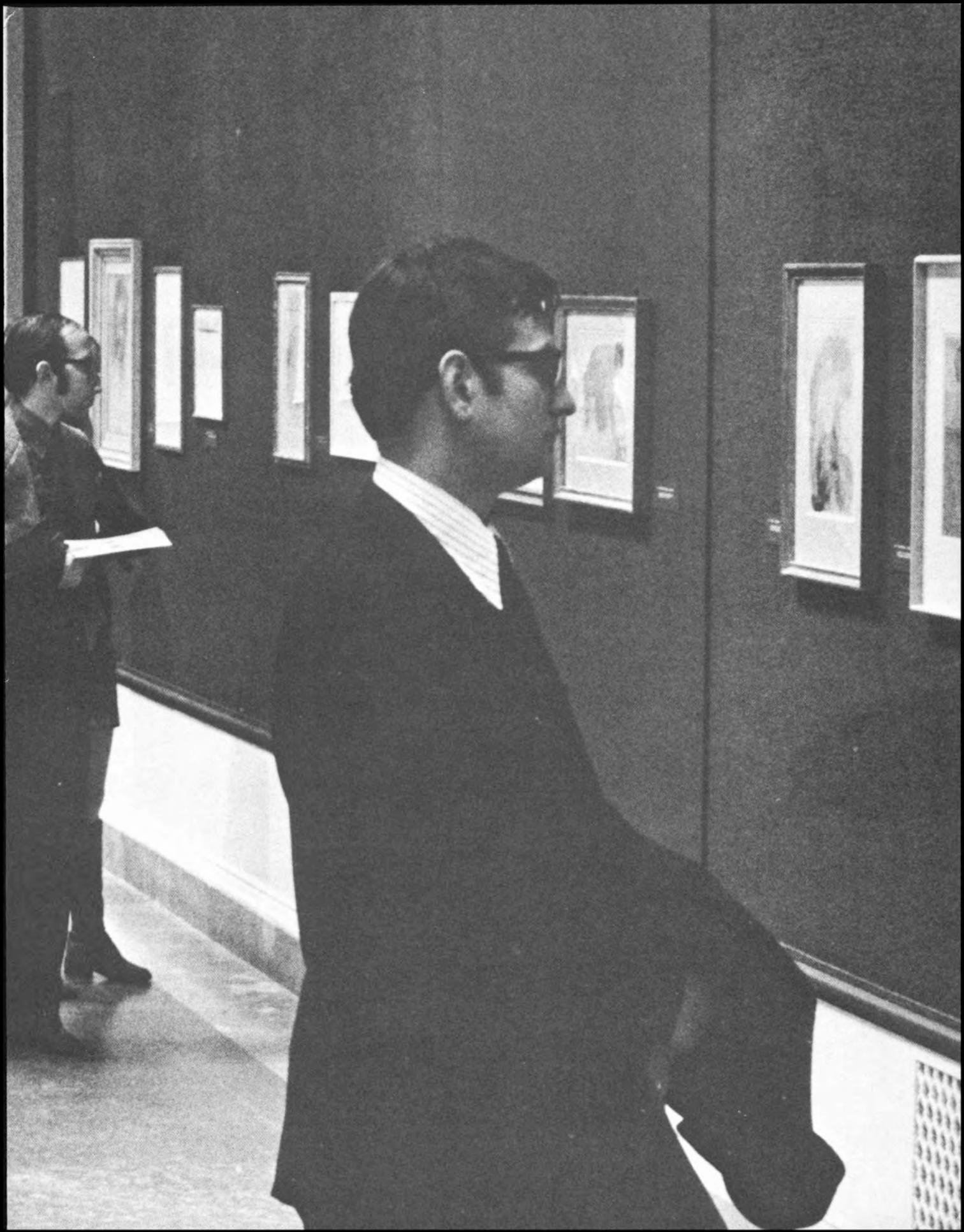


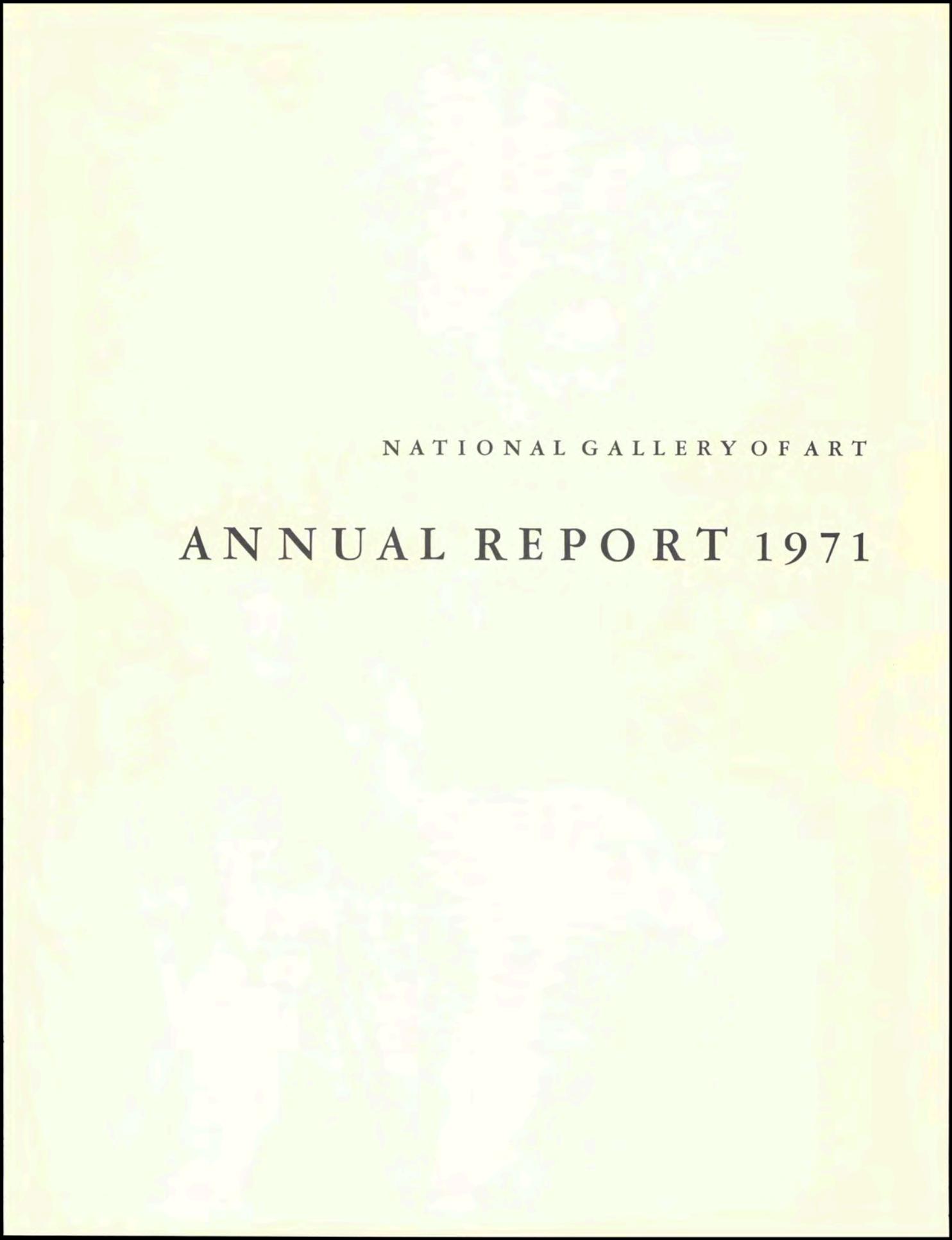
ANNUAL  
REPORT  
1971

National Gallery of Art







A faint, light-colored map of the United States is visible in the background, centered on the page. The map shows the outlines of the states and is rendered in a pale yellowish-green hue.

NATIONAL GALLERY OF ART

ANNUAL REPORT 1971



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Designed by Susan Lehmann.

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## FOREWORD

Fiscal Year 1971, covering the period July 1, 1970 to June 30, 1971, marks the second year for which the Trustees of the National Gallery of Art are issuing an Annual Report in its new format, independent of the Gallery's *Studies in the History of Art*.

During the year, a total of 333 works of art were acquired through purchase or gift, 14 exhibitions were held, and the Gallery's national services reached out to an unprecedented number of people in 4,418 communities and in all fifty states.

It was a year characterized as well by the appointment of many new members to the Gallery's staff. The Trustees elected a new Assistant Director, Mr. Charles Parkhurst, formerly director of the Baltimore Museum of Art; a new Secretary and General Counsel, Mr. E. James Adams (formerly Administrator); and a new Administrator, Mr. Joseph G. English, who had come to the Gallery a year earlier from the Bureau of the Budget. A variety of other appointments, mentioned in the succeeding pages, strengthened the curatorial, editorial, and construction staffs.

Progress was made toward the realization of the Gallery's expansion project, culminating with the groundbreaking for the East Building in May. To this end, the Board reached final agreements with I.M. Pei & Partners, Architects, Carl A. Morse as construction management consultant, and the Chas H. Tompkins Co. as general contractor.

Interest in the Gallery and its programs remains at a high level, and the National Gallery looks forward to the completion of its expansion project as a means of better serving this national demand.

Paul Mellon, *President*



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## REPORT OF THE DIRECTOR

The new fiscal year opened in July with several of the Gallery's most exciting projects unseen to the public, but gathering momentum nonetheless.

Plans for the new East Building continued to develop under the watchful eye of the Building Committee, of which Paul Mellon is chairman, and the other Trustee members are Stoddard M. Stevens and John Hay Whitney. Having settled on the importance of a glass roof for the great central space of the East Building, its architects, I. M. Pei & Partners, proceeded with detailed engineering studies of an innovative space-frame design, using a giant version of the triangular module that characterizes the entire building as its leitmotif.

July also saw the final stages of preparation for one of the Gallery's farthest-reaching educational projects: its multi-media program in the humanities—"Art and Man." Serving the Gallery's goal of being useful to a national audience, particularly in the schools, "Art and Man" is designed to provide eight monthly packages during the school year, each dealing with an area in which art and art history can be seen as impinging on the contemporary world. The titles of the first seven issues are indicative: *The American Wilderness*; *Rembrandt and His Holland*; *African Heritage*; *Art, Science and Technology*; *Florence and the Early Renaissance*; *Art and the City*; and *The First Americans (The American Indians)*. The 16-page magazines, illustrated in full color, are accompanied each month by a multi-media element such as a filmstrip, recording, poster, or color reproductions, and are accompanied by a teaching guide which suggests the application of this material in a variety of fields. Art history is primarily a humanistic discipline. Yet until now it has been left out of the education of almost every American school child. This happens largely because most art teachers are artists and usually are not equipped to introduce pupils to anything but the manual practice of art. What was needed was some way of relating the world's great visual heritage to the subjects traditionally taught, such as English, history, social sciences, modern languages, and, increasingly, team-teaching humanities programs. The enthusiastic interest of M. R. Robinson, Chairman of the Board of Scholastic Magazines, Inc.,



has made it possible to have the series published under the direction of the Gallery and distributed by his nationally recognized firm. W. Howard Adams of the Gallery staff, who was intimately connected with the program from its inception, oversees the project in conjunction with Dr. Richard McLanathan who was retained to supervise the editorial content.

A program showing Lord Clark's *Civilisation* film series, introduced to this country by the Gallery, continued its unprecedented popularity. Having raised the funds to acquire its own 35-mm prints of the series, the Gallery showed them on a summer schedule in its evening hours in such a way that the entire series was exhibited each week. Demand once again outstripped our expectations, and we had to double the schedule, in spite of the films having been shown continuously in the auditorium over most of the preceding year.

July also marked the publication of a fully-illustrated summary catalog of the American paintings and sculpture in the Gallery, putting into print for the first time many new findings and attributions. The catalog produced by the Gallery's curator of American Painting, William P. Campbell, lists 827 paintings of the American school. Among the catalog's many changes of attribution are four portraits formerly attributed to Gilbert Stuart. However, 33 works in the Gallery's collection remain securely assigned to him.

**AUGUST** In August the Building Committee retained the services of Carl A. Morse as consultant on the management of the new building's construction. Mr. Morse's considerable experience as a builder of many billions of dollars of new construction and as an advisor in the final stages of the completion of the Lincoln Center for the Performing Arts in New York has made him an invaluable help in calculating our budgets, selecting and later working closely with our general contractor.

The Gallery's in-house supervision of the new construction program was greatly enhanced by the addition to its staff of Robert C. Engle as Construction Manager. Mr. Engle came to us from the Smithsonian Institution, where he had been involved in the renovation of the National Collection of Fine Arts and National Portrait Gallery building, the Renwick Gallery, and the construction, through

groundbreaking, of the Hirshhorn Gallery on the Mall. Much of the work requires close liaison with District of Columbia officials and Mr. Engle's prior experience as Chief of the Office of Program Planning for the District makes his work with us particularly valuable.

New appointments were also made in two areas of vital concern to the Gallery. Frances Smyth was named Assistant Editor; and in the exhibitions field, Gaillard Ravenel came on the staff, having been a Kress Fellow at the Gallery. A man of great range, he worked on all aspects of the Gallery's Dürer show, from assembling the catalog and selecting the objects for the exhibition to designing the installation.

SEPTEMBER With Labor Day came the closing of our summer show, *Selections from the Collection of Mr. and Mrs. Nathan Cummings*. The exhibition included pieces of monumental sculpture displayed outside the building, something the Gallery had never attempted before. The show proved very popular, drawing 144,624 visitors in its two-month run. Also over the summer our print department was active, with a lovely small show of French color prints reflecting the turn-of-the-century Nabis movement, and later an exhibition of *Protest and Social Comment in Prints*.

The fall season opened with a retrospective of the work of Mary Cassatt, guided by E. John Bullard of our staff. It was the largest exhibition ever held in honor of America's greatest impressionist painter. The show included a number of paintings never before seen in the United States and many rarely seen pictures lent by members of the Cassatt family. Mrs. Adelyn Breeskin of the National Collection of Fine Arts helped to select the pictures and wrote the introduction and many of the entries to the catalog. This extremely popular exhibition opened at the same time her catalog raisonné of the artist's oeuvre was published by the Smithsonian Press.

The season could also begin with the announcement of a major acquisition, probably the most important since the Gallery purchased the Leonardo *Ginevra* in 1967. *The Artist's Father*, an early, life-size portrait by Cézanne, had been acquired through the generosity of Paul Mellon. The painting had never been seen in the United States, and came from the LeComte family collection in Paris after extensive negotiations. Of all pictures, this is a painting that must be seen in the original to be fully understood and appreciated. Its scale and the rough power with which the paint has been applied give it an intensity of impact that few portraits in my experience can match.

With the opening of the academic year, we were delighted to welcome the new Kress Professor-in-Residence, Wolfgang Stechow, whose essential book on Dutch landscape painting the Gallery published in 1966. Professor Stechow's gentle humanism, his learning, the scholarly breadth of his publications and his uncanny eye made him a great addition to the Gallery throughout the year.

OCTOBER Dr. Stechow was introduced to the scholarly community of Washington and Baltimore at a reception that also marked the opening of our newly refurbished Founder's Room. The large room off the Mall entrance underwent an almost complete face-lifting—new lighting was installed, an award-winning repainting project was completed,



*Beta Kappa*, Morris Louis, gift of Marcella Lewis Brenner

deep red rugs and specially designed furniture were installed and art books were put about for browsing. The Founder's Room now strikes a welcoming note to the visitor who would like a place to rest his feet and increase his knowledge. In addition, the Main Floor checkroom was relocated so that visitors are drawn through the Founder's Room to deposit their umbrellas, packages, and coats. Thus a warm and inviting room is brought into the circulation pattern in a new way.

A grant from the Samuel H. Kress Foundation started us on our way to a major national photographic archive. Alessandro Contini-Bonacossi, an art historian and Italian Renaissance scholar, was appointed to supervise the archive, joined later in the year by Sheldon Grossman, a former Kress Fellow at the Gallery. The Archive represents a cornerstone of the Center for Advanced Study in the Visual Arts to be established in the new building. Growing out of a nucleus collection, the Richter archive, which came to the Gallery in 1943 as a gift from Solomon R. Guggenheim, the present archive now stands at about 200,000 photographs. Space is being provided in the new building to house 2.5 million photographs, a visual data base that will be, in time, of national and international usefulness. Plans call for eventually computerizing the archive. Meanwhile, the Gallery is represented on the executive committee of the Museum Computer Network, and has begun its own program to automate the National Gallery art records.

Also at this time the Gallery was fortunate to receive several works of art. Among them was the large important Morris Louis *Beta Kappa*. Measuring over fourteen feet across, the painting is the gift of the artist's widow, Mrs. Abner Brenner. In addition, toward the



*The Aero*, Marsden Hartley, Andrew W. Mellon Purchase Fund

goal of building up our 20th-century holdings, the Gallery acquired a self-portrait by the Mexican painter Siquieros, and an early abstract Marsden Hartley, *Aero*, of 1914-1915. We were also fortunate in

being able to buy a rare and very beautiful ceramic sculpture by Gauguin.

NOVEMBER



Kenneth Clark (Lord Clark of Saltwood)

On November 18, in a ceremony in the West Sculpture Hall, the National Gallery of Art Medal for Distinguished Service to Education in Art was awarded to Lord Clark of Saltwood. A brief and perhaps academic ceremony did not seem to us to have much public appeal, particularly when scheduled for a weekday morning. How wrong we were! The traffic jam for blocks down Constitution Avenue soon made it evident that the devotees of Kenneth Clark's *Civilisation* series were legion. The crowds filled up the West Sculpture Hall, then the Rotunda, then the East Sculpture Hall, overflowing into both Garden Courts. Fortunately, contingency plans allowed for chairs to be provided in all these areas, as well as loudspeakers. Realizing that the architecture of the building limits sight lines, we brought Lord Clark in at the far Garden Court. As the crowd became aware of his walking through the Gallery, it stood and began applauding, and we were carried by a mounting wave as we made our way to the podium two city blocks away.

Before the ceremony, the Gallery had held a press conference downstairs in the Widener Renaissance gallery. The atmosphere was relaxed and Lord Clark's fielding of the questions was both frank and coruscating. The transcript of this and his remarks upstairs were subsequently published by the Gallery and continues as a popular item in our sales room.

On that day, the Gallery announced its program of circulating without charge 16-mm prints of the *Civilisation* series to colleges and universities throughout the nation with enrollments of fewer than 2,000. The program was made possible by grants from the National Endowment for the Humanities and the Xerox Corporation. As an accompanying text to the series, the Gallery produced a study guide listing all the works of art shown in the series, and all the music used, providing individual catalog recording numbers. The *Guide*, which contains as well historical background essays and chronological charts, was published for the Gallery as an inexpensive paperback by Time-Life Films.

Also in November two paintings exhibitions opened. *British Painting and Sculpture, 1960-1970*, selected by Sir Norman Reid, director of the Tate Gallery in London, surveyed the vitality of the English art scene of the 1960s. Because of the scale of many of the works of art, it was installed on the main floor, thus marking the first time contemporary art had been exhibited in that setting. This provided many challenges and reminded us abundantly of the need for our future East Building in which to show contemporary art. Perhaps the most successful aspect of the installation was the gallery devoted to the sculpture of Anthony Caro. A white plastic floor covering was laid and, with walls and floor all matching white, the sculptures seemed to float in an undefined void.

Two weeks later a comprehensive survey of American painting opened on the ground floor, comprised of loans from the two American art museums then celebrating their centennials: the Museum of Fine Arts, Boston and The Metropolitan Museum of Art in New





ROBERT DELAUNAY

York. No one who attended the opening dinner in the Gallery in honor of the Trustees of those two institutions will easily forget the setting which was given a horticultural splendor by Mrs. Paul Mellon.

DECEMBER The following month, on the 25th anniversary of the death of Käthe Kollwitz, the Print Department put on a retrospective of her graphic work. The installation grouped the works of art around the famous 1924 poster, "No More War!" The prints, drawn entirely from the Gallery's Rosenwald Collection, summarized with considerable impact the power of this major 20th-century artist.

Among its Christmas presents, the Gallery gratefully received two important 20th-century pictures from the Joseph H. Hazen Foundation, Chaim Soutine's *Le Pâtissier*, and Delaunay's fascinating *Drame Politique*. It was also able to acquire its first late Marsden Hartley, *Mt. Katabdin* through the generosity of Mrs. Mellon Byers.

JANUARY New Year's Day brought considerable cheer into the Director's life with the addition to the staff of Charles Parkhurst as Assistant Director. Mr. Parkhurst's qualifications for this demanding job are very nearly ideal. As the former director of the Baltimore Museum of Art, he brings a wealth of experience in all aspects of museums, including those dependent on public legislatures. As the former chairman of the art history department of Oberlin College, one of the most distinguished in the country, and director of its museum, he brings to the Gallery a welcome familiarity with the academic world. Himself a specialist in the field of 16th- and 17th-century color theories and an art historian of wide range, he has taught at several universities and has served both as President of the College Art Association of America and as President of the American Association of Museums. A practical man for a period in which the Gallery is constructing a new facility, he once built a house with his own hands from the ground up, following plans drawn for him by the contemporary Dutch architect Rietveld.

A small yet fascinating exhibition of the delicate drawings of the young Ingres done during his period in Rome opened to provide one of the more unusual treats of the Gallery year.

At the Board meeting in January, a very welcome grant of \$200,000 from The Andrew W. Mellon Foundation started the Gallery off on its long-term quest to build a major national art library in connection with the new Center for Advanced Study in the Visual Arts. The Board also voted funds matching those provided by the Atomic Energy Commission to pursue research in the application of nuclear physics to questions of art, including pigment identification and the detection of forgeries. At the same meeting, the Gallery made several significant acquisitions, including a beautiful pair of bronze equestrian statues attributed to Girardon, and the full cycle of Kandinsky prints, *Die Kleinwelten*.

FEBRUARY The National Gallery's scholarly capability was strengthened next with the advent of Konrad Oberhuber, an internationally recognized scholar whose rather spectacular authentications of Raphael paintings, one in the storerooms of our sister National Gallery in London,



*The Grand Dauphin*, François Girardon,  
Andrew W. Mellon Purchase Fund

had given him an art historical visibility unexpected of a connoisseur thirty-five years of age. Oberhuber came to the Gallery from Vienna, where he taught in its University and also served as a curator at the Albertina, which houses a collection of drawings probably unsurpassed anywhere in the world. He combines an interest in the art both of the 16th and the 20th centuries.

The A. W. Mellon Lectures in the Fine Arts began in February given by T. S. R. Boase, who had served for some years as chairman of the British School in Rome. He had also been Professor of the History of Art at the University of London, Director of the Courtauld Institute of Art, and President of Magdalen College, Oxford. Professor Boase presented six talks on the father of modern art history, entitled, "Vasari: the Man and the Book."

February also brought the announcement of an intriguing discovery. The Gallery's Kress Collection of Renaissance bronzes, one of the greatest in the world, contains a 3½" piece which had hitherto been known simply as "The Boy with a Ball." Following a hypothesis of Bertrand Jestaz, curator of the Department of Objects of Art at the Louvre, the Gallery's Curator of Sculpture, Douglas Lewis, flew to



*Louis XIV*, François Girardon,  
Andrew W. Mellon Purchase Fund

Paris with the little boy to see whether in fact its projecting tenon might not fit into a hole in the upraised hand of a Louvre bronze hitherto known as "Atlas" or "Hercules." They fitted exactly, thus forming a single depiction of St. Christopher carrying the Christ Child astride the world. The result was evidence of a rare iconographic departure, the early Renaissance achievement perhaps of Donatello's pupil, Bartolommeo Bellano.

When the Louvre piece was in turn lent to Washington, the two bronzes were tested with a non-dispersive X-ray fluorescence analyzer (a sort of miniature atomic reactor), in the laboratory at the Winterthur Museum in Wilmington, under the supervision of its director, Dr. Vincent Hanson, and Dr. Robert Feller, Senior Fellow at the National Gallery's Research Project. The results of this test, which leaves no trace of any testing on the originals, confirmed that both pieces had been poured from the same batch of metal. The new combination was put on exhibition on the main floor of the Gallery.

An exhibition of the work of William Hogarth comprised of 28 paintings from the collection of Mr. and Mrs. Paul Mellon was also mounted that month. The exhibition was the fourth in a series of

works by British artists in Mr. and Mrs. Mellon's collection. Complementing the paintings was a small show in the Print Room of Hogarth's graphic works.

MARCH

March marked the 30th anniversary of the opening of the National Gallery and, in celebration, the National Gallery Orchestra performed three works by American composers, two of them composed especially for this concert. The new pieces by David Diamond and Robert Evett played that night proved valuable additions to the contemporary repertoire; and the great Second Symphony by Charles Ives (premiered locally by our orchestra in 1952) closed the celebration to a cheering, standing audience.

On the exact anniversary (as it happened, March 17), the Building Committee approved the Chas. H. Tompkins Co. of Washington as general contractor for the construction of our new building project. The choice came after an intensive review of several competing candidates by the Gallery, the architect, and by the Gallery's consultant, Carl A. Morse. The Tompkins firm has been responsible for much of the highest quality construction in Washington. Mr. Slater Davidson, president of the company, has agreed to stay on past his planned retirement to give exclusive attention to the Gallery's building project.

Two long-term efforts also came to fruition that month. The great Mazarin tapestry in the Widener collection was put back on view in

*Christ Child*, attributed to Bartolommeo Bellano,  
Samuel H. Kress Collection



*St. Christopher*, attributed to Bartolommeo Bellano,  
Musée du Louvre, Paris



its full splendor of closely-woven wool, silk, gold and silver. The reweaving was completed by Joseph Columbus. Earlier restoration by Louisia Bellinger had been interrupted by her death in 1969.

Construction of the new greenhouse also was finished. This expanded the Gallery's capability to force-grow chrysanthemums and poinsettias under completely controlled conditions for the continuing floral displays in the garden courts and the traditional banked flowers in the Rotunda at Christmas and Easter. The Gallery's own horticultural staff, under the supervision of Mr. Noel Smith, grows all these displays in greenhouses hidden behind the moat walls at the west end of the building.

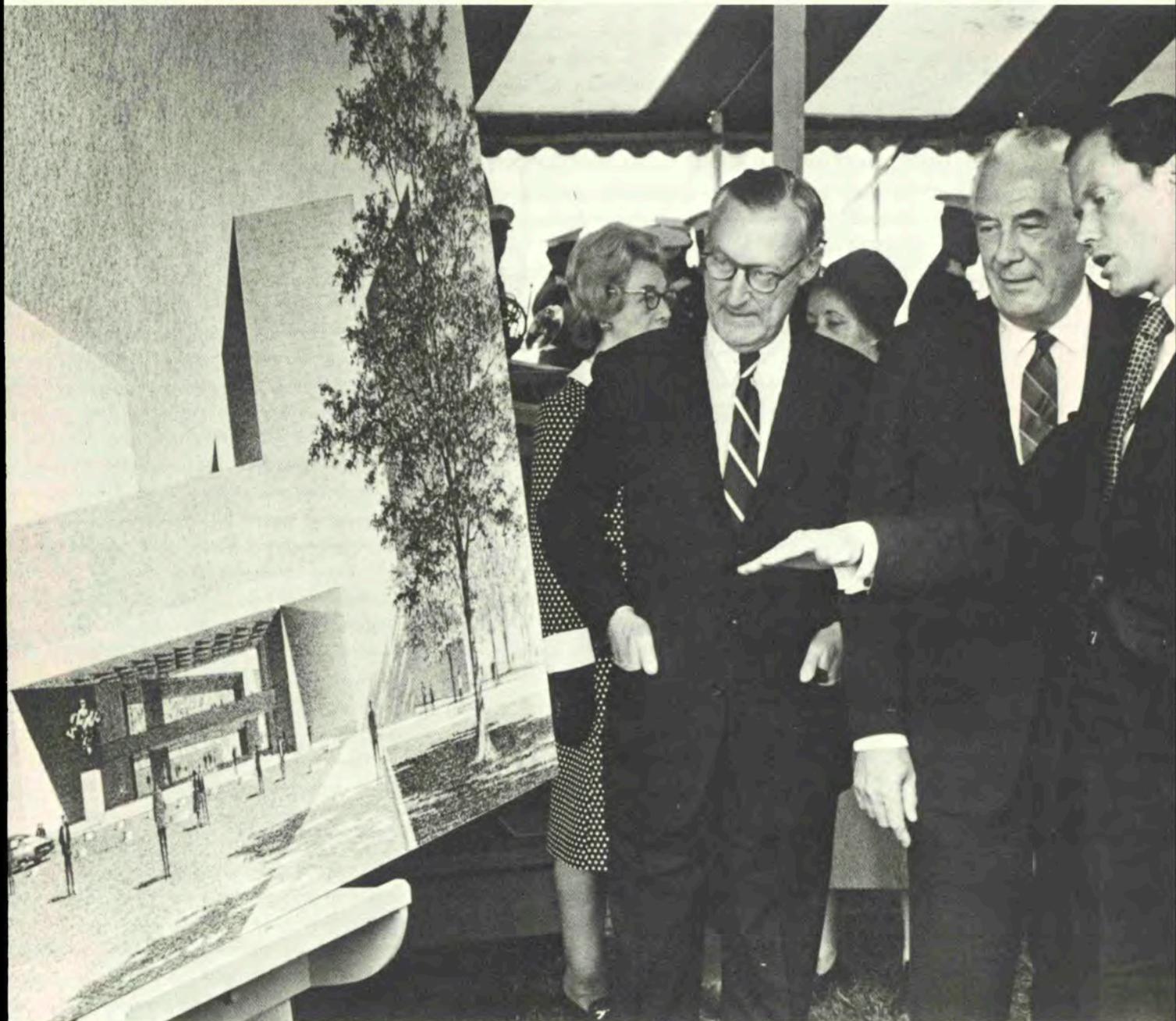
Five-hundredth birthdays do not come along very often, and in celebration of the semi-millennium of one of the greatest artists in the western tradition, the Gallery held the largest exhibition ever given in the United States of drawings and prints by Albrecht Dürer. Rare and highly valued as his drawings are, some thirty-six were discovered in American collections and exhibited in the show. In addition, 207 of the finest impressions of his prints, drawn from twenty-two public collections in the United States, displayed the whole range of his graphic output. Ten books of woodcut illustrations in six bound volumes were also included.

A very popular aspect of the exhibition was a special section devoted to problems of connoisseurship. This section, assembled by Richard Field of the Philadelphia Museum of Art, displayed illustrations of different printmaking techniques, watermarks illuminated by lightboxes, paper restorations exhibited in plexiglas mounts hinged to the wall, and examples of print restoration and forgery. A 252-page catalog was published by the Gallery, taking its place as an essential work in the Dürer literature. The catalog subsequently has been published in a hardcover edition and is distributed in this country and internationally. A series of four Sunday lectures was also held in conjunction with the exhibition, as well as a suite of special tours by the Education Department investigating various aspects of the show.

Final approval for the designs of the East Building was given by the National Capital Planning Commission and the Commission of Fine Arts, both Congressional prerequisites to our proceeding to excavate on the adjoining site.

**MAY** On May 6, ground was broken in a ceremony at which the principal speaker was Chairman of the Gallery's Board of Trustees, Chief Justice Warren E. Burger. His remarks are recorded in full on page 70. Introducing him, Mr. Mellon said, "As President of the National Gallery of Art I am pleased to have you witness with us a ceremony that symbolizes perhaps the most important single forward step since the original Gallery building opened to the public in 1941. On a less official level, I am delighted to have you share in a moment that brings closer a goal for which many have worked and in which I have deep personal interest." The Marine Band played, and the Chief Justice and Mr. Mellon turned the first spadeful of earth, followed almost instantaneously by the roar of a giant bulldozer.

Following the ceremony, the Trustees invited the audience to view a new exhibit of plans and models of the East Building in the



Paul Mellon, Chief Justice Burger, and J. Carter Brown

North Lobby off the Rotunda. The large cylindrical exhibit had been designed by the architectural firm of I. M. Pei & Partners, New York. The festivities concluded with a luncheon in the Gallery in honor of the twenty-six National Gallery fellows, past and present, who had gathered from their places of occupation in various parts of the world for this occasion.

At the annual meeting of the Trustees in May, two new executive officers were named. E. James Adams, an invaluable veteran of over twenty years of Gallery service both in legal and administrative capacities, became Secretary and General Counsel, after the retirement



*The Voyage of Life: Childhood*, Thomas Cole, Ailsa Mellon Bruce Fund

as Secretary of Kennedy C. Watkins. To replace Mr. Adams as Administrator, the Gallery was fortunate in being able to promote the Deputy Administrator, Joseph G. English, who had only the year before been lured away from the Bureau of the Budget, where his high competence as the Gallery's annual budget examiner brought him to our attention. Other steps were taken at all levels to revise and improve the functional structure of the staff and its operations.

At the same meeting the Gallery made one of its most important acquisitions in the field of American art, securing the four allegorical paintings by Thomas Cole, *The Voyage of Life*. They had dropped out of sight for a long time to be rediscovered recently in the Bethesda Hospital and Deaconess Association in Cincinnati, Ohio.

The beginning of the summer season brought a new show in the print department, *The Influence of Rembrandt on 19th-Century Landscape Prints*, and at the same time the Dürer exhibition was extended in response to the welcome and popular interest in the show. Meanwhile, activity was brisk out on the building site. Among other important steps preparatory to laying the building's foundation, a dewatering system was installed. Pumps running twenty-four hours a day for the next year and a half are now keeping the subterranean

Tiber Creek, which in the old days ran at grade right through the site of the existing Gallery, from filling up our excavation.

JUNE The 28th annual spring festival of American music came to a resounding close in a rather novel way. As a series dedicated to the performance of new and unfamiliar American works, the concerts have usually tilted toward the esoteric. Mr. Bales spotted, however, that the venerable Leopold Stokowski had just published his own orchestration of "The Stars and Stripes Forever." He also obtained the loan from the U.S. Marine Band of the baton John Philip Sousa had used as its greatest leader. The audience went wild at the Gallery Orchestra's stirring rendition, conducted with the quaint and rather heavy old stick with its gold Marine insignia.

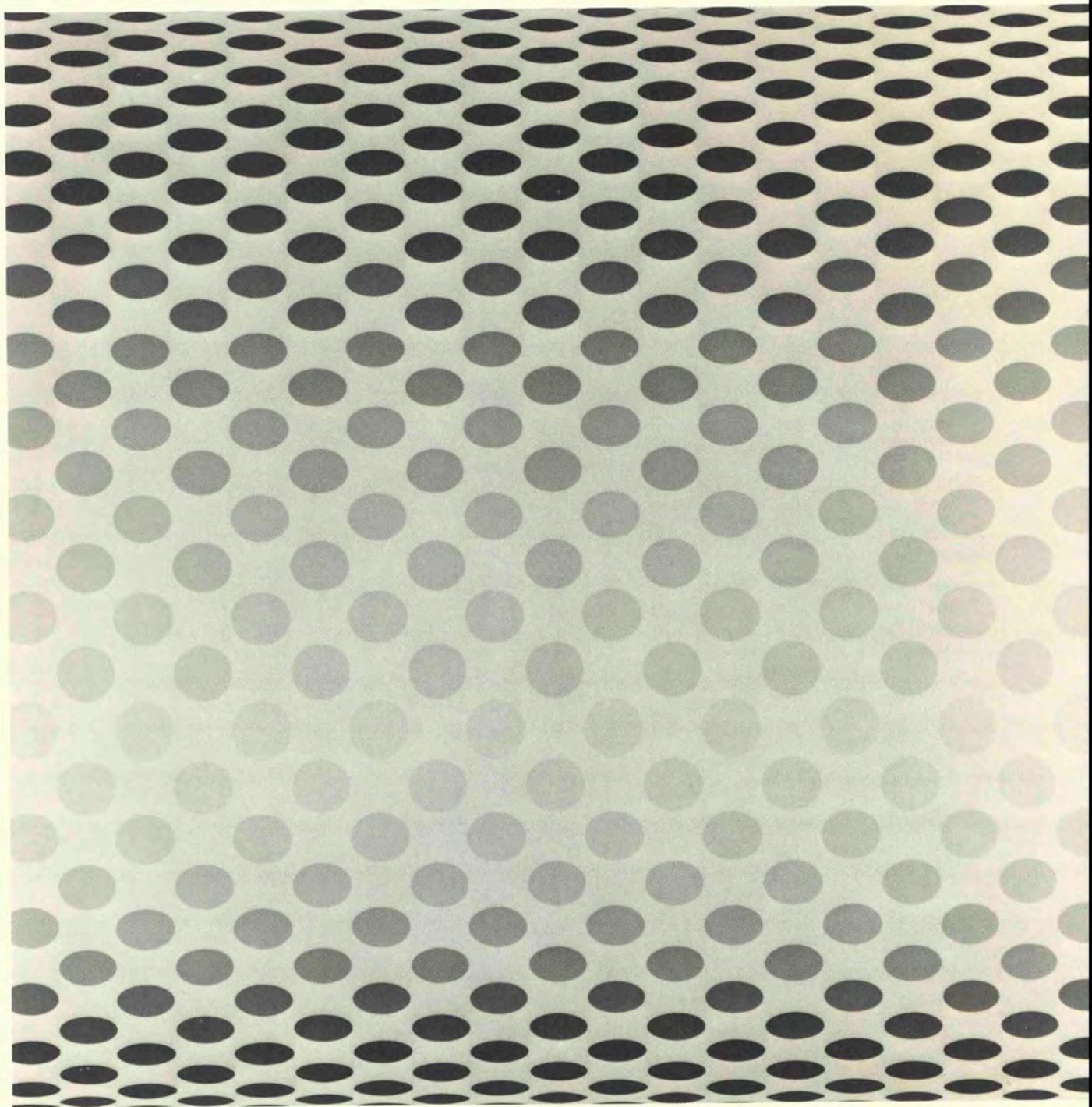
The close of the school year gave us the chance to take stock of the "Art and Man" program. We were gratified to learn it had become, at its inception, the largest-selling art magazine in the world. Over a million magazines had been distributed, in addition to 12,000 filmstrips, 12,000 recordings, and 72,000 reproductions.

What does not show up in a chronological highlighting of the Gallery's year is so much of what to me is most important about what goes on here. Day after day people throng in. I can hear their footsteps in the galleries above my office.

One can never really tell what happens as people come into the presence of the original works of art that we on the staff try so hard to preserve, enhance, and interpret.

But when those people leave, it makes it all worthwhile if their awareness has been somehow honed; if, across centuries, even one artist has found his mark, and left them changed.

J. Carter Brown, *Director*



*Balm*, Bridget Riley, gift of Mr. & Mrs. Burton G. Tremaine

## THE REPORT

### ORGANIZATION

The 34th annual report of the National Gallery of Art reflects another year of continuing growth and change. Although technically established by Congress as a bureau of the Smithsonian Institution, the National Gallery is an autonomous and separately administered organization and is governed by its own Board of Trustees.

The statutory members of this Board are the Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution, *ex officio*. The five General Trustees continuing in office were Paul Mellon, John Hay Whitney, Franklin D. Murphy, Lessing J. Rosenwald, and Stoddard M. Stevens. Paul Mellon was re-elected by the Board of Trustees to serve as President of the Gallery, and John Hay Whitney was re-elected Vice President.

The executive officers of the Gallery during the fiscal year were:

Chief Justice of the United States, Warren E. Burger, *Chairman*

Paul Mellon, *President*

John Hay Whitney, *Vice President*

J. Carter Brown, *Director*

Charles Parkhurst, *Assistant Director*

E. James Adams, *Secretary and General Counsel*

Lloyd D. Hayes, *Treasurer*

Joseph G. English, *Administrator*

#### EXECUTIVE COMMITTEE

---

Chief Justice of the United States,  
Warren E. Burger

Paul Mellon

Secretary of the Smithsonian  
Institution, S. Dillon Ripley

John Hay Whitney

Franklin D. Murphy

#### FINANCE COMMITTEE

---

Secretary of the Treasury,  
John B. Connally

Paul Mellon

Secretary of the Smithsonian  
Institution, S. Dillon Ripley

John Hay Whitney

Stoddard M. Stevens

THE BOARD OF TRUSTEES OF  
THE NATIONAL GALLERY OF ART



*The Chief Justice,  
Warren E. Burger*



*The Secretary of State, William P. Rogers*



*The Secretary of the Treasury,  
John B. Connally*



*The Secretary of the Smithsonian Institution,  
S. Dillon Ripley*



*Paul Mellon, President*



*John Hay Whitney, Vice-President*



*Lessing J. Rosenwald*



*Franklin D. Murphy*



*Stoddard M. Stevens*

## ACQUISITIONS COMMITTEE

Paul Mellon  
John Hay Whitney  
Lessing J. Rosenwald  
Franklin D. Murphy  
J. Carter Brown

## BUILDING COMMITTEE

Paul Mellon  
Stoddard M. Stevens  
John Hay Whitney  
J. Carter Brown

## APPROPRIATIONS

Section 4(a) of Public Resolution No. 14, 75th Congress, 1st Session, approved March 24, 1937 (50 Stat. 51; United States Code, title 20, sections 71-75), provides that the faith of the United States is pledged that "the United States will provide such funds as may be necessary for the upkeep of the National Gallery of Art and the administrative expenses and costs of operation thereof, including the protection and care of works of art acquired by the Board, so that the National Gallery of Art shall be at all times properly maintained, and the works of art contained therein shall be exhibited regularly to the general public free of charge."

The Congress of the United States for the fiscal year ended June 30, 1971, appropriated for salaries and expenses of the National Gallery of Art \$4,136,000, including a supplemental appropriation of \$420,000 to cover increased salary costs.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ended June 30, 1971, 1970, and 1969:

	<i>June 30, 1971</i>	<i>June 30, 1970</i>	<i>June 30, 1969</i>
Personnel compensation and benefits	\$3,491,245	\$3,045,394	\$2,576,908
Utilities and communications	262,328	215,988	185,584
All other obligations	382,269	391,618	466,252
Unobligated balance	158	—	1,256
Total appropriation	\$4,136,000	\$3,653,000	\$3,230,000

## NEW STAFF APPOINTMENTS

The permanent staff of the National Gallery at the end of the fiscal year was 333 full-time government employees. Eight important staff appointments were made during that period and are here listed in the order of their appointment.

MOUSSA M. DOMIT. Appointed Curator to assist in the development and execution of special exhibitions programs for the National Gallery of Art. 1961: B.A., Ohio State; 1964-66: Graduate work, Yale; 1967: M.A., Southern Connecticut State; 1964-68: Curator and Registrar, Yale; 1968: Associate Director, Corcoran Gallery of Art. Publications: *The Sculpture of Thomas Eakins*, the Corcoran Gallery of Art, 1969; *George Lee: Recent Color Photography*, the Corcoran Gallery of Art, 1969.

GAILLARD F. RAVENEL. Appointed Curator and Research Assistant with special responsibilities in the design and organization of special exhibitions at the National Gallery of Art. 1962-63: Director of Exhibitions, Duke University; Summer, 1962: Curatorial Assistant, California Palace of the Legion of Honor; 1963: B.A., Duke University; 1964-66: Universities of Perugia, Florence, and Madrid; 1969:

M.A., North Carolina, N.D.E.A. and Kress fellowships; 1967-69: Curator of Prints, Ackland Art Center, Chapel Hill, N.C. Mr. Ravenel was Curator in Charge of *Dürer in America: His Graphic Work*. He not only organized and designed the exhibition but also was one of the three contributors to the catalog published by the Gallery for the occasion.

FRANCES P. SMYTH. Appointed Assistant Editor. Summers 1961-62: Research Assistant, Library of Congress; 1962: B.A., Vassar; 1962-70: Registrar, Exhibits Coordinator, and Program Assistant, Smithsonian Institution Traveling Exhibition Service; Associate Editor, *Voyages* magazine.

ROBERT C. ENGLE. Appointed Construction Manager of the Gallery's East Building. 1948: BSCE, Indiana Institute of Technology; 1952-57: Chief, Design Branch, Corps of Engineers, Tripoli and Ethiopia; 1957-65: Chief, Office of Program Planning, D.C. Government; 1966-70: Engineering Assistant, Smithsonian Institution; Citation: Outstanding Engineer, Washington, D.C., 1959-60; Outstanding Civil Service Awards, 1959, 1965, 1966, 1968; Public Service Award, 1964. While with the Smithsonian Mr. Engle was involved with the restoration of what is now the National Collection of Fine Arts and the National Portrait Gallery as well as the recently opened Renwick Gallery. He was instrumental in much of the early construction planning of the Hirshhorn Gallery being constructed on the Mall.

CHRIS KARRAS. Appointed Visual Information Specialist to supervise work on Gallery modifications, especially the development and improvement of exhibition space and display installations. 1949: BFA, Illinois; 1951: MFA, Illinois; 1964-70: Visual Information Specialist, National Collection of Fine Arts, Smithsonian Institution.

CHARLES PARKHURST. Appointed Assistant Director of the National Gallery of Art. 1935: B.A., Williams College; 1938: A.M., Oberlin College; 1941: M.F.A., Princeton (Jacobus Fellow, 1940-41); 1941-42: Research Assistant, National Gallery of Art; 1942-43: Assistant Curator (Registrar); 1943-45: war service, USNR, at sea; 1945-46: Deputy Chief, monuments, fine arts and archives section, Allied Military Governments in both U.S. zones and Germany; 1946-47: Assistant Curator, Albright Art Gallery, Buffalo; 1947-49: Assistant Professor of Art and Archaeology, Princeton, and Assistant Director of the Princeton Art Museum; 1949-62: Head, Department of Fine Arts, Director of The Allen Memorial Art Museum and Professor of History and Appreciation of Art, Oberlin College; 1962-70: Director, Baltimore Museum of Art. 1952-53: Faculty Fellow, Fund for Advancement of Education; 1956-57: Fulbright Research Scholar, University of Utrecht, Netherlands; 1967-68: Chairman, Maryland Arts Council; 1966-68: Chairman, Governor's Council on the Arts in Maryland; 1969: Organizing Chairman, Maryland Bicentennial Commission; 1947: Decorated Chevalier Legion d'Honneur de la République Française; 1961: recipient of research grants, American Council of Learned Societies and American Philosophy Society; member of the College Art Association of America (President 1958-60, member, Board of Directors); Intermuseum Conservation Association (co-founder); past Vice-President Association of Art



J. Carter Brown and Charles Parkhurst

Museum Directors; past President, American Association of Museums. Author, lecturer.

E. JAMES ADAMS. Appointed Secretary and General Counsel. 1938: B.A., University of Michigan; 1941: LL.B., University of Michigan; 1941: Admitted to Ohio Bar; 1950: Admitted to D.C. Bar; 1946-50: General Attorney, Treasury Department; 1950-65: Assistant Secretary and Assistant General Counsel, National Gallery of Art; 1962-65: Assistant Treasurer; 1965-71: Administrator; 1965- : Honorary Trustee, Greater Washington Educational TV Association; 1942-46: Served with the U.S. Coast Guard Reserves; Member, Federal Bar Association.

JOSEPH G. ENGLISH. Appointed Administrator. 1958: B.A., Harvard; 1958-60: Research Assistant, Polaroid Corporation; 1960-61: U.S. Army; 1962: Staff Assistant to Member of Congress; 1963-69: Budget Examiner, Bureau of the Budget, Executive Office of the President; 1970: Deputy Administrator, National Gallery of Art.

KONRAD OBERHUBER. Appointed Research Curator, Graphic Arts. 1953-59: Studies at University of Vienna, culminating in Ph.D.; 1961: Entered service of Albertina; 1964-65: taught at Smith College; 1965-66: Kress Fellow, Harvard Center for Renaissance Studies, Villa I Tatti, Florence. Publications: *Parmigianino und Sein Kreis*, Albertina, 1963; *Renaissance in Italien, 16. Jahrhundert*, Albertina, 1966; *Bruegel bis Bellange*, Albertina, 1967.

ALESSANDRO CONTINI-BONACOSSÌ. Appointed Curator of the Photographic Archives. 1940: Ph.D., University of Florence; 1945-46: Chief of Staff, Under-Secretary of State for Fine Arts, Italian Government; 1957-70: Curator, Samuel H. Kress Foundation.

**RETIREMENTS** **KENNEDY WATKINS.** Retired as Secretary. 1932: B.A., George Washington University; 1936: LL.B., George Washington University, 1937: LL.M., Harvard; 1949-53: U.S. Treasury Department, Assistant to the Assistant Secretary; 1953-65: Association of American Railroads, Law Department; 1965-70: Deputy Secretary, Treasurer and General Counsel, National Gallery of Art; 1970: Appointed Secretary.

**CAPTAIN FRANK E. KENNEY.** Retired as Captain of the Guard in April after thirty years service. Served two years in U.S. Army with 29th "Blue and Gray" division; served three years in the Navy; before joining the Gallery, served eight years with District of Columbia Metropolitan Police; 1940: joined the Gallery as member of the staff of the general contractor for the building; rose through the ranks from private to Captain of the Guard.

**WILLIAM M. WALKER.** Retired as Chief Engineer in June after thirty years service. Worked for two years for Vermilya-Brown, general contractor for the building; joined the Gallery in November, 1940 as a mechanic's helper.

**THOMAS F. WERT.** Retired as Lieutenant of the Guard in April after nine years service. He joined the Guard Force in September, 1953, and conducted a successful guard training program at the Gallery after his retirement.

**NELS J. GUSTAFSON.** Retired as carpenter in May, 1961: came to the Gallery by transfer from the Naval Weapons Plant, as an accomplished cabinetmaker.

*Family Group*, William James Glackens,  
gift of Mr. & Mrs. Ira Glackens



NEW ACQUISITIONS AND GIFTS

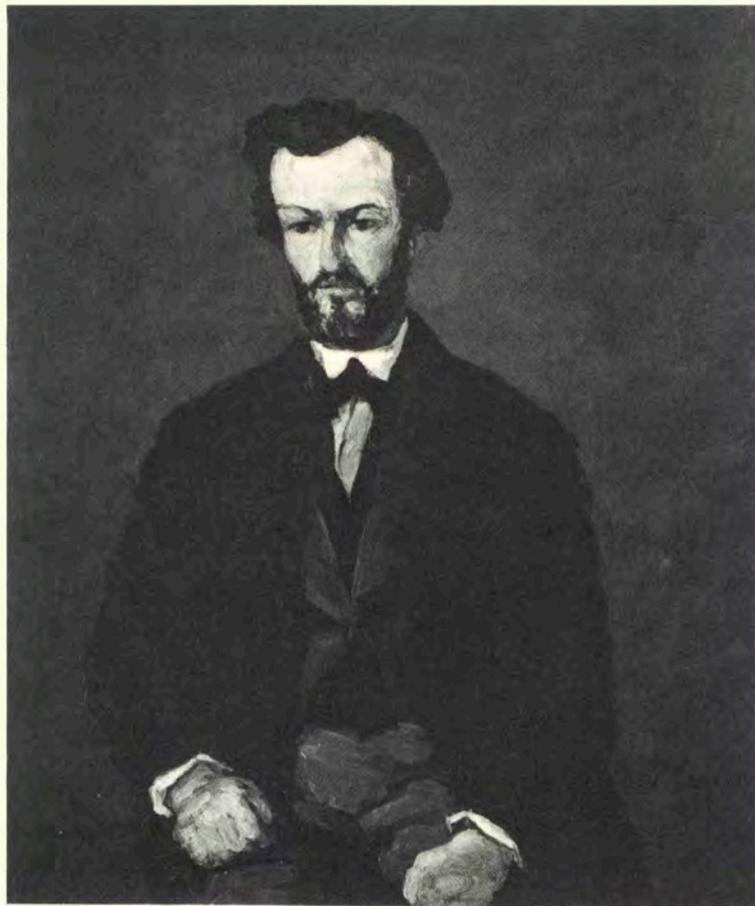
It is not universally understood that not one of the paintings, sculptures, prints or drawings in the Gallery's collections has been acquired with Federal funds. All were the generous gifts either of the founding benefactors, or of other benefactors both private and public. Each succeeding year it is to these donors, both old and new, that the Gallery and its public owe so much.

This year there were a number of important gifts made in all areas of the Gallery's collections. The complete annotated list of these works and of their donors follows:

PAINTING

- |                           |  |
|---------------------------|--|
| <i>Artist</i>             | <b>Cézanne, Paul</b> French, 1839-1906   |
| <i>Title</i>              | <i>Antony Valabrègue</i> 1866  |
| <i>Description</i>        | oil on canvas 45 <sup>3</sup> / <sub>4</sub> in. x 38 <sup>3</sup> / <sub>4</sub> in.  |
| <i>Acquisition Number</i> | 2542   |
| <i>Source</i>             | Paul Mellon Collection   |
|                           | <b>Cole, Thomas</b> American, 1801-1848  |
|                           | <i>The Voyage of Life: Childhood</i> 1841-42,  |
|                           | <i>Youth</i> 1841-42,  |
|                           | <i>Manhood</i> 1841-42,  |
|                           | <i>Old Age</i> 1841-42   |
|                           | oil on canvas 52 <sup>7</sup> / <sub>8</sub> in. x 77 <sup>1</sup> / <sub>2</sub> in., |
|                           | oil on canvas 52 <sup>5</sup> / <sub>8</sub> in. x 76 <sup>3</sup> / <sub>4</sub> in., |
|                           | oil on canvas 52 <sup>7</sup> / <sub>8</sub> in. x 78 <sup>5</sup> / <sub>8</sub> in., |
|                           | oil on canvas 52 <sup>3</sup> / <sub>8</sub> in. x 77 <sup>1</sup> / <sub>8</sub> in.  |
|                           | 2550,  |
|                           | 2551,  |
|                           | 2552,  |
|                           | 2553   |
|                           | Ailsa Mellon Bruce Fund  |
|                           | <b>Delaunay, Robert</b> French, 1885-1941  |
|                           | <i>Political Drama</i> 1914  |
|                           | oil and collage on paperboard 35 in. x 26 in.  |
|                           | 2545   |
|                           | Gift of the Joseph H. Hazen Foundation, Inc.   |
|                           | <b>Dodd, Lamar</b> American, 1909-   |
|                           | <i>Winter Valley</i> 1944  |
|                           | oil on canvas 38 in. x 50 in.  |
|                           | 2544   |
|                           | Gift of Artist   |
|                           | <b>Glackens, William James</b> American, 1870-1938                                     |
|                           | <i>Family Group</i> 1910-11  |
|                           | oil on canvas 72 in. x 84 in.  |
|                           | 2554   |
|                           | Gift of Mr. & Mrs. Ira Glackens  |
|                           | <b>Greuze, Jean-Baptiste</b> (attributed to) French, 1725-1805                         |
|                           | <i>Benjamin Franklin</i>   |
|                           | oil on canvas 28 <sup>5</sup> / <sub>8</sub> in. x 22 <sup>5</sup> / <sub>8</sub> in.  |
|                           | 2557   |
|                           | Bequest of Mrs. Adele Lewison Lehman   |

*Antony Valabrègue, Paul Cézanne,*  
Paul Mellon Collection



*Artist* Hartley, Marsden American, 1877-1943  
*Title* *The Aero,*  
*Description* oil on canvas 39½ in. x 32 in.  
*Acquisition Number* 2534  
*Source* Andrew W. Mellon Purchase Fund

Hartley, Marsden American, 1877-1843  
*Mt. Katabdin*  
oil on canvas 30 in. x 40⅛ in.  
2543  
Gift of Mrs. Mellon Byers

Healy, George P.A. American, 1813-1894  
*Roxanna Wentworth* (Mrs. C. Winthrop)  
oil on canvas 30¼ in. x 25 in.  
2539  
Bequest of Lady Vereker

Hultberg, John American, 1922-  
*The Island* 1957  
oil 25 in. x 32⅛ in.  
2537  
Gift of John George Fischer

- Artist** Louis, Morris American, 1912-1962  
**Title** *Beta Kappa* 1961  
**Description** oil on canvas 103¼ in. x 173 in.  
**Acquisition Number** 2538  
**Source** Gift of Marcella Lewis Brenner
- Miró, Joan** Spanish, 1893-  
*L'Etoile*  
 oil on canvas 25⅝ in. x 21⅜ in.  
 2546  
 Gift of Mr. Joseph H. Hazen
- Nesbitt, Lowell** American, 1933-  
*Stairway Landing* 1969  
 oil 77¼ in. x 77 in.  
 2536  
 Gift of Mr. John H. Safer
- Reinhardt, Ad** American, 1913-  
*Black Painting, no. 34* 1964  
 oil on canvas 60¼ in. x 60⅛ in.  
 2548  
 Gift of Mr. & Mrs. Burton G. Tremaine
- Riley, Bridget** British, 1931-  
*Balm* 1964  
 oil on canvas 76¾ in. x 76¾ in.  
 2549  
 Gift of Mr. & Mrs. Burton G. Tremaine
- Siqueiros, David Alfaro** Spanish, 1896-  
*Self-Portrait*  
 pyroxilene on masonite 47½ in. x 35¾ in.  
 2535  
 Andrew W. Mellon Purchase Fund
- Soutine, Chaim** Russian, 1894-1943  
*The Pastry Chef* 1927  
 oil on canvas 25⅝ in. x 19 in.  
 2547  
 Gift of the Joseph H. Hazen Foundation, Inc
- Stuart, Gilbert** American, 1755-1828  
*Benjamin Tappan,*  
*Mrs. Benjamin Tappan*  
 wood 28⅝ in. x 23¼ in.,  
 wood 28½ in. x 23 in.  
 2540,  
 2541  
 Bequest of Lady Vereker
- Tucker, Allen** American, 1866-1939  
*Bizarre* 1928,  
*Madison Square, Snow* 1904  
 oil on canvas 30¼ in. x 25¼ in.,  
 oil on canvas 20 in. x 24 in.  
 2555,  
 2556  
 Allen Tucker Memorial



*The Penitent Magdalen*, Nicholas Legendre, Andrew W. Mellon Purchase Fund

SCULPTURE

*Artist* **Gauguin, Paul** French, 1848-1903  
*Title* *Eve, Draped in Her Flowing Hair* 1890  
*Description* painted ceramic glazed stoneware H. 23 $\frac{7}{8}$  in. x W. 11 in. x D. 10 $\frac{3}{4}$  in.  
*Acquisition Number* A1737  
*Source* Ailsa Mellon Bruce Fund

**Girardon, François** (attributed to) French, 1628-1715  
*The Grand Dauphin* 1683/99-1711,  
*Louis XIV* 1683-1699  
 bronze equestrian statuette, made as pendant H. 22 $\frac{3}{8}$  in. x W. 8 $\frac{3}{8}$  in. x D. 16 $\frac{1}{2}$  in.,  
 bronze equestrian statuette, made as pendant H. 22 $\frac{1}{4}$  in. x W. 8 $\frac{5}{8}$  in. x D. 15 $\frac{3}{4}$  in.  
 A1741,  
 A1742  
 Andrew W. Mellon Purchase Fund

**Hellenistic Period** II-I cent., B.C.  
*Torso of Aphrodite*  
 marble  
 A1745  
 Gift of Mrs. Lloyd Wescott

**Legendre, Nicholas** French, 1619-1671  
*The Penitent Magdalen* 1664  
 bronze H. 7 $\frac{3}{8}$  in. x W. 8 in. x L. 19 $\frac{1}{2}$  in.  
 A1740  
 Andrew W. Mellon Purchase Fund

**Rodin, Auguste** French, 1840-1917  
*Gustave Mahler* 1909  
 bronze H. 13 $\frac{5}{8}$  in. x W. 9 $\frac{5}{8}$  in. x D. 9 $\frac{3}{4}$  in.  
 A1738  
 Bequest of Lotte Walter Lindt



*Gustave Mahler*, Auguste Rodin,  
 bequest of Lotte Walter Lindt



*Eve, Draped in Her Flowing Hair,*  
Paul Gauguin, Ailsa Mellon Bruce Fund

*Artist* Shrady, Henry Merwin American, 1871-1922  
*Title* *The Empty Saddle* 1900  
*Description* bronze H. 11 in. x W. 12 $\frac{7}{8}$  in. x D. 6 $\frac{1}{2}$  in.  
*Acquisition Number* A1789  
*Source* Gift of Joseph Ternbach

Zorach, William American, 1887-  
*Pumas* (a pair) 1948  
 bronze H. 37 in. x W. 16 $\frac{5}{8}$  in. x 25 $\frac{1}{4}$  in.,  
 bronze H. 36 $\frac{7}{8}$  in. x W. 15 $\frac{1}{8}$  in. x D. 27 $\frac{7}{8}$  in.  
 A1743,  
 A1744  
 Gift of Eric W. Wunsch

#### PRINTS

**Arima, Michiko** Japanese (?) 20th cent.

*Stage Setting*  
 color woodcut  
 B-25,567  
 Bequest of John George Fischer

**Biscaino, Bartolommeo** Italian, c. 1632-1657

*The Holy Family by a Column*  
 etching 9 $\frac{5}{8}$  in. x 7 $\frac{1}{16}$  in.  
 B-25,614  
 Ailsa Mellon Bruce Fund

**Both, Jan** Dutch, 1610-1652

*Set of the Upright Italian Landscapes*  
 etching 10 $\frac{3}{16}$  in. x 7 $\frac{15}{16}$  in., 10 $\frac{3}{16}$  in. x 8 in.,  
 10 $\frac{1}{16}$  in. x 7 $\frac{15}{16}$  in., 10 $\frac{1}{4}$  in. x 7 $\frac{15}{16}$  in.  
 B-25,615-18  
 Ailsa Mellon Bruce Fund

**Canaletto** Italian, 1697-1767

*Imaginary View of Venice*  
 etching 11 $\frac{3}{8}$  in. x 17 $\frac{1}{8}$  in.  
 B-25,691  
 Ailsa Mellon Bruce Fund

**Carpioni, Giulio** Italian, 1611-1674

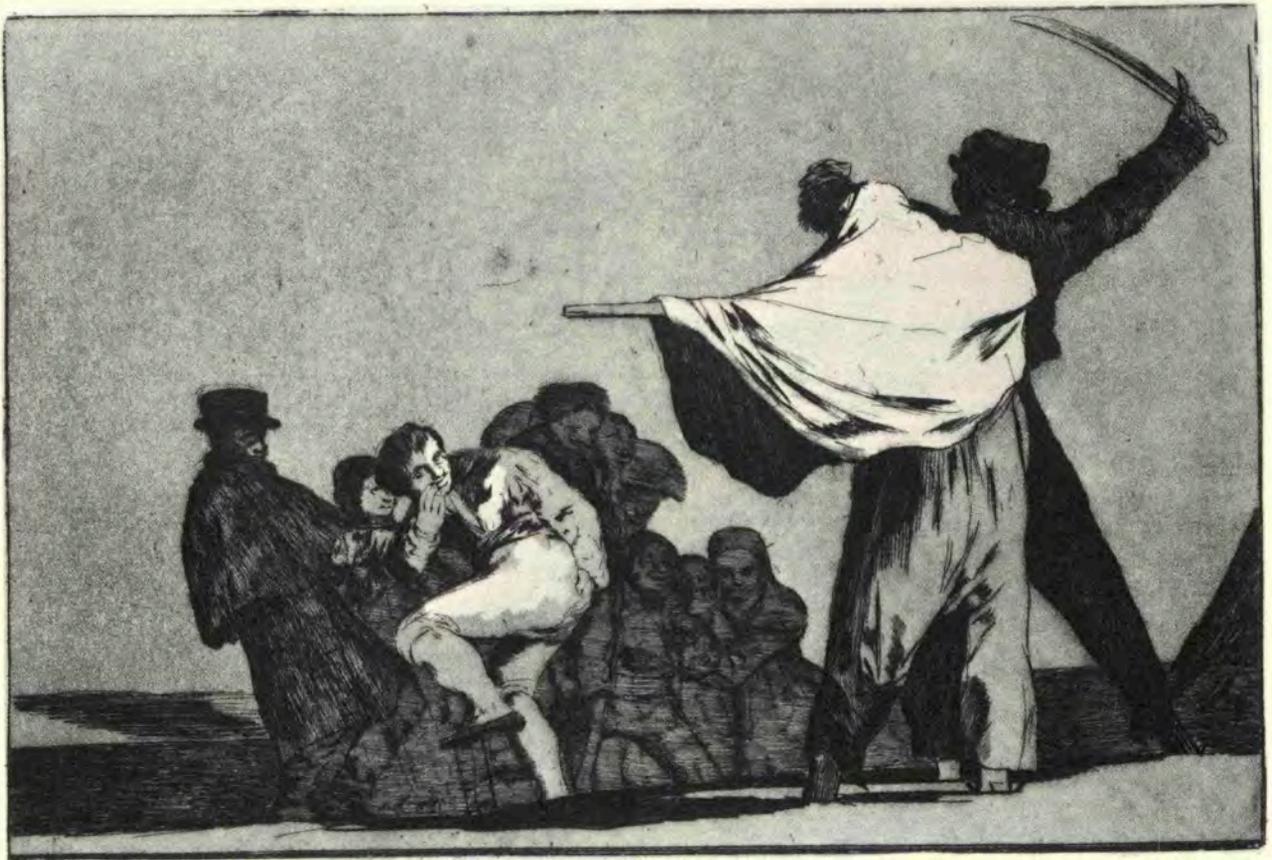
*The Virgin & Child with St. John the Baptist*  
 etching 9 $\frac{3}{16}$  in. x 6 in.  
 B-25,620  
 Ailsa Mellon Bruce Fund

**Carrière, Eugène** French, 1849-1906

*Portrait of Rodin* 1897  
 lithograph 20 $\frac{13}{16}$  in. x 13 $\frac{5}{8}$  in.  
 B-25,621  
 Ailsa Mellon Bruce Fund

**della Casa, Niccolò** French, active 1543-47 in Rome

*Portrait of Baccio Bandinelli*  
 engraving 11 $\frac{3}{8}$  in x 8 $\frac{5}{8}$  in.  
 B-25,622  
 Ailsa Mellon Bruce Fund



*Los Proverbios: Well-known Folly*, Francisco Goya, Rosenwald Collection

- Artist* Catesby, Mark British, 1679-1749  
*Title* *The Blue Heron*  
*Description* color lithograph 21 in. x 13 $\frac{3}{8}$  in. (sheet)  
*Acquisition Number* B-25,568  
*Source* Gift of Dr. & Mrs. George B. Green
- Cock, Hieronymus Flemish, 1510?-1570**  
*Christ Tempted by the Devil* (after Pieter Bruegel the Elder)  
 etching  
 B-25,560  
 Rosenwald Collection
- Cock, Hieronymus Flemish 1510?-1570**  
*The Last Judgment* (after Bosch)  
 engraving 13 $\frac{1}{4}$  in. x 19 $\frac{5}{16}$  in.  
 B-25,582  
 Rosenwald Collection
- Delpéch, Jean French, 20th century**  
*Nuit Bleu Marine* 1970, *Hermes, Enée, Jason Ulysse, Neptune, Atlantique, Océan Indien, Pacifique, Amphitrite, Méditerranée, Mer Australe*  
 color woodcut 9 $\frac{7}{16}$  in. x 25 $\frac{3}{16}$  in.  
 B-25,609, B-25,610, B-25,611, B-25,612  
 Gift of La Marine Nationale, Ministère d'Etat Chargé de la Défense



*Small Male Head*, Käthe Kollwitz,  
Ailsa Mellon Bruce Fund

- Artist* **Dix, Otto** German, 1891-  
*Title* *From Der Krieg: Tote von der Stellung bei Tabure* 1924  
*Description* etching & aquatint 13¾ in. x 18<sup>9</sup>/<sub>16</sub> in. (sheet)  
*Acquisition Number* B-25,580  
*Source* Rosenwald Collection
- Dürer, Albrecht** German, 1471-1528  
*St. Eustace* c. 1500/01  
engraving 13<sup>15</sup>/<sub>16</sub> in. x 10¼ in.  
B-25,613  
Gift of Robert Rosenwald
- Earlom, Richard** British, 1743-1822  
*Liber Veritas: No. 15* (after Claude Lorrain) 1774  
mezzotint  
B-25,559  
Gift of Mr. & Mrs. Abbott Mills
- Gould, John** British, 18th century  
*Series of 10 Bird Prints*  
lithographs 21<sup>7</sup>/<sub>8</sub> in. x 15<sup>1</sup>/<sub>8</sub> in. (sheet)  
B-25,568-B-25,578  
Gift of Dr. & Mrs. George B. Green

**Artist** Goya, Francisco Spanish, 1746-1828

**Title** *Los Proverbios: Well-Known Folly (Disparate Conocido),  
Los Proverbios: Punctual Folly (Disparate Puntual)*

**Description** etching & burnished aquatint on Japan paper 11<sup>3</sup>/<sub>16</sub> in. x 15<sup>3</sup>/<sub>8</sub> in. (sheet),  
drypoint (?) on Japan paper 11<sup>1</sup>/<sub>16</sub> in. x 15<sup>1</sup>/<sub>4</sub> in. (sheet)

**Acquisition Number** B-25,564,  
B-25,565

**Source** Rosenwald Collection



*The Blue Heron*, Mark Catesby, gift of  
Dr. & Mrs. George B. Green

**Hogarth, William** (after), British, 1697-1764

*The Good Samaritan, The Pool of Bethesda*

engraving & etching

B-25,608, B-25,608

Gift of Colonel Charles E. Hammond

**Kandinsky, Wassily** Russian, 1866-1944

*Kleine Welten: Plates I-XII*, 1922

plate I-IV color litho, plate V, VII color woodcut, plate VI, VIII black  
& white woodcut, plate IX-XII black & white etching

B-25,594-B-25,605

Rosenwald Collection

**Kollwitz, Käthe** German, 1867-1945

*Female Nude,*

*Female Nude,*

*Small Male Head,*

*Small Male Head*

etching & aquatint 9<sup>3</sup>/<sub>16</sub> in. x 4<sup>7</sup>/<sub>16</sub> in.,

etching & aquatint 9<sup>1</sup>/<sub>16</sub> in. x 4<sup>7</sup>/<sub>16</sub> in.,

woodcut 5<sup>7</sup>/<sub>16</sub> in. x 4<sup>11</sup>/<sub>16</sub> in.,

woodcut, heavily reworked with gouache 2<sup>7</sup>/<sub>8</sub> in. x 2<sup>11</sup>/<sub>16</sub> in.

B-25,625-28

Ailsa Mellon Bruce Fund

**Kowalke, Ronald** American

*Portfolio of 10 Prints: Dante's Inferno* 1970

etchings 18 in. x 25 in.

B-25,583

Rosenwald Collection

**Ostade van, Adriaen** Dutch, 1610-1685

*The Organ Grinder* 1647

etching 4<sup>1</sup>/<sub>4</sub> in. x 3<sup>3</sup>/<sub>8</sub> in.

B-25,631

Ailsa Mellon Bruce Fund

**Picasso, Pablo** Spanish, 1881-

*Le Cheval Mourant* 1931

etching 8<sup>3</sup>/<sub>4</sub> in. x 12<sup>1</sup>/<sub>4</sub> in.

B-25,632

Ailsa Mellon Bruce Fund

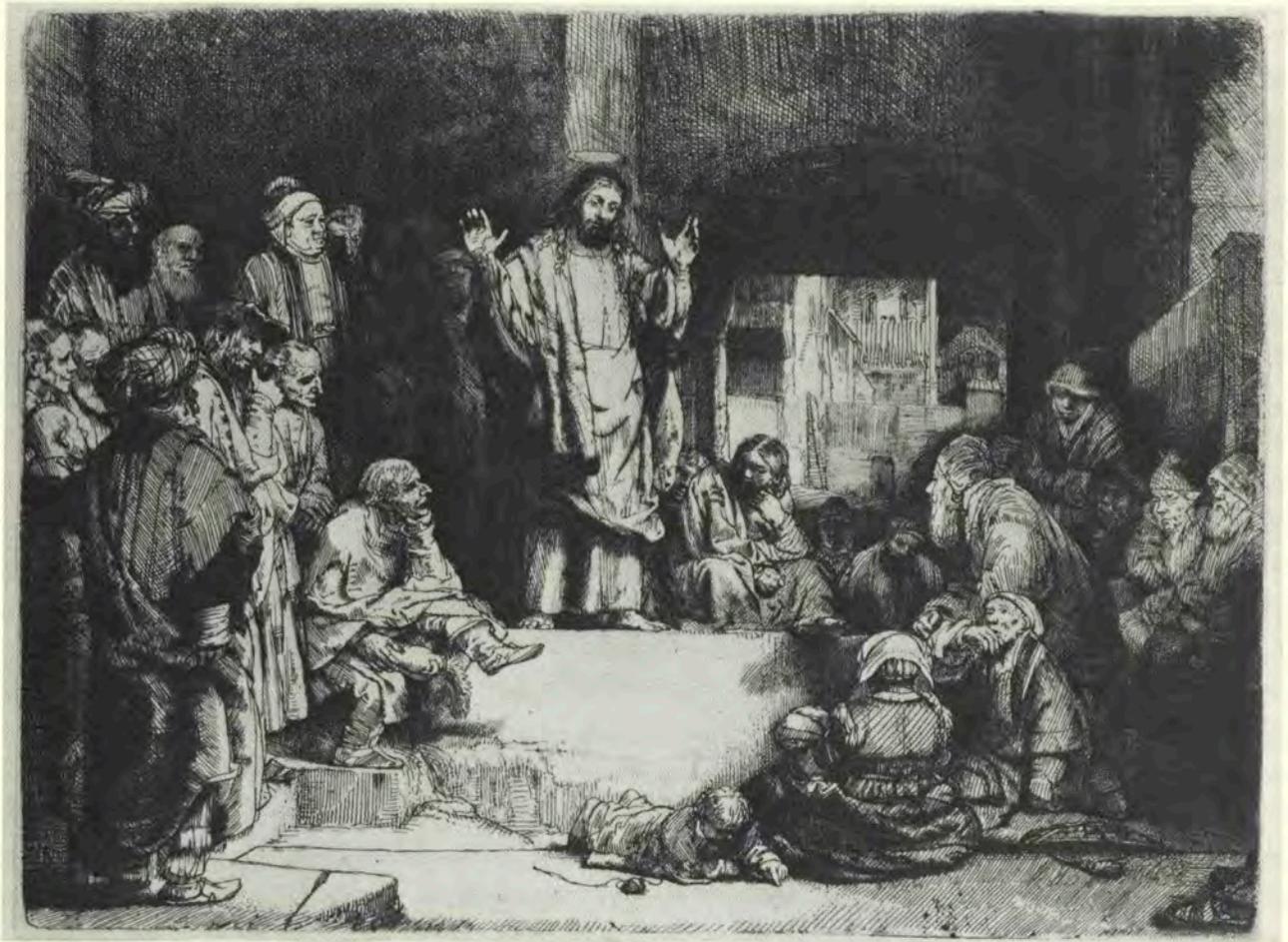
**Rembrandt van Ryn**, Dutch, 1606-1669

*Christ Preaching ("La Petite Tombe")* 1652

etching, drypoint 6<sup>3</sup>/<sub>16</sub> in. x 8<sup>1</sup>/<sub>4</sub> in. (sheet)

B-25,606

Gift of Robert Rosenwald



*Christ Preaching ("La Petite Tombe")*, Rembrandt van Ryn, gift of Robert Rosenwald

*Artist* Reo, Etienne  
*Title* *The Owls* (Conference)  
*Description* color etching 12¼ in. x 30½ in. (sheet)  
*Acquisition Number* B-25,566  
*Source* Bequest of John George Fischer

**Rethel, Alfred German, 1816-1859**

*Totentanz* 1848 (series of six woodcuts plus two text sheets)

2 type-set printing, 6 woodcuts 10<sup>13</sup>/<sub>16</sub> in. x 14<sup>3</sup>/<sub>8</sub> in., 10<sup>7</sup>/<sub>8</sub> in. x 14<sup>7</sup>/<sub>16</sub> in.,  
 8<sup>13</sup>/<sub>16</sub> in. x 12<sup>3</sup>/<sub>4</sub> in., 8<sup>13</sup>/<sub>16</sub> in. x 12<sup>13</sup>/<sub>16</sub> in., 8<sup>13</sup>/<sub>16</sub> in. x 12<sup>11</sup>/<sub>16</sub> in.,  
 8<sup>13</sup>/<sub>16</sub> in. x 12<sup>11</sup>/<sub>16</sub> in., 8<sup>13</sup>/<sub>16</sub> in. x 12<sup>11</sup>/<sub>16</sub> in., 8<sup>13</sup>/<sub>16</sub> in. x 12<sup>5</sup>/<sub>8</sub> in.  
 B-25,633-40

Ailsa Mellon Bruce Fund

**Robert, Hubert French, 1733-1808**

*Les Soirées de Rome* (series of ten)

4<sup>15</sup>/<sub>16</sub> in. x 3<sup>5</sup>/<sub>16</sub> in., 5<sup>1</sup>/<sub>16</sub> in. x 3<sup>7</sup>/<sub>16</sub> in., 5<sup>1</sup>/<sub>16</sub> in. x 3<sup>5</sup>/<sub>8</sub> in.,  
 5<sup>1</sup>/<sub>16</sub> in. x 3<sup>7</sup>/<sub>16</sub> in. 5<sup>1</sup>/<sub>8</sub> in. x 3<sup>5</sup>/<sub>8</sub> in., 5<sup>1</sup>/<sub>16</sub> in. x 3<sup>9</sup>/<sub>16</sub> in.,  
 5<sup>1</sup>/<sub>16</sub> in. x 3<sup>3</sup>/<sub>8</sub> in., 5<sup>1</sup>/<sub>16</sub> in. x 3<sup>1</sup>/<sub>2</sub> in., 5<sup>1</sup>/<sub>8</sub> in. x 3<sup>7</sup>/<sub>16</sub> in., 5<sup>1</sup>/<sub>8</sub> in. x 3<sup>5</sup>/<sub>16</sub> in.  
 B-25,584-93

Rosenwald Collection



*Kleine Welten*, Wassily Kandinsky,  
Rosenwald Collection

- Artist* Sargent, John Singer American, 1856-1925  
*Title* *Study of a Seated Man* 1895  
*Description* lithograph 11 $\frac{5}{8}$  in. x 8 $\frac{5}{8}$  in.  
*Acquisition Number* B-25,642  
*Source* Ailsa Mellon Bruce Fund
- Villon, Jacques* French, 1875-1963  
*Portrait of Emile Nicole* 1891  
etching 7 in. x 5 $\frac{3}{16}$  in.  
B-25,645  
Ailsa Mellon Bruce Fund
- Warhol, Andy* American, 1930-  
*Jacqueline Kennedy*  
silkscreen, silver ink 24 in. x 20 in. (sheet)  
B-25,581  
Rosenwald Collection
- Wesselmann, Tom* American, 1931-  
*The Great American Nude*  
B-25,579  
Rosenwald Collection

## DRAWINGS

- Artist* **Danube School** German first half of 16th century  
*Title* *Annunciation* c. 1520  
*Description* white & brown ink on rust colored paper 7 $\frac{1}{4}$  in. x 5 $\frac{5}{8}$  in.  
*Acquisition Number* B-25,623  
*Source* Ailsa Mellon Bruce Fund
- Heemskerck van, Maerten** Dutch, 1498-1574  
*Simeon the Patriarch* 1549  
 sepia pen drawing 7 $\frac{7}{8}$  in. x 11 $\frac{1}{16}$  in.  
 B-25,624  
 Ailsa Mellon Bruce Fund
- Master of the Egmont Album** (attributed to) Italian, late 16th century  
*Triumph of Christ*  
 pen & wash, heightened with white 15 $\frac{1}{8}$  in. x 20 $\frac{3}{8}$  in.  
 B-25,630  
 Ailsa Mellon Bruce Fund
- Mucha, Alphonse** Czechoslovakian, 1860-1939  
*Study for a book illustration* 1889  
 charcoal drawing 8 in. x 6 $\frac{3}{8}$  in.  
 B-25,629  
 Ailsa Mellon Bruce Fund
- Rosa, Salvator** Italian, 1615-1673  
*Landscape*  
 brown ink & gray wash 7 $\frac{11}{16}$  in. x 5 $\frac{6}{16}$  in.  
 B-25,641  
 Ailsa Mellon Bruce Fund
- Sloan, John** American, 1871-1951  
*Study for The City from Greenwich Village, I;*  
*Study for The City from Greenwich Village, II;*  
*Study for The City from Greenwich Village, III*  
 black pencil on thin paper 8 in. x 9 $\frac{15}{16}$  in. (sheet),  
 soft black pencil on medium heavy paper 9 $\frac{5}{16}$  in. x 9 $\frac{15}{16}$  in. (sheet),  
 red pencil with touches of black pencil 9 $\frac{1}{4}$  in. x 12 $\frac{1}{2}$  in. (sheet)  
 B-25,561,  
 B-25,562,  
 B-25,563  
 Gift of Helen Farr Sloan
- Swanevelt van, Herman** Dutch, c. 1600-1655  
*Landscape*  
 gray and brown pen & ink, gray & brown wash 10 $\frac{11}{16}$  in. x 16 $\frac{1}{4}$  in.  
 B-25,643  
 Ailsa Mellon Bruce Fund
- Sweerts, Michiel** (attributed to), Dutch, 1624-1664  
*Market Scene*  
 black & gray wash 5 in. x 6 $\frac{1}{4}$  in.  
 B-25,644  
 Ailsa Mellon Bruce Fund
- Vouet, Simon** French, 1590-1649  
*Figure Study*  
 black chalk, heightened with white on blue paper 10 $\frac{15}{16}$  in. x 8 in.  
 B-25,646  
 Ailsa Mellon Bruce Fund

Zuccaro, Federigo Italian 1540/41-1609  
*Angels and Putti in the Clouds*  
 red & black chalk 15 $\frac{5}{8}$  in. x 10 $\frac{3}{4}$  in.  
 B-25,647  
 Ailsa Mellon Bruce Fund

LOANS TO THE GALLERY The following works of art were loaned to the Gallery for exhibition with the permanent collection:

<i>Owner</i>	<b>Mr. Lionel C. Epstein</b>
<i>Artist and Title</i>	Käthe Kollwitz, <i>Woman with Child on Her Shoulder</i>
	<b>Musée du Louvre</b>
	Bartolomeo Bellano, <i>Saint Christopher</i>
	<b>Norton Simon Inc. Museum of Art</b>
	Lucas Cranach the Elder, <i>Adam, Eve</i>
	<b>Chauncey Stillman</b>
	John Gadsby Chapman, <i>nine paintings</i>
	<b>The Honorable Claiborne Pell</b>
	George C. Bingham, <i>The Jolly Flatboatmen</i>
	<b>Mrs. Enid A. Haupt</b>
	Claude Monet, <i>Waterlilies</i>

At the end of the year these works of art were returned to their respective owners.

LOANS MADE BY THE GALLERY

<i>To</i>	Abbey Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia
<i>Artist and Title</i>	John Bradley, <i>Little Girl in Lavender</i>
	Thomas Chambers, <i>Felucca Off Gibraltar</i>
	Joseph H. Davis, <i>John and Abigail Montgomery</i>
	Erastus S. Field, <i>"He Turned Their Waters Into Blood"</i>
	Charles C. Hofmann, <i>Berks County Almshouse</i>
	Joshua Johnston, <i>The Westwood Children</i>
	Eunice Pinney, <i>Lolotte and Werther</i>
	William M. Prior, <i>The Younger Generation</i>
	Joseph W. Stock, <i>Mary and Francis Wilcox</i>
	Winthrop Chandler, <i>Captain Samuel Chandler</i>
	Edward Hicks, <i>Mrs. Samuel Chandler</i>
	Linton Park, <i>Flax Scutching Bee</i>
	Unknown Artist, <i>Mahantango Valley Farm</i>
	<b>American Association of Museums, Washington</b>
	John Singer Sargent, <i>Repose</i>
	<b>American Federation of Arts, New York</b>
	Leila T. Bauman, <i>Geese in Flight</i>
	John Bradley, <i>Little Girl in Lavender</i>
	W. H. Brown, <i>Bareback Riders</i>
	H. Bundy, <i>Vermont Lawyer</i>
	Thomas Chambers, <i>The Hudson River Valley Sunset, Storm Tossed Frigate</i>
	Winthrop Chandler, <i>Captain Samuel Chandler, Mrs. Samuel Chandler</i>
	Ralph E.W. Earl, <i>Family Portrait</i>
	Erastus S. Field, <i>"He Turned Their Waters Into Blood"</i>
	Edward Hicks, <i>The Cornell Farm</i>
	Linton Park, <i>Flax Scutching Bee</i>

Ammi Phillips, *Alsa Slade, Joseph Slade*  
 T. Skynner, *Portrait of a Man, Portrait of a Woman*  
 Susane Walters, *Memorial to Nicholas M.S. Catlin*  
 Francis Alexander, *Ralph Wheelock's Farm*  
 Unknown American, *Jonathan Bentham, Blue Eyes, Brother and Sister, Christ and the Woman of Samaria, The Dog, The End of the Hunt, Flowers and Fruit, Catharine Hendrickson, The Hobby Horse, Leaving the Manor House, Mabantango Valley Farm, The Sargent Family, The Start of the Hunt, Twenty-two Houses and a Church, General Washington on a White Charger, Blacksmith Shop, A City of Fantasy*

To **American Institute of Architects**  
 Artist and Title Gilbert Stuart, *William Thornton*

**American Museum in Britain, Bath, England**

George Catlin, *An Osage Indian Pursuing a Comanche, An Aged Ojibwa Chief and Three Warriors, Two Ojibwa Warriors and a Woman, Bulls Fighting*

**Blair House, Washington**

George Chinnery, *Chinese Landscape: Archery Meet, Chinese Landscape: Parade Scene*  
 Gari Melchers, *The Sisters*  
 Gilbert Stuart, *Mrs. William Thornton, Mr. Ashe, Ann Barry, Mary Barry*  
 Thomas Sully, *John Quincy Adams, Andrew Jackson*  
 Unknown American, *Farmhouse in Mabantango Valley*

**Columbia University and Philadelphia Museum of Art**

James Abbott McNeill Whistler, *The White Girl*

**Georgia Museum of Art, Athens, Georgia**

Jean-Charles Cazin, *The Windmill*  
 Jean-Baptiste-Camille Corot, *St. Sebastian Succored by Holy Women*  
 Francesco Guardi, *Piazza San Marco*  
 Henri-Joseph Harpignies, *Landscape*  
 Jean-Jacques Henner, *Reclining Nude*  
 Jean-François Millet, *The Bather*

**Germanisches National Museum, Nuremberg**

Albrecht Dürer, *Young Woman in Netherlandish Dress*

**Georgia Museum of Art, Athens, Georgia**

Jean-Marc Nattier, *Portrait of a Lady*  
 Théodore Rousseau, *Landscape with Boatman*  
 Gerard Ter Borch, *The Concert*  
 Giovanni Battista Tiepolo, *Bacchus and Ariadne*  
 Titian, *Group Portrait*  
 Sir Anthony Van Dyck, *Group of Four Boys*  
 Élisabeth Vigée-Lebrun, *Marie Antoinette*  
 Unknown French, *The Adoration of the Skulls*

**High Museum of Art, Atlanta**

Thomas Chambers, *The Hudson River Valley, Sunset*  
 Frederic E. Church, *Morning in the Tropics*  
 Martin J. Heade, *Rio de Janeiro Bay*  
 Charles Hofmann, *View of Benjamin Reber's Farm*  
 Thomas Moran, *The Much Resounding Sea*



*The White Girl*, James McNeill Whistler,  
 Harris Whittemore Collection

To International Art Program, Washington  
Artist and Title George Catlin, *Buffalo Chase—Bulls Protecting the Calves*

Johnson Library, Austin  
Thomas Sully, *Andrew Jackson*

Joslyn Art Museum, Omaha  
George Catlin, *35 paintings of Indian Life*

Kentucky Arts Commission, St. Frankfort, Kentucky  
Frank Duveneck, *William Gedney Bunce*  
Jacob Eichholtz, *The Ragan Sisters*  
Charles Loring Elliott, *William Sidney Mount*  
Chester Harding, *Charles Carroll of Carrollton*  
William Jennys, *Mrs. Asa Benjamin*  
Ammi Phillips, *Mr. Day, Mrs. Day*  
John Singer Sargent, *Mrs. Joseph Chamberlain*  
Gilbert Stuart, *Richard Yates, Mrs. George Pollock*  
Thomas Sully, *The Vanderkemp Children*  
Jeremiah Theus, *Mrs. Cuthbert*  
John Trumbull, *William Rogers*  
John Wollaston, *Lieutenant Archibald Kennedy (?)*  
Unknown American, *Mr. Willson, Portrait of a Man*  
John Neagle, *Mrs. George Dodd*

Lee's Boyhood Home, Alexandria  
Unknown Artist, *Portrait of a Man*  
James Frothingham, *Ebenezer Newhall*  
Gilbert Stuart, *William Constable*  
Unknown British Artist, *Honorable Sir Francis N.P. Burton (?)*

Los Angeles County Museum of Art  
Albert Gleizes, *Football Players*  
Max Weber, *Rush Hour, New York*

Lowe Art Museum, University of Miami, Coral Gables  
Frederick C. Frieseke, *Memories*  
Childe Hassam, *Allies Day, May 1917*  
Edmund C. Tarbell, *Mother and Mary*  
John H. Twachtman, *Winter Harmony*  
Julian A. Weir, *Moonlight*

Museum of American Folk Art, New York  
Childe Hassam, *Allies Day, May 1917*  
Edward Hicks, *The Cornell Farm*  
Charles Hofmann, *View of Benjamin Reber's Farm*  
John Toole, *Skating Scene*

Museum of Fine Arts, St. Petersburg, Florida  
Martino di Bartolommeo, *Madonna and Child*  
François Boucher, *Diana and Endymion*  
Francesco Salviati, *Portrait of a Lady*

National Portrait Gallery, Washington  
Henry Benbridge, *Portrait of a Man*  
Asher Brown Durand, *Gouverneur Kemble*  
Chester Harding, *Self-Portrait*  
Daniel Huntington, *Henry Theodore Tuckerman, Dr. James Hall*



*General Washington on White Charger*,  
artist unknown, gift of Edgar William & Bernice  
Chrysler Garbisch

Dr. John Edwards Holbrook  
 David Johnson, Edwin Forrest  
 Eastman Johnson, Joseph Wesley Harper, Jr.  
 Thomas B. Lawson, William Morris Hunt  
 William Sidney Mount, Charles Loring Elliott  
 Robert Edge Pine, General William Smallwood  
 Gilbert Stuart, Stephen Van Rensselaer, James Lloyd  
 Irving R. Wiles, Miss Julia Marlowe  
 Unknown American, Junius Brutus Booth

To National Society of Colonial Dames, Washington  
 Artist and Title Gilbert Stuart, *Dr. William Hartigan(?)*, *Mrs. William Hartigan*

Norfolk Museum of Arts and Sciences

George Catlin, *Three Chaymas Men*; *Pont de Palmiers and Tiger Shooting*; *View in the Crystal Mountains*; *Return from a Turtle Hunt-Conibo*; *Wild Cattle Grazing on the Pampa del Sacramento*; *Connibos Starting for Wild Horses*; *A Small Lengua Village, Uruguay*; *Halting to Make a Sketch*  
 Jean-Baptiste Greuze, *Girl with Birds*  
 Francesco Guardi, *Castel Sant' Angelo*  
 Joseph Highmore, *A Scholar of Merton College, Oxford*  
 Sir Peter Lely, *Barbara Villiers, Duchess of Cleveland*  
 Jean-Baptiste-Joseph Pater, *The Gift of the Fishermen*, *Fête Champêtre*  
 Franz Xaver Winterhalter, *Queen Victoria*

Octagon House, Washington

Gilbert Stuart, *William Thornton*

Smithsonian Institution, Department of Civil History, Washington

Jacob Eichholtz, *Robert Coleman*  
 John Wesley Jarvis, *Commodore John Rodgers*  
 Rembrandt Peale, *General William Moultrie*  
 Robert Edge Pine, *General William Smallwood*  
 Thomas Sully and Thomas Wilcocks Sully, *Major Thomas Biddle*

State University of New York at Binghamton, University Art Gallery, New York

John Vanderlyn, *Zachariah Schoonmaker*, *John Sudam*

Tennessee Fine Arts Center, Nashville

George Catlin, *35 paintings of South American Indian Life and 6 paintings of North American Indian Life*

Texas Tech University Museum, Lubbock

George Catlin, *Battle Between Apaches & Comanches*; *Comanche Chief, his Wife and a Warrior*; *Comanche Chief with Three Warriors*; *Defile of a Comanche War Party*; *Wichita Chief, Two Daughters and a Warrior*; *Four Kiowa Indians*; *Iowa Indians Who Visited London and Paris*

The Phillips Collection, Washington, The Art Institute of Chicago, Museum of Fine Arts, Boston

Paul Cézanne, *The Sailor*, *Vase of Flowers*

The Department of Justice, Washington

Jules Dupré, *The Old Oak*  
 J. G. Tanner, *Engagement Between the Monitor and Merrimac*  
 Unknown American, *Lexington Battle Monument*, *Imaginary Regatta of America's Cup Winners*



*Allies Day, May 1917*, Childe Hassam,  
 gift of Miss Ethelyn McKinney

- To  
Artist and Title
- The Department of State, Washington  
George Catlin; *Osage Chief With Two Warriors; Three Celebrated Ball Players—Sioux; Ojibwa and Choctaw; Sham Fight of the Comanches; An Ojibwa Village of Skin Tents; Ball-Play Dance—Choctaw; War Dance of the Apaches; Indian Woman with a Bead Necklace; An Ojibwa Chief; Comanches Lancing a Buffalo Bull*  
Charles S. Humphreys, *The Trotter*  
Marino Marini, *Cavalier Rouge*  
James N. Rosenberg, *Adirondacks Storm*  
Ludwig van Schoor, *America* (tapestry)  
Unknown Artist, *Village by the River*  
Unknown Artist, *Henry L. Wells, Boy with Toy Horse and Wagon, Abraham Lincoln*
- University of Southern California  
John F. Kensett, *Beacon Rock, Newport Harbor*  
Thomas Cole, *The Notch of the White Mountain (Crawford Notch)*  
Unknown Artist, *Mounting of the Guard*
- The Supreme Court, Washington  
Lily Cushing, *Chapala Beach, Posada Garden with Monkey*  
Jacob Eichholtz, *Julianna Hazlehurst*  
Charles Peale Polk, *Anna Maria Cumpston*  
Ammi Phillips, *Mrs. Day, Jane Storm Teller*  
John Toole, *Skating Scene*  
Susane Walters, *Memorial to Nicholas M.S. Catlin*  
Unknown American, *Little Girl with Pet Rabbit, Boy and Girl, Pink Roses*
- The White House, Washington  
James Bard, *Steamer St. Lawrence*  
John S. Curry, *The Landrush*  
A. Hashagen, *Ship Arkansas Leaving Havana*  
Childe Hassam, *Oyster Sloop*  
Winslow Homer, *Sunset*  
John F. Kensett, *Landing at Sabbath Day Point, Lake George*  
Joseph B. Kidd, *Sharp-Tailed Sparrow, Black-Backed Three-Toed Woodpecker, Orchard Oriole, Yellow Warbler*  
A. A. Lamb, *Emancipation Proclamation*  
George Ropes, *Mount Vernon*  
Thomas Sully, *Andrew Jackson*  
Paul Cézanne, *House on the Marne, The Forest*  
Unknown American, *Soldier in Civil War Uniform, Under Full Sail, "We Go for the Union," Northwestern Town*  
W. Wheldon, *Two Brothers*
- U. S. Embassy, Brussels  
Arthur Devis, *Conversation Piece, Ashdon House*  
Canaletto, *Landscape Capriccio with Palace, Landscape Capriccio with Column*
- U. S. Embassy, Ottawa  
George Catlin, *Buffalo Chase, with Accidents; Plains Cree Attacking Two Grizzly Bears*  
Arthur Devis, *Lord Brand of Hurndall Park*  
Gilbert Stuart, *Sir John Dick*
- U. S. Department of Housing and Development, Washington  
Unknown American, *Portrait of a Lady*

To U. S. Department of Interior, Washington  
*Artist and Title* George Catlin, *Pawnee Indians Approaching Buffalo, Buffalo Chase in the Snow Drifts—Ojibwa, War Dance of the Sauk and Fox, The Scalper Scalped* —*Cheyennes and Pawnees, Wounded Buffalo Bull*  
 Thomas Chambers, *Mount Auburn Cemetery*  
 Henry Mervin Shrady, *The Empty Saddle*  
 Unknown American, *Coon Hunt*

Whitney Gallery of Western Art, Cody, Wyoming  
 George Catlin, 72 *paintings of Indian Life*

Whitney Museum of American Art, New York  
 Thomas Eakins, *Monsignor Diomedede Falconio, The Biglin Brothers Racing, Dr. John H. Brinton*

# DÜRER

## IN AMERICA

HIS GRAPHIC WORK

April 25 through June 6, 1971  
 National Gallery of Art



- EXHIBITIONS *Selections from the Nathan Cummings Collection.* Continued from the previous fiscal year through September 7, 1970.
- Late 19th- and early 20th-Century Prints from the Rosenwald Collection.*
- Protest and Social Comment in Prints.* July 30 through October 19, 1970.  
 July 13 through October 16, 1970.
- Mary Cassatt 1844-1925.* September 27 through November 8, 1970.
- Renderings from the Index of American Design.* October 19, 1970 through April 17, 1971.
- Recent Graphic Arts Acquisitions.* October 22 through December 1, 1970.
- British Painting and Sculpture 1960-1970.* November 12, 1970 through January 3, 1971.

*American Paintings from the Museum of Fine Arts, Boston, and The Metropolitan Museum of Art, New York.* November 30, 1970 through January 10, 1971.

*Käthe Kollwitz: Prints and Drawings,* December 16, 1970 through February 28, 1971.

*Ingres in Rome.* January 24 through February 21, 1971.

*William Hogarth: Paintings from the Collection of Mr. and Mrs. Paul Mellon.* February 12, 1971 through the end of the fiscal year.

*Prints by William Hogarth from the Rosenwald Collection.* March 6 through April 8, 1971.

*Dürer in America: His Graphic Work.* April 25, 1971 through the end of the fiscal year.

*G. B. Piranesi: Etchings of Prisons, Views of Rome.* May 5, 1971 through the end of the fiscal year.

*The Influence of Rembrandt on 19th- and 20th-Century Landscape.* June 12 through the end of the fiscal year.

#### LENDERS TO THE EXHIBITIONS

Harry N. Abrams Family Collection, New York  
Achenbach Foundation for Graphic Art, Palace of the Legion of Honor, San Francisco  
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts  
Allen Memorial Art Museum, Oberlin College, Ohio  
Gordon K. Allison, New York  
Anonymous Lenders  
Arnolfini Collection Trust, Bristol, England  
The Art Institute of Chicago  
Arts Council of Great Britain  
Mrs. Lester Avnet, New York  
Francis Bacon, London  
The Baltimore Museum of Art  
Mrs. Donald B. Barrows, Bryn Mawr, Pennsylvania  
Mr. and Mrs. B. E. Bensinger, Chicago  
A. P. Bersohn, New York  
British Council  
Brooklyn Museum, New York  
Professor Dorothy Brown, Malibu, California  
John Nicholas Brown, Providence, Rhode Island  
Carter Burden, New York  
S. M. Caro, London  
Alexander J. Cassatt, Cecilton, Maryland  
Mrs. Gardner Cassatt, Bryn Mawr, Pennsylvania  
Patrick Caulfield, London  
H. Wendell Cherry, Louisville  
The Chrysler Art Museum, Provincetown  
Cincinnati Art Museum  
City Art Museum of St. Louis  
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts  
The Cleveland Museum of Art  
Bernard Cohen, Surrey, England

The Cooper-Hewitt Museum of Decorative Arts and Design,  
Smithsonian Institution, New York  
The Corcoran Gallery of Art, Washington  
E. B. Crocker Art Gallery, Sacramento  
Nathan Cummings, New York  
Rita Donagh, London  
Mr. and Mrs. Dale H. Dorn, San Antonio  
Collection Durand-Ruel, Paris  
Mr. and Mrs. Robin Farrow, London  
Mr. and Mrs. Richard L. Feigen, New York  
Flint Institute of Arts, Michigan  
Fogg Art Museum, Harvard University, Cambridge  
Terry Frost, Banbury, England  
Melvin Gelman Collection, Washington  
Peter and Charles Gimpel, London  
Glasgow Art Gallery and Museum, Glasgow  
Mark Glazebrook, London  
John Goelet, New York  
Charles Gordon, London  
Mrs. Florence Gould, Cannes  
Mr. and Mrs. William H. Green, River Forest, Illinois  
Grunwald Graphic Arts Foundation, University of California  
at Los Angeles  
Calouste Gulbenkian Foundation, London  
Richard Hamilton, London  
Dr. Armand Hammer, Los Angeles  
Charles W. Hare, Cambridge, Massachusetts  
Huntington Hartford Collection, New York  
Jann Haworth, Somerset, England  
Herbert Art Gallery and Museum, Coventry  
Patrick Heron, Cornwall, England  
Stephen Higgons, Paris  
The Joseph Hirshhorn Collection, New York  
Mrs. J. Lee Johnson, III, Fort Worth  
Mrs. Samuel E. Johnson, Chicago  
Joslyn Art Museum, Omaha  
Mrs. Lambert, Dallas  
Mark Lancaster, London  
The Robert Lehman Foundation, New York  
Library of Congress, Washington  
Los Angeles County Museum of Art  
Dr. and Mrs. John J. McDonough, Youngstown  
Mrs. Percy C. Madeira, Jr., Berwyn, Pennsylvania  
Mr. and Mrs. Robert B. Mayer, Winnetka, Illinois  
Mr. and Mrs. Paul Mellon, Upperville, Virginia  
The Metropolitan Museum of Art, New York  
Minneapolis Institute of Arts  
Henry Moore, Herts, England  
Mrs. Alexander P. Morgan, New York  
The Pierpont Morgan Library, New York  
Musée Des Arts Décoratifs, Paris  
Musée Ingres, Montauban

Museum of Art, Carnegie Institute, Pittsburgh  
 Museum of Art, Rhode Island School of Design, Providence  
 Museum of Fine Arts, Boston  
 The National Gallery of Canada, Ottawa  
 William Rockhill Nelson Gallery and Atkins Museum of Fine Arts,  
 Kansas City  
 New Britain Museum of American Art, New Britain, Connecticut  
 The New York Public Library, New York  
 Ben Nicholson, Ticino, Switzerland  
 W. Myron Owen, New Bedford, Massachusetts  
 Eduardo Paolozzi, London  
 Victor Pasmore, Malta  
 The Peabody Institute, Baltimore  
 Mr. and Mrs. Ogden Phipps, Roslyn, New York  
 Princeton University, The Art Museum  
 Private Collections  
 Mrs. Richman Proskauer, New York  
 Louis V. Randall, Montreal  
 Mrs. Everett D. Reese, Columbus  
 Mr. and Mrs. Leo M. Rogers, New York  
 Mr. and Mrs. Edgar Scott, Villanova  
 William Scott, London  
 Seattle Art Museum  
 Mr. and Mrs. Richard Sherwood, Los Angeles  
 Mr. and Mrs. Benjamin Sonnenberg, New York  
 Mr. and Mrs. A. Varick Stout, Greenwich, Conn.  
 Peter Stuyvesant Foundation, London  
 Graham Sutherland, London  
 Tate Gallery, London  
 Lansing W. Thoms, St. Louis  
 William Tucker, London  
 Ulster Museum, Belfast  
 Mrs. Gertrude Whittemore Upson, Middlebury, Connecticut  
 Vassar College Art Gallery, Poughkeepsie  
 John Walker, New York  
 Western Australia Art Gallery, Perth  
 Worcester Art Museum, Massachusetts  
 Mrs. William Coxe Wright, St. Davids, Pennsylvania  
 Yale University Art Gallery, New Haven

#### CURATORIAL ACTIVITIES

The Curatorial Department accessioned 333 gifts to the Gallery during the fiscal year. In April, because of ever-increasing construction activity for the new East Building, the Gallery's Expert Opinions, for many years a valuable and extremely popular service, was closed for an indefinite period. It will resume operations as soon as facilities permit. However, during the year the service under the guidance of H. Lester Cooke, Curator of Painting, 1,341 objects were examined.

The Registrar's Office issued 153 permits to copy works of art in the Gallery.

Twenty-two visits to various collections both in this country and abroad were made by staff members in connection with offers of gifts;



over 5,750 telephone and written inquiries were made to the staff. Many of these required extensive research before answers could be given. There were over 300 visitors to the Graphic Arts Study Room. The material in the Index of American Design was consulted during the year by 284 persons whose interests included securing slides and exhibits, doing special research in design problems in the decorative arts, and gathering illustrations for various publications.

Curator of American Painting, William P. Campbell, continued to serve as a member of the Special Fine Arts Committee of the Department of State. He was also engaged in the cataloging of the American collection. Curator of Painting, H. Lester Cooke, continued as consultant to NASA on art programs. He judged eight art exhibitions at Evansville, Indiana; Washington, D.C.; Baltimore; Easton, Maryland; Marietta, Ohio; and Leesburg, Virginia. Mr. Cooke also lectured at Pine Bluff, Arkansas; Washington, D.C.; St. Petersburg, Florida; Lock Haven, Florida; Jacksonville, Florida; New York City; Hagerstown, Maryland; and Terre Haute, Indiana. Grose Evans, Curator of Exhibitions and Loans, gave a series of lectures on modern art to the Alexandria Branch of the Virginia Museum of Fine Arts. He also judged the National Safety Poster Competition. Curator of Sculpture, Douglas Lewis Jr., took a leave of absence to serve as Assistant Professor of the History of Art at the University of California to deliver baroque lectures and lead two seminars on north Italian art at Berkeley in the second term of the past academic year. Research Curator Konrad Oberhuber, who joined the curatorial staff in February, spent the month of June in Vienna working on the illustrations to Adam Bartsch's *Le Peintre Graveur*. Assistant Curator of Graphic Arts, H. Diane Russell, received her doctorate in the fine arts during the year from Johns Hopkins University and taught art history courses at The American University during the fall and spring semesters. She also delivered a lecture to the Washington Print Club. E. John Bullard, the Gallery's Curator of Special Projects, organized the Mary Cassatt retrospective exhibition at the Gallery and judged an art show at the Department of State.

The activities of the Photographic Laboratory markedly increased during this fiscal year. Its production report follows:

Black and white negatives	2,075
Black and white prints	17,816
Enlargements, larger than 8 x 10	138
Black and white slides	803
Ultraviolet photographs	19
Infrared photographs	15
Color slides	168,593
Color transparencies	652

Francis Sullivan, resident restorer of the Gallery, relined, cleaned and restored fourteen paintings and gave special treatment to thirty-eight. He X-rayed sixteen paintings as an aid in research and examined the condition of all Gallery paintings approved for loan.

Mr. Sullivan consulted with Mr. H. H. Mertens of the Rijksmuseum, Amsterdam, on the condition of Dutch paintings in the Gallery's collections. He consulted with representatives of the Gulbenkian Foundation in London on the training of conservation personnel

and demonstrated the use of the Gallery's relining procedures to conservators of several Pennsylvania museums.

Mr. Sullivan continued experiments with synthetic materials as suggested by the National Gallery Research Project at the Carnegie-Mellon University in Pittsburgh. Technical advice was given in response to 241 inquiries. Special conservation treatment and advice was given on works of art belonging to the Supreme Court and the White House, and also to a number of government agencies, including the Department of the Treasury and the Department of State.

The curatorial staff published a number of volumes during this period. Four books by H. Lester Cooke were issued: *The National Gallery of Art; Dogs, Cats, Horses and Other Animals at the National Gallery of Art; Pictures Within Pictures at the National Gallery of Art and National Gallery, Washington*. E. John Bullard published a book on Edgar Degas.

## GRAPHIC ARTS

Graphic arts from the Gallery's collections were included in twenty-three traveling exhibitions, and in addition, twenty-three traveling exhibitions of material from the Index of American Design were circulated to fourteen states and two foreign countries for sixty-seven bookings. Four hundred thirty-six sets of color slides were widely circulated and special loans were made to museums, universities, schools and art centers in the United States and abroad.

The Gallery's Rosenwald Collection of Prints and Drawings lent three hundred fifty of its works to twenty-three exhibitions held in universities and museums throughout the country, as listed below:

To  
Exhibition and Dates  
Number Loaned



*Girl with Long Hair*, Henri Matisse,  
Rosenwald Collection

**American Federation of Arts**

*When Reason Sleeps*, September 1968-September 1970

16

**Virginia Museum of Fine Arts**

*The Prints of James McNeil Whistler*, May 1969-February 1971

50

**Philadelphia Museum of Art**

*Mind's Eye*, February 6, 1970-February 1, 1971

1

**Philadelphia Museum of Art**

*Portraits in Prints Since 1840*, May 25-July 6, 1970

8

**National Collection of Fine Arts**

*Leonard Baskin*, June 11-July 26, 1970

1

**Allentown Art Memorial**

*Graphics by Contemporary Painters*, September 1-27, 1970

15

**Charleston Art Gallery**

*Prints from the Rosenwald Collection*, September 13-October 13, 1970

30

**University of Minnesota**

*Bonnard/Vuillard*, September 22-October 25, 1970

4

**Mr. John Ehrlichman, The White House**

Office Use, October 5, 1970-October 5, 1971

4

To **Institute of Contemporary Art, University of Pennsylvania**  
*Against Order, Chance and Art*, November 13, 1970-December 22, 1970  
 Exhibition and Dates 1  
 Number Loaned



Tarocchi Card, Anonymous Northern Italian,  
 Rosenwald Collection

**Busch-Reisinger Museum**  
*Barlach*, December 16, 1970-February 13, 1971  
 5

**Philadelphia Museum of Art**  
*Dürer and Print Connoisseurship*, December 21, 1970-February 21, 1971  
 3

**Baltimore Museum of Art**  
*Matisse as a Draughtsman*, January-June, 1971  
 1

**New Jersey State Museum**  
*Illuminations from the Rosenwald Collection*, January 9, 1971-  
 February 14, 1971  
 41

**Mary Washington College**  
*Fifteenth- and Sixteenth-Century Prints*  
 56

**Boston University**  
*The Indignant Eye*, February 5-March 13, 1971  
 5

**School District of Philadelphia**  
*Faces of Man*, February 19, 1971-March 21, 1971  
 9

**Philadelphia Civic Center**  
*Japan Arts Festival*, February 26-March 28, 1971  
 28

**Samuel Fleisher**  
 Exhibition Sponsored by Philadelphia Museum of Art  
 March 25-April 30, 1971  
 1

**Illinois Art Council**  
*Master Prints from the Rosenwald Collection*, April 13, 1971-June, 1972  
 22

**Rhode Island School of Fine Arts**  
*Caricature*, April 7, 1971-May 9, 1971  
 1

**New Jersey State Museum**  
*Fifteenth- and Sixteenth-Century Book Illustrations*,  
 April 30-July 5, 1971  
 13

**Birmingham Museum of Art**  
*Prints by Albrecht Dürer*, May 24-June 30, 1971  
 8

Total Number of Exhibitions During the Fiscal Year ..... 23  
 Total Number of Works Lent for the Fiscal Year ..... 350

There were 1,942 visitors to the Gallery's Rosenwald Collection  
 of Prints and Drawings presently housed in the Alverthorpe Gallery,  
 Jenkintown, Pennsylvania.

**THE EDITOR'S OFFICE** The Editor's Office, the publishing arm of the Gallery, is responsible for graphic and editorial supervision of all printed and display material generated by the Gallery. During the year, under the direction of the Editor, Theodore S. Amussen, it edited, designed, and produced a number of publications largely financed by the Publications Fund. Their titles are listed in that section.

The Editor's Office coordinated the publication last year of the Gallery's three main exhibition catalogs: *Mary Cassatt, Paintings by William Hogarth from the Collection of Mr. and Mrs. Paul Mellon*, and *Dürer in America: His Graphic Work*. The latter received particularly broad critical acclaim. The Editor's Office is also charged with the design and production of posters for various Gallery exhibitions, events and activities. An innovation this year was the construction of outdoor signs at the Constitution Avenue entrance to the Gallery to announce temporary exhibitions.

In an effort to extend the Gallery's concern and involvement in fostering good design in all areas of Gallery activity, the Editor's Office has been engaged in the redesign of the Gallery stationery and various office forms. The Editor's Office supervised the writing, design and production of a Christmas card catalog of twenty-four pages.

*Report and Studies in the History of Art* was redesigned and published in a new format. It was distributed to scholars and institutions and is sold at the Gallery and by mail.

A pamphlet was published commemorating remarks made by Kenneth Clark on the occasion of his being awarded the Gallery's Medal for Distinguished Service to Education in Art.

During the year the concert programs for the National Gallery Orchestra were redesigned. A new edition of the comprehensive Publications Catalog was issued for nationwide distribution by the Publications Service.

Work was begun on the complete rewriting and redesign of the *Brief Guide to the Gallery*, a brochure which is given away annually to more than half a million visitors.

**PUBLICATIONS SERVICE** The Publications Service of the Gallery placed on sale eleven new publications. These were available either in the Gallery Publications Rooms or by mail.

Six new catalogs of exhibitions shown in the Gallery were offered. They were: *Mary Cassatt 1844-1925*; *British Painting and Sculpture 1960-1970*; *American Paintings from the Museum of Fine Arts, Boston and The Metropolitan Museum of Art, New York*; *Ingres in Rome*; *William Hogarth: Paintings from the Collection of Mr. and Mrs. Paul Mellon* and *Dürer in America: His Graphic Work*.

Over 20,000 copies of a full-color Christmas catalog of reproductions of paintings, sculpture, and prints from the Gallery's collections (including over two dozen new Christmas cards) were distributed to the public without charge. A total of 130,000 Christmas cards were sold.

This year sixteen new subjects, including the major acquisition *The Artist's Father* by Paul Cézanne, were added to the Gallery's extensive selection of full color 11" x 14" reproductions of works of art in its collection. Several new black and white 11" x 14" reproduc-



tions were added to complement the program now offered by the Scholastic Magazines' "Art and Man" project.

Six new trade publications were added to the selection of books available to the public and among them was *The Sublimations of Leonardo da Vinci*, a study of the creative psychology of Leonardo's life by Raymond Stites, former Curator of Education. Two new slide lecture books by staff members were added: *Vincent van Gogh* by Grose Evans and *Edgar Degas* by E. John Bullard. Supported by a grant from the Samuel H. Kress Foundation, Phaidon Books published the first two volumes of the definitive work *Frans Hals* by Professor Seymour Slive of Harvard. The work is the third in the Gallery's Kress Foundation Studies in the History of European Art.

#### EDUCATION DEPARTMENT

Every day in the week, throughout the year, the Education Department offered without charge a wide range of guided tours. As the talks are sufficiently different in content and presentation, one may appeal to the uninitiated layman, another to the educated housewife, while one may attract a scholar and another a child. The year's attendance at 5,064 Education Department events was 156,514 people (including volunteer program and films other than *Civilisation*) representing 9.6% of the overall Gallery attendance, an increase over last year's percentage.

In arranging programs, the Education Department supplemented its live tours with various educational materials. During the *Ingres in Rome* exhibition, for instance, a two-page mimeographed leaflet was



distributed and a film entitled *Monsieur Ingres* was screened. Also, while *British Paintings and Sculpture 1960-1970* was on view, films on contemporary English artists were shown and a recorded tour of the exhibition was prepared.

More popular than any one of the thirty-two scheduled events each week were lectures arranged by special appointment. Their growth over the years has been tremendous: twenty years ago (1950-51) 3,524 people participated in special tours; ten years ago (1960-1961) the attendance was 14,089; this year (1970-1971) 27,295 individuals were served. The great demand for these tours results partly from the fact that the lecturer can adjust the material to the group's particular interest. These special appointments, which are provided for groups of fifteen or more people, are given for visiting students, conventions meeting in Washington, and many other groups.

The liveliest, most spontaneous educational activity was the series of tours provided for the elementary and junior high schools in metropolitan Washington. Volunteers from the Junior League and the American Association of University Women, under the supervision of the Education Department, serve their communities by arranging and conducting these tours at the Gallery. These dedicated women have introduced the Gallery's treasures to almost a million children since the program began twenty-one years ago.

<i>Type of Tour</i>	<i>No. given 1971</i>	<i>Atten. 1971</i>
Introduction to the Collection	741	20,090
Tour of the Week	253	9,306
Painting of the Week	613	13,307
Sunday auditorium lectures	52	13,405
Special scheduled tour and lectures	871	27,295
Scheduled visits for area school children	2,386	66,492
Scheduled film programs	148	6,619
<b>Total Public Response</b>		<b>156,514</b>

<i>Slide Library</i>	<i>1971</i>
Total number of slides	58,037
Number of borrowers	470
Number of slides borrowed	16,053
Estimated number of viewers	23,940

Staff members of the Education Department engaged in a number of outside activities relating to their profession.

Margaret Bouton, Curator in Charge of Education, visited the University of Texas for three days in November where she delivered a slide lecture on "Women Artists." During the year she participated in several of the monthly meetings of the Washington Museum Education Roundtable.

William J. Williams, in the autumn of the year taught a ten-lecture sequence on "Understanding Modern Art" for an experimental adult program, Adventures in Learning, in Baltimore. As well as attending all the monthly meetings of the Washington Museum Education Roundtable, he was instrumental in its incorporation and serves as Secretary of its Board of Trustees.

THE ANDREW W. MELLON LECTURER  
IN THE FINE ARTS  
AND OTHER GUEST LECTURERS

There were thirty-five guest lecturers who spoke at the Gallery during the last fiscal year. Among these was Dr. T.S.R. Boase, the distinguished British historian and critic and the Andrew W. Mellon Lecturer in the Fine Arts, who gave six talks on "Vasari, the Man and the Book."

The remaining guest speakers of the year were:

Donald Holden	Edward Lucie-Smith	Robert Rosenblum
Ross Watson	Roy Slade	Ronald Paulson
Herbert P. Weissberger	Thomas N. Maytham	Claus Virch
Nathan Cummings	Wayne Craven	Raymond S. Stites
Carl C. Dauterman	Barbara Rose	W. R. Dalzell
Marvin Eisenberg	John Gage	Wolfgang Stechow
Frederick A. Sweet	John E. Bowlt	Julius S. Held
Lincoln F. Johnson	Michael Mahoney	Gerald Strauss
Adelyn D. Breeskin	Vera Daniel	Eleanor A. Sayre
Wolfram Prinz	Agnes Mongan	Vesey Norman
Kenneth Garlick	Marjorie Cohn	Victor Carlson
Madeleine Jarry		

SAMUEL H. KRESS PROFESSOR &  
NATIONAL GALLERY FELLOWS

SAMUEL H. KRESS PROFESSOR IN RESIDENCE

Wolfgang Stechow

NATIONAL GALLERY FELLOWS

The National Gallery of Art Fellowships, awarded annually, are in three categories: The David E. Finley Fellowship awarded for two and one half years to be spent in Europe for travel and research toward a dissertation already well in progress; the five Chester Dale Fellowships, given for one year and are grants in aid to complete a doctoral dissertation either in this country or abroad; and the two Samuel H. Kress Fellowships, also granted for one year but which are to be held in residence at the National Gallery in Washington.

*David E. Finley Fellows*

J. Kirk T. Varnedoe  
David A. Brown  
John Hallmark Neff

Katherine J. Watson  
Peter and Dale Kinney  
Joaneath Ann Spicer  
Joel Upton

*Chester Dale Fellows*

Edward J. Nygren  
Vivian Lee Paul  
Lenore Street

*Samuel H. Kress Fellows*

Paul J. Karlstrom  
Grant Holcomb III

EXTENSION SERVICE

From modest beginnings in 1950, the Extension Service has grown into the nation's largest museum producer and distributor of educational lending programs. Films, color-sound slide lectures, filmstrips, and traveling exhibits have been produced to encourage an understanding and appreciation of art in all fifty states. All programs, which are lent free of charge, are shipped prepaid by the Gallery. The borrower pays only for return postage and insurance.

In various media there are over sixty different titles covering the last 700 years of Western art. The variety of subjects offers the selection of either an introduction to basic art history or a detailed discussion of a particular period of art. The educational materials are re-

lated to a variety of curricular needs: history, social studies, art appreciation, and language arts.

The National Gallery in cooperation with Scholastic Magazines has developed a broad, new program *Art and Man*. It is designed to provide a far-ranging view of the humanities and to bring the arts into English, social studies, and special studies classrooms at the junior and senior high level. Eight different multi-media packages based on specific inter-disciplinary art themes are prepared and sent directly to classrooms. Each month during the school year students receive their own full-color magazines, while the teacher receives a comprehensive teacher's guide that provides biographies, directed lessons, local resources and bibliographies. Each package contains a media supplement such as related recordings, art prints, portfolios of facsimile reproductions or color filmstrips. In addition, bonus slide sets allow schools to develop a slide library. All these resources are available in classroom orders for only \$2.00 per student.

In November of 1970 the Gallery established the college *Civilisation* program. Funded by the National Endowment for the Humanities and the Xerox Corporation, it distributes the highly acclaimed 13-part film series written and narrated by Kenneth Clark. During the year the films were offered to approximately 2,800 small colleges and universities across the nation. Each school may show the series free to the entire student body and the community population.

Although the junior and senior high school teacher is the prime borrower of Extension Service materials, the list of users includes civic groups and clubs, hospitals, Girl Scouts and Boy Scouts, prisons and reform schools, churches, museums, and libraries.

Distribution reaches all, but is not limited to, America's 50 states. The Extension Service has reached out to all parts of the world through the U.S.O., the U.S. Information Agency, U.S. Military Service Clubs, and American schools abroad.

During the year the Extension Service circulated traveling exhibitions, films and slide-filmstrip lectures in 4,418 communities. The total number of bookings of all circulating materials was 14,956.

## PHOTOGRAPHIC ARCHIVES

The Photographic Archives was established in September 1971 as one of the prime divisions of the Gallery's new Center for Advanced Study in the Visual Arts. A generous grant from the Samuel H. Kress Foundation initiated the program to expand the Gallery's holdings toward an eventual projected total of 2.5 million photographs. Alessandro Contini-Bonacossi, for many years Curator of the Kress Foundation, was named Curator of the Photographic Archives and Sheldon Grossman, museum curator, was appointed as Mr. Contini-Bonacossi's assistant.

During this first year a series of acquisitions has carried the Photographic Archives significantly toward its eventual goal. The Kress Foundation grant enabled the Archives to acquire the Taylor and Dull collection of some 110,000 negatives which represent a good many of the objects sold at auction from the 1920s until 1965 through the the American Art Association, Anderson Galleries, and Parke-Bernet. These negatives, long of scholarly interest, were accompanied by about 2,300 sales catalogs.

In addition, many purchases from individuals, private firms, museums and universities have helped to increase the size of the collection. About 1,000 rare glass negatives, some dating from the late 19th century, were purchased from Foto Reali of Florence with the provision that further purchases could be made from this valuable source. Over 450 photographs of Florentine medieval painting were obtained from Richard Freemantle of Florence, 800 negatives and prints of French medieval architecture from Marvin Trachtenberg of New York University and approximately 6,000 photos of Mexican colonial architecture from Judith Hancock de Sandoval. The Archives have also continued to acquire photographs from the firm of Alinari in Florence, from both its regular collection and its special coverage of exhibitions.

In its first year, the Archives was extremely fortunate to receive as a gift from Dr. Clarence Ward, formerly the Chairman of the Department of Art History at Oberlin College, his photographic collection consisting of over 6,000 negatives of European and American architecture. A particularly impressive section of this valuable archive is represented by 1,200 negatives of French medieval architecture.

Through regular subscriptions or by periodic purchases the Photographic Archives obtained photographs from the following institutions: the Courtauld Institute of Art, London; the Scottish National Portrait Gallery, Edinburgh; the Kunsthistorisches Museum, Vienna; Staatliche Kunsthalle, Karlsruhe; Staatliche Kunstsammlungen, Kassel; Staatliche Kunstinstitut, Frankfurt; the Alte Pinakothek, Munich. These acquisitions, covering a broad spectrum of Western art history, total approximately 4,300 photographs.

**MUSIC** Forty Sunday evening concerts were given in the East Garden Court during the above period at the new hour of 7 pm. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin. Six of the Sunday concerts during April and May comprised the 28th American Music Festival held at the Gallery.

The National Gallery Orchestra conducted by Richard Bales played ten of the Sunday concerts.

The six opening programs of the season, which began on September 27, 1970, were entitled "Beethoven and His Contemporaries" and were the Gallery's contribution to the celebration during 1970 of the 200th Anniversary of the composer's birth. These programs drew capacity audiences to the East Garden Court and favorable attention in the press.

The concert on March 14, 1971 was played by the National Gallery Orchestra in honor of the Thirtieth Anniversary of the National Gallery. This was a program of American music which contained two compositions commissioned for the occasion. Mr. Bales gave the entire intermission radio talk on this date, devoting it to a history of music in the National Gallery as well as the Gallery's general history and expanding services.

The National Gallery Strings conducted by Richard Bales played on the following occasions:  
on September 26, 1970 during the invitational opening of the Mary

Cassatt exhibition; on October 18, 1970 at the Episcopal High School in Alexandria, Virginia; on November 10, 1970 during the English Speaking Union evening at the Gallery; on November 18, 1970 prior to the Lord Clark ceremony; on November 28, 1970 during the pre-view of *Masterpieces of American Painting from the Metropolitan and Boston Museums* and on April 24, 1971 during the invitational opening of *Dürer in America*.

Intermission talks during the Sunday evening broadcasts of the concerts were delivered by members of the Education Department. There were also occasional interviews with distinguished guests conducted by Katherine Warwick of the Gallery's staff. Mr. Bales gave a brief commentary on the programs during each of these intermissions.

The traditional pre-lecture recorded music on Sunday afternoons in the auditorium was continued. All Sunday evening concerts were broadcast in their entirety by Radio Station WGMS, AM/FM. Music critics of the *Washington Post* and *Evening Star* continued their regular coverage of the concerts. The *Washington Daily News*, while not reviewing the programs, carried a number of feature articles throughout the season on the "Beethoven and His Contemporaries" series, the Thirtieth Anniversary concert, and the Twenty-eighth American Music Festival.

Attendance at the concerts remained generally high throughout the season, usually exceeding capacity for the orchestral concerts.

Mr. Bales appeared as Guest Conductor of the Peninsula Symphony Orchestra in Newport News, Virginia on November 9, 1971, including on the program his National Gallery Suite No. 4, "American Chronicle." The Peninsula Orchestra repeated this work under its regular conductor twice during the season.

During May, Mr. Bales again served as a judge during the Fine Arts Music competition for young composers in Annapolis, Maryland.

Sunday Concerts A complete schedule of National Gallery Sunday evening concerts follows:

1970: (All concerts at new hour of 7:00 pm)

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Sept. 27	National Gallery Orchestra
Oct. 4	National Gallery Orchestra; Virginia Eskin, Piano
Oct. 11	National Gallery Orchestra
Oct. 18	Zsigmondy Violin-Piano Duo: Denes Zsigmondy, Violin; Anneliese Nissen, Piano
Oct. 25	Philip Lorenz, Piano; Ena Bronstein, Piano
Nov. 1	The Ciampi Quartet of Duke University
Nov. 8	Noël Lee, Piano
Nov. 15	Louise Parker, Contralto; Jonathan Brice, Piano
Nov. 22	National Gallery Orchestra
Nov. 29	Agnes Walker, Piano
Dec. 6	The Camerata Chorus of Washington; Joan Reinthaler, Conductor
Dec. 13	Luis Leguiá, Cello; Robert Freeman, Piano
Dec. 20	National Gallery Orchestra with soloists
Dec. 27	Kenneth A. Thompson, Bass; Richard Doren, Piano
Jan. 3	National Gallery Orchestra; Albert Wasmus, Piano
Jan. 10	The Ellsworth Quartet and Emerson Meyers, Piano
Jan. 17	Pierre Huybregts, Piano

- Jan. 24 William Whitesides, Tenor; Gertrude Kuehefuhs, Piano  
 Jan. 31 Upsala Chamber Choir; Robert Toensing, Conductor  
 Feb. 7 Richard Morris, Piano  
 Feb. 14 Marjorie Yates, Flute; Elizabeth Kirkpatrick, Soprano;  
 Meredith Little, Harpsichord; Loren Kitt, Clarinet; Glenn  
 Garlick, Cello  
 Feb. 21 Shoshana Shoshan, Soprano; Allan Rogers, Piano  
 Feb. 28 Sheila Henig, Piano  
 Mar. 7 Marc Johnson, Cello; Carolyn Pope, Piano  
 Mar. 14 National Gallery Orchestra; Luis Leguiá, Cello  
 Mar. 21 Hamilton College Choir; James Fankhauser, Conductor;  
 Hamilton College Brass Choir; Albert Rodewald, Conductor  
 Mar. 28 Jorge Zulueta, Piano  
 Apr. 4 National Gallery Orchestra  
 Apr. 11 National Gallery Orchestra  
 Apr. 18 Thomas Beveridge, Bass; Martin Katz, Piano  
 Apr. 25 Helen Boatwright, Soprano; Stuart Raleigh, Piano  
 May 2 The Feldman String Quartet of Norfolk, Va.  
 May 9 Madison Madrigal Singers; Robert Shafer, Conductor  
 May 16 Francis Brancaleone, Piano; Emerson Meyers, Tape Recorder  
 May 23 National Gallery Orchestra; William Skidmore, Cello  
 May 30 Joseph Fennimore, Piano  
 June 6 Michael Laucke, Guitar  
 June 13 Julianne McLean, Piano  
 June 20 Sheila Marie Allen, Lyric Soprano; Gregory Allen, Piano;  
 Mario Falcaõ, Harp  
 June 27 Roosevelt Newson, Jr., Piano

World Premieres AT NATIONAL GALLERY OF ART DURING FISCAL YEAR 1970-71

- |   |   |
|---|---|
| <i>Composer</i>                         | Bales, Richard  |
| <i>Composition and Performance Date</i> | <i>Silent Night</i> (Grueber), 1970 Version, December 20, 1970                        |
|   | Beveridge, Thomas   |
|   | <i>Prometheus: Six Pieces for Bass Voice and Piano</i> , April 18, 1971               |
|   | Beveridge, Thomas   |
|   | Three Serious Songs (From the Book of Koheleth, <i>Ecclesiastes</i> ), April 18, 1971 |
|   | Beveridge, Thomas   |
|   | Five Songs on Poems by Theodore Roethke, April 18, 1971                               |
|   | Cunningham, Arthur  |
|   | Minakesh—Vocalise on the Antics of a Magician, November 15, 1971                      |
|   | Diamond, David  |
|   | Overture No. 2 <i>A Buoyant Music</i> , March 14, 1971                                |
|   | Evelt, Robert   |
|   | Concerto No. 2 for Cello and Orchestra, March 14, 1971                                |
|   | Koch, Frederick   |
|   | Dance Overture, May 23, 1971  |
|   | Levin, Gregory  |
|   | Do not go gentle, April 25, 1971  |
|   | Ulehla, Ludmila   |
|   | Harlequinade, May 16, 1971  |
|   | Walker, George  |
|   | Four Songs, November 15, 1970   |

Weck, Frederick  
Requiem, May 9, 1971  
Woollen, Russell  
*La Corona*, a cycle of seven Holy Sonnets by John Donne, May 9, 1971

First Washington Performances AT NATIONAL GALLERY OF ART DURING FISCAL YEAR 1970-71

Bassett, Leslie  
Collect, for chorus and electronic sounds, January 31, 1971  
Boccherini, Luigi  
Night Music in Madrid (edited by Max Schonherr), December 20, 1971  
Bruckner, Anton  
Symphony in D Minor *Nullte*, 1869 version edited by Dr. Leopold  
Nowak, April 14, 1971  
Briccetti, Thomas  
From *Four Franciscan Fantasies* / for F.F.F., May 16, 1971  
Chisholm, Erik  
Three Preludes from *The True Edge of the Great World* (The Hebrides),  
November 29, 1970  
Crawford, John  
Psalm 98 for male chorus, brass quintet and piano, March 21, 1971  
Clark, Robert Keys  
Sonatina for Piano, May 16, 1971  
Diamond, David  
Symphony No. 3, May 23, 1971  
Earls, Paul  
Coronach (for K.,K.,K.), May 16, 1971  
Effinger, Cecil  
Prelude and Fugue, Opus 28, May 16, 1971  
Fennimore, Joseph  
Songs and Dances, May 30, 1971  
Glick, Saul Irving  
Four Preludes, February 28, 1971  
Gold, Ernest  
String Quartet No. 1, May 2, 1971  
Hovhaness, Alan  
Floating World, Opus 209, May 23, 1971  
Levi, Paul Alan  
String Quartet No. 1, May 2, 1971  
Louel, Jean  
Sonatina, January 17, 1971  
Mozart, Leopold  
The Sleigh Ride (edited by Peisger and Hartung), December 20, 1970  
Morawetz, Oscar  
Scherzo, February 28, 1971  
Parris, Robert  
Fantasy and Fugue, Violoncello Solo, December 13, 1970  
Raleigh, Stuart  
There will come soft rains, April 25, 1971

Rice, Thomas  
String Quartet No. 2, Opus 34, May 2, 1971

Schwartz, Elliott  
Music for Prince Albert (on his 150th birthday) for Piano, two Tape Recorders, and Assistant, May 16, 1971

Sousa, John Philip  
"The Stars and Stripes Forever", Orchestrated by Leopold Stokowski (1971, Alexander Broude Edition), May 23, 1971

Toensing, Richard  
Credo from Sixteen-Voice Mass, January 31, 1971

Toensing, Richard  
The Lord's Prayer, January 31, 1971

Turok, Paul  
Three Songs for Soprano and Flute, Opus 27, February 14, 1971

Williamson, Malcolm  
Quintet for Piano and Strings, January 10, 1971

On May 20, 1971 the American Association of University Women presented a citation to Radio Station WGMS for its cultural contribution in presenting programs of fine music to this area. Among the series for which WGMS was cited are the Gallery's Sunday evening concerts which are broadcast live in their entirety.

#### LIBRARY

The National Gallery of Art added 2507 publications to the Library during the year. This number included 1432 books, 868 pamphlets, and 207 bound volumes of periodicals. The new accessions were received by gift, by exchange for National Gallery of Art publications or by purchase as listed:

Acquisitions by gift (570 books, 366 pamphlets) 936  
Acquisitions by exchange (231 books, 471 pamphlets) 702  
Purchases from government funds (371 books, 19 pamphlets) 390,  
and from donated funds (260 books, 12 pamphlets) 272 Periodicals  
(volumes bound) 207  
Subscriptions to periodicals from government funds (domestic subscriptions, 48; foreign subscriptions 39) 87

The Library acknowledged gifts from 457 donors during the year. This number included 39 individuals and 418 galleries, publishing houses and others. Many gifts have come from the Director's Office and from various staff members. Mr. John Walker, the Director Emeritus, gave the Library a rather rare volume: *Richard Cosway, R.A. and his wife and pupils; miniaturists of the eighteenth century*, by George C. Williamson. London, 1897. Mr. and Mrs. Abbot Low Mills Jr. gave 52 volumes and numerous exhibition pamphlets, Mr. and Mrs. H. Monroe Radley gave 7 publications, and Mrs. Jelisaveta Allen, 20 publications.

The Library of Congress has given generously to the National Gallery of Art from its surplus duplicates. Two hundred eighty-two publications (213 books and 69 pamphlets) were selected from their duplicates of art books.

During the fiscal year, 1894 publications were processed and 3898 periodicals were entered.

The Gallery borrowed 601 books during the year. 583 from the



Library of Congress and the remainder from other libraries in the country.

During the past year the Library distributed 1461 publications under its exchange program. These publications were sent in response to special requests and through special shipments to recipients on the regular domestic and foreign exchange lists.

One thousand four hundred twelve copies of the following exhibition catalogs, general catalogs, books and pamphlets were distributed:

	<i>Domestic</i>	<i>Foreign</i>
NGA AMERICAN PAINTINGS AND SCULPTURE: An illustrated catalogue. 1970 sent with	203	212
NGA REPORT AND STUDIES IN THE HISTORY OF ART 1969.	203	217
MARY CASSATT 1844-1926. 1970	204	211
DÜRER IN AMERICA: his graphic work. 1971	33	21
DÜRER AND AMERICA by Wolfgang Stechow. 1971	33	21
WILLIAM HOGARTH: a selection of paintings from the collection of Mr. and Mrs. Paul Mellon. 1971	33	21

49 publications were sent to 11 domestic and 15 foreign art institutions on special request or in exchange for publications needed by the Library.

The National Gallery of Art Library currently has on its regular exchange list 204 domestic and 210 foreign art institutions in 42 states and territories and 37 foreign countries.

Through the exchange program, the Library received 702 publications from June 1, 1970 through May 1971.

The Library is the depository for black-and-white photographs of paintings, sculptures, and decorative arts objects in the Gallery's collections. These are maintained for use in research by the staff, for exchange with other institutions, for reproduction in approved publications, for educational extension services, and for sale to the public. Approximately 5027 photographs were added to the stock in the Library during the year, and 1191 orders for 4811 photographs were filled. These orders included 360 permits processed for reproduction of photographs covering 690 subjects.

## SCIENTIFIC RESEARCH

Advanced studies made by the National Gallery of Art's Research Project at Carnegie-Mellon University on new methods for the care and study of museum collections continued to attract national and international attention. The safe application of new materials to be used to preserve paintings often must be evaluated on the basis of "accelerated aging" tests, methods intended to speed up natural processes of deterioration. During the year this testing program investigated ways in which to inhibit oxidation, a fundamental process in the deterioration of museum objects.

Information concerning the properties of synthetic resins used in the care and creation of paintings, (much of which was derived from the Research Project) was summarized in a book *On Picture Varnishes and Their Solvents*, published in 1959 by the Intermuseum

Conservation Association, Oberlin, Ohio under the co-authorship of Dr. R. L. Feller, Senior Fellow of the Gallery's Research Project, Dr. N. Stolow of the National Gallery of Canada, and Miss Elizabeth Jones of the Fogg Art Museum in Cambridge, Massachusetts. The publication has proven to be of such importance to conservators and artists that a revised and enlarged edition was completed this year and published by the Case-Western Reserve University Press with the aid of a grant from the Samuel H. Kress Foundation.

The Research Project renders indispensable service not only to the Gallery in the examination of paintings and sculpture in the collection, but to other museums who seek its services. With partial support from the United States Atomic Energy Commission, for example, Dr. Bernard Keisch of the Research Project explored nuclear methods as an aid to identification. Neutron activation analysis, supplemented with statistical methods, is being applied to the problem of distinguishing objectively between sources of certain pigments such as lead white or natural and synthetic ultramarine.

In further application of nuclear science, the laboratory has developed equipment for the detection of low levels of carbon-14 and has shown that minute samples of linseed oil, sampled from a painting, may be distinguished from material produced prior to 1950 on the basis of detecting the presence of high levels of radioactive carbon-14 in the more modern material. The feasibility of similar measurements on wood, paper, and canvas is currently being explored for it is hoped that such analyses will prove a strong deterrent to the successful forgery of works of art.

Mossbauer Effect Spectrometry, introduced to the field of fine arts for the first time, has the potential for characterizing the chemical form of iron-bearing materials without removal of samples from an object. It should thus be possible to characterize iron oxide pigments present in a painting without taking a sample or even touching the painting. During the year appropriate equipment was under development and a survey of iron-bearing pigments got under way.

With partial support from the National Science Foundation, Dr. Keisch has also made progress in the application of isotope-ratio mass spectrometry to distinguish between sources of pigments. By measuring the ratios of the sulfur isotopes in ultramarine, for example, one can not only distinguish between natural and synthetic material but also between natural ultramarine from the time-honored source in Afghanistan and more modern sources of the mineral such as Chile and Siberia. Isotope ratios of sulfur in vermilion were also investigated. Precise ways were under study to identify other historically important artists' pigments: the now almost forgotten Indian yellow, Van Dyke brown and bitumen.

Staff members of the National Gallery's Research Project published the following:

R.L. Feller, M. Curran, "Solubility and Crosslinking Characteristics of Ethylene-Vinylacetate Copolymers," *Bulletin of the American Group—The International Institute for Conservation of Historic and Artistic Works*, Vol. 11, No. 1 (1970) pp. 42-45.

Robert L. Feller, Nathan Stolow, Elizabeth H. Jones, *On Picture*

*Varnishes and Their Solvents*, The Press of Case-Western University Cleveland, Revised Edition, 1971.

R.L. Feller, "Notes on the Chemistry of Bleaching," *Bulletin of the American Group—The International Institute for Conservation of Historic and Artistic Works*, Vol. 11, No. 2 (1971) pp. 39-56.

R.L. Feller, M. Curran, "Lightfast Soluble Colorants," *Bulletin of the American Group—The International Institute for Conservation of Historic and Artistic Works*, Vol. 11, No. 2 (1971) p. 15.

B. Keisch, "The Mysterious Box: Nuclear Science and Art," *World of the Atom Series*, United States Atomic Energy Commission, Washington, D.C. (1970).

F.J. Miller, E.V. Sayre, and B. Keisch, "Isotopic Methods of Examination and Authentication in Art and Archaeology," *Isotope Information Center*, Oak Ridge National Laboratory, Report No. ORNL-IIC-21 (October, 1970).

B. Keisch, "Art and the Atom: Two Dating Methods Based Upon Measurement of Radioactivity," Paper presented at International Seminar: The Application of Science in the Examination of Works of Art, Boston, Massachusetts (June 15-19, 1970) (in press).

B. Keisch, "X-ray Diffraction and the Composition of Lead White," *Studies in the History of Art*, National Gallery of Art, Washington (in press).

B. Keisch, "Application of Nuclear Technology to Art Identification Problems-Second Annual Report," United States Atomic Energy Commission Report No. NYO-3953-2, 1970.

#### BUILDING MAINTENANCE AND SECURITY

In addition to the constant maintenance, services and demands of the exhibitions schedule, many projects were carried out in the Gallery.

\* Renovation and modernization of the Founders' Room and coat checking facility was completed and opened to the public in September.

\* Modernization and renovation of the Information Room was started in September and continued throughout the remainder of the year.

\* Installation of special light fixtures in the Photographic Laboratory was completed.

\* A sophisticated mobile paging device for key staff members was installed and placed in operation in December to replace the obtrusive gong system which had been in use since the Gallery opened.

\* The Carpenter Shop was moved from the southeast corner of the ground floor to a temporary location in the basement pending completion of the East Building. This was necessary to make way for alterations connected with the new construction.

\* The Northeast Gallery and the staff dining rooms were renovated and redecorated.

\* Between exhibitions, new shipping crates for works of art on loan and for the traveling exhibits for the Extension Service were constructed and painted. In addition, numerous Extension Service crates were repaired and repainted.

\* Experimental lights were installed in the Rotunda as a preliminary to the permanent installation of new lighting in the entire Rotunda and North and South Halls of the main galleries.

## EAST BUILDING

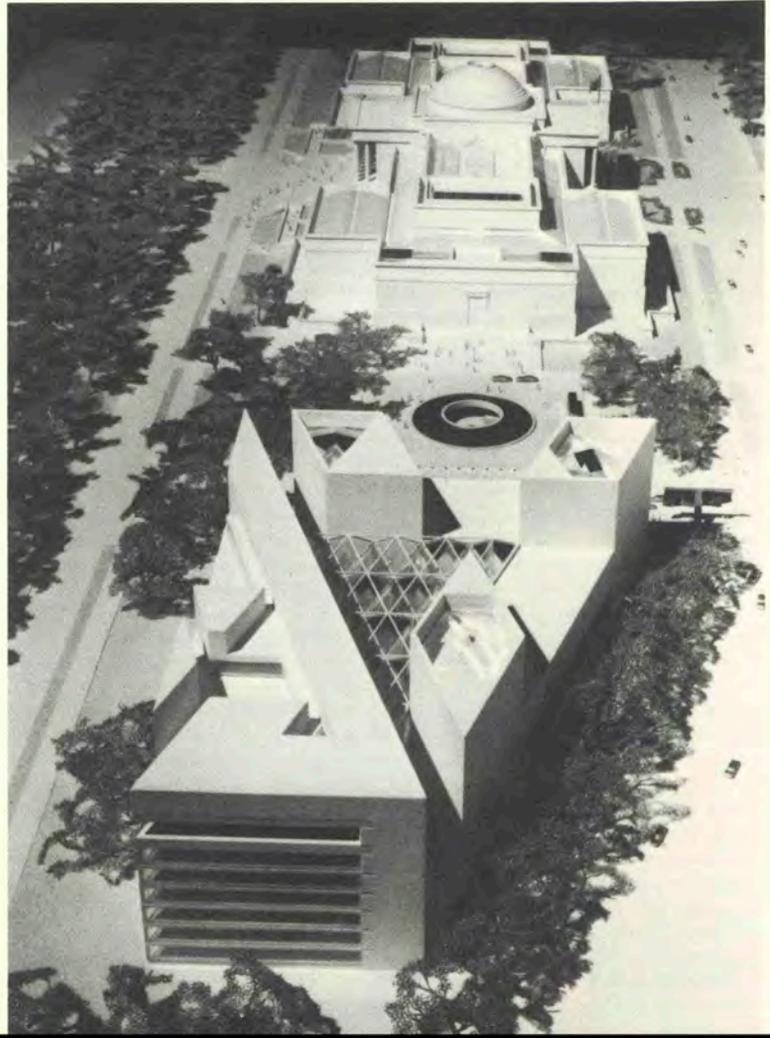


I.M. Pei, architect of the East Building

After more than three years of intensive study, program development, planning and discussion the essential outlines for the construction of the Gallery's East Building were approved by the Board of Trustees, the National Capital Planning Commission and the Fine Arts Commission.

Major developments in the design of the East Building included a refinement of the Mall facade, the re-orientation of the auditorium, and the opening of the East Gallery Court to the sky by means of a glass-covered "space frame." The connecting link between the two buildings was fully realized after difficulties relating to a possible Fourth Street underpass were resolved by the National Capital Planning Commission.

A graphic display of the building project was opened in May in the Rotunda. Enthusiasm for the project as expressed by the assessment of the plans at their unveiling in May by architectural critics across the country was universally favorable. Ada Louise Huxtable in the *New York Times* wrote: "Washington is finally going to have a *great* twentieth-century building. . . . The promise of these plans is enough to make one go dancing down Pennsylvania Avenue."



GROUNDBREAKING  
FOR EAST BUILDING

*Remarks of Chief Justice Warren E. Burger*

National Gallery of Art, Washington, D.C., May 6, 1971, 12:45 pm

*Beginning today, indeed in a very few minutes, and extending over the next few years, a great structure will rise on this site. It will be more than a building—it will be the fulfillment of a dream. The outer walls will rise where you see the stakes, here on my right. This new "East Building" of the National Gallery of Art—someone is bound to call it "Mellon East" in spite of the modesty of the founding family—will serve as the complement to and fulfillment of the magnificent Gallery building now standing to the west of us.*

*Our thoughts today turn naturally to both the future and the past, to the building to come and to the great structure that was completed thirty years ago.*

*It was on March 17, 1941, that President Franklin D. Roosevelt accepted the new National Gallery in behalf of the American people. In doing so he said that the late Andrew Mellon—and I use his words—had "matched the richness of his gift with the modesty of his spirit."*

*Today, as we mark the beginning of the second component of our National Gallery, we may again say of the benefactors—Andrew Mellon's son and daughter—that the richness of their gift is in keeping with the rare modesty of that family and in the family tradition, and another step in the fulfillment of Andrew Mellon's dream.*

*To Paul Mellon and to the late Ailsa Mellon Bruce, whose generosity makes possible this construction, not only the American people but people everywhere in the world who love beauty must always be deeply indebted.*

*In 1937, as Andrew Mellon's dream of an American National Gallery began to take form, his great concern, quite naturally and rightly, was to create a setting fit to display the art masterpieces of our western heritage. His own collection, which he gave to serve as the nucleus of this display, contained only 134 carefully chosen pieces. Yet he planned a building on a scale to hold ten times as many works of art as he was then giving. With foresight that matched his generosity, he stipulated that the site adjoining the new Gallery to the east, where we now gather to break ground, be reserved for future growth.*

*Andrew Mellon clearly anticipated a rapid increase in the holdings of the Gallery. He did not live to see the building open or the installation of the great collections that followed his, and brought the names of Samuel and Rush Kress, Joseph E. and Peter A. B. Widener, Chester Dale, and Lessing J. Rosenwald into the circle of the Gallery's founding benefactors.*

*Surely he could not anticipate that gifts would come so swiftly that, twenty-five years after the Gallery was opened, its Director, John Walker, could say that "the growth through private philanthropy of the collections of the National Gallery of Art has been more rapid than that of any other art museum in history."*

*Much of that growth might not have taken place without the dedicated service of Mr. Walker, and of the first Director, David Finley, and a long list of devoted Trustees and staff members, many of whom still serve today. As a result of this spectacular growth in the brief*

*span of twenty-five years, the Gallery's Trustees could foresee that new space would be needed before another decade had elapsed, and so they began to plan.*

*The past thirty years have witnessed a remarkable growth, not only in the collections but in the very concept of this Gallery's role and function in American life.*

*Scholarship, and the responsibility to foster a deeper and broader appreciation and understanding of art—to make art more accessible and more meaningful to the public—have all come to the forefront of the Gallery's concern and plans.*

*To serve these needs, the Gallery must extend its traditional activities. As a center for experiencing art, it must make increasing and lively use of special exhibitions and take advantage of new techniques. As a great national museum, it must become a center for dissemination, it must extend its assistance to communities across the country, by every means possible. And to root the interpretative services in the firmest understanding, the Gallery should provide the resources from which understanding grows—a strong library used actively by scholars. The National Gallery has already gone far toward meeting the responsibilities of such an ambitious program, but it has had to ask the original building to serve in ways unforeseen in 1937.*

*We break ground today for a structure which will enable the National Gallery to realize its fullest potential as a great Gallery of and for our times, and to pass on to the Nation a vision of the Gallery of the future.*

*In the larger of the two triangles that are staked out here, to my right, will rise that part of this new structure dedicated to the exhibition of works of art—both temporary shows and space for its growing collections. On the lower level will be an auditorium, equipped with the most advanced audiovisual technology, both for the public and for international conferences and symposia.*

*In the triangular-shaped portion nearer where we now gather will*



rise space housing a center for advanced study in the visual arts, where teachers, writers, and scholars from all over the country and all over the world can come to work in a major national art library and photographic archive. These visitors will then have easy access to the Library of Congress, to the great art resources of this Gallery, of the Smithsonian Institution, and the wide range of other collections and study centers in Washington.

Space will also be provided for the educational, curatorial and administrative functions of the Gallery. And near the top, there will be a terrace cafe for the visiting public where visitors will be able to enjoy a breathtaking view over the Mall, with its new reflecting pool now being completed at the foot of Capitol Hill, and its great sweep down to the Washington Monument and beyond. When this is complete we will be on the way to matching at least some of the magnificent vistas found in the great cities of Europe.

Connecting the new East Building with the present Gallery Building will be a plaza on street level, with a concourse below it, housing an expanded restaurant for the public, and much needed space for storage and art handling facilities.

For those of you interested in studying in detail the plans and models of the new construction, a special exhibit will open immediately following this ceremony, off the rotunda of the Gallery.

Before we leave this spot, however, Mr. Paul Mellon and I will attempt the arduous task of breaking the soil, leaving the balance of the excavating to hardier men with heavier equipment and machinery.

Our shovels will be symbolic, as indeed this ceremony and this building are symbolic. What is begun here today is a joint venture that combines the extraordinary generosity of private citizens and the continuing support of all people of the United States.

This great structure will bear witness to our continuing national faith in those values that lie in beauty, in free inquiry, in education, and in the opportunity—available to everyone—for each person to enrich his life through the legacy of the common cultural inheritance these buildings will shelter for hundreds of years to come.

Mr. Mellon, are you ready to begin the excavation?

