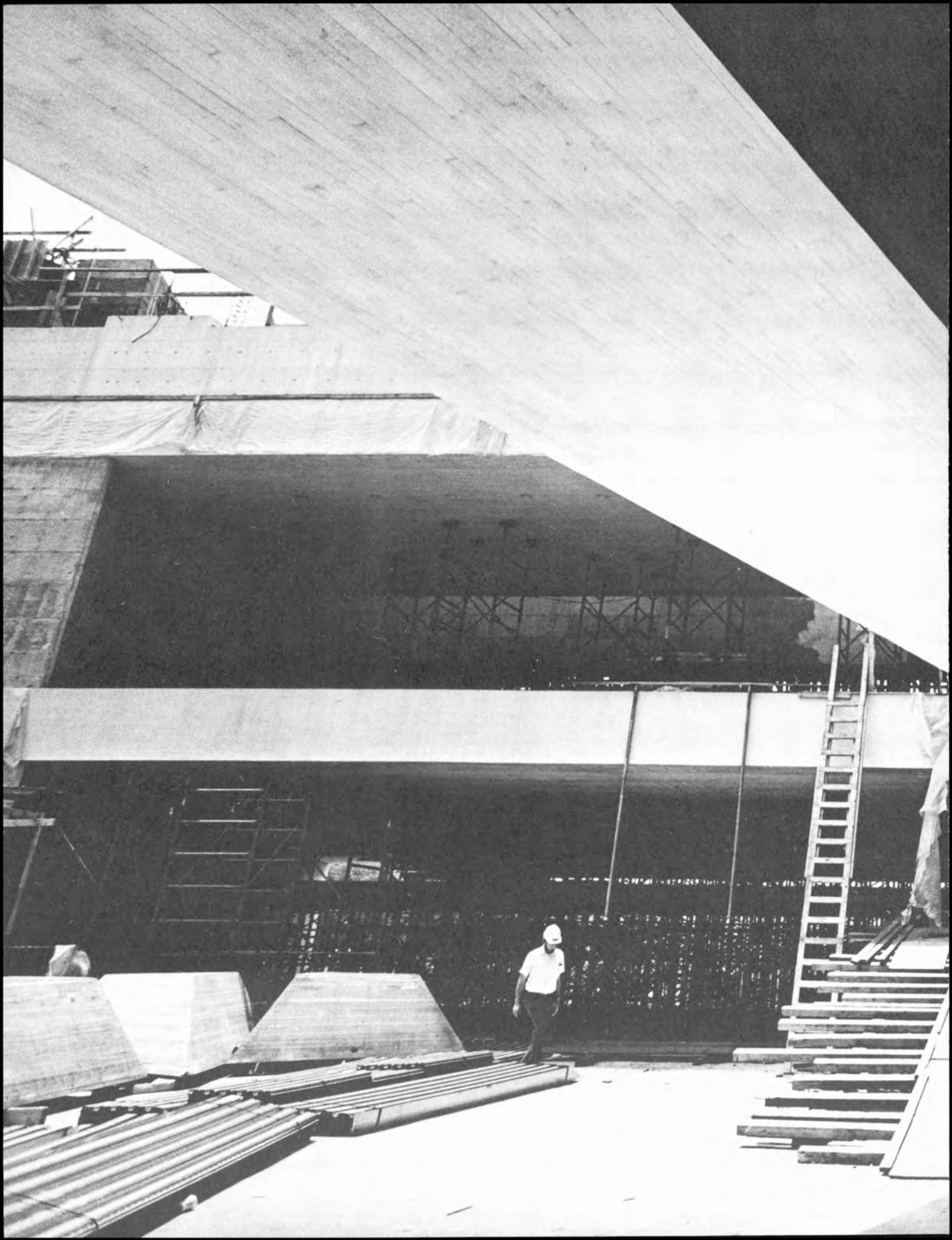
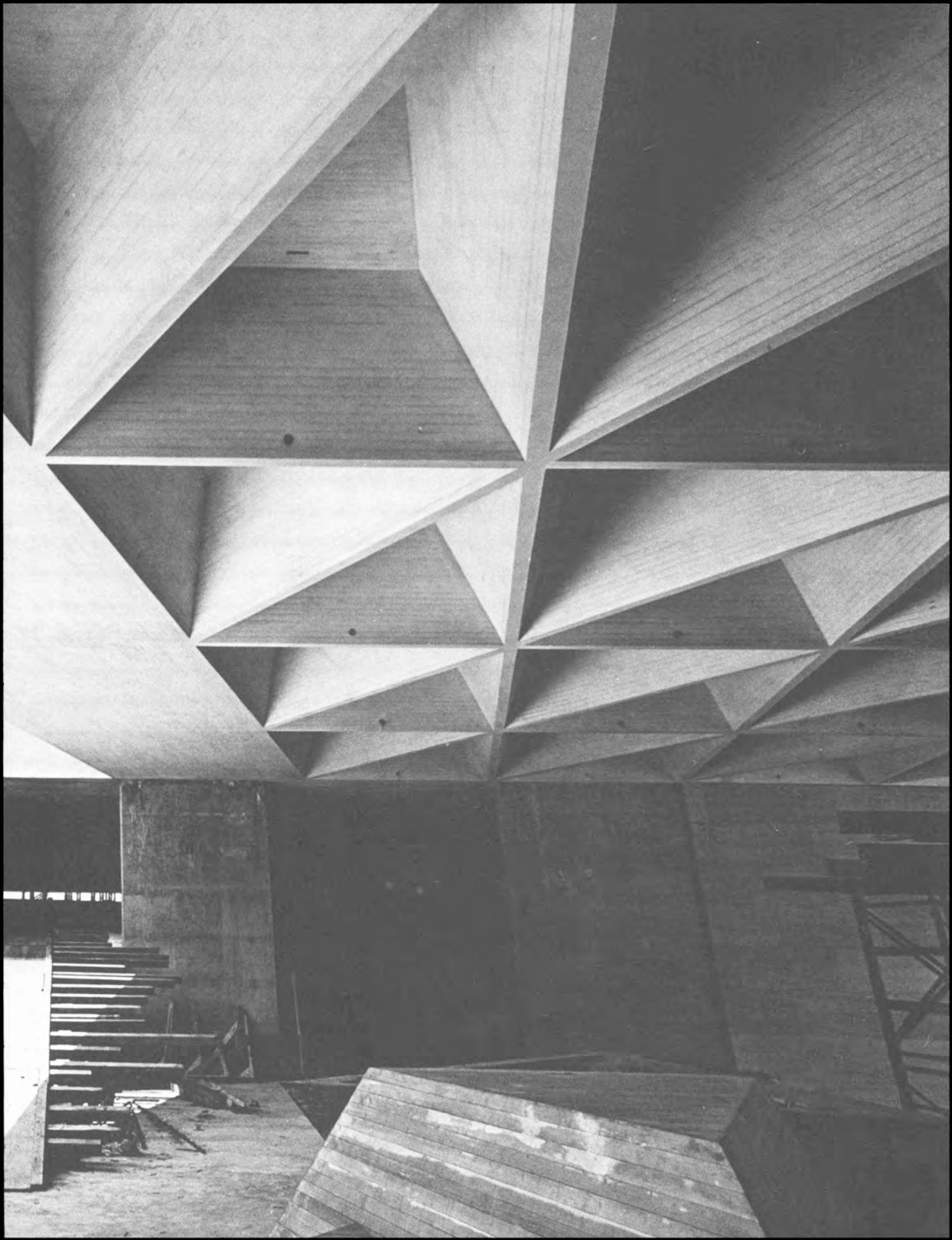


National Gallery of Art

Annual Report 1975







NATIONAL GALLERY OF ART

ANNUAL REPORT 1975

Library of Congress Catalog Card Number 70-173826

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Inside cover photograph by Robert C. Lautman; photograph on page 91 by Helen Marcus; all other photographs by the photographic staff of the National Gallery of Art.

Frontispiece: *Bronze Galloping Horse*, Han Dynasty, courtesy the People's Republic of China

CONTENTS

6	ORGANIZATION
9	DIRECTOR'S REVIEW OF THE YEAR
20	DONORS AND ACQUISITIONS
47	LENDERS
50	NATIONAL PROGRAMS
50	Extension Program Development and Services
51	Art and Man
51	Loans of Works of Art
61	EDUCATIONAL SERVICES
61	Lectures, Tours, Texts, Films
64	Art Information Service
65	DEPARTMENTAL REPORTS
65	Curatorial Departments
66	Graphic Arts
67	Library
68	Photographic Archives
69	Conservation Treatment and Research
72	Editor's Office
72	Exhibitions and Loans
74	Registrar's Office
74	Installation and Design
75	Photographic Laboratory Services
76	STAFF ACTIVITIES
82	ADVANCED STUDY AND RESEARCH, AND SCHOLARLY PUBLICATIONS
86	MUSIC AT THE GALLERY
89	PUBLICATIONS SERVICE
90	BUILDING MAINTENANCE, SECURITY AND ATTENDANCE
92	APPROPRIATIONS
93	EAST BUILDING
94	ROSTER OF EMPLOYEES

ORGANIZATION

The 38th annual report of the National Gallery of Art reflects another year of continuing growth and change. Although formally 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, all *ex officio*. The General Trustees continuing in office were Paul Mellon, John Hay Whitney, Franklin D. Murphy, Stoddard M. Stevens and Carlisle H. Humelsine. Paul Mellon was reelected by the Board of Trustees to serve as President of the Gallery, and John Hay Whitney was reelected Vice President.

BOARD OF TRUSTEES (as of June 30, 1975)

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

Secretary of State, Henry A. Kissinger

Secretary of the Treasury, William E. Simon

Secretary of the Smithsonian Institution, S. Dillon Ripley

Paul Mellon

John Hay Whitney

Carlisle H. Humelsine

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Stoddard M. Stevens

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Paul Mellon

Franklin D. Murphy

Secretary of the Smithsonian
Institution, S. Dillon Ripley

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Secretary of the Treasury,
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Paul Mellon

Secretary of the Smithsonian
Institution, S. Dillon Ripley

Stoddard M. Stevens

John Hay Whitney

THE BOARD OF TRUSTEES OF
THE NATIONAL GALLERY OF ART



*Chief Justice,
Warren E. Burger*



*Secretary of State,
Henry A. Kissinger*



*Secretary of the Treasury,
William E. Simon*



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



Paul Mellon



John Hay Whitney



Carlisle H. Humelsine



Franklin D. Murphy



Stoddard M. Stevens

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Paul Mellon, *Chairman*
J. Carter Brown
Carlisle H. Humelsine
Franklin D. Murphy
John Hay Whitney

BUILDING COMMITTEE

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

The executive officers of the Gallery during the fiscal year were:
Warren E. Burger, Chief Justice of the United States, *Chairman*
Paul Mellon, *President*
John Hay Whitney, *Vice President*
J. Carter Brown, *Director*
Charles Parkhurst, *Assistant Director*
Lloyd D. Hayes, *Treasurer*
Joseph G. English, *Administrator*
Robert Amory, Jr., *Secretary and General Counsel*

DIRECTORS EMERITUS OF THE GALLERY

David E. Finley 1938 to 1956
John Walker 1956 to 1969



Repentant Magdalen, Georges de La Tour, Ailsa Mellon Bruce Fund

DIRECTOR'S REVIEW OF THE YEAR

SUMMER 1974

Acquisition of Major Giacometti

On July 10, the Gallery announced the acquisition of a key sculpture in the oeuvre of Alberto Giacometti. The artist called it "The Invisible Object" but its subtitle explains it: "Hands Holding the Void." The entire sculpture is a surrealist paradox; Space, and the absence of volume, are as much the subject of this haunting object as the bronze itself—as if to remind us that the artist can only go so far in making visible the deepest aspects of our lives. Made in 1934, at the climax of Giacometti's surrealist development, the sculpture marks a watershed in his work, a return to the human figure, and is a harbinger of his later attenuated figures that allow space to etch them almost into invisibility. The piece was one of many shown in an exhibition of drawings, prints and sculpture, all either recent acquisitions or promised gifts.

Foreign Language Tours Inaugurated

In mid-July the Gallery inaugurated a new program of guided tours in foreign languages to complement those given in English by our staff. A long-standing dream, it was made possible by the cooperation and energy of The Hospitality and Information Service in Washington, a division of Meridian House International, and by the leadership of Mrs. William Pierce. Volunteers were trained by the Gallery staff to conduct tours in Arabic, French, Dutch, German, Italian, Japanese, Spanish and Swedish.

African Art and Motion Exhibition

September brought the closing of the *African Art in Motion* exhibition whose innovative approach, warmly received by visitors and critics, was detailed in last year's report.

Gallery Orchestra Celebrates Ives Centennial

In mid-September came the opening of the Gallery's weekly music programs in the garden court, marked this year by five weeks celebrating the centennial of the birth of the great American composer, Charles Ives. The Gallery had featured his work for many years, and it was gratifying to see, at the time of his centennial, the widespread acceptance and enthusiasm that was at last being accorded him in this country.

de La Tour's Repentant Magdalen Acquired

On September 26, a visitor came to us, permanently, from France. The event culminated many years of anticipation and an active final year of hard negotiation, involving the highest levels of the French and American governments. Georges de La Tour's moving *Repentant Magdalen* had arrived at last, complete with export permit, and was put on view immediately in Lobby C on the main floor, that spot which had been recently



vacated by the Leonardo *Ginevra* during a re-installation of the Italian galleries which allowed her to join a group of contemporaneous Florentine portraits in Gallery 6. In order to convey the contemplative, devotional mood of the picture, the de La Tour was exhibited in a temporary setting without distracting lights and only a simple bench, reminiscent of a French provincial chapel. As it happened, the first non-Gallery people to see the painting in its new home were the guests of our Trustee, Secretary Kissinger, who gave a dinner at the Gallery in honor of the French Foreign Minister on the night before the painting went on public view.

East Building Construction

Meanwhile, work was progressing on the Gallery's building project. The year started with concrete work just above the ground floor, at the mezzanine level, the mechanical work 35 percent complete and the electrical work 45 percent complete. In the Connecting Link, the subcontractor who was to do the concrete in the foundations defaulted, and the work was taken over by the general contractor, the Charles H. Tompkins Company.

In the east end of the existing building, demolition was completed, preparatory to installing new escalators, which would allow access to the below-grade connecting concourse. The architects, I.M. Pei & Partners, completed a very thorough set of wind-tunnel tests to assure us that there would be no surprises in the very complex shapes of the building and large areas of glass in skylights and window walls.

Steelwork in Place

During the week of September 23, the steel truss for the high galleries on the Pennsylvania side was settled into place, inch by inch. One crane was needed to assemble a larger crane, which in turn raised this bridge-like structure, measuring 180 feet long and weighing 242 tons. The structure is designed with an initial hump, or camber, in the expectation of its straightening out with the weight of the suite of galleries and their exterior marble which will finally bear upon it.

The project was, however, plagued by strikes. From July 1, strikes of the rodmen had delayed pouring the reinforced concrete, and of the stonemasons, the placing of the exterior marble. In September, the structural and ornamental ironworkers struck.

FALL 1974

In October, the south truss, 188 tons, was erected in place. Its position is too far back to permit it to be lifted in one piece as in the west and north trusses.

Simultaneously, work was progressing in Chicago on the very complex space-frame design that will support the forty-five-foot long, glazed tetrahedrons of the skylight over the main central space. The nodes of these space-frames, castings five to ten feet across and each weighing up to seven tons, were being finished at the Chicago Heights Steel Company, looking like pieces of modern sculpture in their own right.

Connecting Link Progress

During this period the excavation was completed for the Connecting Link, virtually a third building, two stories deep, whose roof will be the ground level plaza connecting the East and West Buildings. Since this structure will not bear the weight of the East Building itself, precautions had to be taken to keep the hydrostatic pressure of the very wet conditions underground from forcing it upward. For this reason, mat anchors were put forty feet into the ground, to add tension to the weight of a concrete slab five feet thick in order to hold this giant bathtub down.

A double crew of marble setters was put on the job to do as much as possible before the cold weather set in. By November 29, because of the weather, work on the marble had come virtually to a halt.

The end of November saw the closing of our fall show, an exhibition of *Venetian Drawings in American Collections*, which had opened simultaneously with a festival of Venetian music at the Kennedy Center.

Gifts to the Gallery

On December 10, a special meeting of the Board of Trustees accepted a group of year-end gifts, including a lovely still life by Wilhelm Kalf, donated by Mr. and Mrs. Robert Smith, who had also given the Gallery a fellowship for a student of Northern European art. This supplemented the fellowships provided by The Andrew Mellon Foundation and the Samuel H. Kress Foundation and the bequest of Chester Dale. The Kress

Kress Professor in Residence





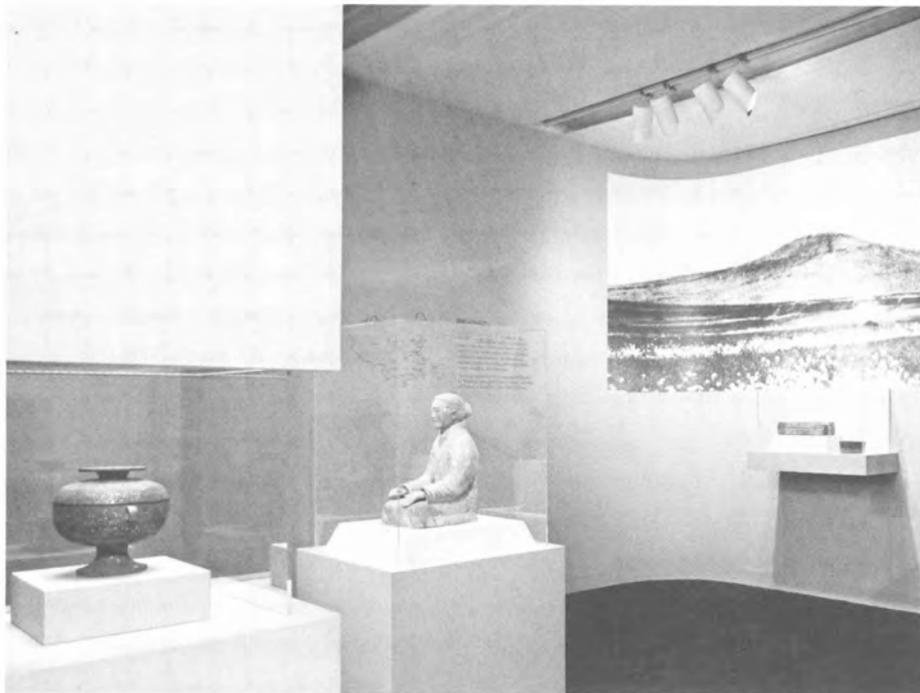
Chinese Exhibition

Professor in Residence was this year the noted British art historian Ellis Waterhouse, who was knighted shortly after his appointment.

The major event of the holiday season was the opening of *The Exhibition of Archaeological Finds of The People's Republic of China*. As early as the fall of 1971, we had enlisted the aid of the British organizers to see if there could be a way of joining with Paris and London in holding such an exhibition, even if it meant communicating with the Chinese through their embassies in Paris or Ottawa in the absence at that time of any normal diplomatic channels.

However, Dr. Kissinger had already started his secret visits to Peking, and when the communiqué was issued after the President's visit to China in January of 1972, we were informed by the White House that it was agreed that the exhibition should come to America. In a conversation with the President the writer learned that the President concurred that the nation's capital would be an appropriate place to have the exhibition open.

Our State Department worked out the negotiations in Peking, which reached their final signed form only weeks before the objects themselves arrived in two chartered jets under heavy guard. During the protracted discussions in Peking, we were grateful that the head of the United States Liaison Office was Ambassador David K. E. Bruce, who had served as President of the Gallery in its early days.





The installation proved to be the most complex task of its kind ever to confront our staff. It covered nearly 18,000 square feet, more than any temporary exhibition in the Gallery's history. As it turned out, the intricate chain of chronologically arranged sub-exhibits, most of which permitted observation of the objects from all sides, was well received.

In the East Garden Court, Mr. and Mrs. Paul Mellon gave an inaugural dinner, attended by Mrs. Ford and a special delegation from Peking. Considerable attention had been drawn to the exhibition that same day. The Gallery, in consultation with the Department of State, cancelled a preview for the press, rather than yield to a demand by the Chinese that we exclude representatives from certain countries, should they appear. Once the exhibition opened, however, it was available to all comers without restriction, press and non-press alike. And the comers came. Lines, on what are normally our slowest days of the year, stretched out into the Constitution Avenue lobby, up the West Staircase, into the Rotunda down the West Sculpture Hall, and on certain Sundays, returned up the Sculpture Hall and around the Rotunda, in a double spiral.

First Phase of National Sculpture Garden

The same week as the opening festivities for the Chinese exhibition, there opened directly across from the Seventh Street door the first phase of a project that has been of great interest to the Gallery for a number of years. Designated the National Sculpture Garden, the site facing the Gallery's Seventh Street façade to the east and the National Archives to the north is being developed under a joint agreement between the Gallery and the Department of the Interior. Phase I is all that has been funded by the Congress so far. Plans for the site call for central pool, with full



Abraham with Lazarus, Anonymous German, Rosenwald Collection

facilities for operation in winter as a skating rink with artificial ice and in summer as a model sailboat pond. The Gallery's Assistant to the Director in charge of Music, composer and conductor Richard Bales, chose the music to be played over the rink's loudspeakers, and Government Services, Inc., provided rental skates, lessons and refreshments. The facility was an instant success.

WINTER 1975

January brought the opening of a group of small exhibitions, all of which were timed for the invasion of Washington at the end of the month by the College Art Association, that venerable national alliance of art historians and curators which convenes each mid-winter in a different city.

Medieval Miniatures Exhibition

On the main floor, there was an exhibition of *Medieval and Renaissance Miniatures from the National Gallery of Art*, all here through the generosity of former Gallery Trustee Lessing J. Rosenwald. The catalogue, a major scholarly publication, was prepared under the supervision of our previous Kress Professor in Residence, Carl Nordenfalk. Nearby

*Exhibitions of Contemporary
Painting and Sculpture*

there was also inaugurated a series of small exhibitions of contemporary painting and sculpture, exhibiting a combination of gifts (Morris Louis' *Beta Kappa*, a gift of Marcella Brenner; *Satan's Flag* by Gene Davis; Gorky's *The Plough and The Song*, Ailsa Mellon Bruce Fund), and important loans (Motherwell's collage, *Figure*, lent by Mr. and Mrs. Robert P. Kogod; and the seminally important *Mountains and Sea* of 1952, lent by the artist, Helen Frankenthaler).

On the ground floor, the loan of a version of the Edvard Munch painting, *The Sick Girl*, from the Munch Museum in Oslo, illuminated a group of prints on the same theme. Included was an exceptional color lithograph lent by Mr. and Mrs. Lionel C. Epstein. In our corridor gallery, an exhibition of graphics by Rubens, van Dyck, and Jordaens, including several new acquisitions, tied into the scholarly deliberations at the College Art meetings in the field of Rubens' studies. To round out the variety of this visual smorgasbord, the death of the American artist, Thomas Hart Benton, brought the Gallery the bequest of his major late landscape, *Trail Riders*, which was also put on view in his memory.

Progress on New Fourth Street Entrance

At about the same time, the marble and masonry contractors started their work in the Fourth Street lobby, a monumental entrance space that was provided in the original building and has been virtually unused since. Plans call for piercing an overlook through the east wall (formerly occupied by a sculpture niche) on axis with a view through the East Garden Court from the East Sculpture Hall and Rotunda. This will allow visitors on the main floor of the existing building to look down into the Fourth Street lobby area and orient themselves into the passage to the East Building, which will be visible through a large glass panel over the Gallery's east, or Fourth Street door. The door itself will be modified and opened to the public. A choice of elevators and stairs, and, from the ground level down to the concourse, escalator in addition, will provide the visitor with easy access to the new cafeteria in the concourse between the West and East Buildings, as well as access to the plaza joining the two structures.

Building Committee Representative Named

On March 7, the Building Committee designated Hurley Offenbacher, its on-site representative, full powers to coordinate the construction activity. The Committee also authorized the retention of Herman & Lees, of Cambridge, Massachusetts, as graphics consultants for an overall graphics program for the building complex. Future visitors, unfamiliar with the layout of the three components—West Building, East Building, and Connecting Link—will need all the help we can give them to find their way around.

*Mellon Lectures Inaugurate Gallery
Bicentennial Activities*

On seven consecutive Sundays, starting in March and extending well into April, the Gallery's annual Mellon Lectures constituted the first of a long series of Bicentennial activities. For the first time in its twenty-three-year history, the series ventured into musicology. The subject of the series was "Music in Europe in the Year 1776." H. R. Robbins Landon, the celebrated specialist in eighteenth-century music in general, and Haydn in particular, had as his thesis the cardinal importance of the year 1776 on the European musical scene. His lectures combined tape recordings, slides, and live performance by the lecturer himself at the piano to illustrate, country by country, the musical scene in Europe at the time of the founding of this country.

Sunday night, March 30, marked the closing of the Chinese exhibition. More than two-thirds of a million visitors had seen it here, a Gallery

record for a temporary exhibition. The strain on our installation and security forces had been immense, but the volume of congratulatory mail and comments made the burden of the undertaking very much worthwhile.

SPRING 1975

Negotiations for a Russian Exhibition

The first week in April found the Director in Moscow and Leningrad as the guest of Dr. Armand Hammer, to participate in the final selection of a group of paintings from The Hermitage and The State Russian Museums, Leningrad, to be shown at the National Gallery before circulation to New York, Detroit, Los Angeles, and Houston.

Ever since the writer first had the opportunity to raise the question, sitting next to the then-Soviet Minister of Culture, Ekaterina Furtseva, at a luncheon in Washington in 1972, he had been hopeful that the Soviets would allow some of their great old master paintings to come to the United States for the first time.

The following year, the exhibition of French impressionist and post-impressionist paintings from the USSR opened at the National Gallery, made possible by the intervention of Dr. Hammer. Our ultimate wish, however, to exhibit the Rembrandts and other major monuments in Russian collections at the Gallery continued to elude us until, in the late spring of 1974, Dr. Hammer suggested that the time was appropriate to present the Russians with a want-list of what we considered the major paintings that would comprise a dream cross-section of The Hermitage's strengths, and asked us to prepare it for him to take to Moscow.

Subsequently, Dr. Hammer worked out with General Secretary Brezhnev the concept of including in the show a group of paintings by Russian artists, a suggestion that we greeted with enthusiasm, as this was a school to which the American public has never had the opportunity to be exposed.

Special permission was obtained to allow the Occidental Petroleum jet to fly from Moscow to Leningrad, and two hectic but exhilarating days were spent, together with John Richardson of Knoedler's (Dr. Hammer himself joining us for a part of the time) in those vast palaces of old St. Petersburg, refining the lists of loans.

The final result was a group of thirty western European paintings, representing four centuries and seven countries, in addition to ten Russian pictures by nineteenth-century artists. The number of Russian pictures was expanded to a total of thirteen, as a result of our desire to illustrate some of the wonderful examples of Russian portraiture at the turn of the twentieth century.

A few weeks later, the Director of The Hermitage and the Deputy Minister of Culture of the Soviet Union were in Washington. Final discussions were then held on the list of six paintings from the National Gallery that would be lent in exchange, together with groups of old master paintings from the other participating cities, in addition to a group of American paintings of the West provided by the Buffalo Bill Museum in Cody, Wyoming.

The annual meeting of the Board of Trustees took place at the beginning of May. Mr. Paul Mellon was reelected for a ten-year term as Trustee. He was also reelected President of the Gallery, and The Hon. John H. Whitney Vice President.

*Paul Mellon and John Hay Whitney
Reelected as Officers and Trustees*

Kresge Grant to the Conservation Laboratory

At these meetings the Trustees also gratefully acknowledged the pledge of the Kresge Foundation of Bloomfield Hills, Michigan, to contribute \$740,000 for the installation of a greatly expanded conservation laboratory in the space that will be vacated by the Gallery's cafeteria when it opens its much larger facility in the Connecting Link concourse.

New Summary Catalogue

On June 4, the Gallery published a revised and greatly expanded edition of its summary catalogue of European paintings, combining for the first time the formerly separate text and illustration volumes into one publication. The catalogue also brings up-to-date new acquisitions, new titles, ascriptions and datings. Work on the full-dress scholarly catalogue of the collection is proceeding under a recent subdivision of the curatorial staff into areas of specialization.

Restoration of Renaissance Bronzes

On June 20, a restoration project on the Kress Renaissance bronzes came to a close. The project had been necessitated by the surprise discovery, three years ago, of adverse conditions in cases designed, in the 1950s, to be the last word in preservation for display of the Gallery's priceless collection of Renaissance medals and plaquettes. These conditions were leading to the deterioration of the reverse sides of the medals when a chemical reaction was set off by gases emitted by the plywood backing behind the silk mounts. A special laboratory was constructed in the Gallery's conservation area for the treatment of the entire bronze collection, and in the process much new information was learned about the pieces, which had already been catalogued in depth by Sir John Pope-Hennessy, Arthur Beale, from the Fogg Art Museum, and a team of assistants completed the work under a contract with Harvard University.

Collectors Committee Formed

Looking forward to the completion of the East Building, work was proceeding on the formation of a collectors committee of the National Gallery of Art. Mrs. Ruth Carter Johnson of Fort Worth, Texas, graciously accepted the national chairmanship, and under her aegis, leading patrons of the visual arts across America were invited to help support the commissioning and acquisition of certain large-scale works of twentieth-century art for the East Building.

Calder and Moore Commissions for East Building

In this connection, Paul Matisse went to Sachet, France, to consult with Alexander Calder. Mr. Matisse also assumed responsibility for translating a maquette of what is to be one of the largest Calder mobiles ever conceived into the reality of a moving sculpture for the East Building's main space, where it will float in an area measuring forty feet in diameter.

The Director also visited Henry Moore at his studio in Much Hadham, Hertfordshire, in June to discuss progress on a major bronze for the Pennsylvania Avenue side of the building, to be undertaken with special help from the Morris and Gwendolyn Cafritz Foundation.

New Construction Progress and Delays

Work on the building continued with concrete work reaching almost the top of the projected structure in the east pod, nine stories above grade. Electrical work by the end of the year was 69 percent complete, and mechanical work 70 percent. Marble was still being quarried in Tennessee, with 22 percent of the exterior marble and 13 percent of the interior marble set.

Progress on the building was again greatly encumbered by strikes, which occurred when contracts of various trades expired. In April and May the roofers and waterproofers went on strike. The cement finishers, operating engineers and field surveyors were also out in May. On May 16 the painters, on June 16 the building laborers and on June 18 the con-



A Horse Turned to the Left, Jacques Callot, British Museum

crete truck drivers went on strike. Even though the contracts for the stonemasons, bricklayers and marble setters expired, they did not strike, but they could not work because of the other strikes. Other trades, such as carpenters, pile drivers, structural and ornamental ironworkers, rodmen, electricians and plaster tenders, continued to work even though their contracts had expired. All of these strikes affecting the Gallery project were city-wide.

Final Exhibition: Jacques Callot

At the very end of the fiscal year the Gallery opened its final exhibition of the year covered by this report. Entitled *Jacques Callot: Prints and Related Drawings*, the show took its place in a series giving scholarly documentation to the Gallery's own holdings. The National Gallery serves as one of the most important places in the world for the study of Callot prints, as a result of a happy combination of gifts from Lessing J. Rosenwald and Rudolph M. Baumfeld. In addition, the show was supplemented by drawings from collections here and abroad, including three from The Hermitage; and the installation, enlivened with large-scale photo-murals of the tiny prints, was divided thematically rather than chronologically. Combining as it did service to scholarship with visually appealing surroundings, loans from outside and the Gallery's own holdings, the Callot show in a way epitomized the activities of a very eventful year.

J. Carter Brown, *Director*

DONORS AND ACQUISITIONS

DONORS OF WORKS OF ART

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Anonymous Donors
Madame Jean Arp
Mrs. Williams Beale
Ferdinand Lamot Belin Fund
Mr. and Mrs. William Benedict
Thomas Hart Benton
Fritz Blumenthal
Ailsa Mellon Bruce Fund
Mrs. Gilbert W. Chapman
Mr. and Mrs. Ralph F. Colin
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Pepita Milmore Memorial Fund
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Cornelius Van S. Roosevelt Collection
Rosenwald Collection
Robert H. and Clarice Smith

Stephen Spector
William H. Speiller
Michael Straight
Mrs. Walter Tittle
Mr. and Mrs. Arthur E. Vershow
Washington Printmakers Inc.
June Wayne
Angus Whyte



Still Life with Nautilus Cup, Willem Kalf, Gift of Robert H. and Clarice Smith

ACQUISITIONS

PAINTINGS

<i>Artist</i>	Benton, Thomas Hart , American, 1889–1975
<i>Title</i>	<i>Trail Riders</i> , 1964/65
<i>Description</i>	Oil on canvas, 142.6 x 188 (56 $\frac{1}{8}$ x 74)
<i>Acquisition Number</i>	2678
<i>Source</i>	Gift of the artist
	Bloch, Martin , American, 1883–1954
	<i>The Cocoon Market at Mantua</i> , 1928
	Oil on canvas, 66 x 101.6 (26 x 40)
	2673
	Anonymous donor
	Giorgione , Circle of, Venetian, c. 1478–1510
	<i>Giovanni Borgherini and His Tutor</i>
	Oil on canvas, 47 x 60.7 (18 $\frac{1}{2}$ x 23 $\frac{7}{8}$)
	2674
	Gift of Michael Straight

- Artist* Kalf, Willem, Dutch, 1622–1693
Title *Still Life*
Description Oil on canvas, 68.2 x 58 (26⁷/₈ x 22⁷/₈)
Acquisition Number 2676
Source Gift of Robert H. and Clarice Smith
- La Tour, Georges de*, French, 1593–1652
The Repentant Magdalen
 Oil on canvas, 113 x 92.7 (44¹/₂ x 36¹/₂)
 2672
 Ailsa Mellon Bruce Fund
- Lebrun, Rico* (Federico), American (b. Italian), 1900–1964
The Ragged One, 1944
 Oil on canvas, 117.2 x 91.8 (46¹/₈ x 36¹/₈)
 2675
 Gift of Michael Straight
- Stuart, Gilbert*, American, 1755–1828
Mrs. Lawrence Lewis, 1804/05
 Oil on canvas. 73.7 x 61.6 (29 x 24¹/₄)
 2677
 Loan and partial gift of H. H. Walker Lewis in memory of his parents
 Mr. and Mrs. Edwin A. S. Lewis

SCULPTURE



Diana of the Tower, Augustus St. Gaudens,
 Pepita Milmore Memorial Fund

- David D'Angers, Pierre-Jean*, French, 1788–1856
Thomas Jefferson, c. 1834
 Bronze, 39 x 16.7 x 12.5 (15³/₈ x 6³/₈ x 4⁷/₈)
 A-1764
 Ferdinand Lamot Belin Fund
- Epstein, Jacob*, American/English, 1880–1959
Meum Lindsell-Stewart
 Plaster, 43.5 x 40 x 31 (17¹/₈ x 15¹/₂ x 12¹/₄)
 A-1768
 Gift of The Epstein Estate
- Hagan, James*, American, 1936–
Column IV
 Wood, 238.5 x 36.2 x 32.1 (93⁷/₈ x 14¹/₄ x 12⁵/₈)
 A-1762
 Anonymous donor
- Nagare, Masayuki*, Japanese/American, 1923–
Breakers (The Waves)
 Stone, 26 x 67.3 x 22.5 (10¹/₄ x 26¹/₂ x 8⁷/₈)
 A-1763
 Gift of Mr. and Mrs. Ralph F. Colin
- Porta, Guglielmo della*, Italian, active 1531–1557
Pope Paul III Farnese
 Bronze, 29.9 x 21 x 15.7 (11³/₄ x 8¹/₄ x 6¹/₈)
 A-1765
 Gift of Asbjorn R. Lunde

<i>Artist</i>	Saint-Gaudens, Augustus, American, 1848–1907
<i>Title</i>	<i>Diana of the Tower</i> , 1899
<i>Description</i>	Bronze, 96.6 x 48.5 x 28.9 (38 x 19 $\frac{1}{8}$ x 11 $\frac{3}{8}$)
<i>Acquisition Number</i>	A-1766
<i>Source</i>	Pepita Milmore Memorial Fund
	Truitt, Anne Dean , American, 1921–
	<i>Mid-Day</i> , 1972
	Wood, 305.3 x 65 x 34.4 (120 $\frac{1}{4}$ x 25 $\frac{7}{8}$ x 13 $\frac{7}{16}$)
	A-1769
	Gift of Harry and Margery Kahn

GRAPHICS

Unless otherwise indicated, all works of graphic art were acquired through the Ailsa Mellon Bruce Fund.

Abraham, Tancrede, French, 1836–1895

Etang de Fayelles (Bretagne)

Etching

B-27,511

La Jonane

Etching

B-27,512

Bords de L'Oudon

Etching

B-27,513

Adams, Clinton, American, 1918–

Shift

Lithograph

B-27,635

Gift of June Wayne

Aken, Jan van, Dutch, 1614–1661

Views of the River Rhine

Set of four etchings

B-27,422–425

Albers, Josef, American, 1888–

Eight lithographs

B-27,797–804

Gift of Josef Albers

Astatic, 1942

Woodcut

B-27,986

Albert, Adolphe, French, 19th century

Au Café—La jeune femme en vert

Color etching

B-27,464

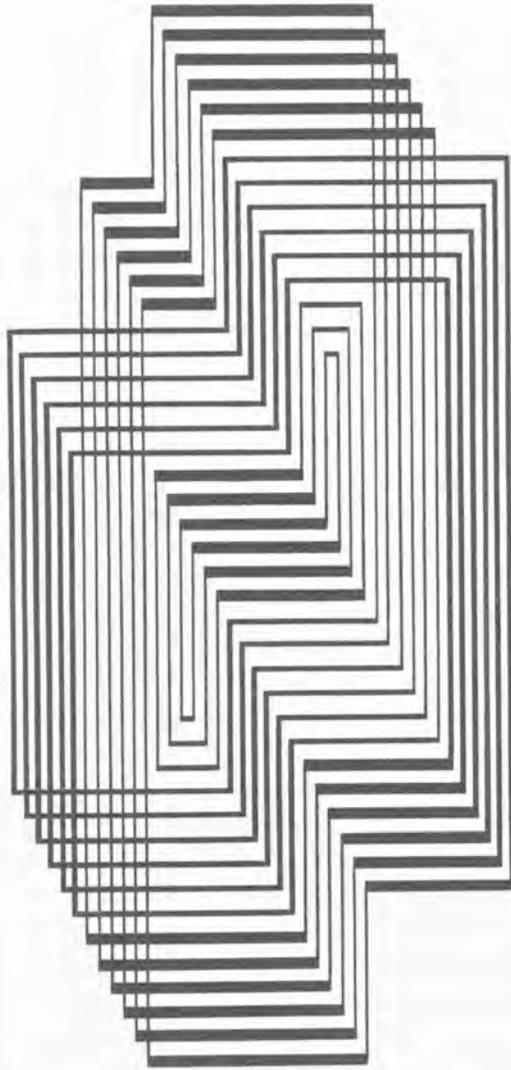
Gift of Mrs. Williams Beale

Allard-Cambray, Célestin, French, 19th century

Louis XI à Peronne

Etching

B-27,514



Ascension, Joseph Albers, Gift of the artist

Altdorfer, Albrecht, German, before 1480–1538

Abraham's Sacrifice

Woodcut

B-27,955

Anonymous donor

Andreani, Andrea (after Jacopo Ligozzi), Italian,

c. 1540–1623/26

Allegory of Virtue

Chiaroscuro woodcut

B-27,987

Anonymous, Italian, c. 1600

Head of a Man

Red and black chalk

B-27,267

Anonymous, Italian, 17th century

The Magdalen

Etching

B-27,988

Anonymous, Italian, c. 1503–1513

The Adoration of the Magi

Engraving

B-28,206

Rosenwald Collection

Anonymous (after Parmigianino), Italian, 16th century

Circe

Chiaroscuro woodcut

B-28,224

Antreasian, Garo Z., American, 1922–

Untitled

Lithograph

B-27,636

Gift of June Wayne

Untitled

Lithograph

B-27,637

Gift of June Wayne

Appian, Adolphe, French, 1818–1898

Twenty-three etchings

B-27,515–523, B-28,225–238

Arber, Robert H., American, 1942–

Severin

Lithograph

B-27,638

Gift of June Wayne

Arp, Jean, French, 1887–1966

Aubette

Silkscreen

B-27,475

Gift of Madame Jean Arp

Askin, Walter, American, mid-20th century

Nine lithographs

B-27,639–647

Gift of June Wayne

Audran, Benedict (after Joseph Vivien), French,

1661–1721

J. P. Bignon

Engraving

B-28,088

Aufray de Roc'Bhian, Alphonse, French, 1833–1887

Au Fil de L'Eau

Etching

B-27,524

Moulin Hollandais sur le Canal de Roi Guillaume

Etching

B-27,525

- Avery, Milton**, American, 1893–1965
Rotbko with Pipe, 1936
Etching
B-27,989
- Barbieri, Giovanni Francesco** (called Il Guercino), Italian, 1591–1666
A Fisherman with his Net
Black chalk with white highlights
B-27,281
Pepita Milmore Memorial Fund
- Baron, Bernard** (after Hogarth), French, 1696–1762
Dr. Benjamin Hoadley
Engraving
B-28,089
- Bartolini, Lorenzo**, Attr. to, Italian, 1777–1850
Study of Jove and Three Goddesses; verso: sketch of same subject
Pencil and brown and red washes
B-27,271
Gift of Mrs. Irving Gumbel
- Beal, Jack**, American, 1931–
Oysters with Wine and Lemon (Still-Life)
Lithograph
B-28,218
- Beatrizet (Beatricius), Nicolas**, Lorraine, 1515–c. 1565
Les Soldats Romains Combattent Contre Les Daces, 1553
Engraving
B-28,239
- Beifros, S. (?)**, French (?), mid-19th century
A Man Leading a Cart with Four Oxen
Etching
B-27,526
A Herd of Sheep in a Meadow
Etching
B-27,527
- Bella, Stefano della**, Italian, 1610–1664
Figure Leading a Horse
Pen and brown ink over black chalk
B-28,214
- Bellange, Jacques**, Lorraine, 1594–1638
Martyrdom of Saint Lucy
Etching
B-27,469
Rosenwald Collection
- Berchem, Nicolaes**, Dutch, 1620–1683
Cows Resting
Etching
B-27,990
Cows Resting
Counterproof of etching
B-28,240
- Berthélemy, Pierre-Emile**, French, 1818–1894
Bateaux-Pêcheurs de Fecamp
Etching
B-27,528
- Besnus, Michel-Amédée**, French, 1831–1909
La Mare au Drac (Champagne)
Etching
B-27,529
Village de Tremereuc (Bretagne)
Etching
B-27,530
- Bibiena, Ferdinando Galli**, Italian, 1657–1743
L'Architettura Civile, 1711
Illustrated book with etched plates
B-28,074
Gift of Mr. and Mrs. Arthur E. Vershbow
- Bibiena family member**, Italian, 18th century
An Elaborate Staircase in a Palace
Pen and brown ink, gray wash
B-27,268
- Bloteling, Abraham** (after Nicolas Maes), Dutch, 1640–1690
H. van Beverningk
Mezzotint
B-28,090
- Blumenthal, Fritz**, American, mid-20th century
The Group, 1964
Color monotype
B-27,476
Gift of the artist
- Bodmer, Karl**, Swiss, 1809–1893
Forty-eight lithographs and etchings
B-28,241–288
- Bodmer, Karl**
and
Millet, Jean-François, French, 1814–1875
En Forêt
Color lithograph
B-28,289
- Bol, Ferdinand**, Dutch, c. 1610–1680
The Family in the Room, 1645
Etching
B-28,091
- Bolswert, Schelte Adams**, Flemish, 1581?–1659
Pan Playing the Flute (after Jacob Jordaens)
Engraving
B-27,283
Scipio Africanus (after Rubens)
Engraving
B-27,420

The Family Concert (As the old sing, so the young twitter)
(after Jacob Jordaens)
Engraving
B-28,073

Drunken Silenus (after van Dyck)
Engraving
B-28,290

Virgin Supporting the Dead Christ (after van Dyck)
Engraving
B-28,291

Aeneas and his Companions Shipwrecked in a Tempest
(after Rubens)
Engraving
B-28,292

Assumption of the Virgin (after Rubens)
Engraving
B-28,293

Philemon and Baucis (after Rubens)
Engraving
B-28,294

The Resurrection (after Rubens)
Engraving
B-28,295

Bonasono, Giulio, Italian, active 1531–1574
Man Making an Explosion (study for Achille Bocchi's
Symbolicarum Quaestionum)
Pen and brown ink and gray wash
B-27,991

Harpocrates (Silentio Deum Cole) (study for Bocchi's 1555
Symbolicarum Quaestionum)
Pen and brown ink and wash
B-27,992

Bonington, Richard Parkes, English, 1801–1828
Argyle Castle (after F. A. Pernot)
Lithograph
B-27,284

Château de Botwell (after F. A. Pernot)
Lithograph
B-28,296

Lac Lomond (after F. A. Pernot)
Lithograph
B-28,297

Lac Killin (after F. A. Pernot)
Lithograph
B-28,298

Edimbourg (after F. A. Pernot)
Lithograph
B-28,299

Eglise de Saint Taurin, Evreux, 1824
Lithograph
B-28,300

Bonsonge, Anatole-Martin de, French, 1832–1881
Batterie de New York
Etching
B-27,531

Borromeo, Carlo-Emanuele-Gilberto, Italian, 1506–1570
Vue Pris aux Iles Borromees (Lac Majeur)
Etching
B-27,532

Bosse, Abraham, French, 1602–1676
Louis XIII as Hercules
Etching and engraving
B-27,993

Both, Jan, Dutch, c. 1610–1652
The Wooden Bridge, Sulmona, near Tivoli
Etching
B-27,285

*Landscapes of the Environs of Rome: The Hinny-Drover,
Via Appia*
Etching
B-27,455

Bourdon, Sebastien, French, 1616–1671
Saint Joseph's Dream
Etching
B-28,301

Saint Joseph Listening to the Angel's Counsel
Etching
B-28,302

The Flight into Egypt
Etching
B-28,303

The Holy Family Preparing to Embark
Etching
B-28,304

The Return from Egypt
Etching
B-28,305

The Rest on the Flight into Egypt
Etching
B-28,306

Bowers, Cheryl, American, 1938–
Fifteen lithographs
B-27,648-662
Gift of June Wayne

Boyvin, René (after Luca Penni), French, 1530?–1598
Silenus
Engraving
B-27,286

Bracquemond, Félix, French, 1833–1914
Hiver
Etching
B-27,533

Vanneaux et Sarcelles, 1862

Etching
B-27,534

L'Inconnu

Etching
B-27,535

Sarcelles
Etching
B-27,536

Perdrix
Etching
B-27,537

Les Cigognes
Etching
B-27,538

Les Taupes, 1854
Etching
B-28,307

Brendel, Albert, German, 1827–1895

Une Bergerie, 1862
Etching
B-27,539

Le Berger et La Mer, 1860–1863?
Etching
B-27,540

Brescia, Giovanni Antonio da (after Mantegna),

Italian, 1470–1520
Four Women Dancing
Engraving
B-28,207
Rosenwald Collection

Brunet-Debaines, Alfred-Louis, French, 1845–1939

Harfleur, 1860
Etching
B-27,541

Ruines du Château de Tancarville
Etching
B-27,542

Vue du Pont Saint Louis
Etching
B-27,543

Landscape
Etching
B-27,544

Cadart, Alfred, French, mid-19th century

Chambre des Députés
Etching
B-27,545

Carolus, French, 1826–1872

Site en Norvege
Etching
B-27,546

Carpi, Ugo da (after Raphael), Italian, 1450?–after 1525

A Sybil
Chiaroscuro woodcut
B-27,994

Carracci, Agostino (after Vanni), Italian, 1557–1602

The Ecstasy of Saint Francis
Engraving
B-27,287

The Fan
Engraving and etching
B-27,995

Carracci, Lodovico, Italian, 1555–1619

Alexander and Thais Setting Fire to Persepolis
Pen and brown ink and wash heightened with white
B-28,209

William Nelson Cromwell Fund

Nativity with Saints Francis and Agnes
Pen and brown ink with white heightening over black chalk
B-28,210

Adolph Caspar Miller Fund

Castiglione, Giovanni Benedetto, Genoese, 1616–1670

God the Father and Angels Adoring the Christ Child
Etching
B-27,430

Chaigneau, J. F., French, 1830–1906

Moutons en Plaine, 1863
Etching
B-27,547

Le Petit Troupeau
Etching
B-27,548

Chereau, François (after Rigaud), French, 1680–1729

Detlev von Dehn
Engraving
B-28,092

Cardinal Fleury
Engraving
B-28,115

Chiffart, François Nicolas, French, 1825–1901

L'Affliction
Etching
B-27,549

Christ-Janer, Albert, American, 1910–

Thirty-two lithographs, all *Untitled*
B-27,663–694
Gift of June Wayne

Claude Lorrain (Gelée), Lorraine, 1600–1682

Le Passage du Gue
Etching
B-28,093

- The Apparition*
Etching and drypoint
B-28,319
- Clerk, Pierre, American, 1928–
Four lithographs
B-27,695–697
Gift of June Wayne
- Cock, Jeronimus, Flemish, c. 1510–1570
Cephalus and Procris, 1558
Etching
B-28,308
- Coindre, Jean-Gaston, French, mid-19th century
Vieux Besançon, Ancien Quai de Battant, 1868
Etching
B-27,550
- Combe, Charles, French, 1828–1877
Man Basting a Roast, 1864
Etching
B-27,551
Au Village
Etching
B-27,552
- Coornhert, Dirk Volkertsz,
(after Maerten van Heemskerck), Dutch, 1519–1590
Patientiae Triumphus... Elegantissimis Imaginibus Expressus
Set of eight engravings
B-27,296–303
Hercules Killing Cacus, 1554
Engraving
B-28,310
Hercules Killing Cacus, 1554
Counterproof of engraving
B-28,309
- Cordes, Christopher, American, mid-20th Century
When the Legend Dies
Lithograph
B-27,698
Gift of June Wayne
- Coriolano, Bartolomeo, Italian, active 1627–1653
Cupid Asleep
Chiaroscuro woodcut
B-27,288
- Corot, Jean-Baptiste-Camille, French, 1796–1875
Paysage d'Italie
Etching
B-27,456
Souvenir d'Italie
Etching
B-27,553
- Environs de Rome*
Etching
B-27,554
- Cottingham, Robert, American
Hot
Lithograph
B-28,219
- Dananche, Xavier, French, 1828–1894
Sous Bois
Etching
B-27,555
- Darjou, Alfred-Henri, French, 1832–1874
Les Lapins Vengés
Etching
B-27,556
- Daubigny, Charles-François, French, 1817–1878
Le Bac
Etching
B-28,311
Ruines du Château de Crémieux
Etching
B-28,312
Le Marais
Etching
B-28,313
Plage de Villerville
Etching
B-28,314
Lever de Lune
Etching
B-28,315
Clair de Lune à Valmondois
Etching
B-28,316
- Daumier, Honoré, French, 1808–1879
Comment! encore une caricature sur nous...
Lithograph
B-28,094
- De Kooning, Willem, American, 1904–
Untitled: After Breughel (Spoleto)
Ink
B-28,217
- Delacroix, Eugène, French, 1798–1863
Etude de Femme/Vue de Dos
Etching
B-27,557
Un Homme d'Armes du Temps de François 1er
Etching
B-27,558

- Juive D'Alger*, 1833
Etching
B-27,559
Arabes d'Oran
Etching
B-27,560
- Delaune, Etienne**, French, 1519–1583
Battle of Horsemen and Foot Soldiers
Engraving
B-27,289
- Delff, W. J.**, Dutch, 1580–1638
Comte de Bergh
Engraving
B-28,116
William, Count of Nassau Heilstein
Engraving
B-28,117
Count of Pallandt
Engraving
B-28,118
Countess of Pallandt
Engraving
B-28,119
Hendrik, Count of Thurn and Taxis
Engraving
B-28,120
- Denta da Ravenna, Marco**, Italian, d. 1527
Vulcan at the Forge
Engraving
B-27,290
- Dole, William**, American, 1917–
Small Mnemonic Devices, 1971
Suite of eight lithographs with title page and colophon
B-27,699–708
Gift of June Wayne
Untitled
Lithograph
B-27,709
Gift of June Wayne
- Drevet, Claude** (after Rigaud), French, 1697–1781
Charles-Gaspard-Guillaume Vintimille, Cardinal
Engraving
B-27,457
Jean Delpach, Marquis de Mereville
(after N. de Largillière)
Engraving
B-27,458
Jean Paul Bignon, Abbé du Saint Quentin
Engraving
B-27,459
- Drevet, Pierre**, French, 1663–1738
Fine de Brianville
Engraving
B-28,121
Leonard de Lamet
Engraving
B-28,122
Marquis de la Vrillière
Engraving
B-28,123
Isaac-Jacques de Varthamon
Engraving
B-28,124
- Drewes, Werner**, American, 1899–
Fern Trees, 1926
Drypoint
B-27,498
Hellgate Bridge, 1931
Woodcut
B-27,499
Aethiopian Queen
Woodcut
B-27,500
Dream in the Grass, 1932
Woodcut
B-27,501
Composition No. 6, 1934
Woodcut
B-27,502
Composition No. 2 (Window), 1934
Woodcut
B-27,503
Beginning Motion, 1944
Color woodcut
B-27,504
Times Square, 1931
Woodcut
B-27,505
Grain Elevator No. 1, 1926
Drypoint
B-27,506
Small Forms with Half Moon, No. 4, 1935
Drypoint
B-27,507
Sleeping Woman, 1926
Drypoint
B-27,508
Harlem Beauty, 1930
Woodcut
B-27,509



The Holy Family with Joachim and Anna under a Tree, Albrecht Dürer, Rosenwald Collection and Ailsa Mellon Bruce Fund

Drouyn, François-Joseph-Léo, French, 1816–1896
Étang De La Camau, (Gironds), 1862
Etching
B-27,561

Drury, Paul-Dalou, British, 1903–
Nichol's Farm
Etching
B-28,317

Dubuffet, Jean, French, 1904–
Twenty-one lithographs
B-27,961–972
Gift of Mr. and Mrs. N. Richard Miller

Dughet, Gaspard, French, 1615–1675
Four Roman Landscapes
Set of four etchings
B-27,426–429

Dupray, Henry-Louis, French, 1841–1909
Brigadier, Vous Avez Raison
Etching
B-27,562

Dürer, Albrecht, German, 1471–1528
The Holy Family with Joachim and Anna Under a Tree
Woodcut
B-27,470
Rosenwald Collection and Ailsa Mellon Bruce Fund

Dürer, Albrecht, Copy after, German, 1471–1528
An Oriental Ruler Seated on his Throne
Pen and ink
B-28,164
Gift of Robert M. Light

Dusart, Cornelis, Dutch, 1660–1704
Two Singers in a Tavern
Etching
B-27,291
The Happy Patriot
Mezzotint
B-27,996

Duseigneur, Louis-Didier-Georges, French, 1841–1906
Dans La Rue (B)
Etching
B-27,563
Dans La Rue (A)
Etching
B-27,564

Dyck, Sir Anthony van, Flemish, 1599–1641
Jan Snellinx
Etching
B-28,095

Edelinck, Gérard, Flemish, 1640–1707
J. B. Santeuil
Engraving
B-28,096

Louis, Duc de Bourgogne
Engraving
B-28,097

Gedeon Berbier du Metz
Engraving
B-28,098

Nicolas de Blampignon
Engraving
B-28,125

James, Prince of Wales
Two engravings
B-28,126–127

Philippe, Duc d'Anjou
Engraving
B-28,128

Pierre de Carcavy
Engraving
B-28,129

- Antoine Furetière*
Engraving
B-28,130
- Edwards, Edwin**, English, 1823–1879
Parc à Richmond (Angleterre)
Etching
B-27,565
- Escher, Maurits Cornelis**, Dutch, 1898–1972
Ten lithographs, three woodcuts, one wood engraving
B-27,983-984, B-28,075-086
Cornelius Van S. Roosevelt Collection
- Faithorne, William**, English, 1616–1691
Henry Somerset, first Duke of Beaufort
Engraving
B-27,292
- Mary, Princess of Orange*
Engraving
B-28,099
- Mary, Princess of Orange*
Engraving
B-28,100
- William, Prince of Orange*
Engraving
B-28,101
- Thomas Bruce, Earl of Elgin*
Engraving
B-28,102
- Thomas, Lord Fairfax*
Engraving
B-28,103
- John Milton, 1670*
Engraving
B-28,104
- John Viscount Mordaunt*
Engraving
B-28,105
- Margaret Smith*
Engraving
B-28,106
- Sir Robert Henley*
Engraving
B-28,131
- John Ogilvy*
Engraving
B-28,132
- James, Earl of Perth*
Engraving
B-28,133
- Feininger, Lyonel**, American, 1871–1956
The Gate (Wednesday, September 4, 1912)
Etching
B-27,293
- Fernando II, Don**, Portuguese, 1816–1885
La Mort du Chat Murr, 1864
Etching
B-27,566
- Ferrari, Gregorio de'**, Italian, 1644–1726
Echo and Narcissus
Pen and brown ink and wash over black chalk, partly indented with stylus
B-27,273
- Feyen-Perrin, Auguste**, French, 1826–1888
Le Guitariste
Etching
B-27,567
- Ronde Antique* (Salon de 1863)
Etching
B-27,568
- Episode des Premières Guerres*
Etching
B-27,569
- Femmes de l'Île de Batz Attendant La Chaloupe de Passage*
Etching
B-27,570
- La Barque de Caron*
Etching
B-27,571
- Forain, Jean-Louis**, French, 1852–1931
Le noeud de cravate
Etching
B-27,431
- Forbes, Edwin**, American, 1839–1895
Episode de la Guerre d'Amérique
Etching
B-27,572
- Frankenthaler, Helen**, American, 1928–
Savage Breeze, 1974
Woodcut
B-28,220
- Gabriel, Justin J.**, French, 1838–1923
En provence, 1864
Etching
B-27,573
- Gag, Wanda**, American, 1893–1946
Fireplace, 1930
Lithograph
B-27,807
- The Forge*, 1932
Lithograph
B-27,808
- Lantern and Fireplace*
Wood engraving
B-27,809



Bacchus and Ceres, Jacob de Gheyn II, Ailsa Mellon Bruce Fund

Spring in the Garden

Lithograph
B-27,810

Winter Twilight

Lithograph
B-27,811

Galle, Philip (after Maerten van Heemskerck),
Dutch, 1537–1612

Apostles delivered from Prison by an Angel
Engraving
B-27,304

Galle, Theodoor (after Jan Stradanus), Flemish,
c.1571–1633

Icones Prophetarum Veteris Testamenti, 1613
Set of twenty engravings
B-27,294

Gandolfi, Gaetano, Bologna, 1734–1802

Heads of Two Bishops
Pen and brown ink
B-27,269

Six Heads, a Turk in Front

Etching
B-27,997

Bust of a Saint

Etching
B-28,107

The Pilgrims

Etching
B-28,318

Gaucherel, Leon, French, 1816–1886

Etretat
Etching
B-27,574

Gaultier, Leonard, French, 1561–1641

Etienne Pasquier, 1617
Engraving
B-28,108

Gautier, Armand-Désiré, French, 1825–1894

Femme Repassant
Etching
B-27,575

Homme Soiant de Bois, 1860

Etching
B-27,576

Gheyn, Jacob de, II, Dutch, 1565–1629

Bacchus and Ceres
Pen and brown ink
B-27,270

Ghezzi, Pier-Leone, Italian, 1674–1755

Sig. re Gio: Battista Conca Pittore Napoletano
Pen and brown ink over black chalk
B-28,215

Gilot, Françoise, French, mid–20th century

The Dream

Lithograph
B-27,710

Gift of June Wayne

Rainbow of Flowers

Lithograph
B-27,711

Gift of June Wayne

Goenuette, Norbert, French, 1854–1894

Four etchings with drypoint
B-27,465–468

Gift of Mrs. Williams Beale

La Modiste

Etching and drypoint
B-28,320

Le Moulin de Saint Jacut

Etching and drypoint
B-28,321

Goltzius, Hendrick, Dutch, 1558–1617

Seven lithographs
B-27,712–718

Gift of June Wayne

- Gorman, R. C., American, 1933–
Man
 Lithograph
 B-27,719
 Gift of June Wayne
Woman
 Lithograph
 B-27,720
 Gift of June Wayne
- Goya y Lucientes, Francisco, Spanish, 1746–1828
Moenippus
 Etching
 B-27,510
- Griggs, Frederick L., British, 1876–1938
Memory of Clavering
 Etching
 B-27,432
Sellenger
 Etching
 B-28,323
- Guerrard, Amédée, French, 1824–1908
La Servante Indiscrète
 Etching
 B-27,577
- Haden, Sir Francis Seymour, English, 1818–1910
Bords de la Tamise
 Etching
 B-27,578
Spanish Landscape
 Etching
 B-27,956
 Anonymous donor
- Halaby, Samia A., American, mid-20th century
Untitled
 Six lithographs
 B-27,721–726
 Gift of June Wayne
- Hartman, Sheigla, American, 1943–
Suokomo Road, 1974
 Pen and ink
 B-27,282
 Gift of Sheigla Hartman
A New Season
 Pen and ink
 B-27,365
Au Près de St. May
 Engraving
 B-27,478
L'Haie de Gloche, 1972
 Engraving
 B-27,479
- Pied à Gauche d'Abords*
 Engraving
 B-27,480
Burns Creek, 1974
 Engraving
 B-28,167
 Gift of Sheigla Hartman
- Helleu, Paul, French, 1859–1927
Devant les Watteaus de Louvre
 Drypoint
 B-27,481
- Héreau, Jules, French, 1839–1879
Les Moutons de Claudine, 1862
 Etching
 B-27,579
- Hirschvogel, Augustin, German, 1503–1553
Moses and the Burning Bush, 1548
 Etching
 B-27,957
 Anonymous donor
- Hollar, Wenzel, Bohemian, 1607–1677
Lady Catherine Howard
 Etching
 B-28,109
Nil Admirari P., A Portrait of Sir John Wildman
 Etching
 B-28,324
- Hoove, F. H. van den, Dutch, 1628–1698
Jacob Cornelius
 Engraving
 B-28,110
- Houbraken, Jacobus, Dutch, 1698–1780
Robert Walpole, Earl of Orford
 Engraving
 B-27,305
General Clarks Fleetwood
 Engraving
 B-27,306
William Russel, First Duke of Bedford
 Engraving
 B-27,307
- Isabey, Eugène, French, 1803–1886
Château de Pont-Gibaud
 Lithograph
 B-27,308
- Jiménez y Aranda, Luis, Spanish, 1845–c.1904
Canards
 Etching
 B-27,580
Poules
 Etching
 B-27,581



Design for a Wall Decoration, Jacob Jordaens, Ailsa Mellon Bruce Fund

Johns, Jasper, American, 1930–

Souvenir, 1972

Lithograph

B-27,959

Gift of William H. Speiller

Jones, John Paul, American, 1924–

Untitled

Lithograph

B-27,727

Gift of June Wayne

Jongkind, Johan-Barthold, Dutch, 1819–1891

Sortie du Port de Honfleur, 1864

Etching

B-27,582

Vue de la Ville de Maaslins

Etching

B-27,583

Jordaens, Jacob, Flemish, 1593–1678

Design for a Wall Decoration;

verso: *Sheet of Studies with the Drunken Pan and Nymph*

Brown brush and wash over black chalk; verso: black and red chalk

B-27,998

Jupiter Nourished by the Goat Amalthea, 1652

Etching

B-28,325

Kainen, Jacob, American, 1909–

Anarcharsis, 1973

Lithograph

B-27,404

Banana Man, 1938

Lithograph

B-27,405

Midnight, 1965

Woodcut

B-27,406

Peter the Great, 1973

Lithograph

B-27,407

Rampart, 1973

Lithograph

B-27,408

Starbuck I, 1972

Lithograph

B-27,409

Ten etchings, lithographs, drypoints, aquatints

B-27,410–419

Gift of Mr. and Mrs. Jacob Kainen

Kandinsky, Wassily, Russian, 1866–1944

Reiterweg

Woodcut

B-28,211

Andrew W. Mellon Purchase Fund

Untitled Vignette

Woodcut

B-28,212

Andrew W. Mellon Purchase Fund

Improvisation

Woodcut

B-28,213

Andrew W. Mellon Purchase Fund

Kanemitsu, Matsumi, American, 1922–

Requiem to Utopia

Lithograph

B-27,728

Gift of June Wayne

Sorcerer's Holiday

Lithograph

B-27,729

Gift of June Wayne



Lovers, E. L. Kirchner, Gift of Mr. and Mrs. Jacob Kainen and Ailsa Mellon Bruce Fund

Kauffmann, Angelica, Swiss, 1741–1807

Rinaldo and Armida

Etching

B-27,999

Kirchner, Ernst Ludwig, German, 1880–1938

Lovers, 1915

Lithograph

B-27,985

Gift of Mr. and Mrs. Jacob Kainen and Ailsa Mellon Bruce Fund

Klimt, Gustav, Austrian, 1862–1918

Curled up Girl on Bed

Pencil

B-27,274

Knowles, Charles, American, 1939–1957

The Psalm Book

Eighteen pages of text, woodcuts and linoleum cuts

B-27,368–385

Gift of Philip Hofer

Koninck, Salomon, Dutch, 1609–1656

An Old Man Sleeping in an Arm-Chair

Etching

B-27,309

Kosloff, Joyce, American, 1942–

Five lithographs

B-27,730–734

Gift of June Wayne

Kuhler, Otto, American, 20th century

Giants on Call

Etching

B-27,812

New York Stock Exchange

Etching

B-27,813

River, Railroad, Rock

Etching

B-27,814

Third Avenue "El" at 42nd Street, c. 1923

Etching

B-27,815

The Valley of Work, 1923

Etching

B-27,816

Küsell, Melchior (after J. W. Bauer, German), 1626–1683

Underschildliche Prospecten, 1681

Set of forty-two etchings

B-28,326–367

Lacombe, Georges, French, 1868–1916

Felled Tree, Normandy, 1898

Charcoal with red and yellow chalks

B-27,275

The Sea off the Edge of a Boat, Brittany, 1894

Charcoal

B-27,276

LaLanne, Maxime, French, 1827–1886

Rue des Marmousets (Vieux Paris)

Etching

B-27,584

A Nevilly

Etching

B-27,585

Vue Prise du Pont Saint Michel

Etching

B-27,586

Cusset (Excursion de Vichy)

Etching

B-27,587

Démolitions Pour le Percement de la Rue des Ecoles

Etching

B-27,588

Démolitions Pour le Percement du Blvd. St. Germain

Etching

B-27,589

Aux Environs de Paris

Etching

B-28,368

Lameyer y Berenguer, Don Francisco, Spanish, 1825–1877

Les Cantabres

Etching

B-27,590

La Partie de Cartes

Etching

B-27,591

Laurens, Jules, French, 1825–1901

Canards Sauvages

Etching

B-27,592

Sous les Murs de Teheran (Perse)

Etching

B-27,593

Lautensack, Hans, German, 1524–c.1563

Portrait: Pancraz von Freyberg Hohenschau, 1553

Etching

B-27,310

Le Clerc, Sebastian, French, 1637–1714

Set of twelve etchings

B-28,000–011

Leeuw, Willem van der, Flemish, 1603–1665

Two Angels supporting the Mater Dolorosa

(after Rubens)

Engraving

B-27,311

Daniel in the Lion's Den (after Rubens)

Engraving

B-27,421

The Wolf Hunt

Etching

B-28,369

Lefèvre, Adolphe-René, French, 1834–1868

Le Titien et la Duchesse de Ferrare

Etching

B-27,594

Legros, Alphonse, French, 1837–1911

La Pesta à Rome

Etching

B-27,595

Lehrer, Leonard, American, 1935–

Suite: Gardens, 1972

Set of ten lithographs

B-27,739–748

Gift of June Wayne

Le Paultre, Jean, French, 1618–1682

Quarts de Plafons

Set of six etchings

B-27,433–438

Fireplaces and Other Interior Decorations

Set of six etchings

B-27,439–444

Atlanta and Meleager hunting the Boar of Calydon

Etching and engraving

B-28,370

A Stag Hunt

Etching and engraving

B-28,371

Lepère, Auguste, French, 1849–1918

Choral, 1890

Wood engraving

B-27,482

Coin de la Rue Royale

Wood engraving

B-27,483

La Cueillette du Muguet, 1908

Wood engraving

B-27,484

Embarcadère à Bercy, 1890

Wood engraving

B-27,485

Rouen, 1881

Wood engraving

B-27,486

En Tête de la Préface de "Nantes en 1900"

Three wood engravings

B-27,487–489

Préface de "Nantes en 1900"

Wood engraving

B-27,490

Aux Tuileries

Chiaroscuro woodcut

B-28,372

Saint Séverin

Wood engraving

B-28,373

Rue Saint Séverin

Wood engraving

B-28,374

L'Ancienne Academie de Médecine

Wood engraving

B-28,375

Atelier de Mégisserie aux Gobelins

Wood engraving

B-28,376

Escalier de la Maison où était le Château Rouge

Wood engraving

B-28,377

Escalier Sculpté rue Boutebrie

Wood engraving

B-28,378

Le Palais des Machines

Wood engraving

B-28,379

Statue d'Homme d'Etat

Wood engraving

B-28,380

Le Centaure

Wood engraving

B-28,381

- Lievens, Jan, Dutch, 1607–1674
Saint Anthony
Etching
B-27,312
- Lombard, Louis, French (?), b. 1831
Le Borriquero (Espagne)
Etching
B-27,596
- Lombard, Pierre, French, 1613–1682
Gabriel Chassebras de la Grand'Maison
Engraving
B-28,114
- Londerseel, Joannes van, Dutch, 1570/75–1624/25
Saints and Hermits in Landscapes (bound volume)
Set of thirty engravings
B-27,313
- Lorch, Melchior, Danish, 1527–c.1594
Michael d'Aicing, 1565
Engraving
B-28,063
Gift of Dr. and Mrs. Ronald R. Lubritz
- Lucas, David (after John Constable), British, 1802–1881
Group of twenty-eight mezzotints
B-28,178–205
Paul Mellon Collection
- Luce, Maximilien, French, 1858–1941
Camaret
Lithograph
B-27,491
La Mer à Cama
Lithograph
B-27,492
- Lutma, Jan the Younger, Dutch, 1624–1685
Jan Lutma the Elder
Etching
B-27,314
The Fountain and the Column of Trajan in Rome, 1656
Etching
B-27,315
- Maggio, John, American, mid-20th century
Structure Series #2
Lithograph
B-27,735–736
Gift of June Wayne
- Maillol, Aristide, French, 1861–1944
Deux Baigneuses nues sous un Arbre au bord de l'Eau
Lithograph
B-27,316
- Manley, Bryn, English, mid-20th century
Untitled
Two lithographs
B-27,737–738
Gift of June Wayne
- Marini, Marino, Italian, 1901–
Miracolo
Lithograph
B-27,973
Gift of Mr. and Mrs. N. Richard Miller
- Martial, Adolphe, French, 1828–1883
Le Canal St. Martin
Etching
B-27,597
Ancien Boulevard Exterieur de Paris
Etching
B-27,598
- Martin, Keith, American, 1911–
Five pencil and watercolor drawings
B-27,974–978
Gift of Ralph T. Millet, Jr.
Rocky Site, 1964
Collage on board
B-28,165
Gift of Martha Martin
Collage No. 4, 1970
Collage on board
B-28,166
Gift of Isabel Padro
- Masson, Antoine, French, 1636–1700
Marin Cureau de la Chambre (after P. Mignard), 1665
Etching and engraving
B-28,012
Antoine Turgot
Etching and engraving
B-28,013
Guillaume de Brisacier (after N. Mignard), 1664
Etching and engraving
B-28,014
Cardinal de Bouillon (after N. Mignard), 1665
Etching and engraving
B-28,015
- Master FB, German, 16th century
Young Woman and Death
Engraving
B-28,016
- Master MF, North Italian, c. 1500
Last Judgment
Woodcut
B-27,979
Gift of Robert M. Light & Co., Inc.

- Mathey, Georges, German, 20th century
Untitled, 1921
 Woodcut
 B-27,493
- Mattox, Charles, American, mid-20th century
Untitled
 Lithograph
 B-27,749
 Gift of June Wayne
- Mauperché, Henri, French, 1602-1686
The Flaying of Maryas
 Etching
 B-28,382
- Mellan, Claude, French, 1598-1688
Saint Francis adoring the Christ Child
 Engraving
 B-27,460
Père Ives, 1677
 Engraving
 B-28,017
François de Villemontwe
 Engraving
 B-28,018
Jean Perrault, 1632
 Engraving
 B-28,019
Louis XIV as a Boy
 Engraving
 B-28,020
Jean Habert de Monturor
 Engraving
 B-28,021
Charles Favre, 1649
 Engraving
 B-28,022
Holy Family
 Engraving
 B-28,023
Christ on the Cross
 Engraving
 B-28,024
Saint Alexis, 1649
 Engraving
 B-28,025
Saint Augustine, 1660
 Engraving
 B-28,026
Saint Benoit
 Engraving
 B-28,027
Saint Bruno
 Engraving
 B-28,383
- Mercati, Giovanni-Battista, Italian, active 1616-1637
Saint Anthony of Padua
 Etching
 B-28,028
- Meryon, Charles, French, 1821-1868
Le Ministère de la Marine (Paris, Place de la Concorde)
 Etching
 B-27,599
- Miró, Joan, Spanish, 1893-
Lithographie III, 1930
 Lithograph
 B-28,029
- Morel-Retz (called Stop), Louis, French (?), 1825-1899
Un Marche Italien
 Etching
 B-27,620
- Morin, Jean, French, 1590-1650
Augustin de Thou
 Etching and engraving
 B-27,317
Christophe de Thou
 Etching and engraving
 B-27,318
Jean Pierre Camus
 Etching and engraving
 B-27,319
Detail of Head and Shoulders of Omer Talon II
 Etching and engraving
 B-27,366
Antoine Vitri
 Etching
 B-28,030
Pierre Berthier (after P. de Champagne)
 Etching
 B-28,031
Omer Talon (after P. de Champagne)
 Etching and engraving
 B-28,032
Marguerite Lemon (after A. van Dyck)
 Etching and engraving
 B-28,033
Pierre Maugis (after P. de Champagne)
 Etching and engraving
 B-28,034
Nicolas de Netz (after P. de Champagne)
 Etching
 B-28,035
- Mortimer, John Hamilton, English, 1741-1779
Enrag'd Monster, 1778
 Etching
 B-27,320

Motte, Houdard de la (author), French
Fables Nouvelles (Paris: Duptis, 1719)
Bound volume with etched and engraved vignettes
by Claude Gillot
and others
B-28,111

Moyse, Edouard, French, b. 1827
La Répétition
Etching
B-27,600
La Bénédiction de l'Aiel
Etching
B-27,601

Musi, Agostino (called Veneziano), Italian, 1490–1540
Le Char de Diane (after Lucas Penni)
Engraving
B-27,474

Nanteuil, Robert, French, 1623/5–1678
Marin Cureau de la Chambre
Engraving
B-28,036

Nolde, Emil, German, 1867–1956
Tänzerin, 1913
Color lithograph
B-28,221

Noterman, Emanuel, French (?), 1808–1863
Le Singe Savetier
Etching
B-27,602

O'Connell, Mme. Friederike Emilie Auguste Miethe,
German, 1823–1885
Un Chevalier Louis XIII
Etching
B-27,603

Oliviera, Nathan, American, 1928–
Four lithographs
B-27,750–753
Gift of June Wayne

Ostade, Adriaen van, Dutch, 1610–1684
The Hunchbacked Fiddler
Etching
B-27,958
Anonymous donor

Pecham, Georg, German, d. 1604
Hercules Fighting the Giants
Etching
B-28,037

Pencz, Georg, German, c. 1500–1550
Nude with Harp, 1544
Engraving
B-27,321



Tänzerin, Emil Nolde, Ailsa Mellon Bruce Fund

Picasso, Pablo, Spanish, 1881–1973
Femme au Chapeau, 1963
Linoleum cut
B-27,265
Gift of Mrs. Gilbert W. Chapman

Man and Dog
Etching
B-28,112
L'Abreuvoir, 1905
Drypoint
B-27,477
Gift of Peter W. Josten

Pino, Marco da Siena, Italian, 1525–1587/8
Saint Catherine of Alexandria
Pen and brown ink, brown wash, with white heightening
B-27,277

Piranesi, Francesco, Italian, c. 1758–1810
The Hadrianeum
Etching
B-27,324
Portrait of G. B. Piranesi, 1779
Etching
B-27,980
Gift of Robert M. Light & Co., Inc.

Piranesi, Giovanni Battista, Italian, 1720–1778
Catalogo delle Opere
Etching
B-27,323
Tempio Antico (from "Prima Parte"), 1743
Etching
B-27,325

View of the Temple of Neptune

Etching

B-27,497

Gift of Mrs. Joseph W. Rogers, Jr., in memory of
Caroline R. Hill

Veduta della Cascata di Tivoli

Etching

B-27,805

Gift of Angus Whyte

Views of the Ruins of Paestum

Two etchings

B-28,038-039

Piranesi, Laura, Italian, c. 1755-1785

Arch of Titus

Etching

B-27,322

Pissarro, Camille, French, 1830-1903

La Femme sur la Route

Etching and aquatint

B-27,326

Pitau, Nicolas, French, 1632-1671

Nicolas Colbert (after C. le Febvre)

Engraving

B-28,040

Prefixe de Beaumont, 1666

Engraving

B-28,041

Thierry Biguon (after P. de Champagne)

Engraving

B-28,042

Poilly, Nicolas de, French, d. 1667

Nicolas Parfait, after C. le Febvre, 1666

Engraving

B-28,044

Poilly, François de, French, 1622-1693

Pierre le Moigne

Engraving

B-28,043

Pontius, Paulus (after Rubens), Flemish, 1603-1658

Massacre of the Innocents

Engraving

B-28,384

Nativity

Engraving

B-28,385

Porter, Bruce, American, mid-20th century

Untitled

Lithograph

B-27,754

Gift of June Wayne



Cottage with a White Paling, Rembrandt van Ryn, Rosenwald
Collection

Procaccini, Giulio Cesare, Attr. to, Italian, c. 1570-1625

Scenes from the Life of Saint Peter; verso: more scenes
from same

Pen and brown ink and wash

B-27,272

Gift of Mrs. Irving Gumbel

Puvis de Chavannes, Pierre, French, 1824-1898

Le Pauvre Pecheur

Lithograph

B-27,982

Rosenwald Collection

Raimondi, Marcantonio, Italian, c. 1480-after 1527

Massacre of the Innocents

Engraving

B-28,208

Raimondi, Marcantonio, School of, Italian, 16th century

The Levitation of Psyche, after Raphael

Engraving

B-27,327

Rembrandt van Ryn, Dutch, 1606-1669

Cottage with a White Paling

Etching

B-27,471

Rosenwald Collection

The Holy Family

Etching

B-27,472

Rosenwald Collection

Old Man in Meditation, Leaning on a Book, 1645

Etching and drypoint

B-27,473

Pepita Milmore Memorial Fund

- Ribot, Théodule Augustin, French, 1823–1891
Un Contrebandier
 Etching
 B-27,604
L'Aide de Cuisine
 Etching
 B-27,605
Le Déjeuner du Chat
 Etching
 B-27,606
Group of Cooks
 Etching
 B-27,607
Les Eplucheurs
 Etching
 B-27,608
Le Mets Brûlé
 Etching
 B-27,609
La Carte
 Etching
 B-27,610
La Prière
 Etching
 B-27,611
- Ricci, Marco, Italian, 1679–1729
Paesaggio con Rovine
 Etching
 B-28,386
Paesaggio con Rovine Classiche e Statua Acefala, Soldati e Figure Varié
 Etching
 B-28,387
- Rickey, George, American, 1907–
 Six lithographs
 B-27,755–760
 Gift of June Wayne
- Ridley, Matthew White, English, 1837–1888
Drabam Harbour
 Etching
 B-27,612
North Dock
 Etching
 B-27,613
Durham
 Etching
 B-27,614
- Rivière, Benjamin Jean Pierre Henri, French, b. 1864
Les Rochers
 Color woodcut
 B-27,445
- Ronnebeck, Arnold, American, b. 1885
Atlantic, 1928
 Lithograph
 B-27,817
Le Canotier, 1930
 Lithograph
 B-27,818
Grand Lake
 Lithograph
 B-27,819
Rain Over Desert Mesas, 1931
 Lithograph
 B-27,820
Silver Mine, 1933
 Lithograph
 B-27,821
Skyline, 1928
 Lithograph
 B-27,822
- Rose, Tom, American, mid–20th century
Lysistrata I–VI
 Six lithographs
 B-27,761–766
 Gift of June Wayne
- Rotari, Pietro, Italian, 1707–1762
Saint Francis
 Etching
 B-27,328
- Roybet, Ferdinand, French, 1840–1920
En Retard Pour la Fête
 Etching
 B-27,615
Le Repos, 1865
 Etching
 B-27,616
- Sadeler, Gilles, Flemish, 1570–1629
The Emperor Mathias
 Engraving
 B-27,494
- Sadeler, Johann I (after Denys Calvaert),
 Flemish, 1550–1600
Rape of the Sabinés
 Engraving
 B-27,329
- Sadeler, Raphael I (after Mathis Grunewald),
 Flemish, c. 1560–c. 1632
The Small Crucifixion
 Engraving
 B-27,367
 Gift of the Samuel H. Kress Foundation

- Sandby, Paul, British, 1725–1809
Set of six etchings
B-27,446–451
Landscapes
Two etchings
B-27,461–462
- Sargent, John Singer, American, 1856–1925
The Rt. Rev. William Lawrence, 1916
Charcoal
B-27,981
Gift of the Right Reverend Frederic C. Lawrence
- Schagen, Gerrit Lucasz. van, Dutch, 1642–1690
Miseries of War, after Jacques Callot
Set of eighteen etchings
B-27,386–403
- Scholder, Fritz, American, 1937–
Romona
Lithograph
B-27,767
Gift of June Wayne
- Schongauer, Martin, School of, German, 1430–1491
Three Oriental Figures
Engraving
B-27,330
- Schuppen, Peter Ludwig van, Flemish, 1627–1702
Louis XIV, 1660
Engraving
B-28,045
Michel Colbert, 1680
Engraving
B-28,046
Langlois de Blancfort, 1675
Engraving
B-28,047
Charles de Houel de Morainville, 1668
Engraving
B-28,048
Nicolas le Camus, 1678
Engraving
B-28,049
Cardinal Mazarin, 1661
Engraving
B-28,050
- Secunda, Arthur, American, 1927–
Eight lithographs
B-27,768–774, B-27, 776
Gift of June Wayne
Motorcycle Man
Lithograph
B-27,775
- Shields, Alan, American, 1942–
Dorothy Jean
Assembled screen print
B-27,495
- Short, Sir Frank, English, b. 1857
Vesuvius from the Bay of Naples
Mezzotint
B-27,331
Sir George Johnson, MD. FRS
Two mezzotints
B-27,332–333
Sir Francis Seymour Haden
Mezzotint
B-27,334
Madame de Lamballe
Mezzotint
B-27,335
Portrait of Two Gentlemen
Mezzotint
B-27,336
- Simpkins, Wayne, American, mid-20th century
Three lithographs
B-27,777–779
Gift of June Wayne
- Smees, Jan, Dutch, d. 1729
A Wall in Ruins
Etching
B-28,051
Several Houses by a River
Etching
B-28,052
Ruins of a Château
Etching
B-28,053
Ruins with Sleeping Shepherd
Etching
B-28,054
Ruins Near a Brook
Etching
B-28,055
- Smith, David, American, 1906–1965
Untitled, 1042, 1955
Brush and ink
B-28,222
- Smyth, David R., American, 1943–
Untitled
Eight lithographs
B-27,780–787
Gift of June Wayne

Snyers, Hendrik (after van Dyck), Flemish, b. c. 1612
Samson Betrayed by Delilah
Engraving
B-28,388

Sommers, John, American, 1927–
On a Scale of Six
Lithograph
B-27,788
Gift of June Wayne

Sompel, Pieter van (after Rubens),
Flemish, c. 1600–1643
Erichthonius in the Basket
Engraving and etching
B-28,389

Soumy, Joseph, French, 1831–1863
Mendiant Romaine
Etching
B-27,617
La Morte
Engraving
B-27,618
Mendiant Romain
Etching
B-27,619

Stella, Frank, American, 1936–
Lac La Ronge II, 1968
Watercolor on graph paper
B-28,223

Stevens, Alfred, Belgian, 1823–1906
Woman Reading
Charcoal and white chalk
B-27,266
Gift of Stephen Spector

Stunk, Jurgen, American, 1943–
Untitled
Two lithographs
B-27,789–790
Gift of June Wayne

Snyderhoff, Jonas, Dutch, 1613–1686
Augusta Maria, Daughter of Charles I, 1643
Etching
B-28,056

Jean, Count of Nassau
Etching
B-28,057

François de Moncada
Etching
B-28,058

Philip III
Etching
B-28,059



The Fall of the Rebel Angels, Giovanni Battista Tiepolo,
Ailsa Mellon Bruce Fund

Bacchanal (after Rubens)
Etching and engraving
B-28,390

Jean Hoornbeeck, 1651
Etching and engraving
B-28,391

Taiée, Alfred, French, b. 1820
Villeneuve La Garenne (Seine)
Etching
B-27,621

Coquelin Sociétaire de la Comédie Française
Etching
B-27,622

Le Vieux Pont de Vernon (Eure)
Etching
B-27,623

Tempesta, Antonio, Italian, 1555–1630
"Diverse Subjects of Writings of Saints that Represent
Battles and Other Military Action" Military Subjects from
the Bible
Set of twenty-five etchings
B-27,337–361

Tetar van Elven, Pierre Henri Théodore,
Dutch, 1831–1908
Maison de Guttenberg à Mayence, 1865
Etching
B-27,626

Thompson, Alfred-Wordsworth, American, 1840–1896
Le Chemin de la Mort
Etching
B-27,624

Tiepolo, Giovanni Battista, Venetian, 1696–1770
The Fall of the Rebel Angels; verso: several studies of hands
Black chalk, pen, black and brown ink, gray wash
B-27,280

Tiepolo, Giovanni Domenico, Italian, 1727–1804

Head

Etching

B-28,113

Tittle, Walter, American, 1893–1954

Set of thirty drypoints depicting official delegates and other persons who attended the Washington Naval Disarmament Conference, 1921–22, including President Harding

B-28,134–163

Gift of Mrs. Walter Tittle

Toeput, Lodoewijk

(called Il Pozzoserrato), Attr. to, Flemish, 1550–c. 1605

Abraham and Isaac

Pen and ink and wash

B-27,278

Treiman, Joyce, American, 1922–

Sancho's Helper

Lithograph

B-27,791

Gift of June Wayne

Uyttenbroeck, Moyses van, Dutch, c. 1590–1648

Mercury and Argus

Etching

B-28,393

Vadder, Lodewyk de, Flemish, 1605–1655

The Rainy Landscape

Two etchings

B-27,362–363

Valerio, Théodore, French, 1819–1879

Bach's Bozouca (Souvenir de Silistrie en 1854)

Etching

B-27,625

Vallotton, Félix, Swiss, 1865–1925

Two Standing Female Nudes

Crayon

B-27,279

Vellert, Dirk, Flemish, 1511–1544

The Risen Christ

Engraving

B-27,454

Veyrassat, Jules Jacques, French, 1828–1893

Un Maréchal à Moret

Etching

B-27,627

Le Bac

Etching

B-27,628

Le Père Malice

Etching

B-27,629

Villamena, Francesco, Italian, 1566–1624

Bruto Buono Stoned by his Enemies

Engraving

B-27,806

Villon, Jacques, French, 1875–1963

Le Nègre en Bonne Fortune

Aquatint

B-27,452

Renée à Bicyclette

Etching and aquatint

B-27,960

Gift of Mr. and Mrs. William Benedict

Visscher, Cornelis (after Rubens), Dutch, c. 1619–1662

Achilles at the Court of Lycomedes

Engraving

B-28,392

Vollon, Antoine, French, 1833–1900

Une Ferme

Etching

B-27,630

Paysage Avec Deux Personnages Assis

Etching

B-27,631

Vuillard, Edouard, French, 1868–1940

Square Vintimille

Etching

B-27,453

Aux Tuileries

Lithograph

B-27,496

Jardin des Tuileries

Color lithograph and graphite

B-28,087

Rosenwald Collection

Madame V. Couchée

Brush and india ink on buff paper

B-28,216

The Washington Portfolio '74, various artists

Ten lithographs, etchings and engravings

B-28,168–177

Gift of the Washington Printmakers Inc.

Weber, Otto, German, 1832–1888

Le Soir au Village

Etching

B-27,632

En Ecoyle

Etching

B-27,633

Pardon Breton

Etching

B-27,634

West, Levon, American, 1900–

Venice

Etching

B-27,463

White, Charles, American, 1918–

Love Letter

Lithograph

B-27,792

Gift of June Wayne

Wilbur, Lawrence Nelson, American, 20th century

Tranquil Harbor

Pencil

B-27,823

Tranquil Harbor

Wood engraving

B-27,824

Wille, Johann Georg, German, 1715–1808

Johann von Erlach (after Ruscat)

Engraving

B-28,060

Nicolas René Berrier (after De Lyen)

Engraving

B-28,061

Woelffer, Emerson, American, 1914–

Caldonia

Two lithographs

B-27,793–4

Gift of June Wayne

Black Angel

Lithograph

B-27,795

Gift of June Wayne

Zuccaro, Federico, Manner of, Italian, 1540/1–1609

Female Saint

Black and red chalk

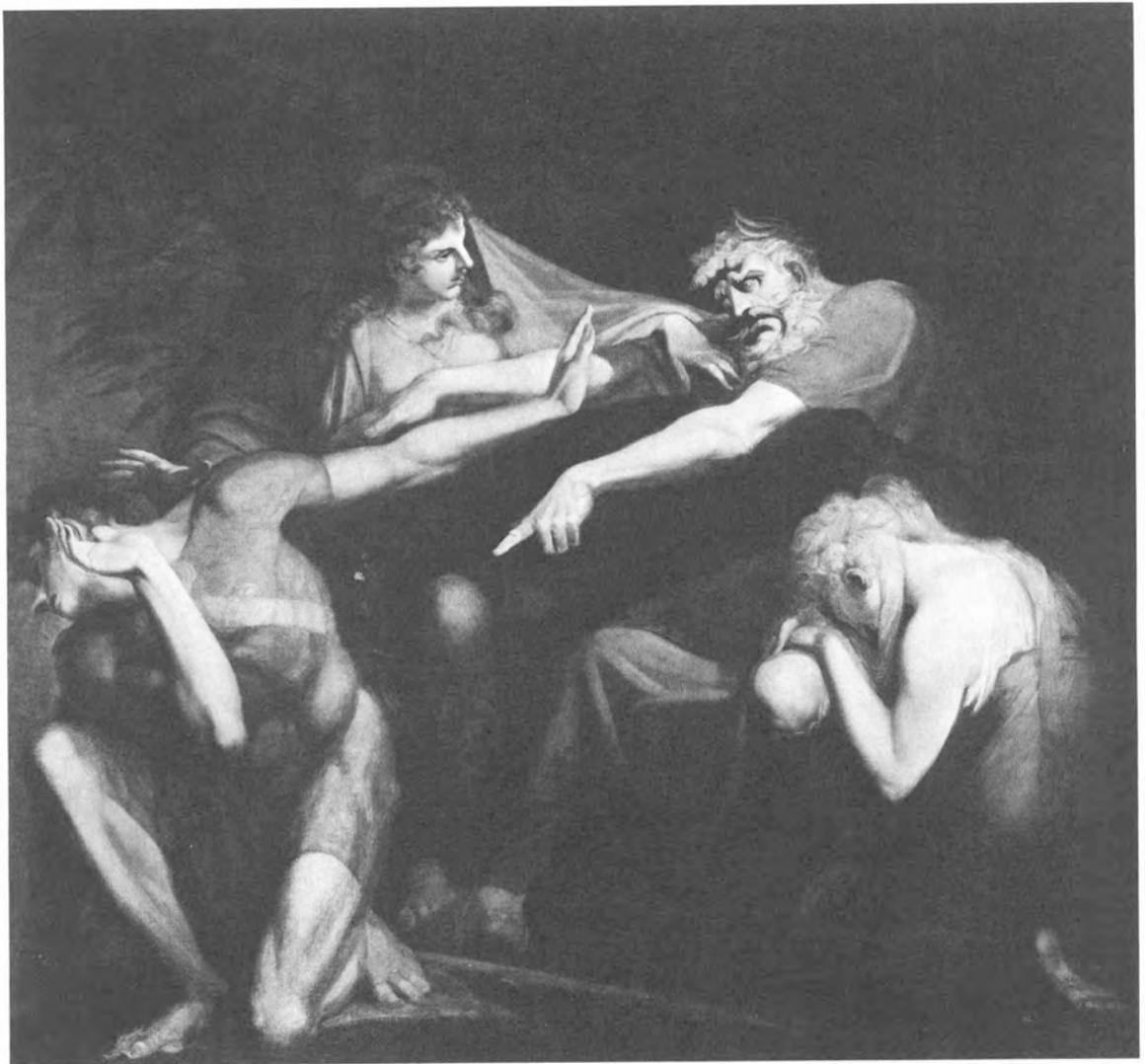
B-28,062

Zündt, Matthis, German, 1498(?)–1572

Count Nicolas Zringi

Etching

B-27,364



Oedipus Curses his Son, Polynices, John Henry Fuseli, Collection of Mr. and Mrs. Paul Mellon

LENDERS

LENDERS TO SPECIAL EXHIBITIONS

Albright-Knox Art Gallery, Buffalo
Mr. and Mrs. Winslow Ames
Anonymous Lenders
Art Gallery, University of Notre Dame, South Bend, Indiana
The Art Institute of Chicago
The Art Museum, Princeton University
Yvette Baer
The British Museum
John Nicholas Brown
The Trustees of the Chatsworth Settlement, Chatsworth
The Cleveland Museum of Art
The Committee for the Organization of Exhibitions of Archaeological
Finds of The People's Republic of China
Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian
Institution, New York
E. B. Crocker Art Gallery, Sacramento
David Daniels
The Detroit Institute of Arts
Mr. and Mrs. Lionel Epstein
Fogg Art Museum, Harvard University
Professor and Mrs. Felton L. Gibbons
Goldyne Family Collection
The Armand Hammer Foundation
Harvard College Library, Harvard University
Dr. and Mrs. Rudolf J. Heinemann
Professor and Mrs. Julius S. Held
The Hermitage Museum, Leningrad
John D. Herring
Mr. and Mrs. Harry Kahn
Mr. and Mrs. Jacob M. Kaplan
Robert Lehman Collection
Library of Congress, Washington
Los Angeles County Museum of Art
Mr. and Mrs. Paul Mellon
The Munch Museum, Oslo
Musée Historique Lorrain, Nancy
Museum of Fine Arts, Boston
Nationalmuseum, Stockholm

The New York Public Library
 Philadelphia Museum of Art
 The Pierpont Morgan Library, New York
 Leona E. Prasse
 Janos Scholz
 La Société d'Archéologie Lorraine, Nancy
 Mr. and Mrs. Marcus Sopher
 Stanford University Museum of Art, Palo Alto
 Mr. and Mrs. Philip Straus
 Suida-Manning Collection
 Mr. and Mrs. Eugene Victor Thaw
 The University of Michigan Museum of Art, Ann Arbor
 Victoria & Albert Museum
 Wadsworth Atheneum, Hartford
 Mrs. Katherine Coryton White
 Yale University Art Gallery

LENDERS OF WORKS DISPLAYED
 WITH GALLERY COLLECTIONS

Thomas Hart Benton (artist, lender & donor)
Trail Riders

Helen Frankenthaler (artist & lender)
Mountains and Sea

Peter Jay
 Gilbert Stuart, *John Jay*

Mr. and Mrs. Robert P. Kogod
 Robert Motherwell, *Figure*

H. H. Walker Lewis
 Gilbert Stuart, *Mrs. Lawrence Lewis* (loan and partial gift)

Mr. and Mrs. Paul Mellon
 Frédéric Bazille, *Negro Girl with Peonies*
 Mary Cassatt, *Girl in a Straw Hat*, *Little Girl in a Blue Armchair*
 John Constable, *The Opening of Waterloo Bridge*
 John Crome, *Moonlight on the Yare*
 Eugène Delacroix, *Monsieur Desloges*
 William F. Draper, *Portrait of Paul Mellon*
 Henry Fuseli, *Oedipus Curses His Son, Polynices*
 Paul Gauguin, *Breton Girls Dancing*, *Pont-Aven*, *Landscape at Le Pouldu*
 Vincent van Gogh, *Flower Beds in Holland*
 William Hogarth, *The Beggar's Opera, Act III, Scene XI, A Family Party*
 Claude Monet, *The Bridge at Argenteuil*, *The Cradle (Camille with the Artist's Son Jean)*, *Woman with a Parasol—Madame Monet and Her Son*
 Pablo Picasso, *Harlequin on Horseback*
 Auguste Renoir, *Child with Toys—Gabrielle and the Artist's Son Jean*, *Flowers in a Vase*
 Mark Rothko, *Blue, Green and Brown*
 Henri Rousseau, *Tropical Landscape—An American Indian Struggling with an Ape*
 Georges Seurat, *The Lighthouse at Honfleur*
 George Stubbs, *Lion Attacking a Deer*, *Lion Attacking a Horse*
 Joseph Mallord William Turner, *Dort or Dordrecht: The Dort Packet-Boat from Rotterdam Becalmed*
 James Wyeth, *Paul Mellon*

The Metropolitan Museum of Art

Jasques-Louis David, *Général Etienne Maurice Gérard, Marshal of France*

The Minneapolis Institute of Arts

Edgar Degas, *Mlle. Hortense Valpinçon*

Mr. and Mrs. Claiborne Pell

George Caleb Bingham, *The Jolly Flatboatmen*

The Pennsylvania Academy of The Fine Arts

John Neagle, *Pat Lyon at the Forge*

John Vanderlyn, *Ariadne Asleep on the Isle of Naxos*

The Norton Simon Foundation

Constantin Brancusi, *Bird in Space, Head of a Woman*

Andrea Orcagna, *Angel Playing the Bagpipe, Angel Playing the Psaltery, Angel Playing the Timbrels*

William R. Talbot, Jr.

Emmanuel G. Leutze, *Columbus Returned in Chains to Cadiz*

The Jolly Flatboatmen, George Caleb Bingham, Collection of the Honorable Claiborne Pell



NATIONAL PROGRAMS

EXTENSION PROGRAM DEVELOPMENT AND SERVICES

The Department for Extension Program Development, established in December 1973, began activities in August 1974, with the appointment of Joseph J. Reis, former Director of Education at the Milwaukee Art Center, as Head of this department, and Ruth R. Perlin, former Chief of Education at the Baltimore Museum of Art, as Education Specialist.

Part of the Division of Education, Extension Program Development has primary responsibility for planning and producing free educational audio-visual programs to be circulated nationally by the Gallery. In addition, the Department is charged with reviewing and revising existing instructional materials. Thus, the first task undertaken by the Department was to examine and evaluate the fifty-five existing extension programs and to produce an assessment report in which all programs were rated, revisions recommended, and plans for future programs outlined. Following the recommendations of the report, texts were revised and new recordings made for three slide lectures, *Painting in Georgian England*, *Famous Men and Women in Portraits*, and *African Art*. Textual revisions were also made to three other programs, *American Folk Art*, *American Furniture*, and *Shaker Furniture, Costume, and Textiles*. An updated and redesigned catalogue, which lists all the programs currently available from the Extension Service, including the revised programs and one new program, was published in June.

New programs under development by the staff this year were *The Far North* and *Chinese Art*, both based upon exhibitions held at the Gallery. In conjunction with this work, the Department designed and developed a prototype package for slide lectures. The package will consist of tape cassettes, slides, printed text, and color reproductions encased in a specially designed plastic box. *The Far North* and *Chinese Art* will be the first Gallery programs to be packaged in this form. The Department also produced the second series of five short films based on works from the Gallery's collections. These films—*Copley*, *El Greco*, *Rembrandt*, *Renoir*, and *Turner*—have just become available for distribution.

The Extension Service, now under the Administrator's Office, distributed copies of seventy-nine different titles of art educational materials through 27,088 separate bookings that served an estimated total audience of 2,928,114. Extension Service programs reached 3,213 communities in the fifty states and several foreign countries.

Major borrowers of the films, slides, and filmstrips comprising the programs continue to be junior and senior high school art teachers. Government agencies borrowing materials included the National Portrait Gallery, Department of the Interior, Department of Transportation, U.S. Navy (Publications and Printing), U.S. Coast Guard, Defense Printing Service and Veterans Administration Hospitals. In addition, Armed Services education centers, clubs, and independent schools in the United States and around the world requested the audio-visual programs, as did libraries, penitentiaries, arts organizations and historical and antique organizations, as well as a baseball academy.

Staff from the Extension Service participated in the National Council for Teachers of English Convention in St. Louis and the National Association of Secondary School Principals Convention in Las Vegas, by displaying samples of Extension Service materials and encouraging teachers and principals to develop art appreciation courses. Over fifteen thousand catalogues were sent to various organizations across the country who have not yet taken advantage of Extension Service programs. Among these were parochial and private schools, media centers, high schools, libraries and civic groups.

An important addition to Extension Service operations is a high speed reel-to-cassette duplicator for copying programs onto cassettes, which will replace the inventory of records, now depleted. Projected uses of the duplicator also include making copies of the Sunday lectures and lecture tours of special exhibits and developing a new audio-guide system.

ART AND MAN

The Gallery's multimedia education program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc., reached over four thousand classrooms in every state of the country. More than 100,000 high school students received the six issues during the year.

LOANS OF WORKS OF ART

Loans to Exhibitions

To
Exhibition and Dates

Lent

Abby Aldrich Rockefeller Folk Art Collection, Williamsburg

THREE NEW ENGLAND WATERCOLOR PAINTERS

March-May 1975

Four drawings

American Revolution Bicentennial Administration, Washington, D.C.

THE AGE OF FRANKLIN AND JEFFERSON

January 10, 1975-January 1, 1977, in Paris, Warsaw, London, New York City, Chicago, and San Francisco

American School: *Boy in Blue Coat*

American School: *The Sargent Family*

Joseph Badger: *Captain Isaac Foster*

Joseph Badger: *Mrs. Isaac Foster*

Ralph E. W. Earl: *Family Portrait*

Joshua Johnston: *The Westwood Children*

Ammi Phillips: *Alsa Slade*

John Wollaston: *Lewis Morris (?)*

John Wollaston: *Mary Walton Morris*

The Art Institute of Chicago

THREE NEW ENGLAND WATERCOLOR PAINTERS

November-December 1974

Four drawings

To
Exhibition and Dates

Lent

The Baltimore Museum of Art

THE INSPIRED COPY

April 25–June 29, 1975

Nine prints

PRINTS AND DRAWINGS BY GABRIEL, DE SAINT-AUBIN

April 25–June 8, 1975

Sixteen prints, one drawing

Centre Beaubourg, Paris

DESSINS DE MATISSE

May 29–September 14, 1975

One drawing

CIA Exhibit Hall, McLean, Virginia

COLOR

June 1974–September 1975

Sixty Index of American Design renderings

Colorado Springs Fine Arts Center, Colorado

NEW ACCESSIONS, USA

August 1–September 22, 1974

Julian Stanczak: *Shimmer*

Corcoran Gallery of Art, Washington, D.C.

PORTRAITS BY GARDNER COX

May 30–June 29, 1975

Gardner Cox: *Earl Warren*

Currier Gallery of Art, Manchester, New Hampshire

THREE NEW ENGLAND WATERCOLOR PAINTERS

June–August 1975

Four drawings

Detroit Institute of Arts

FRENCH PAINTING 1774–1830: THE AGE OF REVOLUTION

March 10–May 4, 1975

Jacques-Louis David: *Napoleon in His Study*

The Fine Arts Museums of San Francisco

THE FLOWERING OF AMERICAN FOLK ART, 1776–1876

June 24–September 15, 1974

American School: *A View of Mount Vernon*

Winthrop Chandler: *Captain Samuel Chandler*

Winthrop Chandler: *Mrs. Samuel Chandler*

Grand Palais, Paris

FROM DAVID TO DELACROIX: FRENCH PAINTING FROM 1774 TO 1830

November 15, 1974–February 3, 1975

Jacques-Louis David: *Napoleon in His Study*

Greenville County Museum of Art, Greenville, South Carolina

QUILTS AND COVERLETS

November 1974–March 1975

Thirty-two Index of American Design renderings

Haus der Kunst, Munich

ART OF THE NAIVES—THEMES AND RELATIONS

November 1, 1974–January 12, 1975

W. H. Brown: *Bareback Riders*

Linton Park: *Flax Scutching Bee*



Appliqué Quilt, Index of American Design

- To* Houston Museum of Fine Arts
Exhibition and Dates THE PAINTER'S AMERICA: RURAL AND URBAN LIFE, 1810-1910
 December 1, 1974-January 19, 1975
- Lent* John Quidor: *The Return of Rip Van Winkle*
- Indianapolis Museum of Art
 SOCIAL CONCERN AND THE WORKER: FRENCH PRINTS FROM 1830-1910
 June 11-July 28, 1974
 Fifteen prints
- The John F. Kennedy Center for the Performing Arts,
 Washington, D.C.
 VENETIAN FESTIVAL
 September 27-October 4, 1974
 Thirteen prints, ten drawings
- Kimbell Art Museum, Fort Worth
 VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS
 December 7, 1974-February 9, 1975
 Four drawings
- Kunsthaus, Zurich
 ART OF THE NAIVES—THEMES AND RELATIONS
 January 25-March 31, 1975
 W. H. Brown: *Bareback Riders*
 Linton Park: *Flax Scutching Bee*
- Library of Congress, Washington, D.C.
 COLOR AND THE GRAPHIC ARTS
 September 24, 1974-March 31, 1975
 One print
- Los Angeles County Museum of Art
 AMERICAN NARRATIVE PAINTING
 October 1-November 17, 1974
 American School: *Christ and the Woman of Samaria*
 Erastus Salisbury Field: *"He Turned Their Waters into Blood"*
- The Metropolitan Museum of Art, New York
 FRENCH PAINTING 1774-1830: THE AGE OF REVOLUTION
 June 12-September 7, 1975
 Jacques-Louis David: *Napoleon in His Study*
- Municipal Museum, Kyoto, Japan
 CEZANNE
 June 1-July 14, 1974
 Paul Cézanne: *The Battle of Love*
 Paul Cézanne: *Still Life*
- Museum of American Folk Art, New York
 CALLIGRAPHY: WHY NOT LEARN TO WRITE?
 January 22-March 31, 1975
 One drawing
- Museum of Art and Science, Columbia, South Carolina
 FRIESEKE RETROSPECTIVE
 April 6-May 4, 1975
 Frederick Carl Frieseke: *Memories*
- The Museum of Fine Arts, Boston
 THE CHANGING IMAGE: PRINTS BY FRANCISCO GOYA
 October 23-December 22, 1974
 Two prints

PAUL REVERE'S BOSTON, 1735-1818

April 18-October 12, 1975

One copper plate

To
Exhibition and Dates

Museum of Fine Arts, St. Petersburg, Florida

FRIESEKE RETROSPECTIVE

February 5-March 5, 1975

Lent

Frederick Carl Frieseke: *Memories*

National Gallery of Canada, Ottawa

THE CHANGING IMAGE: PRINTS BY FRANCISCO GOYA

January 24-March 16, 1975

Two prints

National Museum of History and Technology, Washington, D.C.

WE THE PEOPLE

June 1975-December 1976

One Index of American Design rendering

National Portrait Gallery, Washington, D.C.

THE DYE IS NOW CAST, 1774-1776

April 19-November 16, 1975

John Wesley Jarvis: *Thomas Paine*

IN THE MINDS AND HEARTS OF THE PEOPLE, PROLOGUE TO THE
AMERICAN REVOLUTION: 1760-1774

June 14-December 15, 1974

One print

North Carolina Museum of Art, Raleigh

FRIESEKE RETROSPECTIVE

May 11-June 8, 1975

Frederick Carl Frieseke: *Memories*

The Oakland Museum

THE PAINTER'S AMERICA: RURAL AND URBAN LIFE, 1810-1910

February 10-March 30, 1975

John Quidor: *The Return of Rip Van Winkle*

Old Colony Church, Bishop Hill, Illinois

BISHOP HILL TOOLS AND ARTIFACTS

July 1974-July 1975

Twenty Index of American Design renderings

Palazzo Strozzi, Florence

THE TWILIGHT OF THE MEDICI

June 25-September 29, 1974

Giovanni Battista Foggini: *Bacchus and Ariadne*

Giovanni Battista Foggini: *Venus and Cupid*

The Phillips Collection, Washington, D.C.

FRENCH 18TH & 19TH CENTURY DRAWINGS

October 26-December 15, 1974

Five drawings

The Pierpont Morgan Library, New York

DRAWINGS BY BEN JAMIN WEST AND HIS SON, RAPHAEL LAMAR WEST

May 1-July 31, 1975

Benjamin West: *Self-Portrait*

Prefectural Culture Center Museum, Fukuoka, Japan

CEZANNE

July 19-August 18, 1974

Paul Cézanne: *The Battle of Love*

Paul Cézanne: *Still Life*



Detail, *The Return of Rip Van Winkle*,
John Quidor, Andrew W. Mellon Collection

- To Renwick Gallery of the National Collection of Fine Arts,
Smithsonian Institution, Washington, D.C.
- Exhibition and Dates* FIGURE AND FANTASY
October 1974–October 1975
- Lent* Twenty-four Index of American Design renderings
HOLLOW WARE
August 1974–August 1975
Thirty Index of American Design renderings
MAN MADE MOBILE: THE WESTERN SADDLE
October 1974–October 1975
Eight Index of American Design renderings
- Royal Academy of Arts, London
TURNER BICENTENARY EXHIBITION
November 16, 1974–March 2, 1975
Joseph Mallord William Turner: *The Dogana and Santa Maria della Salute, Venice*
Joseph Mallord William Turner: *Keelmen Heaving in Coals by Moonlight*
Joseph Mallord William Turner: *Mortlake Terrace*
- St. Louis Art Museum
THREE NEW ENGLAND WATERCOLOR PAINTERS
January–February 1975
Four drawings
- Spokane World Exposition
May 1–November 1, 1974
American School: *Mabantango Valley Farm*
Thomas Cole: *The Notch of the White Mountains*
Edward Hicks: *The Cornell Farm*
- Telfair Academy of Arts and Sciences, Savannah
FRIESEKE RETROSPECTIVE
November 5–December 5, 1974
Frederick Carl Frieseke: *Memories*
- Toledo Museum of Art
CHARLES MERYON: PRINTS AND DRAWINGS
September 29–October 27, 1974
Four prints, two drawings
VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS
February 22–April 20, 1975
Four drawings
- University of Miami, Lowe Art Museum
19TH CENTURY AMERICAN TOPOGRAPHIC PAINTERS
November 21, 1974–January 5, 1975
Alexander H. Wyant: *Peaceful Valley*
- University of New Mexico, University Art Museum, Albuquerque
PRINTS BY PABLO PICASSO
November 11–December 13, 1974
Eleven prints
- University of Pittsburgh, University Art Gallery
DEATH, LOVE, AND THE MAIDEN
March 14–April 20, 1975
Three prints

- To* The University of Tennessee at Chattanooga
Exhibition and Dates SELECTED AMERICAN PAINTINGS FROM THE NATIONAL GALLERY OF ART
 October 7-18, 1974
- Lent* Ralston Crawford: *Lights in an Aircraft Plant*
 Robert Henri: *Edith Reynolds*
 John Hultberg: *The Island*
 Walt Kuhn: *The White Clown*
 Walt Kuhn: *Wisconsin*
 Rembrandt Peale: *Thomas Sully*
 Gilbert Stuart: *Sir John Dick*
 Thomas Sully: *Abraham Kintzing*
 Thomas Sully: *Henry Pratt*
 Thomas Sully: *Robert Walsh*
 James McNeil Whistler: *Brown and Gold: Self-Portrait*
- Wesleyan University, Davison Art Center, Middletown
 PRINTS AND DRAWINGS BY GABRIEL DE SAINT-AUBIN
 March 7-April 13, 1975
 Sixteen prints, one drawing
- Whitney Museum of American Art, New York
 THE PAINTER'S AMERICA: RURAL AND URBAN LIFE, 1810-1910
 September 18-November 10, 1974
 John Quidor: *The Return of Rip Van Winkle*
 SEASCAPE AND THE AMERICAN IMAGINATION
 June 9-September 7, 1975
 George Catlin: *La Salle Claiming Louisiana for France*
 Thomas Chambers: *Storm-Tossed Frigate*
- William Penn Memorial Museum, Harrisburg
 SAMUEL MAITIN
 June 21-July 21, 1975
 One print
- Xerox Corporation, Rochester
 PUZZLES IN ART IN PUZZLES
 January 17-April 17, 1975
 Thirteen prints
- Yale University Art Gallery, New Haven
 CHARLES MERYON: PRINTS AND DRAWINGS
 November 20, 1974-January 19, 1975
 Four prints, two drawings

Other Gallery Loans

- To* Alexandria, Virginia: Boyhood Home of General Lee
Artist and Title American School: *Portrait of a Man*
 British School: *Honorable Sir Francis N. P. Burton (?)*
 James Frothingham: *Ebenezer Newhall*
 After Gilbert Stuart: *William Constable*
- Austin, Texas: The Lyndon Baines Johnson Library
 Thomas Sully: *Andrew Jackson*
- Bath, England: The American Museum in Britain
 George Catlin: Two paintings of Indian life
- Cody, Wyoming: Whitney Gallery of Western Art
 George Catlin: Fifty-one paintings of Indian life

To
Artist and Title

Corpus Christi, Texas: Art Museum of South Texas
Camille Corot: *Saint Sebastian Succored by Holy Women*
Auguste Renoir: *Nude*
Paul Cézanne: *The Battle of Love*
J. B. S. Chardin: *Still Life with White Mug*
Gustave Courbet: *Landscape near the Banks of the Indre*

Detroit, Michigan: The Detroit Institute of Arts

Andy Warhol: *A Boy for Meg*
Franz Kline: *C & O*

Hartford, Connecticut: Wadsworth Atheneum

Pierre Soulages: *Composition*
Graham Sutherland: *Palm Palisades*

Mobile, Alabama: Mobile Art Gallery

John Singer Sargent: *Mathilde Townsend*
American School: *Imaginary Regatta of America's Cup Winners*
Charles C. Hofmann: *View of Benjamin Reber's Farm*
A. Hashagen: *Ship "Arkansas" Leaving Havana*
Thomas Chambers: *The Hudson Valley, Sunset*

Paris, France: Musée du Louvre

Attributed to Bartolommeo Bellano: *Christ Child*

Pittsfield, Massachusetts: The Berkshire Athenaeum

Ezra Ames: *Maria Gansevoort Melville*

St. Petersburg, Florida: Museum of Fine Arts

Claude Lorrain: *The Herdsman*
Attributed to Martino di Bartolommeo: *Madonna with Child*
Francesco Salviati: *Portrait of a Lady*
François Boucher: *Diana and Endymion*
Jean-Marc Nattier: *Portrait of a Lady*

Vermillion, South Dakota: W. H. Over Museum

George Catlin: Ten paintings of Indian life

Washington: The Architect of the Capitol

Franklin C. Courter: *Lincoln and His Son, Tad*
James R. Lambdin: *Daniel Webster*

**Washington: The Honorable Carl Albert,
The Speaker of the House**

Lamar Dodd: *Winter Valley*
American School: *Flowers and Fruit*

Washington: Mr. Justice Harry A. Blackmun

American School: *Washington at Valley Forge*

**Washington: The Honorable Warren Earl Burger,
The Chief Justice**

Unknown painter: *Portrait of a Man*
Lily Cushing: *Chapala Beach*
Lily Cushing: *Posada Garden with a Monkey*
Jacob Eichholtz: *Julianna Hazleburst*
Ammi Phillips: *Mrs. Day*
Ammi Phillips: *Jane Storm Teller*
Charles Peale Polk: *Anna Maria Cumpston*
Susane Walters: *Memorial to Nicholas M. S. Catlin*
John Toole: *Skating Scene*
American School: *Little Girl with Pet Rabbit*
American School: *Pink Roses*
American School: *Boy and Girl*



Detail, *Attack on Bunker's Hill, the Burning of Charles Town*, American School, Gift of Edgar William and Bernice Chrysler Garbisch

<i>To</i>	Washington: The Honorable Rogers C. B. Morton, Secretary of the Interior
<i>Artist and Title</i>	American School: <i>Coon Hunt</i> Thomas Chambers: <i>Mount Auburn Cemetery</i> George Catlin: Five paintings of Indian life
	Washington: Mr. Justice Lewis F. Powell, Jr. School of Francesco Guardi: <i>Piazza San Marco</i> American School: <i>Leaving the Manor House</i> Eugene Vail: <i>The Flags, Saint Mark's, Venice—Fete Day</i>
	Washington: Mr. Justice William H. Rehnquist Frits Thaulow: <i>River Scene</i> Aaron Bohrod: <i>Old State Capitol</i> Circle of Hendrick van Anthonissen: <i>Ships in the Scheldt Estuary</i> American School: <i>Abraham Lincoln</i> Léonid (Léonid Berman): <i>Faraduro</i> George Catlin: Two paintings of Indian life Frederick Kemmelmeyer: <i>First Landing of Christopher Columbus</i>
	Washington: Vice President Nelson A. Rockefeller Edward Savage: <i>George Washington</i> Thomas Chambers: <i>Threatening Sky, Bay of New York</i> Thomas Chambers: <i>Bay of New York, Sunset</i>
	Washington: The Honorable Earl Warren, Chief Justice, Retired George Cuit, the Younger: <i>Easby Abbey, near Richmond</i>
	Washington: The Honorable Caspar W. Weinberger, Secretary of Health, Education and Welfare American School: <i>Attack on Bunker's Hill, with the Burning of Charles Town</i> Attributed to John Hoppner: <i>Portrait of a Man</i> Sir William Beechey: <i>General Sir Thomas Picton</i> George Catlin: Two paintings of Indian life American School: <i>Blacksmith Shop</i>
	Washington: Blair House, the President's Guest House Henri-Joseph Harpignies: <i>Landscape</i> Gilbert Stuart: <i>Ann Barry</i> Gilbert Stuart: <i>Mary Barry</i> Gilbert Stuart: <i>Mr. Ashe</i> Gilbert Stuart: <i>Mrs. William Thornton</i> Gilbert Stuart: <i>George Washington</i> Gari Melchers: <i>The Sisters</i> American School: <i>Farmhouse in Mabantango Valley</i> American School: <i>Portrait of a Young Lady</i> Chinese School: <i>Archery Contest</i> Chinese School: <i>Procession by a Lake</i>
	Washington: Dumbarton House (The National Society of the Colonial Dames of America) Benjamin West: <i>Mrs. William Beckford</i> John Trumbull: <i>William Rogers</i>
	Washington: National Collection of Fine Arts, Smithsonian Institution Jacob Eichholtz: <i>James P. Smith</i> Jean Petitot, the Elder: <i>Louis de Bourbon, Prince de Condé</i> Jean Petitot, the Elder: <i>Henri Jules, Duc d'Albret</i> Edward Greene Malbone: <i>Maria Miles Heyward</i> Edward Greene Malbone: <i>"Eye Portrait"</i>

<i>To</i>	Washington: The National Museum of History and Technology, Smithsonian Institution
<i>Artist and Title</i>	Thomas Sully: <i>Major Thomas Biddle</i> Jacob Eichholtz: <i>Robert Coleman</i> Robert Edge Pine: <i>General William Smallwood</i> John Wesley Jarvis: <i>Commodore John Rodgers</i> Charles Peale Polk: <i>General Washington at Princeton</i> American School: <i>The Presidents Fan</i>
	Washington: National Portrait Gallery, Smithsonian Institution
	Gilbert Stuart: <i>Stephen van Rensselaer</i> Asher B. Durand: <i>Gouverneur Kemble</i> William S. Mount: <i>Charles Loring Elliott</i> Chester Harding: <i>Self-Portrait</i> American School: <i>Junius Brutus Booth</i> Daniel Huntington: <i>Henry Theodore Tuckerman</i> Daniel Huntington: <i>Dr. James Hall</i> Daniel Huntington: <i>Dr. John Edwards Holbrook</i> David Johnson: <i>Edwin Forrest</i> Eastman Johnson: <i>Joseph Wesley Harper, Jr.</i> Thomas B. Lawson: <i>William Morris Hunt</i> After Gilbert Stuart: <i>James Lloyd</i> Irving R. Wiles: <i>Miss Julia Marlowe</i> French School: <i>Benjamin Franklin</i>
	Washington: The Octagon (The American Institute of Architects Foundation, Inc.)
	Gilbert Stuart: <i>William Thornton</i> American School: <i>A View of Mount Vernon</i>
	Washington: The Department of State
	Flemish (Brussels) School: <i>America</i> (tapestry, C-512) George Catlin: Seven paintings of Indian life
	Brussels, Belgium: American Embassy
	Ammi Phillips: <i>Henry Teller</i> American School: <i>Lady Wearing Pearls</i> American School: <i>Civil War Battle</i> George Catlin: Four paintings of Indian life
	Dublin, Eire: American Embassy
	George Catlin: Five paintings of Indian life
	East Berlin, Germany: American Embassy
	Gilbert Stuart: <i>Luke White</i> Thomas Sully: <i>Henry Pratt</i> George Washington Mark: <i>Marion Feasting the British Officer on Sweet Potatoes</i> American School: <i>The Hobby Horse</i> American School: <i>Brothers</i> American School: <i>Fruit and Flowers</i>
	Leningrad, U.S.S.R.: American Consulate General
	George Catlin: Four paintings of Indian life James Bard: <i>Steamer St. Lawrence</i> Joseph Goodhue Chandler: <i>Charles H. Sisson</i> William Jennys: <i>Asa Benjamin</i> William Jennys: <i>Mrs. Asa Benjamin</i> William Jennys: <i>Everard Benjamin</i> Charles S. Humphreys: <i>Trotter at Belmont Driving Park</i> Paul Jenkins: <i>Phenomena: Sound of Sundials</i>

<i>To</i>	<i>Artist and Title</i>
Ottawa, Canada: American Embassy	George Catlin: Two paintings of Indian life
Rome, Italy: American Embassy	Canaletto: <i>Landscape Capriccio with Column</i>
	Canaletto: <i>Landscape Capriccio with Palace</i>
Vienna, Austria: American Embassy	Attributed to Charles S. Humphreys: <i>The Trotter</i>
	American School: <i>Village by the River</i>
	George Catlin: Two paintings of Indian life
Washington: The White House	Joseph B. Kidd: <i>Sharp-Tailed Sparrow</i>
	Joseph B. Kidd: <i>Black-Backed Three-Toed Woodpecker</i>
	Joseph B. Kidd: <i>Orchard Oriole</i>
	Joseph B. Kidd: <i>Yellow Warbler</i>
	Childe Hassam: <i>Oyster Sloop</i>
	A. A. Lamb: <i>Emancipation Proclamation</i>
	John F. Kensett: <i>Landing at Sabbath Day Point, Lake George</i>
The Honorable Peter M. Flanigan, Assistant to the President for International Economic Affairs	John Steuart Curry: <i>The Land Rush</i>
	George Ropes: <i>Mount Vernon</i>
General Alexander M. Haig, Jr., Assistant to the President	American School: <i>Soldier in Civil War Uniform</i>
	Winslow Homer: <i>Sunset</i>

Thomas Jefferson, Pierre-Jean-David D'Angers,
Ferdinand Lammot Belin Fund



EDUCATIONAL SERVICES

LECTURES, TOURS, TEXTS, FILMS

This year, more than in the past, many of the Education Department's projects were related to special exhibitions. For *The Exhibition of Archaeological Finds of The People's Republic of China*, staff members wrote fifty-nine wall labels to explain the various sections of the exhibition. A recorded tour guide was also prepared and rented, serving nearly 50,000 people. Films and a taped slide lecture, supplied by the Chinese, were presented at 162 showings, providing 23,307 people with background on the exhibition. In addition, the Department scheduled and supervised visits for 456 groups, totaling about 28,000 people, during special hours when the Gallery was not open to the public.

For *Medieval and Renaissance Miniatures from the National Gallery of Art*, the Department undertook a new project—the preparation of an orientation room, in which wall labels and large photographs explained the making and purposes of manuscripts and the artistic styles seen in the illuminations. In addition, special tours reached 358 visitors, and 435 persons heard Sunday lectures on the exhibition.

African Art and Motion continued during the summer of this fiscal year when 5,431 people were introduced to the exhibition through Department activities. This total attendance included 3,969 visitors on 128 special tours (107 conducted by the staff and 21 given by volunteers). During this same period 232 people rented the taped guide to the exhibition.

The total attendance at educational events, including film showings that drew 38,923 people, was 163,728. Of this grand total 80,383 visitors attended Gallery talks and tours conducted by the staff. For 748 *Introduction to the Collection* tours the total number of visitors was 24,680; for 250 *Tour of the Week* lectures, 9,416; for 616 *Painting of the Week* talks, 18,353 and for 903 special appointment tours, 27,934.

The attendance at fifty-two Sunday auditorium programs totaled 10,543. Given every Sunday afternoon through the year, each program usually consisted of a one-hour formal lecture with slides, although on four occasions a full-length film on art was presented. There were thirty-three Sunday guest speakers, including the Andrew W. Mellon Lecturer in the Fine Arts, H. C. Robbins Landon, an eighteenth-century music specialist and eminent authority on Joseph Haydn. Mr. Landon gave

seven lectures on "Music in Europe in 1776." The other guest speakers were:

ERNA AUERBACH, Author and lecturer, London

The Visual Arts in the Age of Shakespeare

ROSAMOND BERNIER, Founding editor of *L'Oeil* magazine, Author and lecturer, New York

Fernand Léger and the French Classical Tradition

WILLIAM A. CAMFIELD, Professor of Art History, Rice University, Houston

Dada: Art and Anti-Art in Paris

ERIC COCHRANE, Professor of History, University of Chicago

Florence in the Age of Jacques Callot

CHARLES DEMPSEY, Professor of Art History, Bryn Mawr College, Pennsylvania

Annibale Carracci's Color and the Beginnings of Baroque Style

MARVIN EISENBERG, Professor of the History of Art, University of Michigan, Ann Arbor

Manuscript and Panel: An Interplay in Florentine Painting around 1400

COLIN EISLER, Professor of Fine Arts, Institute of Fine Arts, New York University, New York

A Sienese Artist in Gothic France—Simone Martini in Avignon

EVERETT FAHY, Director, The Frick Collection, New York

Georges de La Tour: Painter of Nocturnes

JOHN RUPERT MARTIN, Chairman of the Department of Art and Archaeology, Princeton University

The Other Rubens: The Artist as Scholar and Diplomat

KENWORTH MOFFETT, Curator of Contemporary Art, The Museum of Fine Arts, Boston

Pop Art and the New Decadence

CARL NORDENFALK, Andrew W. Mellon Professor of Fine Arts, University of Pittsburgh

The Five Senses in Medieval Art

TERISIO PIGNATTI, Director, City Museums of Venice, Italy

Venice Rediscovered through Old Master Drawings

SIR JOHN POPE-HENNESSY, Director, The British Museum, London

Luca della Robbia, Renaissance Sculptor

DAVID M. ROBB, JR., Curator, Kimbell Art Museum, Fort Worth

The Still Life Paintings of Claude Monet

CHARLES SEYMOUR, JR., Professor of the History of Art, Yale University, New Haven

Medici Sculpture in the National Gallery of Art

WENDY STEDMAN SHEARD, Lecturer in Art History, Smith College, Northampton

The National Gallery's "Orpheus and Circe"—a Neoplatonic Mystery of the Renaissance?

CHARLES F. STUCKEY, Professor of Art History, The Johns Hopkins University, Baltimore

The Sublime and the Ridiculous in the Art of Turner

DOUGLAS FARQUHAR, Professor of Art History, University of Maryland, College Park

Models and Copies in French and Flemish Manuscripts

E. C. R. FAWCETT, The National Trust, London

The Victorian Garden

PETER FUSCO, Curator, Los Angeles County Museum of Art, Former
Finley Fellow at the National Gallery of Art

*The Development of the Informal Portrait Bust in Late 17th-Century
France*

MARY D. GARRARD, Professor of Art History, The American University,
Washington, D.C.

Necessity and Invention in Later 16th-Century Florentine Art

HELLMUT HAGER, Professor of Art History, The Pennsylvania State
University, University Park

Carlo Fontana and the Jesuit Sanctuary at Loyola

HOWARD HIBBARD, Professor of Art History, Columbia University,
New York

Michelangelo: The Personality of Style

COUNTESS JELlicOE, Lecturer, London

The Rituals of Bathing: The Bath in Art and Architecture

HAROLD JOACHIM, Curator of Prints and Drawings, The Art Institute
of Chicago

Venetian Draftsmen of the Eighteenth Century

HERBERT L. KESSLER, Chairman of the Department of Art, University
of Chicago

*The "Speculum" of Philip the Good, Its Copy, and the Decline of
of Manuscript Illumination*

DONALD B. KUSPIT, Professor of Art History, University of North
Carolina, Chapel Hill

The Female Image in Dürer's Art

JOAN M. MARTER, Professor of Art History, Sweet Briar College, Virginia
Alexander Calder's Early Carvings, Wire Sculpture, and Kinetic Works

WILLIAM VAUGHAN, Lecturer, Department of History of Art, University
College, London

Caspar David Friedrich (1774-1840)—Visionary Landscape Painter

EGON VERHEYEN, Professor of Art History, The Johns Hopkins
University, Baltimore

Love and Politics, the Palazzo del Te in Mantua

SIR ELLIS WATERHOUSE, Kress Professor in Residence, National Gallery
of Art

Antonio Moro, Court Portrait Painter

CURT WITTIG, Director, Traditional Music Documentation Project,
Washington, D.C.

Sounds of African Music

Nine Sunday lectures were given by members of the staff:

Julie A. Beaulieu

J. Kent Lydecker

Barbara S. Moore

Steven W. Naifeh

Konrad Oberhuber

Anne-Imelda M. Radice

Richard E. Saito

William J. Williams

Attendance at 317 special film showings, excluding those shown on

Sundays at four o'clock, was 38,923 people. These included the films, already mentioned, presented as background for the Chinese archaeological exhibition, the two film series "Civilization" and "The New Masters," and a program of short films on old masters represented in Gallery collections.

ART INFORMATION SERVICE

The staff of desk docents (six full-time and two part-time summer docents) continued to provide information and assistance to visitors and to give general and special tours of the collections and exhibitions. Replies to inquiries requiring research totaled 987—820 in writing and 167 by telephone. Letters were received from forty-seven states and from nineteen foreign countries. A survey of visitors who stopped at the information desks during one week in April showed that of 1,621 persons questioned, 1,442 came from forty-seven states and 179 from twenty-eight foreign countries.

New or revised texts were written for sixteen Gallery leaflets, which were also redesigned to include illustrations. Leaflets for twenty galleries were reprinted. For the benefit of visitors from Japan two thousand copies of the general information sheet were printed in Japanese. Three thousand copies of the combined French, German, Italian and Spanish information sheet were reprinted.

Slide Library

Slides added to the slide library totaled 3,147, bringing the holdings to 68,061. Some 983 slides were recatalogued. Slides borrowed by 603 people outside the Gallery totaled 20,797.

School Docents

Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 33,200 area school children on 1,329 tours. Participants in foreign language tours, begun last year in cooperation with The Hospitality and Information Service (THIS), guided 679 people on thirty-five tours in Spanish, French, German, Italian, Swedish, Danish, Hungarian, and Japanese.

Summer Interns

Staff Lecturer William J. Williams continued as chairman of the intern committee, organizing an orientation program on the various functions of the Gallery for seven graduate students of art history serving as interns during July and August. The group visited one or more curatorial or administrative offices on two mornings a week and attended several sessions on connoisseurship and documentation. Six hours per week were devoted to interviews or discussions, and thirty-four hours per week to practical, on-the-job experience in specific departments. The students and the departments in which they worked were as follows:

Elizabeth Benforado, Editor's Office
Maria Caudill, Photographic Archives
Betty Engle, Conservation
Kathy Kelsey, Graphic Arts
Mark Leithauser, Exhibitions and Installation
Steven Naifeh, Education
Helen Smith, Library

DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

The event that overshadowed the year's activities was *The Exhibition of Archaeological Finds of The People's Republic of China*, the most demanding exhibition ever held at the Gallery. The burdens, although they fell in some degree on the entire staff, fell most heavily on those directly concerned with the objects themselves—their condition, their transportation, their installation and their elucidation: *Conservation*—Victor Covey and staff; *Packing, Transportation and Security*—Peter Davidock, John Fantasia, John Poliszuk and staffs and Captain Jacob Brickman and the protective staff; *Design and Installation*—Gaillard Ravenel, George Sexton, Floyd Everly and staff and Charles Suplee and the building staff; *Elucidation*—Margaret Bouton and the educational staff, Theodore Amussen and the editorial staff, and Katherine Warwick and the public information staff; *Coordination*—John Hand, Thomas Lawton, Assistant Director of the Freer Gallery of Art, and his colleagues provided much valuable scholarly assistance.

The exhibition drew 685,455 visitors during its sixteen-week showing at the Gallery.

PAINTING

Of the first ten permanent exhibition galleries, nine containing early Italian paintings from the permanent collections were rehung according to schools. In charge of coordinating the project was David Brown, Curator of Early Italian and Tuscan Painting, whose purpose was to integrate an art historical sequence with the aesthetics of each of the rooms. Included among the paintings was Leonardo da Vinci's *Ginevra de' Benci*, which now hangs in Gallery 6 along with five other Florentine portraits of the period, each representing a specific type of fifteenth-century portraiture.

For the first time, more recent twentieth-century art was displayed on the main floor as part of the historical survey. The small installation in Gallery 71 included works by Mark Rothko, Gene Davis, Morris Louis, Robert Motherwell, and Helen Frankenthaler among others.

Toward the end of the fiscal year, a study was begun by the Conservation Department of the effects of direct and indirect lighting on the works on paper hanging in the main galleries.

Also involved in several research projects, John Hand, with members of the Conservation Department and Finley Fellow Arthur Wheelock, completed the examination of, and report on, the Gallery's collection of Vermeers. The team then began a research project on the Gallery's collection of Rembrandts, with special emphasis upon those art historical and scientific problems related to the attribution and dating of Rembrandt's paintings. In another research project, David Brown re-attributed the sixteenth-century painting of *Apollo and Marsyas* to the Sieneese-trained Michelangelo Anselmi. Previously attributed to the Florentine school, the painting had been believed to be Sieneese, although critics were unable to attribute it to a specific artist.

The first of several curatorial publications projects was brought to completion with the publication of the newly revised and updated *European Paintings: an Illustrated Summary Catalogue*, which appeared shortly before the end of the year. It is fully illustrated and in one volume. The catalogue was largely compiled by Anna M. Voris, Museum Curator, who also prepared the five subject indexes. Forty-five changes of attribution are listed.

SCULPTURE During the fiscal year a three-year project to study and clean the Kress Collection of Renaissance Medals and Bronzes was completed, as detailed in the report of the Conservation Laboratory. Planning was begun to install rotating selections of the newly cleaned objects on the main floor, pending the future availability of small sculpture galleries on the ground floor.

The most significant special event of the year for sculpture at the Gallery was the exhibition, *Recent Acquisitions and Promised Gifts*, in which twenty-one new sculptures, mostly of the twentieth century, were displayed and chronicled in the exhibition catalogue.

GRAPHIC ARTS The Department of Graphic Arts presented three major and four smaller exhibitions during the year. In connection with two of the exhibitions, catalogues were produced—*Medieval and Renaissance Miniatures from the National Gallery of Art*, compiled by Carra Ferguson, David Schaff and Gary Vikan (also Editor) under the direction of Carl Nordenfalk, Kress Professor in Residence in 1973–1974, and *Jacques Callot: Prints and Related Drawings*, written by H. Diane Russell, Assistant Curator of Graphic Arts, with contributions from Jeffrey Blanchard, a graduate student in art history at Yale.

Other exhibitions included *Prints by M. C. Escher*, drawn from the extensive gift of Escher works from Cornelius Van S. Roosevelt, and a small exhibition on the theme of Edvard Munch's painting, *The Sick Girl*, lent by the Munch Museum in Oslo. To this show Mr. and Mrs. Lionel Epstein and Mr. and Mrs. Phillip Straus lent prints illustrating the same theme as the Oslo painting.

During the past year the Department has acquired, through gifts and purchases, many notable prints and drawings. Outstanding gifts were Picasso's linocut, *Femme au Chapeau* from Mrs. Gilbert Chapman; Kirchner's large and moving lithograph, *Liebepaar am Morgan*, bought with assistance from Mr. and Mrs. Jacob Kainen; the complete set of Josef Albers 1942 *Graphic Tectonic*, gift of the artist; and June Wayne's

gift of 162 lithographs recently produced by various artists at the Tamarind Lithography Workshop, Inc., in Los Angeles. The most important purchases include Guercino's powerful drawing *Fisherman*, perhaps his finest genre drawing; Jacob Jordaen's watercolor study of alternate wall decorations proposed for his own house in the late 1630s; and two Ludovico Carracci sheets, including one for a print which is unknown to present scholars. Among the more unusual single prints acquired were the only complete impression known of the first state of Dirk Vellert's engraved *Temptation of Christ*; four rare proofs before letters of Piranesi etchings, including two of the Paestum temples; a state proof with added drawing for Vuillard's color lithograph *Au Jardin des Tuileries*; and Nolde's finest print, the magnificent *Candle-Dancer*. Several large groups of prints were also purchased, including a number of engravings after Rubens' compositions; a broad representation of portraits by French, Dutch, and English artists of the seventeenth century; and over two hundred mid-nineteenth-century French etchings and wood engravings from the circle of the Aquafortistes. Many of these recently acquired prints and drawings are on rotating exhibition in the Print Study Room, where visitors are welcome by appointment.

On June 27 Katharine Shepard retired after thirty-four years at the Gallery. She joined the staff three months after the Gallery opened in 1941, and served with distinction in the Registrar's Office and the Department of Graphic Arts. Donald Zientara joined the Department in July as technician for matting and framing.

Index of American Design

During the year seven new exhibits comprising 175 Index renderings were organized and lent, while in the Gallery the exhibition "American Textiles" continued from the previous fiscal year.

Two hundred and thirty-three photographs were supplied to the public for research purposes and in connection with Index exhibits before the Photographic Services assumed responsibility for stocking and selling photographs of Index renderings. A total of 393 persons visited the Index for research and other purposes.

LIBRARY

Four major gifts and purchases topped the list of Library acquisitions this year. Among these were the Reti Library of materials on Leonardo da Vinci—about 1,600 volumes and uncounted pamphlets, files, photographs, slides, and ephemera—a purchase made possible by the generosity of Ambassador David K. E. Bruce, and twenty-two volumes and five pamphlets on classical archaeology were given by Virginia Callahan of Washington, D.C. In addition 171 volumes on American architectural history were acquired as the gift of C. Craig Coleman, of Kinston, North Carolina, in memory of W. A. Coleman. The important catalogue raisonné of the lithographs of Marc Chagall was given by Mr. and Mrs. William Wood-Prince of Chicago.

During the year a total of 4,460 books and pamphlets were added to the Library through purchase, gift and exchange. (This does not include the books in the Reti Library, which have yet to be unpacked and accessioned.) Of these, 1,091 books and pamphlets were purchased with Federal funds, and 800 with funds furnished by Ambassador David K. E. Bruce and The Andrew W. Mellon Foundation. In addition, the Library received 1,321 books and pamphlets as gifts and 855 as exchanges. The

Library distributed 561 National Gallery of Art publications as exchanges, mostly to 125 domestic institutions and 115 foreign institutions.

The Library received 356 periodical titles during the fiscal year—191 from continued subscriptions, 40 from new subscriptions, 104 as gifts or exchanges, and 21 from society memberships. The number of actual pieces received is in excess of 3,300, a total which does not include the thousands of non-recorded calendars, newsletters and ephemeral material. Approximately 1,500 auction sales catalogues were received from 30 auction houses and galleries.

In the catalogued collections there are, as of this report, 24,274 titles in 33,075 volumes and 325 periodical titles in 3,618 volumes.

During the year, the Library implemented a new system whereby books about and by an artist will be shelved together. The cataloguing division of the Library processed 1,290 volumes during the past year, although, at year's end, the cataloguing backlog totaled 16,184 volumes. Approximately 5,000 titles were checked and searched bibliographically.

The National Gallery Library borrowed 496 books from the Library of Congress and 10 from other libraries, and lent 55 books from its collections to other institutions.

Three hundred and thirty monographic volumes and 669 periodical volumes were bound in this fiscal year for a total of 999 volumes.

Six hundred and sixty-seven readers, other than members of the staff, used the library during the year. Over 2,578 queries were answered by telephone and in person.

PHOTOGRAPHIC ARCHIVES

The Samuel H. Kress Foundation gave another generous grant to the Photographic Archives in the fall of 1974 for the purchase of photographs, making possible the acquisition of 54,631 positives. In addition the Archives received 645 gifts, and 1,984 items from exchanges, from prints made from Photographic Archives negatives, and from transfers from other gallery departments. Acquisitions for the year totaled 57,260 items.

Notable acquisitions of photographs include the following groups: the mosaics of San Marco; fifteenth- and sixteenth-century misericords photographed by Henry and Dorothy Kraus of Paris; Antonio Rossellino's "Tomb of the Cardinal of Portugal" in San Miniato, Florence; Palladio drawings from the collection of the Royal Institute, London; Italian architecture from the Archives of the Kunsthistorisches Institut, Florence; and Swiss architecture from the archives of the Centre de Documentation du Monde Oriental, Geneva.

In 1974 the National Gallery Photographic Archives began the acquisition of the entire collection of the photographs of Alinari-Anderson of Florence. Some 54,000 photographs from their collection of architecture and sculpture and about 30,000 photographs from their painting collection were ordered this year. Substantial exchange programs were also initiated with the Ashmolean Museum, Oxford, and with the National Portrait Gallery in Washington.

In an effort to make as much of the Archives collection as usable as possible, the Richter Archive was dismantled, accessioned and refiled. The Richter Archive is now catalogued by medium and subdivided by artist/known (filed alphabetically) and artist/unknown (filed alphabetically by school and subdivided further by period). Thus far, some 60,000

photographs and an equal number of cuts have been refilled according to the new system. In addition 15,961 Parke-Bernet negatives were identified, filed and indexed, which completes the processing of about a fifth of this collection. The Gernsheim Corpus of prints and drawings for 1971 to 1974 was catalogued, and a project begun to arrange numerically in filing cabinets the 58,000 pre-1971 Gernsheim Corpus photographs transferred from the Library of Congress.

A total of 183 people used the Photographic Archives during the year.

CONSERVATION, TREATMENT AND RESEARCH

Conservation Laboratory

The Department completed its work on the historical and technical research project of the Gallery's paintings by Vermeer and is now involved in the new research project on the Gallery's Rembrandts.

The Department was strenuously involved with *The Exhibition of Archaeological Finds of The People's Republic of China*. The staff acted as handlers of the art objects during their installation and de-installation. They also installed desiccants in fifty-two of the exhibition cases to maintain specific conditions of relative humidity and monitored the cases during the exhibition. Victor Covey, Chief Conservator, traveled to Toronto twice to observe the unpacking of the show and to record the condition of each object prior to its shipment to the National Gallery. He reexamined each object when it arrived at the Gallery and before its departure after the exhibition closed. At the request of the Department of State the National Gallery assigned Mr. Covey to act as conservator for the exhibition until it reached Peking. In this capacity, he gave minor treatment to five of the objects at the request of the Chinese curators of the exhibition.

In preparation for the exhibition, *Master Paintings from The Hermitage and The State Russian Museum, Leningrad*, Kay Silberfeld, Conservator of Paintings, traveled to Russia with Dr. Armand Hammer and the Director to examine the paintings.

In October, William R. Leisher joined the staff as Assistant Conservator of Paintings. Mr. Leisher received his training at the Intermuseum Conservation Association in Oberlin, Ohio, and was a summer intern in the Conservation Department of the National Gallery of Art in 1973.

A new X-ray machine, which moves on a track suspended from the ceiling, was purchased and installed for the examination of paintings and wood sculpture.

TREATMENT OF PAINTINGS

The restoration work on *The Satyr and The Peasant* by Jan Lys was completed. Treatment included the removal of an old linen lining and an aged glue adhesive, attachment of a new linen lining using a wax-resin adhesive, removal of several layers of darkened and discolored varnish and many disfiguring overpaints, remounting on a new stretcher, compensating for ground and paint losses, and applying non-yellowing polymer varnishes.

Another project completed was the treatment of a painted terra-cotta relief, *The Virgin and Child with Saint John*, attributed to a follower of Verrocchio. The extensive treatment included the removal of surface grime and the filling in of numerous old losses in both the terra cotta and the paint surface.

Major restoration is now in process on the following works of art: Hobbema, *Village near a Pool*; Gauguin, *Mme. Alexandre Kohler*; Picasso, *Two Youths*; two paintings on loan to the Gallery; and a terracotta bust of a young boy after Houdon.

Leonardo's *Ginevra de' Benci* received minor treatment during a periodic laboratory examination, and the new display case for the painting was monitored for temperature and humidity.

The cyclic inspection and recording of the condition of National Gallery paintings on exhibition continued. In addition seventy-five paintings were examined to see if they were in suitable condition for lending, and seventy-three paintings on loan in the Washington area received their annual examination in situ.

TREATMENT OF SCULPTURE

During the year, Arthur Beale, Acting Chief Conservator at the Fogg Art Museum in Cambridge, completed a three-year contract with the Gallery to examine the Samuel H. Kress Collection of Renaissance Medals and Bronzes and to treat those objects needing immediate attention. Some six hundred medals and bronze sculptures were treated, and plans to treat the remaining objects in the collection are under discussion. Mr. Beale was assisted in his work by Fogg Art Museum conservation apprentices Evi Holmberg and Barbara Kroll, and to a lesser extent by Elizabeth Lunning, Katrina Vanderlip and David Kolch.

Samples collected during examination are being analyzed by Robert Feller, Senior Research Fellow, National Gallery of Art Research Project at Carnegie-Mellon Institute, Pittsburgh, and by Leon Stodulski at the Fogg Analytical Laboratory, Cambridge.

TREATMENT OF WORKS ON PAPER

In September, John Krill, Conservator of Works of Art on Paper, moved into his new laboratory. His major projects for the year were the preparation of works of art in two exhibitions: *Jacques Callot: Prints and Related Drawings* and *Medieval and Renaissance Miniatures from the National Gallery of Art*. For the Callot exhibition, Mr. Krill examined 376 works by Callot, of which he treated 150. He wrote a section of the appendix to the catalogue on the condition of the prints and drawings and on their watermarks. Another paper conservator, Mrs. Katharine Stewart, was retained for one month to assist with the Callot work.

For the *Medieval and Renaissance Miniatures* exhibition, Mr. Krill spent several months on the problem of maintaining a safe environment for the miniatures while they were on exhibition. Normal gallery atmospheric conditions varied too widely for the safe exhibition of miniatures on vellum, a material ultra-sensitive to changes in humidity and temperature; without proper controls there might have been flaking of the paint surface. A partial solution was found in special matting and framing of the miniatures. The matting was done by Christopher Clarkson, vellum specialist at the Library of Congress conservation laboratory. He supported the miniatures in the mats by threads affixed in such a way that they would become detached under too much stress. Mr. Clarkson also did some conservation work on the miniatures. After much experimentation Mr. Krill developed a special method of framing that hindered the flow of outside atmosphere into the frame environment. In addition, the air-conditioning system used for the exhibition galleries was put on a

special schedule, and atmospheric conditions within those galleries were closely monitored throughout the exhibition.

In addition to his work on the Callot graphics, Mr. Krill treated fourteen prints and two drawings by various artists in the Gallery's collection. Other activities included the examination of 285 prints and drawings requested for loan and supervising the technical research on three disputed drawings.

TREATMENT OF TEXTILES

Restoration of the early sixteenth-century Brussels tapestry *The Garden of Gethsemane* by Joseph Columbus, Textile Conservator under contract, involved washing the tapestry, replacing its machine-made borders and reweaving damaged areas. Work has now begun on the pendant tapestry, *Christ and the Woman Taken in Adultery*.

Sarah Greenway, assistant to Mr. Columbus, began a special project of dyeing yarns for use in tapestry restoration. She continued her work on the Brussels seventeenth-century tapestry, *Time Drives Away the Joys of Life*, by Jan Raes the Younger.

Considerable time was spent by both textile conservators on the installation of the exhibitions, *African Art and Motion* and *The Exhibition of Archaeological Finds of The People's Republic of China*.

FRAMES

During the year, Eleanor Labaree, Conservator of Frames, did major restoration work on twenty-five frames, in addition to maintenance treatment of numerous other frames. Unused frames from our collection were examined and eleven Italian Renaissance frames were altered in size for use on paintings which presently are inappropriately framed. In addition, thirteen antique and reproduction frames were purchased for other paintings.

Miss Labaree refinished three frames for the *Venetian Drawings* exhibition, prepared test sample frames for the *Master Paintings from The Hermitage and The State Russian Museum, Leningrad* exhibition, and helped with the mounting and installation of the Chinese show.

Research

Materials research conducted by the National Gallery of Art Research Project at Carnegie-Mellon Institute of Research, Pittsburgh, continued to focus on the causes of deterioration in materials used in art and its conservation, concentrating particularly on the harmful effects of light.

The laboratory advised the Gallery on matters of the control of relative humidity within individual show cases and within the frames of glass-covered prints and drawings. Aid has been rendered in the selection of pigments to be used for the restoration of paintings and of lightfast dyes for the care of tapestries.

The Research Project continues to provide technical advice on polymers, pigments, and illumination to museums both in this country and abroad, in the past year assisting the Library of Congress, the Corning Museum of Glass, Museum of Modern Art, Art Institute of Chicago, Walters Art Gallery, Carnegie Museum and the Society for the Preservation of New England Antiquities.

The development of advanced analytical methods currently involves the following projects: the collection of lead white samples from many

countries and periods of history for characterization by lead-isotope ratios; the modification of isotope-mass spectrometric techniques for sulfur, carbon, oxygen, and nitrogen to facilitate characterization of Prussian blue, ultramarine and vermilion; and the exploitation of gas-liquid chromatography to assist in the identification of painting media and in the study of the deterioration of materials such as casein, animal glue and egg tempera and other leadbearing pigments.

EDITOR'S OFFICE

In conjunction with exhibitions during the past fiscal year, the Editor's Office produced an illustrated catalogue of *The Exhibition of Archaeological Finds of The People's Republic of China* and a companion brochure of the same title with text provided by the Organization Committee of the Exhibition of Archaeological Finds of The People's Republic of China. The Editor's Office also designed and produced two catalogues: *Medieval and Renaissance Miniatures from the National Gallery of Art* and *Jacques Callot: Prints and Related Drawings*.

A major accomplishment was the publishing of the Gallery's revised and updated *European Paintings: an Illustrated Summary Catalogue*, previously published in two volumes in 1965 and 1968. The catalogue contains in one 417-page volume a brief entry and a small illustration of each of the Gallery's European paintings. The Office also published a revised *Extension Service Catalogue* and reprinted *An Invitation to the National Gallery of Art* in a new format. In the continuing Christmas card program, a 1974 catalogue was issued, offering several new cards based on selected subjects in the Gallery's collections.

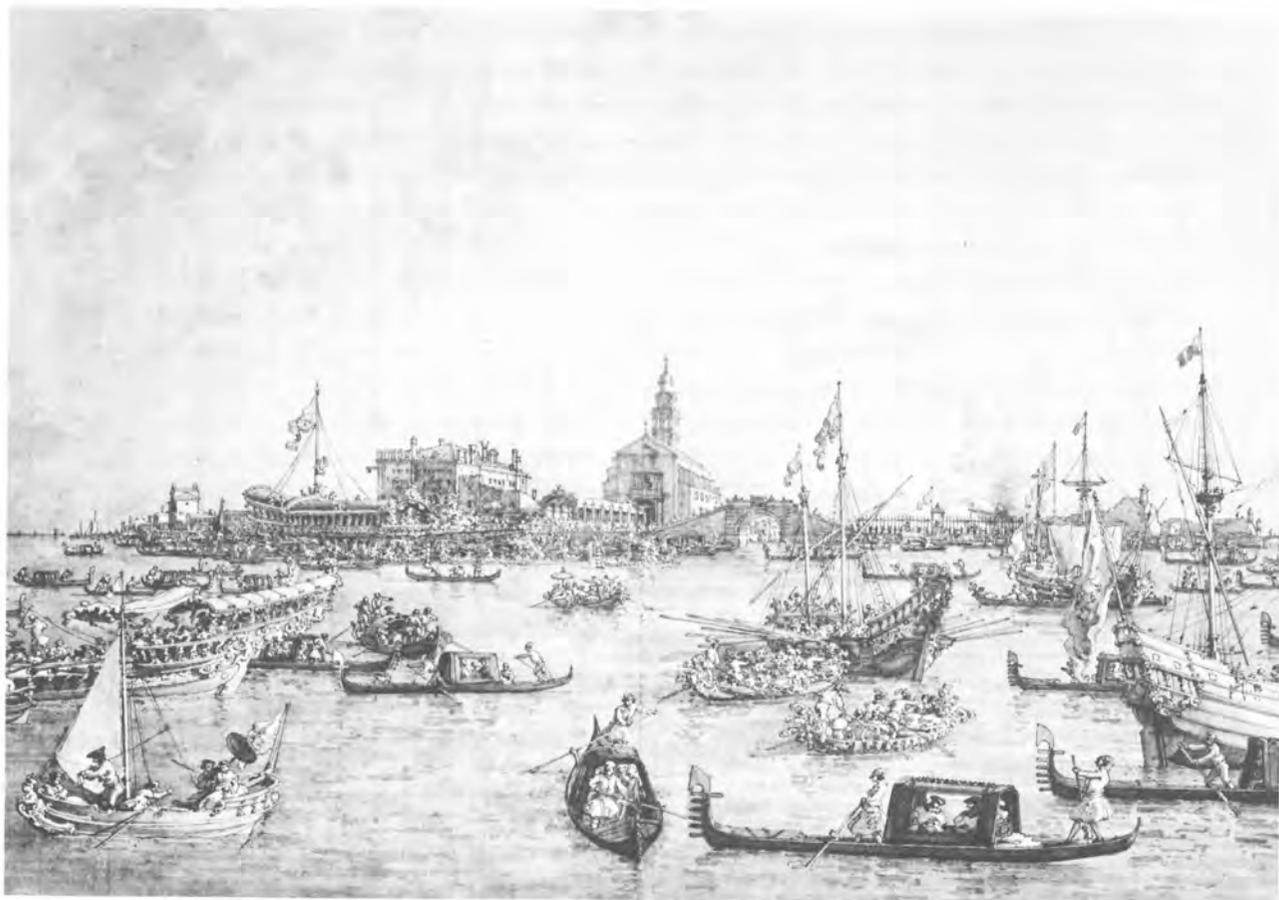
For the *Exhibition of Archaeological Finds of The People's Republic of China*, the Office edited and produced an illustrated floor plan and four sales posters. The Office continued to supervise the preparation of all display graphics for shows, films, lectures and special events, as well as the labels and invitations for exhibitions.

Work in progress included *Studies in the History of Art, 1975: A Brief Guide to the Gallery*; the National Lending Service brochure; our National Gallery of Art *Style Manual*; and the redesign of painting labels and of gallery leaflets.

Sheldon Grossman, Curator of Northern Italian and Venetian Painting was appointed Chairman of a new Editorial Board established to assist the Editor's Office. Its purpose is to recommend authors and solicit articles for the Gallery's annual publication, *Studies in the History of Art*; to recommend authors for books to be published in the Kress Foundation *Studies in the History of European Art* and in the Ailsa Mellon Bruce *Studies in the History of American Art*; and to read submitted manuscripts and recommend outside readers. Other members of the committee are: the Kress Professor in Residence, *ex officio*; Parker Lesley, Curator of Decorative Arts; H. Diane Russell, Assistant Curator of Graphic Arts; and Anne-Imelda M. Radice, Staff Lecturer, Department of Education.

EXHIBITIONS AND LOANS

Eleven special exhibitions were shown at the Gallery this year. Six were loan shows, for which a total of 812 works of art were lent by fifty-three owners and 632 items were taken from the Gallery's collections. The other five exhibitions were in-house and used 233 objects from the Gallery's collections. These exhibitions and their dates were:



Ascension Day Festival at Venice, Canaletto, Samuel H. Kress Collection

AMERICAN TEXTILES: WATERCOLORS FROM THE INDEX OF AMERICAN DESIGN

Continued from the previous fiscal year through July 15, 1974.

RECENT ACQUISITIONS AND PROMISED GIFTS: SCULPTURE, DRAWINGS, PRINTS

Continued from the previous fiscal year through August 4, 1974.

AFRICAN ART AND MOTION

Continued from the previous fiscal year through September 22, 1974.

M. C. ESCHER PRINTS

July 26 through December 30, 1974.

VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS

September 29 through November 24, 1974.

THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

December 13, 1974, through March 30, 1975.

RUBENS, VAN DYCK & JORDAENS: PRINTS & DRAWINGS

January 8 through February 19, 1975.

"THE SICK GIRL," BY EDVARD MUNCH

January 23 through March 26, 1975.

MEDIEVAL AND RENAISSANCE MINIATURES FROM THE NATIONAL GALLERY OF ART

January 26 through March 23, 1975.

LITHOGRAPHS PRINTED AT THE TAMARIND WORKSHOP, INC.,
LOS ANGELES

February 21 through the end of the fiscal year.

JACQUES CALLOT: PRINTS AND RELATED DRAWINGS

June 29, 1975, through the end of the fiscal year.

From its collections the Gallery lent 391 works of art to fifty-nine exhibitions at fifty-three institutions; 197 works of art were lent to thirty borrowers for use in United States embassies, government buildings, historic houses and museums.

REGISTRAR'S OFFICE

In the past year the Registrar's Office recorded the accession of 7 paintings, 7 sculptures and 990 works of graphic art—a total of 1,004 objects.

The Gallery received 341 shipments containing 2,476 works of art, and sent out 233 shipments of 2,270 works of art.

In connection with the exhibition from The People's Republic of China, Registrar Peter Davidock made two trips to Toronto to witness the unpacking procedure there and to record the packing for the trip to Washington. He arranged for the air and ground transportation of the exhibition from Toronto to the Gallery.

INSTALLATION AND DESIGN

During fiscal year 1975, Installation and Design was established as a separate department reporting to the Assistant Director. It expanded its staff to include Mark A. Leithauser, Exhibits Specialist, and Georganne Fletcher, Museum Technician.

The principal undertaking of the department was the design and installation of *The Exhibition of Archaeological Finds of The People's Republic of China*, by far the largest exhibition ever held at the National Gallery, encompassing nearly eighteen thousand square feet. Planning for the installation of the exhibition began in fiscal year 1974 with Gaillard F. Ravenel, Head of the department, and George Sexton, Installationist, traveling abroad to study the installations of the exhibition as it was shown in Paris and London. At the National Gallery the ground floor exhibition spaces were totally modified to provide the effect of an apparently separate museum within the building.

The *Medieval and Renaissance Miniatures from the National Gallery of Art* exhibition provided a small but exquisite collection of miniatures with a rich and intimate atmosphere. A few objects of medieval decorative art from the Gallery's collection were added to give a feeling for the period.

The *Jacques Callot* exhibition was unusual in showing most of the works through proportioned openings cut in large horizontal panels. As many of the Callots are small, this manner of presentation provided the greatest possible security and eliminated the distraction of frames and large mats. A technical survey illustrating early etching techniques concluded the exhibition.

For the M. C. Escher exhibition, the Corridor Gallery was refurbished with a charcoal-colored carpet and black display panels. The exhibition of *Venetian Drawings from American Collections* was installed in Galleries 68-71.

PHOTOGRAPHIC LABORATORY
SERVICES

During the year the Photographic Laboratory, under Henry B. Beville, Chief Photographer and Head of the Division, produced the following work:

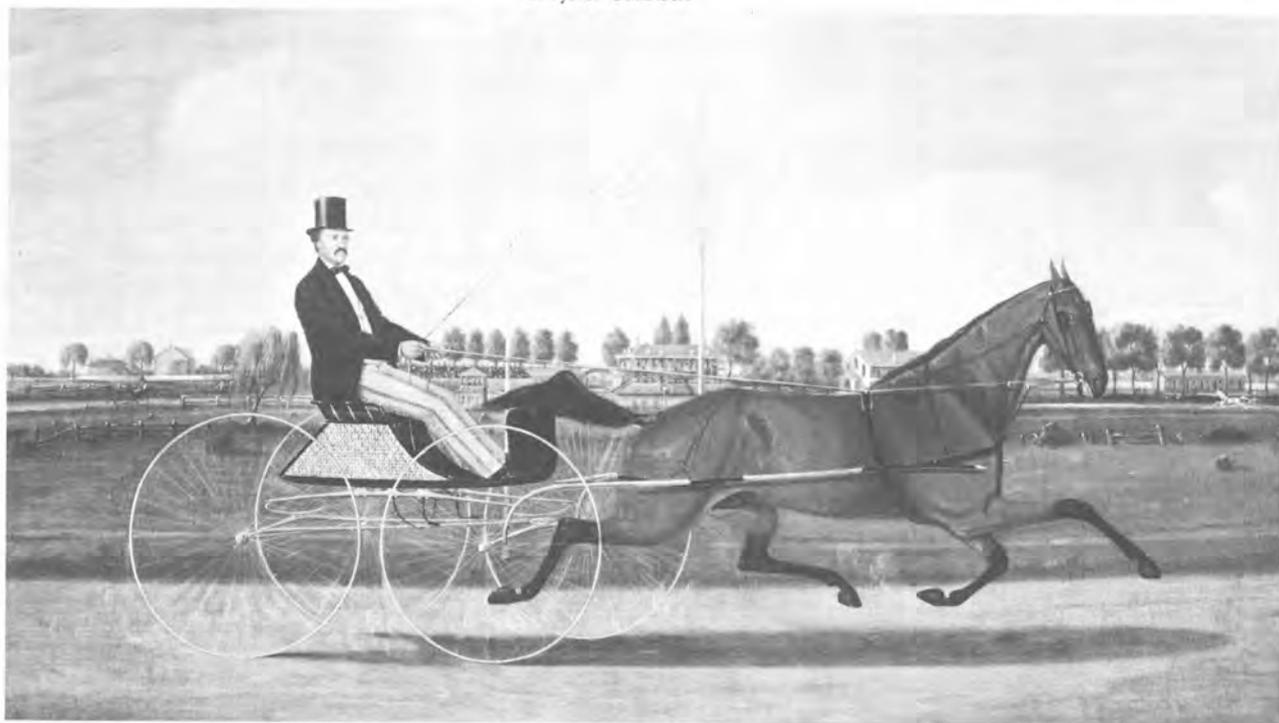
Black and white negatives	4,145
Black and white prints, 8 x 10	49,918
Black and white prints larger than 8 x 10	152
Black and white slides, 2 x 2	1,001
Color slides, 2 x 2	216,578
Ultra-violet photographs	25
Infra-red photographs	22
Color transparencies	1,184

Within the office of the Coordinator of Photography Kathleen M. H. Ewing, the staff completed the reorganization of the photographic files for works of art belonging to the National Gallery of Art. The office also completed its absorption of the photographic stock of the Index of American Design and now handles all requests for Index photographs.

On January 1, 1975, the price of photographs was raised to reflect costs more accurately, and a rental fee was applied to the loan of color transparencies.

During the year, over 10,000 black and white photographs were added to stock, 3,166 were sold, 2,606 were distributed to the National Gallery staff for official use, and 514 were turned over to the Photographic Archives for its use. Some 881 color transparencies were lent, and 834 permits were issued, authorizing the publication of 1,969 works of art in the National Gallery's collections.

The Trotter, Attr. to Charles S. Humphreys, Gift of Edgar William and Bernice Chrysler Garbisch



STAFF ACTIVITIES

J. CARTER BROWN, Director, served ex-officio on the Federal Council on the Arts and Humanities, the National Portrait Gallery Commission, the Board of Trustees of the National Trust, the Pennsylvania Avenue Development Corporation, the Committee for the Preservation of the White House, and the White House Historical Association, of which he is treasurer. He continued as a member of the Board of Trustees of the Institute of Fine Arts of New York University and of the American Academy in Rome. He also continued on the committee to visit the Fine Arts Department at Harvard University. He continued, as well, as chairman of the membership committee of the Association of Art Museum Directors. He remains a trustee of the Museum Computer Network and the American Federation of Arts, for which he is also chairman of the National Exhibitions Committee. He also continued to serve as chairman of the presidentially appointed Commission of Fine Arts, which meets monthly to review architectural and design proposals and to advise the President, the Congress, and governmental agencies in areas related to design and art. Ex-officio in that capacity, he served as a member of the Board of Trustees of the John F. Kennedy Center for the Performing Arts and of its Executive Committee, in addition to its Fine Arts Accessions and Interior Design Committees. He also continued as a member of the Advisory Board of the Morris and Gwendolyn Cafritz Foundation and of the International Committee for the History of Art, which met in Washington in January in connection with the annual meetings of the College Art Association. He was awarded an honorary degree of Doctor of Humane Letters by Georgetown University and was made an honorary member of the American Institute of Architects.

CHARLES PARKHURST, Assistant Director of the Gallery, continued to serve as a member of the Accreditation Commission of the American Association of Museums and of its legal seminar Screening Committee. Mr. Parkhurst also continued on the Visiting Committee of the Board of Overseers for the Division of Humanities and the Arts, Case-Western Reserve University. In October he delivered a lecture at the University of Pittsburgh on "The Art and Science of Color in the 17th Century," and in April he lectured at the Sterling and Francine Clark Institute, Williamstown, Mass., on "The Art and Science of Color from 1500 to

1700." At the Clark Institute he also conducted a Williams College graduate program seminar on museum ethics. He delivered a lecture "A Deliberate Walk through the National Gallery" to the Boston Museum Class in November, at the Art Museum of South Texas in Corpus Christi in March, and to the faculty wives of the University of Virginia in May. In December Mr. Parkhurst lectured to Oberlin College alumni in Washington on "Art and Artifacts from The Peoples' Republic of China" and at the end of October participated in the Forty-Sixth American Assembly (Columbia University) at Arden House, Harriman, New York, on "Art Museums in America."

WILLIAM P. CAMPBELL, Curator of American Painting, continued to serve as a member of the Special Fine Arts Committee of the Department of State and as a consultant to the Curator of The White House. He was also consultant to the Northern Virginia Community College/WNVT series of twenty half-hour programs on the history of the fine arts in America. This series is projected as a credit course to be used by community colleges. He also judged an art exhibition at the Pentagon.

J. M. EDELSTEIN, Chief Librarian, acted as News, Notes and Queries Editor of *The Papers of the Bibliographical Society of America*; continued as a member of the Fellowship Committee of the Folger-British Academy Fellowship Program; and was appointed a member of the grants committee of the National Endowment for the Humanities, Division of Research Grants. He also gave a lecture on the National Gallery library and study center at a meeting of the Friends of the Library of The Johns Hopkins University and participated in a conference on the poet Wallace Stevens at The Huntington Library, San Marino, California.

CAROLINE H. BACKLUND, Reference Librarian, continued as chairperson 1974 of the Washington-Baltimore chapter of the Art Libraries Society of North America (ARLIS/NA). She served as a member of a panel discussion on the East Building at the 1975 conference of ARLIS/NA and participated in a panel discussion of "Uses of the Exhibition Catalog" at the Exhibition Catalog Seminar of the Metropolitan Research Libraries, New York. She also participated in a District of Columbia Library Association Reference Roundtable on Washington's Art Resources and conducted two evening classes, as guest lecturer, in a publishing course at George Washington University.

IRA BARTFIELD, Desk-Docent, lectured on "Symbolism in Renaissance Art" at the Open University Program at the University of Maryland.

JULIE A. BEAULIEU, Staff Lecturer, gave two lectures on aspects of Christian Iconography, one on "The Influences of Church Doctrines on the Visual Arts" at an adult education class at Chevy Chase Presbyterian Church, Washington, the other on "Christmas Myths and Legends in Medieval Art" at the Adult Forum at St. Albans Church, Washington.

DAVID A. BROWN, Curator of Early Italian and Tuscan Painting, gave two graduate seminars for George Washington University on "Leonardo da Vinci" and "Mannerism." He gave two lectures in connection with the Smithsonian Resident Associate Program, one called "Leonardo da Vinci: The Artist and his Time," the other "Michelangelo."

J. FRED CAIN, Museum Curator, taught the following courses for the Smithsonian Institution's Resident Associate Program: "Collecting Con-

temporary Prints," "History of Western Printmaking," and "Survey of Spanish Art." He lectured to the Washington Print Club on the "C.V.S. Roosevelt Collection of Prints by M. C. Escher"; to the Belle Haven Women's Club on "American Prints of the 1960s"; and at The Phillips Art Gallery on "Kandinsky Graphics." He was also a juror for the Sunshine Art Festival sponsored by the Sertoma Club of Winter Haven, Florida.

E. A. CARMEAN, JR., Curator of Twentieth-Century Art, gave seven lectures on "Contemporary Sculpture" at the Hirshhorn Museum and Sculpture Garden as part of the Smithsonian Associates program, and one on "The Collages of Robert Motherwell" at the University of Iowa. He also chaired a course of ten lectures entitled "Art in the 70s" at the Hirshhorn Museum and Sculpture Garden, of which he gave two lectures.

JANE COLLINS, Cataloguer, spoke on "Cataloging and Classifying the Exhibition Catalog" in an all-day seminar on exhibition catalogues held in New York in October. She also served as co-chairperson of the Cataloging and Indexing Systems Special Interest Group of the Art Libraries Society of North America (ARLIS/NA) until January, was elected co-chairperson of the Committee on Cataloging of ARLIS/NA, and helped lead a workshop on cataloguing monographs at the ARLIS/NA conference in January.

JOSEPH V. COLUMBUS, Textile Conservator under contract, conducted a day-long seminar on textile and tapestry conservation to students at The Henry Francis du Pont Winterthur Museum and presented a brief paper on the treatment of metal yarns in the Gallery's tapestry *Christ and the Woman Taken in Adultery* at the R. J. Gettens Memorial Seminar on "The Electro-Chemical Corrosion of Metals."

VICTOR COVEY, Chief Conservator, continued to serve as president of the Washington Conservation Guild and as a member of the Board of Directors of the American Institute for Conservation. He was also a member of the Sub-Committee on Education and Training for the National Conservation Advisory Council. Mr. Covey gave the welcoming address at the R. J. Gettens Memorial Seminar sponsored by the Washington Conservation Guild.

FRANCES FELDMAN, Desk Docent, spoke about "Flowers in Art" to the Potomac Village Garden Club at the Potomac (Maryland) United Presbyterian Church. She also presented a family-oriented Christmas slide lecture to the congregation of the same church.

ROBERT L. FELLER, Senior Fellow at the National Gallery of Art Project at Carnegie-Mellon University, was recently elected a Fellow in the Illuminating Engineering Society in recognition of his research on the damaging effects of light and his service on the Society's Committee on Museums and Art Galleries. He is also a member of the executive committee of the National Conservation Advisory Council and chairman of the ICOM Committee for Conservation and its working party on varnishes, as well as an editor of *Art and Archaeology Technical Abstracts*.

SARAH GREENWAY, Assistant to the Textile Conservator, spent a month at the Ciba-Geigy Laboratories in Basel, Switzerland, studying the dyeing of wool and silk yarns, and presented a report on her findings there at a meeting of the Washington Conservation Guild.

SHELDON GROSSMAN, Curator of Later Italian and Venetian Painting, taught "Sources of the High Renaissance" at George Washington University during the fall semester.

JOHN HAND, Curator of Northern European Painting, lectured to the Montgomery County docents from the American Association of University Women on the new East Building and to a group from The Rhode Island School of Design on the Chinese exhibition.

NANCY R. JOHN, Cataloguer, was appointed Chairperson of the Resources and Technical Services Division, Catalog Code Revision Committee, Rule Revision Proposal Team, dealing with Works with Authorship of Mixed Character, at the 1974 Annual Conference of the American Library Association. For the ARLIS/NA, she was also co-chairperson and co-ordinator of the Cataloging and Indexing Systems Special Interest Group; Chairperson Pro-Tem, Committee on Cataloging, October 1974-February 1975; member, Committee on Cataloging; co-author of a column in the bi-monthly ARLIS/NA newsletter; co-organizer of a workshop on the cataloguing of book materials at the ARLIS/NA Annual Conference and ARLIS/NA representative to the American Library Association, Catalogue Code Revisions Committee. She also served as chairperson of Nominating Committee of the Washington-Baltimore Chapter of ARLIS/NA and gave a presentation on the cataloguing of exhibition catalogues at a chapter meeting.

BERNARD KEISCH, along with Robert Feller, both of the National Gallery of Art Research Project at Carnegie-Mellon Institute of Research, participated in the training of conservators through lectures given at Oberlin College, the Winterthur (Delaware) Graduate Program, and the Canadian Conservation Institute. Dr. Keisch also lectured on "Mössbauer Effect Studies of Fine Arts" at the International Conference on the Applications of the Mössbauer Effect, held in Bendor, France; and on "Mössbauer Effect Spectroscopy in Art and Archaeology" at the Conferences on the Application of the Physical Sciences to Medieval Ceramics held at the University of California, Los Angeles, and at the University of California, Berkeley.

JOHN KRILL, Conservator of Works of Art on Paper, continued his research project on the Harrison Elliott Collection of Paperiana in the Rare Book Room of The Library of Congress. He presented a paper to a class of Smithsonian Associates on the history of western paper and was the sole American representative at the biannual meeting of the International Association of Paper Historians in Munich.

ELEANOR LABAREE, Conservator of Frames, was elected a Council Member of the Washington Conservation Guild.

DOUGLAS LEWIS, Curator of Sculpture, was elected a member of the Scholars Advisory Board (Comitato Scientifico) of the International Center for Architectural Studies in Vicenza, succeeding the late Rudolf Wittkower. During the year he taught a graduate seminar as Adjunct Professor in the Department of the History of Art at The Johns Hopkins University and in May he was made program chairman of the Washington Renaissance Colloquium (organized through the Folger Institute of Renaissance and Eighteenth-Century Studies), in which he also presented a lecture on "An Old Testament Cycle of Early Eighteenth-Century Venetian Frescoes: Problems of Interpretation."

RUTH LEHRER, Museum Curator, lectured on "Techniques in Printmaking," at The Print Club, Philadelphia; "The Graphic Work of Kandinsky," at the William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, Missouri; and "Rembrandt: An Innovator in the Art of Etching and Drypoint," at Rutgers University Art Gallery, New Brunswick, New Jersey. She served as moderator of a series of panel discussions on the subject "Professionalism and the Contemporary Artist," at The Print Club, Philadelphia. She was re-elected to the Board of Governors of The Print Club, Philadelphia.

KENT LYDECKER, Staff Lecturer, delivered a slide lecture on the "Easter Story in Late Medieval and Renaissance Art" to the Adult Forum of Saint Albans Church, Washington.

MELANIE B. NESS, Editorial Assistant to the Editor, participated in the six week Radcliffe Publishing Procedures Course at Harvard Summer School.

RUTH R. PERLIN, Educational Specialist in Extension Program Development, participated in discussions on the role of art history in the humanities curriculum at the College Art Association of America meeting in Washington, D.C. At the annual meeting of the American Association of Museums in Los Angeles, she spoke on the Gallery's Extension Service programs and the means by which they are made available to a national audience.

ANNE-IMELDA M. RADICE, Staff Lecturer, was awarded a Kress Foundation Grant for photographic work in Italy to facilitate completion of her dissertation "Simone del Pollaiuolo, Fifteenth-Century Architect." She donated the photographs to our Photographic Archives. In the spring, Miss Radice gave three lectures: "Abstract Expressionism" for the Virginia Commonwealth University, "Romaine Brooks," taped for the Feminist Radio Network and broadcast on WGTB, and "Landscape in Art" for the Continuing Education Program for Women, George Washington University.

JOSEPH J. REIS, Head of the Department of Extension Program Development, attended the National Art Education Association convention in Miami Beach in April, where he organized and chaired a panel on "Visual Sources for Interdisciplinary Programs." He was appointed a member of the Subcommittee on the Arts and Humanities of the Federal Interagency Committee on Education.

ANDREW C. ROBISON, Curator of Graphic Arts, was elected president of the Print Council of America at the annual meeting in April. He lectured on "The Prints of Albrecht Dürer" at Wake Forest University, Winston-Salem, North Carolina; on "Goya's 'Disasters of War'" to the Washington Print Club; and on "Piranesi's Graphic Art" at Stockton State College, Pomona, New Jersey.

H. DIANE RUSSELL, Assistant Curator of Graphic Arts, was elected to the Print Council of America.

KAY SILBERFELD, Conservator of Painting, was elected secretary of the American Institute for Conservation. She continued her work as an abstractor for the International Institute for Conservation's publication, *Abstracts*.

FRANCES SMYTH, Associate Editor, was elected president of the Washington Print Club.

MARSHA D. SPIETH, Cataloguer, helped plan a conference of the ARLIS/NA Annual Conference for 1975.

WILLIAM J. WILLIAMS, Staff Lecturer, continued his affiliation with Adventures in Learning, Inc., an experimental adult education program in Baltimore. For that group he taught courses on "Learning from the Past" and "Understanding 20th Century Art," led a day-long symposium on the topic "Woman in History: Harlots and Amazons?" and conducted tours of the Hirshhorn Museum. He lectured on "The Periphery of Art: A Survey of Picture Frames" to the Washington Region Conservation Guild; "European Gardens, Medieval to Modern" was his topic for a talk to the Brookside Botanical Gardens Organization. In the spring of 1975 Mr. Williams participated in two Smithsonian Workshops, one on "Knowing Your Museum Audience," the other on "Improving the Teaching Effectiveness of Exhibits."

ANNE VON REBHAN, Slide Librarian, served as hostess and explained the National Gallery slide library system to a workshop on slide libraries held at the National Gallery under the auspices of the Washington-Baltimore chapter of the Art Libraries Society.

Untitled Drawing, David Smith, Ailsa Mellon Bruce Fund



ADVANCED STUDY AND RESEARCH, AND SCHOLARLY PUBLICATIONS

THE KRESS PROFESSOR IN RESIDENCE 1974-1975

SIR ELLIS WATERHOUSE

Sir Ellis was in residence at the National Gallery from October 1974 through May 1975, receiving his knighthood during his tenure as Kress Professor.

Among his many duties, Sir Ellis led Gallery seminars for the Fellows in Residence on works in the collections by Poussin, Vermeer, van Dyck, Clodion and Manet; gave lectures on "Antonio Moro as a Court Painter" at the National Gallery, and on "Reevaluating Raguzzini" at the annual meeting of the College Art Association; completed the enlarging and revising of his 1937 monograph on *Roman Baroque Painting* for a new publication. He also continued work toward a new book on the Lombard renaissance and, with the Curator of American Painting, discussed paintings whose attributions have been questioned, mostly from the Clarke Collection.

NATIONAL GALLERY OF ART FELLOWS Chester Dale Fellows

ROBERT NICHOLAS ADAMS — 1974-1975

M.A., New York University, 1973

Ph.D. candidate, New York University

Dissertation topic: *The military architecture of Baldassare Peruzzi*

Worked in Siena, Florence and Rome.

BETH COHEN — 1974-1975

M.A., New York University, 1970

Ph.D. candidate, New York University

Dissertation topic: *Attic Bilingual Vase-painters*

Worked in Athens and Rome.

ALISON LUCHS — 1974-1975

M.A., The Johns Hopkins University, 1972

Ph.D. candidate, The Johns Hopkins University

Dissertation topic: *The patronage of the monastery at Cestello*

Worked in Florence.

ELEANOR ANN SAUNDERS — 1974-1975

M.A., University of North Carolina, 1971

Ph.D. candidate, Yale University

Dissertation topic: *The Old Testament prints of Maerten van Heemskerck*

Worked in Utrecht, Amsterdam and Copenhagen.

David E. Finley Fellows

PETER R. FUSCO — 1972-1975

M.A., New York University, 1972

Ph.D. candidate, New York University

Dissertation topic: *The Roman Activity of the French 18th-century sculptor Lambert-Sigisbert Adam (1700-1759)*

Worked in Rome, Paris and Washington.

JAY ALAN LEVENSON — 1973-1976

M.A., New York University, 1975

Ph.D. candidate, New York University

Dissertation topic: *Jacopo de' Barbari*

Worked in Venice, Florence and New York.

THOMAS DA COSTA KAUFMANN — 1974-1975

M.A., Yale University, 1970

M.Phil., Warburg Institute, University of London, 1972

Ph.D. candidate, Harvard University

Dissertation topic: *Studies in Imperial Festivals, Imagery and Collecting in the Late Sixteenth Century*

Worked in Austria, Czechoslovakia, and Germany.

Samuel H. Kress Fellows

FORD PEATROSS — 1974-1975

M.A., University of North Carolina, 1971

Ph.D. candidate, University of North Carolina

Dissertation topic: *The Life and Works of William Nichols*

Worked in Georgia, Alabama, Mississippi and Washington.

ALEXANDER SELTZER — 1974-1975

M.A., University of Cincinnati, 1972

Ph.D. candidate, State University of New York at Binghamton

Dissertation topic: *Alphonse Legros*

Worked in Boston, New Haven, New York and Washington.

Robert H. and Clarice Smith Fellow

SUSAN DONAHUE KURETSKY — 1974-1975

M.A., Harvard University, 1964

Ph.D., Harvard University, 1971

Dissertation topic: *Ochtervelt—a critical catalogue*

Worked in the Low Countries and in Cambridge.

RESEARCH

The joint research project begun last year on the art historical and technical aspects of the Vermeers in the National Gallery was completed. The final report, written by Arthur Wheelock, Research Curator, contains photomicrographs of the paintings taken by Kay Silberfeld, Conservator of Paintings, who examined the pictures with Mr. Wheelock, and analytical information supplied by Robert L. Feller of the National Gallery Research Project at the Carnegie-Mellon Institute in Pittsburgh. The Kress Professor in Residence for 1973-1974, A. B. de Vries, acted as advisor to the project.

A new research project began in January on the National Gallery's paintings by Rembrandt. The conservation department is working in conjunction with Arthur Wheelock; John Hand, Curator of Northern European Painting; Robert L. Feller; Seymour Slive, from Harvard University; and Egbert Haverkamp-Begemann, from Yale University.

During the year, attributions of works of art were changed as follows:

	<i>From</i>	<i>To</i>
443	Florentine School <i>Apollo and Marsyas</i> Samuel H. Kress Collection	Michelangelo Anselmi (c. 1492–1554/56) School of Parma
1446	French School, 18th century <i>The Adoration of the Skulls</i> Gift of Lewis Einstein	Michel-François Dandré-Bardon (1700– 1783), French School
A-125	Florentine School, c. 1500 <i>Architectural Plaque: Putti</i> <i>Bearing Inscribed Tablet</i> Widener Collection	Benedetto da Rovezzano (1474–c. 1554) Florentine School

- STAFF PUBLICATIONS
- DIANE DE GRAZIA BOHLIN, "Some Unpublished Drawings by Bertoina," *Master Drawings*, 12, no. 4 (Winter 1974), 359–367.
- J. CARTER BROWN, Introduction to "Looking at Pictures with Bernard Berenson," Hanna Rice (New York, N.Y.: Harry Abrams, 1974).
- DAVID A. BROWN, "Further Observations on the Project for a Standard by Verrocchio and Leonardo," *Master Drawings*, 12, no. 2 (Winter 1974), 127–133.
- J. FRED CAIN, introduction, *James Davis* (Washington, D.C.: Middel-dorf Gallery, 1975).
- E. A. CARMEAN, JR., "Modernist Art 1960–1970," *Studio International*, 188 (July–August 1974), 9–13.
- , *Friedel Dzugas* (Houston: The Museum of Fine Arts, 1974).
- JANE COLLINS, "Cataloguing and Classifying the Exhibition Catalogue," *Special Libraries*, 66, no. 7 (July 1975), 313–320.
- JOSEPH COLUMBUS, "Tapestry Restoration at the National Gallery," *1974 Studies in the History of Art*, Washington, D.C.: National Gallery of Art (1974), 175–187.
- ROBERT L. FELLER, RUTHERFORD J. GETTENS, ELIZABETH WEST FITZ-HUGH, "Calcium Carbonate Whites," *Studies in Conservation*, 19 (1974), 157–184.
- SHELDON GROSSMAN, "An Early Drawing by Fra Bartolommeo," *1974 Studies in the History of Art*, Washington, D.C.: National Gallery of Art (1974), 7–22.
- BERNARD KEISCH, "Mössbauer Effect Spectrometry Without Sampling: Applications to Art and Archaeology," in *Archaeological Chemistry*, ed., Curt Beck, *Advances in Chemistry*, no. 138, American Chemical Society (Washington, D.C., 1974), pp. 186–206.
- , "Mössbauer Effect Studies of Fine Arts," Colloque No. 6, Supplement to *Journal de Physique*, 35, no. 12, c6–151 (1974).
- RUTH FINE LEHRER, "The Janus Press," *The Private Library*, 2nd ser., 7, no. 3 (Autumn 1974), 91–121.

DOUGLAS LEWIS, "Baldassare Longhena" [review], *Arte Veneta*, 27 (1973), 328–330.

———, "Una decina di documenti del Longhena," *Arte Veneta*, 24 (1973), 309–317.

———, "Two Equestrian Statuettes after Martin Desjardins," *1974 Studies in the History of Art*, Washington, D.C.: National Gallery of Art (1974), 143–155.

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———, Review of *The Etchings of the Tiepolos: Complete Edition* by Aldo Rizzi, *The Art Bulletin*, 57, no. 2, 295–298.

———, Ten short reviews in *Nouvelles de l'estampe* and *Library Journal*.

H. DIANE RUSSELL, *Jacques Callot: Prints and Related Drawings* (Washington, D.C.: National Gallery of Art, 1975).

Double Portrait, Circle of Giorgione, Gift of Michael Straight



MUSIC AT THE GALLERY

Forty Sunday evening concerts were given in the East Garden Court during the year at 7 o'clock. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamont Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the Musicians Union. Eight of the Sunday concerts during April and May comprised the Thirty-second American Music Festival held at the Gallery.

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

The National Gallery Strings conducted by Richard Bales played on the following occasions:

November 19, 1974—At the Episcopal High School in Alexandria, Virginia.

November 21, 1974—During the reception of the International Federation of Library Associations.

December 11, 1974—During the opening of *The Exhibition of Archaeological Finds of The People's Republic of China*.

January 23, 1975—During the reception for the College Art Association.

Intermission talks during the broadcasts of the Sunday evening concerts were delivered by members of the Education Department. Mr. Bales gave music notes during each of these intermissions, and on April 13 and April 20, 1975 interviewed H. C. Robbins Landon, the 1975 A. W. Mellon Lecturer in the Fine Arts.

The traditional pre-lecture recorded music on Sunday afternoons in the Auditorium was continued. With the exception of June 8, 1975, all of the Sunday evening concerts were broadcast in their entirety by Radio Station WGMS on both AM and FM. The programs of June 15 and 22 were taped and each broadcast a week later at the usual hour because of fire damage at the station's studios. Music critics of *The Washington Post* and *Star News* continued their coverage. *Forecast FM* of 1974 devoted a feature article to the National Gallery and Mr. Bales.

SUNDAY CONCERTS

- Charles Ives Centennial Concerts*
- Sept. 22 National Gallery Orchestra
Sept. 29 The Portland (Maine) Symphony String Quartet and

- Anthony Piccolo, Pianist
- Oct. 6 The American Chamber Trio
- Oct. 13 Neva Pilgrim, Soprano, and Ursula Oppens, Pianist
- Oct. 20 National Gallery Orchestra
- Oct. 27 Stafford Wing, Tenor, and Thomas Warburton, Pianist
- Nov. 3 Richard Fredrickson, String Bass, and Robin McCabe, Pianist
- Nov. 10 Ylda Novik, Pianist
- Nov. 17 National Gallery Orchestra
- Nov. 24 Elwyn Adams, Violinist, and Hilda Freund, Pianist
- Dec. 1 Nicole Wickihalder, Pianist
- Dec. 8 Edward Mattos, Pianist
- Dec. 15 Paul Tobias, Cellist, and Elizabeth Moschetti, Pianist
- Dec. 22 National Gallery Orchestra with Mark and Nancy Ellsworth, Violins; Robert Newkirk, Cello; Orrin Olson and Samuel Ramsay, Horns; and Richard Roeckelein, Harpsichord
- Dec. 29 Doyle White, Pianist
- Jan. 5 The Lucktenberg Duo
- Jan. 12 National Gallery Orchestra with Sidney Forrest, Clarinet
- Jan. 19 National Gallery Orchestra with Judith Norell, Harpsichord
- Jan. 26 Amado String Quartet and George Walker, Pianist
- Feb. 2 Potomac String Trio
- Feb. 9 Thomas Mastroianni, Pianist
- Feb. 16 Howard Hensel, Tenor, and Dana Krueger, Contralto, with Martin Isepp, Pianist. Assisting artists: Lois Darling, Soprano; Ellen Lang, Mezzo Soprano; and Llyanna Lynch-Huls, Contralto
- Feb. 23 Trio Elvetico
- Mar. 2 Etsuko Tazaki, Pianist
- Mar. 9 National Gallery Orchestra
- Mar. 16 Marjorie Huffman, Pianist
- Mar. 23 National Gallery Orchestra
- Mar. 30 Michael Boriskin, Pianist
- Thirty-second American Music Festival*
- Apr. 6 The Temple University Trio
- Apr. 13 National Gallery Orchestra
- Apr. 20 National Gallery Orchestra
- Apr. 27 Frances Walker, Pianist
- May 4 Raymond Herbert, Pianist
- May 11 Madison Madrigal Singers, Robert Shafer, Conductor
- May 18 Donna Lerew, Violinist, and Neil Tilkens, Pianist
- May 25 Thomas Beveridge, Bass-Baritone, and Dale Anthony, Pianist
- June 1 Haskell B. Small, Pianist
- June 8 James Pettis, Pianist
- June 15 Susan Godine, Soprano, and Kenneth Newbern, Pianist
- June 22 National Gallery Orchestra

WORLD PREMIERE

<i>Composer</i>	Beveridge, Thomas
<i>Composition and Performance Date</i>	Leaves of Grass (1971): A Song Cycle on Poetry by Walt Whitman May 25, 1975

<i>Composer</i>	Burton, Stephen
<i>Composition and</i>	Requiescat (1975)
<i>Performance Date</i>	May 11, 1975
	Evet, Robert
	Solo Sonata (1975)
	May 18, 1975
	Lemeland, Aubert
	String Trio No. 3, Opus 35 (1974)
	February 2, 1975
	Smith, Russell
	Trio (1974)
	April 6, 1975

FIRST WASHINGTON
PERFORMANCES

Aschaffenburg, Walter	Telemann, Georg Philipp
Conversations (1973)	Suite for Two Horns and
May 4, 1975	Orchestra in F Major (edited
Barber, Samuel	by Horst Bürtner)
Three Songs (1974)	December 22, 1974
June 15, 1975	Vlahopoulos, Sotireos
Benshoof, Kenneth	Prelude and Fugue (1966)
Sonata for String Bass and Piano (1973)	May 4, 1975
November 3, 1974	Vlahopoulos, Sotireos
Bornn, Hugo	Three French Dances (1962)
Day Dream (1940)	May 4, 1975
April 27, 1975	Vlahopoulos, Sotireos
Childs, John	Toccata (1951)
Poem-Waltz (1966)	May 4, 1975
April 27, 1975	
Da Costa, Noel	
Extempore Blue (1969)	
April 27, 1975	
Fletcher, Grant	
Opened Triptych (1962)	
May 4, 1975	
Hovhaness, Alan	
Symphony No. 1 "Exile" (1936 with new Second Movement in 1972)	
April 13, 1975	
Hutcheson, Jere	
Wonder Music for Violin and Harpsichord (1971)	
January 5, 1975	
Ives, Charles	
"From The Steeples and the Mountains" (1901)	
September 22, 1974	
Janacek, Leos	
The Diary of One Who Vanished (1916-1919)	
February 16, 1975	
Mattos, Edward	
An Autobiography	
December 8, 1974	
Pousseur, Henri	
Mnemosyne	
March 16, 1975	

PUBLICATIONS SERVICE

Four special exhibition catalogues were distributed in connection with major exhibitions. These included *Venetian Drawings from American Collections*, *Medieval and Renaissance Miniatures from the National Gallery of Art* and *Jacques Callot: Prints and Related Drawings*. A two-volume catalogue of *The Exhibition of the Archaeological Finds of The People's Republic of China* sold over eighty thousand illustrated and fifty-seven thousand text editions, representing the largest catalogue sales in the Gallery's history.

Three commercial publications were added to the sales stock, *A Standard of Excellence* by Director Emeritus David Finley; *A Self Portrait with Donors* by Director Emeritus John Walker, and *Looking at Italian Pictures with Bernard Berenson*, with a personal reminiscence by J. Carter Brown. Customers of the Gallery's Publications Room now may choose from over one hundred books, four hundred large and three hundred small colored reproductions, and six hundred colored slides.

The Publications Room served 498,325 visitors last year. Over 196,000 transactions were the direct result of the Chinese exhibition. The mail order service filled 6,891 orders.

BUILDING MAINTENANCE, SECURITY AND ATTENDANCE

The engineering staff completed the conversion of filters in the air-handling systems to a new, more efficient operation. The new system will greatly reduce the level of particulate matter in the air circulated throughout the building and will substantially reduce the level of airborne abrasive matter.

Modification of the Fourth Street doorway was begun in June to accommodate the circulation of visitors to the Connecting Link and the East Building. Various pieces of equipment that will service the new construction as well as the present building were accepted and placed in operation.

As part of the Gallery's energy conservation program, thirty-one storm windows were installed in ground floor windows on the northwest portion of the main building. In addition, the night maintenance and cleaning crew's summer schedule was changed to eliminate the need for most interior lighting after 1:30 a.m.

The horticultural staff enhanced various exhibitions with special planting. Of particular note was medieval garden constructed as the entrance to the exhibition *Medieval Miniatures from the National Gallery of Art*. The garden included topiaries, hedges and bluegrass sod.

The seasonal Christmas poinsettia display was enlarged when plants were placed in the sculpture niches of the Rotunda. This year the staff erected thirty exterior Christmas trees and maintained them until the end of February to complement the lighted trees surrounding the new ice-skating rink on the Mall between Seventh and Ninth Streets.

The exterior landscaping along Constitution Avenue that had been removed to permit installation of the chilled water line to the East building was replanted with a new *Taxus* hedge and bluegrass sod in the lawn areas. The tall holly hedge behind the flagpoles was also replaced. In addition the horticultural staff removed and resodded over one thousand square feet of lawn along the Gallery's south façade.

The Gallery Protective Staff was strenuously challenged by the crowds attracted to the Chinese exhibition. Because the show opened in mid-winter, viewers had to queue inside the building. Frequently there were two thousand persons in line, while the maximum flow through the exhibit was approximately eight hundred per hour.

A new position, Assistant for Security and Planning, was established on the Administrator's staff. In this new position, former Captain of the Guard Jacob Brickman will be responsible for the development of security programs for the new East Building and for updating guard regulations and procedures. Lieutenant Nathaniel McLin was promoted to Captain of the Guard to succeed Mr. Brickman.

In November seven guards received monetary incentive awards for sustained superior performance. They were Richard Allen, Mike Bennett, Frank Brown, Graham Dudley, Enoch W. Straughter, William L. Sutton, and George T. Wheeler.

Attendance at the Gallery during this year was 1,827,303. The Alverthorpe Gallery had 1,365 visitors.



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, 1975, appropriated for salaries and expenses of the National Gallery of Art, \$7,015,000.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ended June 30, 1975 and 1974:

	<i>June 30, 1975</i>	<i>June 30, 1974</i>
Personnel compensation and benefits	\$5,566,926	\$4,864,791
Temporary exhibitions	272,724	287,689
Utilities and communications	535,257	375,852
All other obligations	640,001	708,433
Unobligated balance	46	0
Total appropriation	\$7,014,954	\$6,236,765

EAST BUILDING AND CONNECTING LINK

The first milestone reached during the year was the reopening of Fourth Street on its original alignment in July. The detour over the former east lawn of the Gallery was removed, and the excavation of the last section of the Connecting Link begun. The foundation mat was substantially completed by January 1975, and by June the Connecting Link was almost entirely covered over at plaza level by form-work or completed pours of concrete.

During the year the main outlines of the East Building took form above Pennsylvania Avenue and the Mall. The eastern tower rose to roof level, and the construction for the study center reached the seventh of its eight floors above grade. The huge trusses that connect the towers along the Pennsylvania Avenue and Fourth Street façades were put in place in the fall. The exterior marble covered much of the building to the third level and part of the south wall to the fifth.

Related alterations in the main building included a largely new East Lobby to provide outdoor access from the main building to the plaza and from the main building underground to the Connecting Link.

With occupancy of the Connecting Link less than a year away, interior planning efforts intensified. The graphics firm of Herman & Lees was retained to develop a total graphics program, and the architect, together with consultants, completed a detailed study of the cafeteria and its furnishings.

In June 1974, Mr. Hurley Offenbacher replaced Mr. Robert Engle as Construction Manager. In April 1975, Mr. James Malin joined Mr. Engle at the National Zoological Park, and in May, Mr. George Burton filled the new position of Mechanical Engineer in the Construction Manager's office. The staff of the office of the Planning Consultant was enlarged in April by the appointment of Mrs. Carolyn B. Ganley as Space and Design Planner.

ROSTER OF EMPLOYEES

Abrams, Donald D.
 Adams, Joyce V.
 Adams, Revell R.
 Adams, William H.
 Alexander, Cynthia C.
 Alexander, Harold
 Allen, Carl
 Allen, Perfect S.
 Allen, Richard, Jr.
 Allen, Wilbur, Jr.
 Amory, Robert, Jr.
 Amr, Richard
 Amussen, Theodore S.
 Anderson, Emma I.
 Anderson, James A.
 Anderson, Nathaniel V.
 Angelucci, Marjorie A.
 Andrews, Joseph, Jr.
 Avent, Eunice J.
 Backlund, Caroline H.
 Bagley, Mance M.
 Baker, Oliver J.
 Baker, Susan H.
 Bales, Richard H.
 Bardley, Sammy J.
 Barnes, Willie C.
 Barnett, Benjamin S.
 Barrett, Jeremiah J.
 Bartfield, Ira A.
 Bautista, Moises V.
 Beard, Edith R.
 Beard, Stephen F.
 Beasom, Dean A.
 Beauhieu, Julie E.
 Becker, Robert G.
 Bell, Reginald E.
 Belle, Joan R.
 Bello, Susan E.
 Benforado, Elizabeth A.
 Bennett, Mike
 Berkeley, Frederick L.
 Bernat, Miriam
 Berry, Faith D.
 Bertum, Donald E.
 Beville, Henry B.
 Bigley, Ann Margaret
 Bilon, Helen B.
 Blanchard, Jeffrey N.
 Blechman, Margaret J.
 Bohlin, Diane M.
 Booker, Nelson
 Boomer, George A.
 Bouton, Margaret I.
 Brauer, June M.
 Brickman, Jacob
 Brickman, Mark
 Brinkmoeller, Helen A.
 Brodie, John T.
 Brooks, George L.
 Brooks, Lloyd E.
 Brown, Catherine F.
 Brown, David A.
 Brown, Frank
 Brown, J. Carter
 Brown, Linda S.
 Brown, Ruth G.
 Brown, Sylvester
 Brown, Thomas W.
 Brown, Virginia D.
 Brown, William H.
 Buchanan, Ernest, Jr.
 Burgess, Debra K.
 Burgess, Edward L.
 Burk, Charlotte K.
 Burns, Barbara J.
 Bushell, Hugh J.
 Butler, Lawrence
 Caddy, George K.
 Cain, J. Fred, Jr.
 Calbone, Connie M.
 Calhoun, Buel
 Campbell, Alvia R.
 Campbell, William P.
 Cantey, John
 Carmean, E. A.
 Carney, Ivy L.
 Carroll, Louis L.
 Carozza, Fay H.
 Carson, Robert J.
 Catter, George E.
 Casey, Charles W.
 Caudill, Maria L.
 Caughman, Raymond J.
 Chamberlain, Tabitha L.
 Chandler, Gerald
 Chapman, Bernard L.
 Cheek, Helen M.
 Chenoweth, Barbara M.
 Claggett, Frederick E.
 Claiborne, Anthony W.
 Coates, Margie L.
 Cofield, Jessie H.
 Cobert, John W.
 Cole, David R.
 Coleman, Elsie
 Coleman, George N.
 Coleman, Moncure, III
 Collins, Jane S. O.
 Collins, Jervis H.
 Columbus, Joseph
 Contini-Bonacossi, Alessandro
 Converse, Julia M.
 Conway, Quentin A.
 Conyers, Robert L.
 Cooke, Milton N.
 Copeland, Joseph W.
 Corley, Walter E.
 Cornell, Benjamin N.
 Covey, Victor C. B.
 Cowan, Ophelia C.
 Cox, Edwin W.
 Cox, Milton E.
 Crawford, Willie
 Croog, Elizabeth A.
 Darden, Brona M.
 Davidock, Peter, Jr.
 Davis, Carole E.
 Davis, Zetta M.
 Daye, Roland B.
 Delano, Juan F.
 Demart, Ann Elizabeth
 Devolt, George
 DiJanni, John J.
 Dockery, Rebecca L.
 Dodson, William E.
 Donnelley, Bennie
 Donohue, Joseph P.
 Dudley, Graham G.
 Drake, Leon
 Duffie, Mary O.
 Dunham, Georgiana
 Duritza, Michael
 Dyer, Mary P. W.
 Ebb, Frank R.
 Edelstein, J. M.
 Edwards, Howard C.
 Edwards, Simon J. A.
 Engel, Betty L.
 English, Joseph G.
 Everly, Floyd F.
 Ewing, Kathleen M. H.
 Fantasia, John J.
 Faul, Dorothy W.
 Feiner, Jacquelyn
 Feldman, Frances L.
 Ferber, Elise V. H.
 Fichtner, Harry J.
 Fields, Cleo A.
 Figgins, Frank I.
 Fisher, Earl
 Fleming, Thomas K.
 Fletcher, Elizabeth A.
 Fletcher, Georganne
 Flint, Richard C.
 Fontana, Sarah E.
 Foster, Clure E.
 Fox, Eugene A.
 Fox, Carol M.
 Foy, Elizabeth J.
 Frank, Margaret L.
 Freeman, Vivian C.
 Freitag, Sally R.
 Fuller, David L.
 Gadson, Jacob N.
 Gadson, Martha L.
 Garcia, Gabriel
 Garcilanco, Armando
 Garren, Joseph E.
 Genus, Charles C.
 Gibbs, Andrea R.
 Gibbs, Winston
 Gieske, Kathryn K.
 Gill, Willie B., Sr.
 Gillespie, Charles M.
 Gilliam, John
 Glade, Conrad H.
 Goldsmith, Kathleen B.
 Goodman, Janet T.
 Goudy, Jan E.
 Grant, James
 Grant, Nancy
 Grantham, Jack
 Greatheart, Ulysses
 Green, Lorenzo M.
 Green, Madeline W. S.
 Greenlee, Velma
 Greenway, Sarah
 Gregory, James E.
 Grier, Margot E.
 Grossman, Sheldon
 Grove, Robert A.
 Hall, David L.
 Hall, Gary V.
 Hall, Leroy
 Halper, Audrey B.
 Hamilton, George H.
 Hand, Donald C.
 Hand, John O.
 Hans, Robert J.
 Hansom, Gerald T.
 Hansom, Sylvester G.
 Harlan, Roma C.
 Harper, Junior
 Harper, Ted
 Harris, Anna N.
 Harris, Aurelius D.
 Harris, Donald R.
 Harris, Linwood
 Harrison, John H.
 Hawkins, Richard C.
 Hayes, Lloyd D.
 Heath, Paul D.
 Heffington, JoAnna J.
 Heflin, Catherine P.
 Heriot, Susan G.
 Heydenryk, Henry
 Hill, John E.
 Hobbs, Leroy E.
 Hogan, Beatrice M.
 Hollins, Ronald G.
 Holt, Alphonso
 Holton, Rosalynd V. R.
 Honeycutt, Raymond J.
 Hopkins, Temp E.
 Huff, Paul L.
 Hullick, Peter
 Hunter, Ernestine
 Inge, Benjamin D.
 Ivey, Joe T.
 James, Robert L.
 Janis, Janice C.
 Jenkinson, Pamela A.
 John, Nancy R.
 Johnson, Alvin E.
 Johnson, Christopher J.
 Johnson, Linwood K.
 Johnson, Maurice E.
 Johnson, Melvin
 Johnson, William R.
 Johnson, Yamasbita S.
 Jones, Mildred G.
 Jones, Nathaniel
 Jones, Virgil S.
 Jordan, Mary B.
 Joseph, Alphonso
 Justice, James W.
 Kacala, Irene V.
 Kellum, Ruth
 Karras, Chris
 Katz, Neil J.
 Kelly, Quinton A.
 Kelsey, Kathy Mae
 Kenneth, James
 Kern, Earl V.
 Koth, Theodore L.
 Krill, John W.
 Kubicki, Joel E.
 Labaree, Eleanor C.
 Lattisaw, Edward J.
 Leason, Max A.
 Lee, A. B.
 Lee, George W.
 Lee, Louise K.
 Lee, Quinton J.
 Leeper, Charles H.
 Lehere, Albert R.
 Leher, Ruth F.
 Leisher, William R.
 Leithausser, Mark A.
 Lenard, Ralph P.
 Leonard, Florence E.
 Lesho, Joseph
 Lesley, Parker
 Lewis, C. Douglas
 Lewis, William P.
 Lightner, Ysabel L.
 Lippel, Carol
 Littlejohn, Theodore W.
 Livingston, Albert E.
 Livingston, Gregory L.
 Lombard, James D.
 Long, Ann L.
 Long, William
 Lowe, Ronald J.
 Lutzker, Susan J.

Lydecker, J. Kent
 Lynch, Amos D.
 Lynch, John P.
 McBride, Johnny F.
 McCabe, Andrea C.
 McClain, Jacqueline
 McEvitt, Stephen R.
 McGill, Thomas F. J., Jr.
 McLin, Nathaniel
 McLlwaine, Sharon R.
 McPhatter, Wade F.
 McRae, Rita
 Mack, Elizabeth J.
 Mackie, George A.
 Malin, James G.
 Mallick, Jerry M.
 Mallus, Maria M.
 Manigault, Edmund, Jr.
 Martin, George S.
 Martin, Lawrence H.
 Mason, James E.
 Masterson, Lendora M.
 Matthews, Majorie P.
 Maxwell, Carroll C., Jr.
 Mehennick, Allison E.
 Messick, Woodard R.
 Metaxatos, Margarita
 Michael, Harold E.
 Middleton, Larry C.
 Middleton, Ricardo C.
 Miles, John A.
 Miller, Bettye D.
 Miller, Carrington W.
 Miller, Esther I.
 Miller, Irene
 Miller, Robert G.
 Mitchell, Lawrence S.
 Morris, Juanita Y.
 Moody, Charles S.
 Moon, Edward C.
 Moore, Barbara S.
 Moore, Charles J.
 Moore, Donald L.
 Moore, Patricia A.
 Moore, Selina B.
 Moore, Tettie I.
 Moreman, Grace Ellen
 Morsell, Merle T.
 Moser, Rex K.
 Moss, Robert
 Murek, Barbara A.
 Myers, George H.
 Myzk, William R.
 Naifeh, Steven W.
 Nailing, Gralin
 Naranjo, Jose A.
 Nashwinter, Robert B.
 Nelson, Gwendolyn
 Ness, Melanie B.
 Newhouse, Quentin
 Newton, Robert C.
 Nobel, Woodrow
 Norris, John C.
 Northcutt, Walter T.
 Northrop, Edward D.
 Oberhuber, Konrad
 Offenbacher, Hurley
 O'Neill, Mary M.
 Onley, Munwell
 Pagan, Mary Jane
 Page, Theresa D.
 Palmer, John W.
 Palumbo, Nick
 Parker, Willie J.
 Parker, Willie J.
 Parkhurst, Charles P.
 Parks, James C.
 Parks, Leslie, Jr.
 Parran, Denise A.
 Payne, Reginald W.
 Payne, Ricky A.
 Pell, Robert L.
 Perlin, Ruth R.
 Peterson, Joyce A.
 Peterson, Linda C.
 Plush, James, Jr.
 Poliszuk, John F.
 Pometto, Evelyn D.
 Ponoski, John
 Posely, Jean D.
 Poston, Willie J.
 Powell, James C.
 Prenzie, Michael
 Price, James W.
 Proctor, Joshua
 Purnell, Jo Ann S.
 Queen, Walter E.
 Query, Paul W.
 Quinn, Catherine F.
 Radice, Anne-Imelda M.
 Ragland, Yvonne A.
 Ramsey, Eldridge B.
 Randall, Thomas J.
 Rapp, Lorraine
 Rasmussen, John A.
 Ravenel, Gaillard F.
 Ravenscroft, Polly R.
 vonRebhan, Anne
 Rector, Louis B.
 Redd, Clifton D.
 Redman, Dion L.
 Reed, Gary
 Reeves, Sallie Mae
 Reeves, Sina L.
 Reichard, Muriel Moody
 Reis, Joseph J.
 Renzi, Rocco J.
 Reynolds, Ernest C.
 Rhoades, Floyd M.
 Rhyne, Robert
 Rice, Annabel
 Rich, Matilda L.
 Richardson, Susan L.
 Riggs, George W.
 Riggles, Alan L.
 Riley, Oscar
 Roache, William H.
 Roberts, Daniel E.
 Robinson, Andrew G.
 Robinson, Andrew C.
 Roche, William R.
 Roland, Martin M.
 Rose, Joseph E.
 Rose, Raymond F.
 Ross, Edward, III
 Russell, H. Diane
 Russell, Lynn P.
 Rust, David E.
 Saito, Richard E.
 Sampson, Edgar J.
 Schneider, Laura T.
 Scott, David W.
 Scott, James E. C.
 Seigle, Betty D.
 Seligmann, Monica E.
 Sexton, George S., III
 Seymore, Robert M.
 Shapley, Fern R.
 Sheehan, Jacquelyn L.
 Shepard, Katherine
 Shorak, Betty Jane
 Short, James P.
 Sidwell, Patrick A.
 Simms, James E.
 Silberfeld, Kay
 Simpkins, Alvin
 Skinner, John R.
 Slaughter, Francis C.
 Smith, Andrew L.
 Smith, Charles H.
 Smith, Edward T.
 Smith, Emma
 Smith, Felix M.
 Smith, George W.
 Smith, Helen A.
 Smith, Sarah P.
 Smyth, Frances P.
 Soler, Joseph E.
 Spicknall, James L.
 Spieth, Marsha D.
 Spinx, Jack C.
 Springston, George G.
 Stamback, Angela R.
 Steele, Lina A.
 Stevens, James T.
 Stevens, Peer L.
 Stewart, James A.
 Stierhoff, Katherine L.
 Stratmann, Philip E.
 Straughter, Enoch W.
 Stults, Lester E.
 Sumter, Jay B.
 Sumpter, Wade
 Suplee, Charles I.
 Sütter, Susanne C.
 Surton, William L.
 Sweeney, Walter A.
 Tasker, James H.
 Tate, Burnice
 Taylor, Marshall O.
 Thomas, Anthony G.
 Thomas, Joseph W.
 Thompson, Anthony W.
 Thompson, James H.
 Thornton, Brenda L.
 Tillman, Roger M.
 Tillman, Victor
 Tolson, Catherine E.
 Triplett, John S.
 Troiani, Anthony L.
 Tucker, Deborah
 Tullner, Robert E.
 Turner, Ruth R.
 Turner, Sarah E.
 Turner, William
 Vallejos, Bernardino
 VanSickle, Theodore G.
 Varcola, Albert A.
 Vick, Milton E.
 Vickroy, Leroy M.
 Vish, Stanley J.
 Volkert, Francis T.
 Voris, Anna M.
 Walden, David O.
 Walker, Janet M.
 Wallace, Carla Y.
 Waller, Janet M.
 Walter, Oliver S.
 Waring, James Dreppard, Jr.
 Warren, Alvester W.
 Warrick, Michael D.
 Warwick, Katherine
 Watson, Ross
 Webber, Susan B.
 Webster, Queen E.
 Wert, John A.
 West, Carlton
 West, John A.
 Wheeler, George T.
 White, Jesse C.
 White, Melvina
 Wiggans, Charles J.
 Williams, Alfred, Jr.
 Williams, Benjamin
 Williams, Isiah
 Williams, James A.
 Williams, Richard
 Williams, William J.
 Williamson, Donald G.
 Wills, Kathleen
 Wilson, Allen R.
 Wilson, George
 Wilson, Ruben
 Wilson, Willie R.
 Wheelock, Arthur K.
 Wohl, Teresa F.
 Woodall, George O.
 Woodard, James L.
 Woodard, James W.
 Wright, James S.
 Wright, Michael
 Yates, Patricia
 Young, Judith A.
 Zientara, Donald P.
 Zuckerman, Helene
 Zuessman, Noah J.
 Zwiacher, Pamela J.



