: Springtide Press, 2021) by Jessica Spring, edition of 125.
- THE RICHARD SALTOUN GALLERY donated the archive of James Meller comprising correspondence with John McHale and Magda Cordell McHale, 1967–80, and related conference reports (reprints), 1967–85.

## Archives

### GIFTS

- PAUL MELLON personal library (additional twenty-two linear feet), gift of the Paul Mellon Estate
- JULES DAVID PROWN papers (additional three linear feet), gift of Jules David Prown, Yale MAH 1971
- DUNCAN ROBINSON papers, gift of Duncan Robinson, Yale MA 1967

### ORAL HISTORIES

- JACK BROWN, first librarian at the YCBA (1972–77)
- CONSTANCE CLEMENT, former YCBA Deputy Director who helped create the YCBA's building conservation plan
- LORD NORMAN FOSTER, YALE MARCH 1962, DOCTOR OF FINE ARTS 2003, renowned architect whose firm designed the replacement seats in the museum's Lecture Hall
- REYHAN LARIMER, senior project manager at Yale University's Office of Facilities, Project Planning, and Management, who worked for Louis Kahn's firm (1966–68 and 1971–74)
- SHERMAN (PAT) MORSS JR., worked for Louis Kahn's firm (1971–73) and worked on the first design of the YCBA
- ANTHONY PELLECCIA, who worked for Louis Kahn's firm and whose firm, Pellecchia and Meyers, was retained to oversee the completion of the YCBA after Kahn's death

MARTY STAFFARONI, worked for George B. H. Macomber Co. on the construction of the YCBA as a rodman (assisted the field engineer); worked for the YCBA as museum technician (1977–82) and later as operations manager (2010–15); assisted with the building’s conservation project

DAVID TRAUB, student of Louis Kahn who worked for Kahn’s firm (1970–73) and worked on the first design of the YCBA

### *Reference Library*

JOANNA MARTIN donated thirty items related to the artists Ivon Hitchens, John Hoyland, Alberto Morrocco, and Douglas Portway, including books, catalogues, and ephemera.

DUNCAN ROBINSON, YALE MA 1967, donated *Fragile Planet: Watercolour Journeys into Wild Places* by Tony Foster (Truro, England: Royal Institution of Cornwall, 2021).

ALLEN STALEY, YALE MA 1960, PHD 1965, donated 1,800 pages of his transcription of an unpublished typescript by James Stirling Dyce titled *The Life, Correspondence, and Writing of William Dyce RA, 1806–1864: Painter, Musician, and Scholar*.

## OUTGOING LOANS

NATIONAL GALLERY OF ART, WASHINGTON, DC, APRIL–JULY 2022

### *Afro-Atlantic Histories*

Richard Bridgens, *West India scenery with illustrations of Negro character, the process of making sugar, &c. from sketches taken during a voyage to, and residence of seven years in, the island of Trinidad*. By R. Bridgens... (London: R. Jennings, 1836?). Paul Mellon Collection. T 68o (Folio A)

ROYAL ACADEMY OF ARTS, LONDON, OCTOBER 2021 – FEBRUARY 2022

### *John Constable: The Late Work*

John Constable (1776–1837), *Dawn*, between 1831 and 1832, pen and brown ink and brown wash. Paul Mellon Collection. B1977.14.4972

John Constable (1776–1837), *Hadleigh Castle*, 1828 to 1829, oil on millboard. Paul Mellon Collection. B2001.2.141

John Constable (1776–1837), *Hadleigh Castle, The Mouth of the Thames – Morning after a Stormy Night*, 1829, oil on canvas. Paul Mellon Collection. B1977.14.42

John Constable (1776–1837), *Half-size Sketch for “The Opening of Waterloo Bridge” (“Whitehall Stairs, June 18, 1817”)*, 1829 to 1831, oil on canvas. Paul Mellon Collection. B1977.14.44

John Constable (1776–1837), *The Ruins of Netley Abbey*, 1826, etching and drypoint. Paul Mellon Collection. B1978.43.806

John Constable (1776–1837), *Sky Study with Rainbow*, 1827, watercolor. Paul Mellon Collection.  
B1975.4.1874

John Constable (1776–1837), *Stormy Sea, Brighton*, ca. 1828, oil on paper laid on canvas. Paul Mellon Collection. B1981.25.114

YALE UNIVERSITY ART GALLERY, NEW HAVEN, CONNECTICUT, FEBRUARY–JULY 2022

*Gold in America: Artistry, Memory, Power*

Agostino Brunias (1728–1796), *A West Indian Flower Girl and Two other Free Women of Color*, ca. 1769, oil on canvas. Paul Mellon Collection. B1981.25.75

TATE BRITAIN, LONDON, NOVEMBER 2021 – MARCH 2022

*Hogarth and Europe*

Hubert-François Gravelot (1699–1773), *A Game of Quadrille*, ca. 1740, oil on canvas. Paul Mellon Fund, in honor of Brian Allen, Director of Studies, Paul Mellon Centre for Studies in British Art (1993–2012). B2011.34

William Hogarth (1697–1764), *Ann Hogarth*, ca. 1740, oil on canvas. Paul Mellon Fund. B2002.2.1

William Hogarth (1697–1764), *Mary Hogarth*, ca. 1740, oil on canvas. Paul Mellon Fund. B2002.2.2

Marco Ricci (1676–1729), *Rehearsal of an Opera*, ca. 1709, oil on canvas. Paul Mellon Collection.  
B1981.25.523

Marco Ricci (1676–1729), *Rehearsal of an Opera*, ca. 1709, oil on canvas. Paul Mellon Collection.  
B1981.25.524

Paul Sandby RA (1731–1809), *London Cries: A Girl with a Basket of Oranges*, ca. 1759, watercolor.  
Paul Mellon Collection. B1975.3.223

Paul Sandby RA (1731–1809), *London Cries: Last Dying Speech and Confession*, ca. 1759, watercolor  
over graphite. Paul Mellon Collection. B1975.3.225

Paul Sandby RA (1731–1809), *London Cries: A Tinker and His Wife*, ca. 1759, gray wash, graphite,  
and watercolor. Paul Mellon Collection. B1975.3.220

Unknown artist, *A Midnight Modern Conversation*, ca. 1732, oil on canvas. Paul Mellon Collection.  
B1981.25.351

NATIONAL SPORTING LIBRARY AND MUSEUM, MIDDLEBURG, VIRGINIA, MAY 2022

*Mill Reef Event*

Letter from Queen Elizabeth II to Mrs. Mellon, dated August 17, 1971, with envelope.  
Paul Mellon Archive. Institutional Archives

NASHER MUSEUM OF ART, DURHAM, NORTH CAROLINA, SEPTEMBER 2021 – JANUARY 2022

*Off the Map: Provenance of a Painting*

Joseph Wright of Derby (1734–1797), *Self-Portrait*, ca. 1780, oil on canvas. Paul Mellon Fund.  
B1997.23

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND, VIRGINIA, OCTOBER 2021 – OCTOBER 2023

*Permanent Collection Display*

William F. Draper (1912–2003), *Paul Mellon, Yale College, Class of 1929*, 1972, oil on canvas.

Presented by the Yale College Class of 1929. B1977.15

Sir Alfred J. Munnings (1878–1959), *Paul Mellon on Dublin*, 1933, oil on canvas. Paul Mellon Collection. B2001.2.230

YALE UNIVERSITY ART GALLERY, NEW HAVEN, CONNECTICUT, DECEMBER 2021 – JUNE 2022

*Permanent Collection Display*

Robert Mabon (died 1798), *A Hindu Devotee*, undated, watercolor and graphite with pen and black ink. Paul Mellon Collection. B1977.14.22282

Gangaram Chintaman Tambat (active 1790s), *Three Jeyties Exercising*, ca. 1792, watercolor and graphite with pen and black ink. Paul Mellon Collection. B1977.14.22297

Gangaram Chintaman Tambat (active 1790s), *Two Jeyties Wrestling*, 1792, watercolor and graphite with pen and brown ink. Paul Mellon Collection. B1977.14.22290

HALLIE FORD MUSEUM OF ART, SALEM, OREGON, JUNE–AUGUST 2022

*David Roberts: Artist and Traveler*

David Roberts (1796–1864), *From under the Portico of the Temple of Edfu, Upper Egypt*, 1846, watercolor, gouache, and graphite. Paul Mellon Collection. B1977.14.4377

David Roberts (1796–1864), *View of Kom Ombo*, 1838, watercolor and gouache over graphite. Paul Mellon Collection. B1977.14.6252

GLADSTONE GALLERY, NEW YORK, NEW YORK, JANUARY–MARCH 2022

*Rachel Rose*

John Constable (1776–1837), *Fen Lane, East Bergholt*, ca. 1811, oil on paper laid on canvas. Paul Mellon Collection. B1981.25.142

John Constable (1776–1837), *Hampstead Heath looking towards Harrow*, 1821 to 1822, oil on paper laid on canvas. Paul Mellon Collection. B1981.25.141

Thomas Gainsborough RA (1727–1788), *Wooded Landscape with a Cottage and Shepherd*, 1748 to 1750, oil on canvas. Paul Mellon Collection. B1976.2.1

Samuel Palmer (1805–1881), *The Harvest Moon*, ca. 1833, oil on paper laid on panel. Paul Mellon Collection. B1977.14.65

Joseph Wright of Derby (1734–1797), *Derwent Water, with Skiddaw in the distance*, between 1795 and 1796, oil on canvas. Paul Mellon Collection. B1981.25.720

Joseph Wright of Derby (1734–1797), *Dovedale*, 1786, oil on canvas. Paul Mellon Collection. B1981.25.722

Joseph Wright of Derby (1734–1797), *Matlock Tor by Moonlight*, between 1777 and 1780, oil on canvas. Paul Mellon Collection. B1976.7.177

TATE BRITAIN, LONDON, APRIL–SEPTEMBER 2022

*Walter Sickert*

Walter Richard Sickert (1860–1942), *The Camden Town Murder, or What Shall We Do for the Rent?*, ca. 1908, oil on canvas. Paul Mellon Fund. B1979.37.1

KIMBELL ART MUSEUM, FORT WORTH, TEXAS, OCTOBER 2021 – FEBRUARY 2022

MUSEUM OF FINE ARTS, BOSTON, MASSACHUSETTS, MARCH–JULY 2022

*Turner's Modern World*

Joseph Mallord William Turner (1775–1851), *Saint Catherine's Hill, Guildford, Surrey*, 1830, watercolor, graphite, scraping out, and scratching out. Paul Mellon Collection. B1975.4.1859

Joseph Mallord William Turner (1775–1851), *St. Mawes, Cornwall*, ca. 1823, watercolor and scraping out. Paul Mellon Collection. B1975.4.964

Joseph Mallord William Turner (1775–1851), *Staffa, Fingal's Cave*, 1831 to 1832, oil on canvas. Paul Mellon Collection. B1978.43.14

Joseph Mallord William Turner (1775–1851), *The Victory Returning from Trafalgar, in Three Positions*, ca. 1806, oil on canvas. Paul Mellon Collection. B1981.25.634

Joseph Mallord William Turner (1775–1851), *Wreckers – Coast of Northumberland, with a Steam-Boat Assisting a Ship off Shore*, between 1833 and 1834, oil on canvas. Paul Mellon Collection. B1978.43.15