

National Gallery of Art

**1983 ANNUAL REPORT**

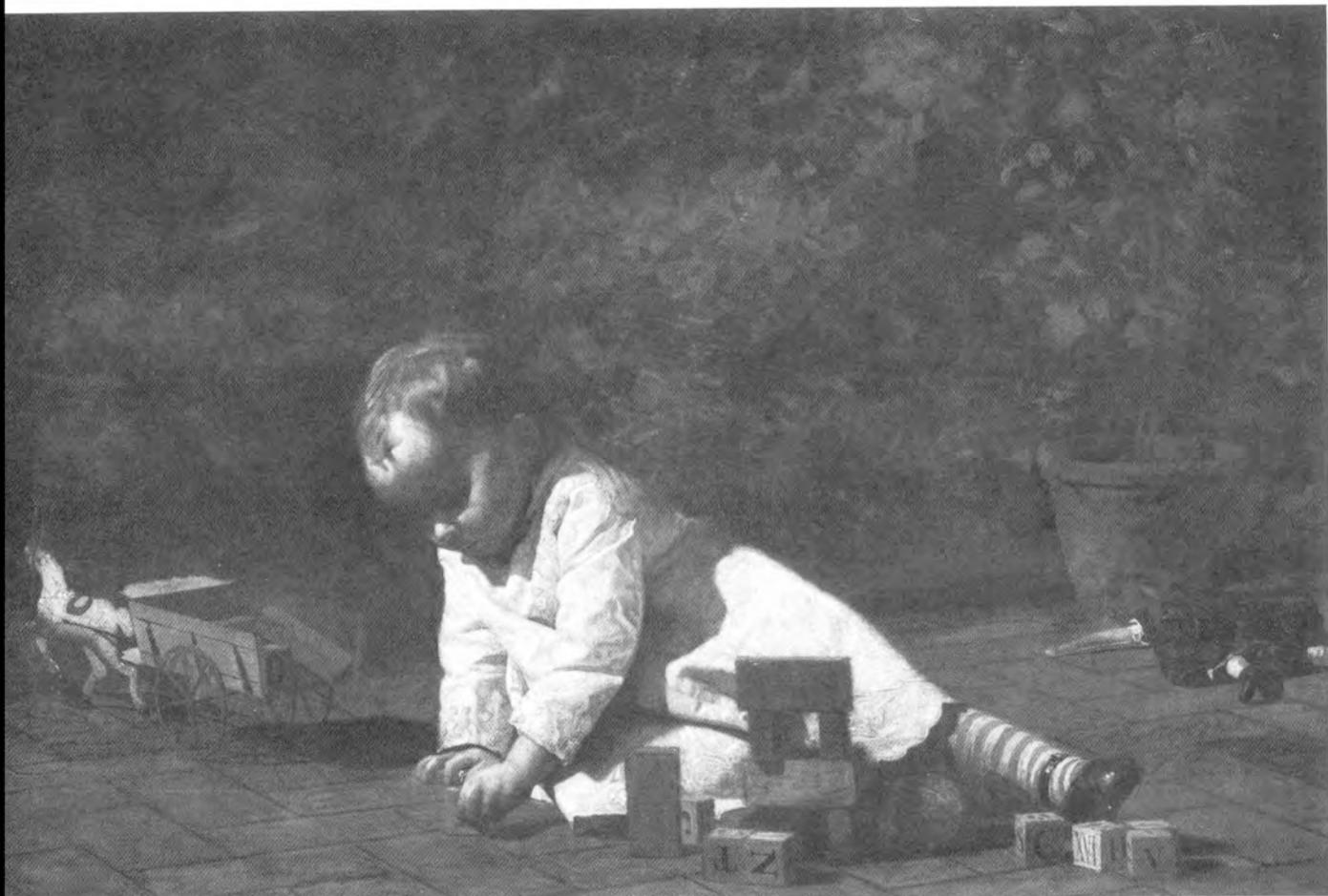






National Gallery of Art

# 1983 ANNUAL REPORT



All rights reserved. No part of this publication may be reproduced without the written permission of the National Gallery of Art, Washington, D.C. 20565

Copyright ©1984, Board of Trustees, National Gallery of Art

This publication was produced by the Editors Office, National Gallery of Art, Washington

Printed by Schneidereith & Sons, Baltimore, Maryland

The type is Bodoni Book, set by Hodges Typographers

Designed by Susan Lehmann, Washington

Edited by Paula M. Smiley

Inside front cover and page 1: New ground floor galleries in the West Building with Degas' *Dancer*, lent by Mr. and Mrs. Paul Mellon

Frontispiece: George Bellows, *Anne with a Japanese Parasol*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

Page 3: Thomas Eakins, *Baby at Play*, National Gallery of Art, John Hay Whitney Collection

Cover photograph by James Pipkin. All other photographs by National Gallery of Art Photographic Laboratory

ISBN 0-89468-076-5

# CONTENTS

7	PREFACE
10	ORGANIZATION
13	DIRECTOR'S REVIEW OF THE YEAR
29	DONORS AND ACQUISITIONS
41	LENDERS
46	NATIONAL AND INTERNATIONAL PROGRAMS
46	Department of Extension Programs
47	National Gallery Loans to Temporary Exhibitions
50	Loans from the Gallery's Collections
53	EDUCATIONAL SERVICES
58	CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS
66	OTHER DEPARTMENTAL REPORTS
66	Curatorial Departments
72	Changes in Attribution
86	Library
91	Photographic Archives
92	Conservation Division
95	Editors Office
95	Exhibitions and Loans
97	Registrar's Office
97	Department of Installation and Design
99	Photographic Laboratory Services
101	STAFF ACTIVITIES AND PUBLICATIONS
109	MUSIC AT THE GALLERY
111	PUBLICATIONS SERVICE
112	BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE
114	PLANNING OFFICE
115	FINANCIAL STATEMENTS
124	ROSTER OF EMPLOYEES AND DOCENTS



Frédéric Bazille, *Negro Girl with Peonies*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

# PREFACE

The National Gallery's fiscal year ending 30 September 1983 was marked by substantial progress in the growth of its superb collections which form the core of the Gallery's reason for being. Extraordinary gifts by Paul Mellon and the late John Hay Whitney were received, and both men, long supporters of the Gallery, have provided not only priceless works of art for the immediate enhancement of the collections but also financial gifts of sufficient magnitude to include them among the Founding Patrons of the Patrons' Permanent Fund.

I have in past years described that fund, which is restricted to the purchase of works of art, as the Board of Trustees' highest priority. I am pleased to report that the response by old and new friends of the Gallery to this need has been most heartening, and we have now passed the halfway mark in securing our \$50 million goal. In recognition of this support, the names of Patrons and Founding Patrons and other donors to the fund are listed immediately following this preface. My fellow trustees and I sincerely thank all of them for their gifts to the nation. We intend shortly to begin inscribing in marble in the East Building the names of the Patrons and Founding Patrons.

During the 1983 year, the Trustees' Council welcomed three new members—Alexander M. Laughlin of New York City, Gabriele Murdock of Los Angeles, and Frederick H. Mayer of Denver. The council's spring meeting was held in January to coincide with the dedication and acceptance for the nation by President Reagan of the new ground floor galleries in the West Building; the council's fall meeting coincided this year with the trustees' annual meeting held in September. The council's business continues to be ably administered by Chairman Robert H. Smith. A complete list of Trustees' Council members appears later in this volume.

During this year also nearly five million people visited the Gallery, and the department of extension programs set its fourth consecutive annual record of increased audience, an estimated ninety-seven million viewers for the year. The department distributes its programs without charge to schools, libraries, community groups,

---

"Andrew Mellon's original gifts, his collection and the funds for the Gallery, were made on the condition that the Gallery would not bear his name, but that of the nation. This was an act of uncommon humility and generosity. He knew well that a country is as refined and decent as its people. Our cultural future is not in the hands of a minister or commissar of arts but instead depends on far-sighted men and women who are dedicated to the cultural betterment of America; people who yearn to share their love of art with their fellow citizens and who take it upon themselves to do what is necessary for cultural and artistic advancement."

—The President of the United States  
27 January 1983

---

and individuals across the nation, while actively facilitating television broadcast of its programs nationwide.

Again, consolidated financial statements, audited by Price Waterhouse, covering the Gallery's federal and non-federal funds are presented in this forty-fourth annual report. Such statements were first included in the report four years ago. I urge you to read them in order to gain a more complete understanding of this unique and multifaceted national resource. I believe the figures will enable the reader to appreciate the importance of the Patrons' Permanent Fund to the Gallery's future. We are most grateful to those who have already pledged their support for the fund, thus heeding President Reagan's call "to take it upon themselves to do what is necessary for cultural and artistic advancement."

JOHN R. STEVENSON, *President*

---

#### FOUNDING PATRONS

John Hay Whitney  
Walter H. and Leonore Annenberg  
Paul Mellon  
Robert H. and Clarice Smith  
Ian Woodner  
Lila Acheson Wallace  
Lois and Georges de Menil  
Stavros S. Niarchos  
Mrs. Charles W. Engelhard

#### PATRONS

---

John R. Stevenson  
The Samuel H. Kress Foundation  
Philip L. Graham Fund  
Ruth Carter Stevenson  
Robert P. and Arlene R. Kogod  
Family of William Larimer Mellon  
Amon G. Carter Foundation  
Mrs. George Angus Garrett  
Joe L. and Barbara B. Allbritton  
Eugene and Agnes E. Meyer Foundation  
Gordon and Copey Hanes  
John C. and Jaan Whitehead  
IBM Corporation  
The Leonard and Evelyn Lauder Fund  
Walter and Elise Haas Fund  
Anne Burnett and Charles Tandy Foundation  
David Rockefeller



Jean Arp, *Shirt Front and Fork*,  
Ailsa Mellon Bruce Fund and Twentieth-Century  
Discretionary Fund

Thomas M. and Betty B. Evans  
Stephen M. and Anna-Maria Kellen  
Lucille and George F. Jewett, Jr.  
Hallmark Educational Foundations  
Robert Wood Johnson Jr. Charitable Trust  
The Florence and John Schumann Foundation  
Jo Ann and Julian Ganz, Jr.  
Melvin S. and Ryna G. Cohen  
Richard A. and Lee Kirstein  
Arthur A. and Alison B. Birney

OTHER DONORS TO THE FUND

---

Anonymous  
Sydney and Frances Lewis  
R. L. Ireland, III  
Mrs. Ernest R. Bryan  
Leonard L. Silverstein  
The Eugene McDermott Foundation  
George W. Wyckoff  
Mrs. James Stewart Hooker  
R. K. Mellon Family Foundation  
Evelyn Sharp  
In Honor of Susan Huffard  
The Starr Foundation

# ORGANIZATION

## BOARD OF TRUSTEES (as of September 1983)

---

Paul Mellon, *Chairman*  
Chief Justice of the United States, Warren E. Burger  
Secretary of State, George P. Shultz  
Secretary of the Treasury, Donald T. Regan  
Secretary of the Smithsonian Institution, S. Dillon Ripley  
John R. Stevenson  
Carlisle H. Humelsine  
Franklin D. Murphy  
Ruth Carter Stevenson

### AUDIT COMMITTEE

---

Franklin D. Murphy, *Chairman*  
Secretary of the Treasury,  
Donald T. Regan  
John R. Stevenson  
Carlisle H. Humelsine  
Ruth Carter Stevenson

### BUILDING COMMITTEE

---

Paul Mellon  
John R. Stevenson  
J. Carter Brown

### FINANCE COMMITTEE

---

Secretary of the Treasury,  
Donald T. Regan, *Chairman*  
Secretary of the Smithsonian  
Institution, S. Dillon Ripley  
Paul Mellon  
John R. Stevenson  
Carlisle H. Humelsine  
Franklin D. Murphy  
Ruth Carter Stevenson

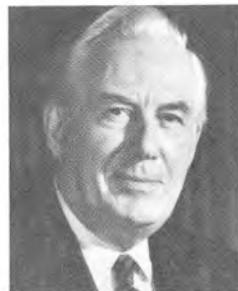
### ART & EDUCATION COMMITTEE

---

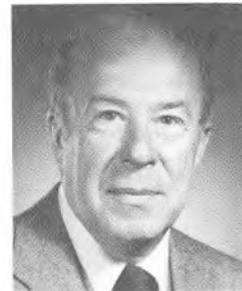
John R. Stevenson, *Chairman*  
Secretary of State,  
George P. Shultz  
Paul Mellon  
Carlisle H. Humelsine  
Franklin D. Murphy  
Ruth Carter Stevenson  
J. Carter Brown



Paul Mellon



Chief Justice of the United States, Warren E. Burger



Secretary of State, George P. Shultz



Secretary of the Treasury, Donald T. Regan



Secretary of the Smithsonian Institution, S. Dillon Ripley



John R. Stevenson



Carlisle H. Humelsine



Franklin D. Murphy



Ruth Carter Stevenson

TRUSTEES' COUNCIL

Robert H. Smith, *Chairman*

Arthur G. Altschul  
Sid R. Bass  
Edward W. Carter  
Bruce B. Dayton  
Thomas M. Evans  
John R. Gaines  
Jo Ann Ganz  
Ann G. Getty  
Evelyn D. Haas  
Gordon Hanes  
Pamela C. Harriman  
Louis J. Hector  
Robert L. Ireland, III

Stephen M. Kellen  
Leonard A. Lauder  
Alexander M. Laughlin  
Sydney Lewis  
Frederick R. Mayer  
Lois de Menil  
Gabriele Murdock  
Arthur M. Sackler  
Anne W. Sowell  
Baron Thyssen-Bornemisza  
John C. Whitehead  
Ian Woodner

The executive officers of the Gallery at the end of the fiscal year were:

Paul Mellon, *Chairman*

John R. Stevenson, *President*

Carlisle H. Humelsine, *Vice President*

J. Carter Brown, *Director*

John Wilmerding, *Deputy Director*

Henry A. Millon, *Dean, Center for Advanced Study in the Visual Arts*

Carroll J. Cavanagh, *Secretary-General Counsel*

Joseph G. English, *Administrator*

Sydney J. Freedberg, *Chief Curator*

Robert C. Goetz, *Treasurer*

Hurley F. Offenbacher, *Construction Manager*

DIRECTOR EMERITUS OF THE GALLERY

John Walker

Edouard Manet, *Ball at the Opera*, Gift of Mrs. Horace Havemeyer in memory of her mother-in-law, Louisine W. Havemeyer



# DIRECTOR'S REVIEW OF THE YEAR

## *Five special exhibitions*

Five special exhibitions, collectively spanning five centuries in the history of art, were on view in the East Building in October 1982, the first month of the 1983 fiscal year covered by this review. *Claude Lorrain: A Tercentenary Exhibition*, the largest, constituted the first comprehensive exhibition ever devoted to the artist. Claude is one of the most important and most admired landscape painters in the history of western art, but his classical views have often provoked stock responses of quick recognition at the expense of a profounder understanding. Thus, one of the motivating factors in the shaping of this exhibition was the need for a critical look at his career, providing scholars with the opportunity to study his problematical early paintings, to reconsider the relationship between Claude and his well-known contemporary Nicolas Poussin, and for the first time to see all of his etchings together. After its Washington showing the exhibition moved to Paris. Organized by Diane Russell of our graphics department, who wrote the catalogue, the show represented the first such arrangement with our Paris colleagues and was favorably reviewed in newspapers and periodicals both in this country and throughout Europe.

A radically different approach to landscape, though again French-related, was put forward in an exhibition entitled *Visions of City and Country*. This exhibition traced the development of nineteenth-century French attitudes toward urban and rural imagery. Using both prints and photography of the period, the show addressed three themes. "The Explorations of France" documented the repatriation of artists who turned away from traditional views of Italy to concentrate on the sites of their native France. "The Urban Maelstrom and the Pastoral Oasis" illustrated the widely held notion of the city as a place of physical and moral contagion, with the country as a peaceful refuge from both. "The Marriage of the City and Country" presented Napoleon III's urban planning, which relieved the density of Paris with great public parks and spacious tree-lined boulevards.

The exhibition *Braque: The Papiers Collés* examined in depth thirty collages by the inventor of the medium in its modern form,

Georges Braque. Celebrating the 100th anniversary of the artist's birth, this show gave Braque his historical due as the creator of an art form which was instantly appreciated and taken up by his fellow cubist and good friend, Pablo Picasso.

Two continuing exhibitions also provided focused examinations of important subjects. *Bellows: The Boxing Pictures* reassembled the six powerful canvases depicting prizefighting by the early twentieth-century American realist George Bellows and placed them in the larger context of his pertinent drawings and prints. The Bellows exhibition was the product of a joint effort between the departments of American painting and twentieth-century art.

Finally, in the realm of decorative arts, the exhibition *Sixteenth-Century Italian Maiolica* drew on the splendid private collection of Arthur M. Sackler and the Gallery's Widener collection. This exhibition displayed some seven dozen examples of these colorful Renaissance earthenware vessels, many of which demonstrate the influence of important painters of the period.

*Collectors Committee gifts*

In November the Collectors Committee gave two significant works to the Gallery's growing collection of twentieth-century art: Frank Stella's monumental painting, *Sacramento Moposol 4*, and Joseph Cornell's intimately scaled construction, *Medici Prince*. These donations brought the committee's total number of gifts to fourteen. Assembled to foster the Gallery's holdings of twentieth-century art, the committee includes members from all parts of the United States.

*David Smith exhibition opens*

November also saw the opening of a major exhibition devoted to the welded metal sculpture of David Smith. Spanning the years from 1951 until Smith's death in 1965, the show included important examples from each of the seven series of sculptures that preoccupied Smith at the end of his career. Generous cooperation on the part of numerous public and private collections, and especially by Smith's daughters Rebecca and Candida, made it possible to review the achievements of one of America's most influential and prolific sculptors. All of the works in the exhibition were made on the artist's farm at Bolton Landing in upstate New York, and most of the pieces were stored by the artist in two open fields surrounding his house and studio. The exhibition's design referred to Smith's original placement of his sculpture in the open air. Four of the East Building's five exhibition levels were used to keep the objects where they could receive natural light as they did at Bolton Landing. Made possible by a grant from the American Medical Association, this monographic exhibition, like the Rodin show the previous year, demonstrated just how flexible the East Building can be as its spaces are adapted to a specific need.

*Manet anniversary celebrated*

A very different sort of need presented itself in December with *Manet and Modern Paris*. A celebration of Manet's 150th anniversary, conceived in view of the Gallery's inability, in terms of bequest, to lend some of its great Manets elsewhere, the exhibition explored



Edward Hopper, *Cape Cod Evening*, National Gallery of Art, John Hay Whitney Collection

scenes in and around Paris at a time when, it has been said, that great city was becoming the capital of the nineteenth century. Comprising some one hundred paintings, pastels, prints, and photographs, the exhibition was organized thematically, and the catalogue by Professor Theodore Reff of Columbia University has taken its place as a seminal addition to the Manet literature.

*Samuel F. B. Morse painting on loan*

The same month the loan of Samuel F. B. Morse's *Gallery of the Louvre* came to us from its new owner, Daniel J. Terra, Ambassador-at-Large for Cultural Affairs to President Reagan. Morse executed his six- by nine-foot canvas between 1831 and 1833 at the urging of his friend, the novelist James Fenimore Cooper. Working within the tradition of European "gallery pictures," so named because they depict paintings within paintings, Morse set his scene in the Louvre's Salon Carré, depicting thirty-eight masterpieces from that museum's collection, including a picture concurrently on view in the Claude exhibition in the East Building. In December also, in conjunction with the Claude exhibition, the Gallery's Center for Advanced Study in the Visual Arts held a symposium which included scholars from Great Britain, France, Italy, Switzerland, and the United States. Their papers were presented in the newly created West Building lecture hall, which was used for the first time.

*Havemeyer Manet bequeathed*

As the 1982 calendar year drew to a close, the Gallery found itself the recipient of some magnificent bequests. Edouard Manet's *Ball at the Opera*, which had been first a long-term loan and subsequently one of the most compelling images in the exhibition *Manet and Modern Paris*, was left to the Gallery by Mrs. Horace Havemeyer. Mrs. Havemeyer made the gift in honor of her mother-in-law, Louisine W. Havemeyer, who had previously owned the picture.



Henri Rousseau, *Tropical Forest with Monkeys*, National Gallery of Art, John Hay Whitney Collection

Modest in scale but powerful in its effect, the painting is one of those historical images that so shocked the viewers of the nineteenth century and so delights the viewers of our own. It joins the other great Havemeyer Manet, *Gare Saint-Lazare*, which was given to the Gallery by this generous family in 1956.

*Major Whitney gift*

At the end of the calendar year a rare gift of great importance came from a charitable trust established by the late John Hay Whitney. Jock Whitney served this museum as a trustee from 1961 until illness forced him to retire in 1979. He was vice president for many years and one of four members of the building committee for the East Building. Mr. and Mrs. Whitney had assembled an outstanding collection of late nineteenth- and early twentieth-century French and American paintings, from which eight important canvases, four American and four French, have come to enrich the Gallery's holdings. Whistler's *Wapping on Thames* is an early work which includes a portrait of Joanna Heffernan, the artist's mistress and model and the subject of *The White Girl*, another painting by Whistler at the National Gallery. Eakins' *Baby at Play* is a taut, monumental and remarkably unsentimental portrait of the Philadelphia artist's two-and-a-half-year-old niece. Bellows' *Club Night* is the first in a series of only six oils Bellows devoted to the boxing theme of which another picture, *Both Members of This Club*, is already in the Gallery's collection. Hopper's *Cape Cod Evening* is his first painting to enter the Gallery collection and one that typifies the artist's introspective and almost surrealist world.

The four French paintings, too, are major additions. Two paintings by André Derain are key fauve works. *Mountains at Collioure* was done when Derain first worked with Matisse at that small Mediterranean port. *Charing Cross Bridge, London* comes from a series of London cityscapes which were Derain's response to Monet's views of the same place; two of the Monet canvases are already in the Gallery's collection and provide an ideal context for this Whitney gift. Henri Rousseau, so much admired by Picasso, painted his best canvases at the end of his career. *Tropical Forest with Monkeys* comes from that period. Henri-Edmond Cross, a major follower of Seurat whose work is too little seen in the United States, is now represented by *Coast Near Antibes*.

In addition to the eight paintings which so enhance the existing Gallery collection, the Whitney gift included a donation of two million dollars to the Patrons' Permanent Fund for future acquisitions. This generous and significant funding qualified John Hay Whitney as a Founding Patron of the fund. This crucial endowment described in President Stevenson's preface is to guarantee the Gallery's ability to acquire art for the nation.

*Raphael and America exhibition*

January began with the exhibition *Raphael and America*. As museums worldwide were keen to observe the five-hundredth anniversary of the birth of Raphael, "Prince of Painters," the Gallery anticipated global competition for loans by starting off the Raphael year at its very beginning with this exhibition. The Gallery was the logical place in America to hold such a celebration, in view of the richness of its collection of no less than five works by Raphael, representing all of his major periods. Organized by David Brown, the Gallery's curator of early Italian painting, this two-part exhibition examined, first, Raphael's historical importance for American artists, collectors, and our country's aesthetic history. Then it went on to reevaluate Raphael's works in American collections. Two highlights of this section of the exhibition were the Gallery's *Small Cowper Madonna* in the Widener collection, recently cleaned to reveal Raphael's original spatial conception as well as the subtlety and brilliance of his color, and our newly acquired preparatory drawing for *Saint George and the Dragon* in the Mellon collection. Once again, the Center for Advanced Study in the Visual Arts sponsored an international symposium in conjunction with the exhibition. Seventeen papers were read over a three-day span.

*Exhibition of paintings by John F. Peto*

The exhibition *Important Information Inside: The Still-Life Paintings of John F. Peto* opened in January. Peto, the nineteenth-century American still-life painter has lived under the shadow of his better known colleague and teacher, William M. Harnett. This first exclusive focus on Peto's work helped revise the general perception of nineteenth-century American painting to include this evocative colorist and intriguing still-life painter. The show was originated by the National Gallery and shared with the Amon Carter Museum in

Fort Worth. It was organized by John Wilmerding, then curator of American painting and senior curator, whose monographic Peto catalogue was published by the Gallery in conjunction with the exhibition.

*Vincent Scully gives Andrew Mellon Lectures*

Beginning at the end of January the 1983 Andrew W. Mellon Lectures were delivered to a crowded auditorium by Vincent Scully, Yale University's Colonel John Trumbull Professor of the History of Art. Entitled "The Shape of France," the six lectures considered the relationship between man-made and natural environments, focusing specifically on the modern nation of France. Professor Scully examined in detail the development of French Gothic architecture, French garden design, and seventeenth-century fortifications, all constructed environments through which France has been given a national identity, a symbolic structure, and a topographical shape. Scully concluded his series with an analysis of the impact of this architectural legacy on modern urbanism.

*Paul Mellon gives ninety-three works of art*

On 27 January the Gallery received from Paul Mellon one of the most generous and most important gifts of art in its history. Ninety-three works by nineteenth- and twentieth-century European and American artists, collected by Mr. and Mrs. Mellon over a thirty-year period, came to enrich greatly the Gallery's holdings. In all, the gift comprised fifty paintings, twenty-four sculptures, and nineteen prints and drawings. Among the pictures given were impressionist and post-impressionist works including six paintings by Monet and ten by Boudin, two works by both Gauguin and Mary Cassatt, and one each by Bazille, Van Gogh, Renoir, and Seurat. Five paintings and nineteen prints and drawings by Bellows were also given, along with twenty-four modern sculptures and ten paintings by eighteenth- and early nineteenth-century British painters. Additional artists in the donation include Klee, Miró, Okada, de Staël, Villon, and Vuillard.

The gift was announced by President Reagan at a dinner honoring Andrew W. Mellon, the Gallery founder: "At today's meeting, the Trustees of the National Gallery accepted an extraordinary gift of paintings, sculpture, and graphic art from their chairman, Paul Mellon. I, too, am proud to accept this gift on behalf of the people of the United States." In addition to this staggering gift, Mr. and Mrs. Mellon continued to make numerous loans from their private collection for extended Gallery exhibition. A group of wax studies for sculpture by Degas on view in the newly remodeled West Building ground floor galleries, are among the most notable.

*Charles Parkhurst retires;  
John Wilmerding appointed deputy director*

On 31 January Charles Parkhurst, who had served as the Gallery's assistant director from 1971, retired. Chuck first came to the National Gallery in 1941 as a research assistant. His rich and varied career also included serving as deputy chief of monuments in both U.S. zones in Germany after World War II; as assistant director of The Art Museum at Princeton; director of the Allen Memorial Art

Museum at Oberlin; and director of the Baltimore Museum of Art. In his twelve years at the National Gallery he provided countless invaluable services as this institution expanded to include the East Building.

John Wilmerding succeeded Chuck on 1 February, assuming the duties of deputy director. In the director's absence, John exercises his responsibilities and acts at other times as overall deputy, having charge of all works of art and their related activities involving more than twenty departments. Before he joined the National Gallery in 1977, he was a professor of art history at Dartmouth College, where he chaired both the art department and the humanities division.



John R. Stevenson, Paul Mellon, and J. Carter Brown at press preview of the new ground floor galleries

#### *Ground floor galleries open*

On 3 February the Gallery realized the most important augmentation of its facilities since the opening of the East Building in 1978. The new ground floor galleries in the West Building were opened to the public, with approximately 75,000 square feet devoted to exhibition space. An additional 2,000 works of art are placed on view, thereby doubling the number of objects to be seen at the Gallery. Some of the most important works on view for the first time in many years are the great Renaissance bronzes and medals from the Samuel H. Kress collection, and decorative arts from the Widener collection, including the Chalice of the Abbot Suger of Saint Denis, the Mazarin Tapestry, superb eighteenth-century French furniture such as Marie-Antoinette's writing desk from the Tuileries



New ground floor galleries for small sculpture, medieval and Renaissance liturgical arts, and Chinese porcelains



Palace, and a sumptuous collection of Chinese porcelains. Also part of the remodeling are tiers of galleries which provide for the display, on a permanent rotating basis, of highlights from the Gallery's wide-ranging collections of works of art on paper, small sculpture, and changing exhibitions.

In addition to the greatly expanded exhibition space, the completion of "Operation Breakthrough," which virtually began with the 1970 groundbreaking for the East Building, has provided for the more efficient movement of both visitors and art through the two Gallery buildings. The public now can travel along a spine which runs the length of the West Building's ground floor and parallels the comparable path on the main floor above. As they move through the building, visitors not only have easy access to works of art but find



themselves near an expanded sales area and a new Garden Café, which provides refreshment without necessitating a trip to the East Building or the Concourse. With the reorganization of museum offices, the necessary movement of works of art was made more efficient and sensible. The loading dock and registrar's office, as well as the laboratories for conservation and photography, are now in close proximity with one another, separate from the public areas of the Gallery. The total building complex now comprises over a million square feet, much of which has been tailored for specific exhibition needs.

The graphics galleries were inaugurated with two special exhibitions. One, *Alfred Stieglitz*, was the first retrospective exhibition of Stieglitz photographs in almost fifty years and traced the development of the great photographer's technique and style from the late nineteenth century to 1935. The show included more than 170 photographs (many exhibited for the first time), and all were drawn from the key, or master set, of 1,600 Stieglitz photographs given to the National Gallery in 1949 by his widow, Georgia O'Keeffe. Miss O'Keeffe was closely involved in all aspects of the exhibition, which was organized by guest curators Sarah Greenough and Juan Hamilton. Their illustrated book, which included many previously unpublished writings by Stieglitz, was published by the Gallery and Callaway Editions. It won the American Booksellers Award, the American Association of Museums Award of Merit, and the Carey-Thomas Award.

The other inaugural graphics exhibition, *Drawings from the Holy Roman Empire 1540-1680: A Selection from North American Collections*, explored a neglected period in art history—the era following the great German masters of the Renaissance and before the flowering of the baroque—and put forth new scholarship about the influences of the Reformation and the Thirty Years' War on the artistic development of the Holy Roman Empire. The show was organized by The Art Museum, Princeton University, where it was supported by a grant from the National Endowment for the Arts. Professor Thomas Da Costa Kaufmann, guest curator from Princeton and formerly a Finley Fellow at the National Gallery, selected the drawings and wrote the fully illustrated catalogue which accompanied the exhibition. Highly focused loan shows, such as this, will be seen in combination with rotating anthologies drawn from the Gallery's own graphic arts collection.

Yet another goal realized with the completion of the ground floor galleries was the installation of over 60 paintings chosen from the more than 300 American naive pictures given by Edgar William and Bernice Chrysler Garbisch. Colonel and Mrs. Garbisch amassed the most comprehensive collection in the field of American naive art, acquiring over two thousand objects in their lifetime. They eventually donated or bequeathed their collection to museums throughout

the country, with the National Gallery receiving the largest and most impressive group. The Garbisch gifts make up almost one-third of the Gallery's American holdings and include four canvases by Edward Hicks—among them *Peacable Kingdom* and *Penn's Treaty with the Indians*—and several anonymous works that have become icons of the folk tradition: early portraits of *Susanna Truax*, *Dr. Philemon Tracy*, *Miss Denison of Stonington, Connecticut*, and *The Cat*. Aside from the real interest these pictures generate in their own right, they have an added resonance for a generation of viewers who see parallel concerns with abstraction and flat patterning in naïve works and in contemporary American painting.

*Neapolitan paintings on view*

In mid-February the Gallery also opened *Painting in Naples from Caravaggio to Giordano*, an exhibition of over one hundred paintings, which spanned a century of remarkable artistic activity. This exhibition clarified the development of a fully fledged Neapolitan style, beginning with the works of Caravaggio who arrived in 1606 and running to the start of the following century when Giordano was the preeminent painter not only in Naples but in the whole of Europe. In the sixteenth century Naples was one of Europe's three largest cities and, with her strategic role as the Mediterranean's most active port, she constituted a major international center, linked by trade to all of Europe and the East. Naples' many religious institutions and wealthy merchants were enthusiastic patrons of the arts, bringing the finest painters to the city from throughout Italy and beyond. Never before had an exhibition explored this subject in depth, and the Gallery was privileged to display, on our side of the Atlantic, the pictures which were first brought together at London's Royal Academy. The Neapolitan exhibition was supported financially by Fiat S.p.A. and the Banca Nazionale del Lavoro. The interest in the show, which included no less than six paintings by Caravaggio, continued to grow, as did the itinerary, which finally included subsequent showings in Paris, Turin, and Naples.

*Manet symposium and Renoir film series*

Early in March the Center for Advanced Study in the Visual Arts sponsored a symposium, *Perspectives on Manet*, jointly with the Department of the History of Art of The Johns Hopkins University. Four scholars addressed different aspects of Manet's career to coincide with *Manet and Modern Paris*. The Gallery also amplified the exhibition with a screening of six films by French director, Jean Renoir. Each of the films was selected for its setting in Paris or its environs, and they explored many of the same themes which were explored by Manet and his fellow artists. For example *La bête humaine* (1938), drawing on Zola's novel, contained footage shot at the Gare Saint-Lazare, the railway station that appears in Manet's canvas of the same name. Leo Braudy, film scholar and professor of English at The Johns Hopkins University, introduced three of the films and held informal discussions afterward.

*David Smith film premieres* On 17 March, the film *David Smith, American Sculptor, 1906-1965* premiered at the Gallery. Produced by the Gallery in conjunction with the exhibition of Smith's work, the film revealed both the artist's ideas about art and his methods in archival footage, as well as through reminiscences of the sculptor by his daughters, by fellow artists Helen Frankenthaler and Robert Motherwell, by photographer Dan Budnick, and through discussions with E. A. Carmean, Jr., curator of twentieth-century art at the National Gallery. The film received a CINE Golden Eagle award and is available both as a film and a videocassette through the Gallery's department of extension programs.

*Ernst painting donated* Dorothea Tanning Ernst, Max Ernst's widow, gave *A Moment of Calm*, a significant addition to the Gallery's twentieth-century collection. The large canvas, almost six feet high and over twelve long, was started in 1938 when Ernst bought and began to refurbish a farmhouse north of Avignon. The painting is a transitional work, incorporating the fantastic animal forms of the mid-1930s and the technical experimentation and paradise imagery of Ernst's later paintings. This major painted work joins Ernst's great sculpture, *Capricorn*, given by the Collectors Committee in 1978, helping represent Ernst's achievement at the Gallery by two of his most important works.

*American Music Festival* The Gallery's 40th American Music Festival began on Sunday, 3 April, with the National Gallery Orchestra, Richard Bales, conductor. This annual festival is devoted entirely to works by American composers dating from colonial times to the present day. The varying programs were presented in the east garden court of the West Building each Sunday evening through 29 May and broadcast live in Washington by radio station WGMS 570 AM and 103.5 FM. National Public Radio recorded the concerts and aired them nationwide through their network of stations. The American Music Festival followed Mr. Bales' receipt of the Washington Times First Annual Arts Award, an honor which "recognizes those whose accomplishments and achievements have enriched the cultural and spiritual lives of all who live in the nation's capital." The day of the award, 5 March, was proclaimed Richard Bales Day in Washington by Mayor Marion Barry.

*Whitney collection on view* Seventy-three paintings from one of the most important collections of nineteenth- and twentieth-century art still in private hands went on view at the Gallery on 26 May. Assembled by the late John Hay Whitney and his wife, Betsey Cushing Whitney, the collection focuses on the French impressionists and their successors and includes both an unsurpassed group of fauve paintings and highly important American works. The show, a tribute to one of the National Gallery's greatest friends and benefactors, was organized by members of our curatorial staff with the great assistance of John



Henri-Edmond Cross, *Coast near Antibes*, National Gallery of Art, John Hay Whitney Collection

Rewald, long-time consultant and scholarly advisor to the Whitneys. Only once previously was this collection exhibited, when a portion was on loan to the Tate Gallery at the conclusion of Mr. Whitney's term as Ambassador to the Court of St. James's. Because many of the paintings have been given to the Yale University Art Gallery and the Museum of Modern Art, as well as the National Gallery, this exhibition was presumably the last opportunity to view the Whitney collection as a whole. Betsey Whitney's willingness to share these treasures with the public earned her the gratitude of the more than half a million visitors who saw the show.

*Two graphics exhibitions open*

Two special graphics shows opened in May. *Night Prints*, composed of one hundred works, was the first major exhibition to deal with the subject of nocturnal scenes and surveyed the theme from the sixteenth through the twentieth century. The representation of darkness constitutes a particular technical challenge for a print-maker because it requires a reversal of customary technique. Traditional print images are black on white grounds; depictions of darkness

and night show light images on a black background and are harder to visualize and execute. Guest curator Ruth B. Benedict conceived and organized the show, preparing an illustrated brochure to accompany it.

At the same time, *The Prints of Lucas van Leyden and his Contemporaries* opened, bringing together for the first time in America many of the finest available impressions of Lucas' prints and placing them in the context of prints by more than a dozen of his countrymen. Assembled jointly by Ellen Jacobowitz and Stephanie Stepanek and shared with the Museum of Fine Arts, Boston, the exhibition encouraged a reassessment of Lucas in the history of the graphic arts. The gathering of Lucas' work revealed him as a key transitional figure in art history, an amalgam of both his medieval northern heritage and the influx of Renaissance ideas from the south.

*CASVA activities*

The Center for Advanced Study in the Visual Arts continued its wide ranging programs for promoting scholarly research by awarding fellowships for the 1983-1984 academic year. Four senior fellows were appointed for the full academic term, and four fellows were appointed for shorter periods. The scholars at CASVA represent diverse fields of study and come from a variety of educational institutions. The Gallery's Board of Trustees named four distinguished historians to the CASVA Board of Advisors. They are: Dore Ashton, professor at the Cooper Union School of Art and Architecture; James Cahill, professor at the University of California, Berkeley; Alfred Frazer, professor at Columbia University; and Craig H. Smyth, currently director of the Harvard Center for Italian Renaissance Studies at Villa I Tatti, Florence.

Finally, the board named Phillippe M. Verdier Kress Professor for 1983-1984. A noted authority on European medieval and Renaissance art, Professor Verdier pursued his study of Abbot Suger of Saint Denis, specifically an investigation of the sources of the Abbot's ideas as reflected in his patronage of art and architecture. The Gallery provided something of an ideal locus for such research since its collections include the Chalice of the Abbot Suger, which has been called the most important medieval object in America.

*Menil surrealist works installed*

On 19 June, the Gallery opened an exhibition of works by five masters of surrealism from the collection of Mrs. John de Menil and her family. The paintings, sculptures, and drawings by de Chirico, Ernst, Magritte, Tanguy, and Brauner were accompanied by surrealist books and documents, including the sort of seventeenth- and nineteenth-century found objects so prized by these artists. The exhibition previewed one segment of art that will be housed in The Menil Collection, a new museum scheduled to open in Houston in 1985. A highlight of the collection, which comprises twentieth-century art, European antiquities, and primitive art, is one of the world's finest assemblages of surrealist art.

Films by surrealist artists and filmmakers were screened in con-

junction with the Menil exhibition. Ten works, ranging in date from 1924 to 1972, included films by Man Ray, Salvador Dali, Luis Buñuel, and Antonin Artaud. The famous *L'age d'or* and *Un chien andalou* were key films in the series.

*I.M. Pei honored* Ieoh Ming Pei, the architect of the Gallery's East Building, received the Pritzker Architecture Prize for 1983 in New York on 2 June. The award cited Pei's ability to create some of this century's most beautiful interior spaces and exterior forms and went on to praise the architect's versatility and skill in the use of materials.

*Gallery wins an Emmy* In late June a public service announcement produced in-house by National Gallery staff won an Emmy Award from the D.C. Chapter of the National Academy of Television Arts and Sciences. Two of the Gallery's public service announcements received nominations: *Bellows: The Boxing Pictures* and *David Smith*, with the Bellows spot winning the award.

*Arp exhibition opens* *Arp: The Dada Reliefs* opened to the public on 3 July. The exhibition was the first survey of the artist's constructed reliefs and the sixth in a series of monographic shows devoted to twentieth-century artists. Arp's Dada reliefs are his most famous works, and the Gallery is fortunate in owning two of the best known, *The Forest*, acquired in 1977, and *Shirt Front and Fork*, acquired this year. The show provided an ideal context for these important works. Moreover, because Arp's experimentation with automatism—that spontaneous, unpremeditated creation of art—prepared the way for surrealism, *Arp: The Dada Reliefs* played an especially instructive role vis à vis the Menil collection which was on view at the same time. The Arp exhibition was organized at the Gallery by E. A. Carmean, Jr., who also wrote the accompanying brochure.

*Sydney Freedberg becomes chief curator* New appointments at the senior staff level represented significant and important reinforcements of the Gallery's professional activities. The most important change in the organization of the Gallery staff was in the appointment of a chief curator, with Sydney J. Freedberg assuming the position on 1 September. The Gallery is extremely fortunate in having secured someone who combines the highest level of scholarship with a longstanding involvement with museums. Formerly Arthur Kingsley Porter Professor of Fine Arts at Harvard University, Professor Freedberg was a member of Harvard's faculty for thirty years. He served variously as chairman of the Department of Fine Arts, acting director of the Fogg Museum, and chairman of the University Museums Council. Professor Freedberg is a widely known expert on Italian art of the High Renaissance and mannerist periods. He is the author of four books in his field, as well as numerous scholarly articles. In addition he is the editor of the twenty-volume series, *Connoisseurship, Criticism and Art History in the 19th Century*.

Sydney Freedberg has received numerous honors and awards.

including the Faculty Prize of the Harvard University Press and the Rufus Morey Prize of the College Art Association. He has been appointed a Guggenheim Fellow twice, as well as a Faculty Fellow of Wellesley College, and a National Endowment for the Humanities Senior Fellow. He is a member of the Order of the British Empire, a Grand Officer of the Order of the Star of Solidarity (Italy), and a Grand Officer of the Order of Merit of the Italian Republic, and since 1965 had been a Fellow of the American Academy of Arts and Sciences. He has twice served as professor-in-residence at Villa I Tatti (the Harvard University Center for Renaissance Studies, Florence), on whose advisory council he has served since 1971.

*Additional senior staff appointments*

Other appointments included the naming of Victor C. B. Covey as chief conservator emeritus and senior conservator for special assignments, in anticipation of his retirement next year. Ross Merrill, who joined the Gallery staff as head of painting conservation in 1981, became chief of conservation as of 1 August. Nicolai Cikovsky, Jr., an authority on American painting and in particular the painter George Inness, was named Curator of American Art, a position left vacant when John Wilmerding became deputy director. Susannah J. Fabing, formerly of Harvard's Fogg Museum, joined the Gallery staff as chief of curatorial records. Her multiple duties include administering the publication of a systematic catalogue of the collection as well as supervising the computerization of all curatorial records and archives, making this data available to the public in convenient form for the first time.

*Aztec exhibition*

The most comprehensive collection of Aztec art ever shown in the United States opened to the public on 28 September. The exhibition was of particular significance because of the international scope of the lending institutions. Many exceptional luxury objects, such as mosaic, featherwork, and hardstone carvings, that were exported to Europe after the Spanish conquest in 1521 were reunited for the first time with works which have remained in Mexico. Among this latter category were a number of finds associated with the Templo Mayor, or Great Temple, of Tenochtitlan, capital of the Aztec empire. The temple, a stepped pyramid crowned by seven sanctuaries, was accidentally discovered in February 1978. The exhibition included both monumental and diminutive stone sculpture, an art in which the Aztecs excelled. Fine examples of metalwork, pottery, and rarely surviving wood carving also figured in the show.

The exhibition, made possible by a generous grant from GTE, was a joint project of the Gallery and Dumbarton Oaks, Harvard University's center in Washington, whose fields include Pre-Columbian cultures. Coinciding with the show was a conference on the Templo Mayor at Dumbarton Oaks, where fourteen scholars from Mexico and the United States presented papers. Special arrangements were made for them to study the exhibited works of art in conjunction with their colloquium.



Installation of the Aztec exhibition

Fiscal year 1983 was a year of fruitful activity and healthy challenge. With the realization of Operation Breakthrough and the receipt of the major Mellon and Whitney gifts, the Gallery improved, as it were, both its form and its content. The heavy special exhibition schedule, the ambitious scholarly programs at the Center for Advanced Study in the Visual Arts, the demands of our fund-raising campaign, and the restructuring of the senior staff made for a brisk pace, presenting challenges that were met with efficiency and grace by an extremely dedicated staff, whose activities are reported in greater detail in the pages which follow.

# DONORS AND ACQUISITIONS

## DONORS OF WORKS OF ART AND FINANCIAL SUPPORT

Mr. and Mrs. William Howard Adams	Butterick Company, Inc.	Lawrence A. Fleischman
William A. Albaugh	The Morris and Gwendolyn Cafritz Foundation	Raquel Forner
Mr. and Mrs. Edward K. Aldworth	Mr. and Mrs. William N. Cafritz	Mr. and Mrs. Ben J. Fortson
Thomas Alexander, III	Amon G. Carter Foundation	Rita and Daniel Fraad
Joe L. and Barbara B. Allbritton	The Honorable and Mrs. Henry E. Catto, Jr.	The Fuller Foundation, Inc.
Mr. and Mrs. James W. Alsdorf	Mr. and Mrs. George V. Charlton	Jo Ann and Julian Ganz, Jr.
The Honorable Walter H. and Leonore Annenberg	Jean Chatelain	Mr. and Mrs. Robert N. Ganz
Anonymous	Michael Clark	Charles R. Gardner
Mr. and Mrs. Isaac Arnold, Jr.	Collectors Committee	Mrs. George Angus Garrett
The Art Lovers' League of Baltimore	Catherine Mellon Conover	Anthony Geber
The Atlas Foundation	Mr. and Mrs. B. J. Cutler	GTE Corporation
Avalon Fund	G. DeVito	David Gensburg
Margaret M. Bailey	John Dimick	Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. A. L. Ballard	Mr. and Mrs. Charles E. Ducommun	Katharine Graham
Mr. and Mrs. Perry R. Bass	Jacques Dufwa	Philip L. Graham Fund
Mr. and Mrs. Robert M. Bass	Alessandro and Mano d'Urso	Mr. and Mrs. Charles L. Griswold
Mr. and Mrs. Sid R. Bass	Y. Egami	George Gund, III
Eugenio Battisti	Mr. and Mrs. James A. Elkins, Jr.	Leo S. Guthman
William E. and Kathleen T. Baxter	Mrs. Charles W. Engelhard	Walter and Elise Haas Fund
Davitt S. Bell, in memory of Constance Barber Mellon	David B. Epstein	Mr. and Mrs. Prentis Cobb Hale
Ruth B. Benedict	James R. Epstein	Hallmark Educational Foundations
Mr. and Mrs. Edwin A. Bergman	Miles Epstein	Mr. and Mrs. Mark Hampton
Siegfried and Josephine Bieber Foundation	Richard A. Epstein	Mr. and Mrs. Gordon Hanes
Arthur A. and Alison B. Birney	Sarah Carianne Epstein	Mr. and Mrs. James Gordon Hanes, III
C. G. Boerner	Epstein Family Fund	Mrs. Horace Havemeyer, in memory of her mother-in-law,
The Brown Foundation, Inc.	Thomas M. and Betty B. Evans	Louisine W. Havemeyer
Mr.* and Mrs. George R. Brown	Frank and Jeannette Eyerly	Mr. and Mrs. Joseph H. Hazen
Robert Brown	Paul B. Fay, Jr.	Mrs. Rudolf J. Heinemann
Ailsa Mellon Bruce Fund	David Edward Finley*	Julius S. Held
Mildred G. Bryan	Margaret Eustis Finley*	Joanne King Herring
	Mr. and Mrs. Donald G. Fisher	Susan Morse Hilles
	Mrs. Julius Fleischmann	H. R. Hitchcock

\*deceased

Oveta Culp Hobby  
 Mrs. Ernest W. Hony  
 Mrs. James Stewart Hooker  
 Mr. and Mrs. Edward R. Hudson, Jr.  
 International Business Machines Corporation  
 R. L. Ireland, III  
 Everette James, Jr.  
 Pupul Jayakar  
 Mr. and Mrs. George F. Jewett, Jr.  
 Mrs. J. Seward Johnson  
 Robert Wood Johnson, Jr. Charitable Trust  
 S. C. Johnson & Son, Inc.  
 Mr. and Mrs. Jacob Kainen, in honor of Charles Parkhurst  
 Kaiser Aluminum and Chemical Corporation  
 Mr. and Mrs. George M. Kaufman  
 Mr. and Mrs. Stephen M. Kellen  
 Roger Kennedy  
 The Honorable and Mrs. Randolph A. Kidder  
 Marian King  
 Seymour H. Knox  
 Mr. and Mrs. Robert P. Kogod  
 The Samuel H. Kress Foundation  
 Loula D. Lasker Fund  
 Mr. and Mrs. Theodore N. Law  
 Joan Lees  
 Mr. and Mrs. Judd Leighton  
 Mr. and Mrs. Irvin L. Levy  
 Mr. and Mrs. Sydney Lewis  
 Edward R. MacCrone Charitable Trust  
 Frank L. Mansell  
 Mr. and Mrs. John A. Mayer, in memory of Constance Barber Mellon  
 Mrs. Robert B. Mayer  
 Mr. and Mrs. John A. McCone  
 Mrs. Eugene McDermott  
 Arthur J. McLaughlin  
 The Andrew W. Mellon Foundation  
 Constance B. Mellon\*  
 Paul Mellon  
 Dr. Georges and Dr. Lois de Menil  
 Mr. and Mrs. Edwin Van R. Milbury  
 Charles Millard  
 Mobil Foundation, Inc.  
 Mr. and Mrs. Richard W. Moncrief  
 Montgomery Sign  
 The National Italian American Foundation  
 Nancy Brown Negley  
 Hugo V. Neuhaus, Jr.  
 Mrs. P. Roussel Norman  
 John O'Brien  
 Georgia O'Keeffe  
 William S. Paley  
 Charles Parkhurst  
 Javier Perez de Salazar y Solana  
 Jay H. Perry, in honor of Susan Huffard  
 Mary Lynn Perry  
 Phillips Family Fund  
 James Pipkin  
 Pittway Corporation Charitable Foundation  
 Kimiko and John Powers  
 Mr. and Mrs. A. N. Pritzker  
 Mr. and Mrs. Jay Pritzker  
 Angela A. Puglisi  
 General and Mrs. Dillman A. Rash  
 Mr. and Mrs. Stewart A. Resnick  
 Ann Michelle Roberts  
 David Rockefeller  
 Mr. and Mrs. John B. Rogers, Jr.  
 Cornelius Van S. Roosevelt  
 Alexandre P. Rosenberg  
 Judy Rosenblum  
 Harry E. Rothman  
 Madeleine Haas Russell  
 Mr. and Mrs. Richard Salomon  
 Lili-Charlotte Sarnoff, in memory of Robert and Martha von Hirsch  
 Mrs. H. S. Schaeffer  
 Mrs. Paul Scheerer  
 Mr. and Mrs. Benno C. Schmidt  
 Evelyn Sharp  
 Joseph Sheppard  
 Leonard L. Silverstein  
 William K. Simpson  
 Carolyn Skelly  
 Regina Slatkin  
 Dorothy J. and Benjamin B. Smith  
 Joshua P. Smith  
 Robert H. and Clarice Smith  
 Mr. and Mrs. James R. Sowell  
 George F. Spilenberg  
 Mr. and Mrs. John Steiner  
 H. Peter Stern  
 John R. Stevenson  
 Ruth Carter Stevenson  
 Ruth Stokoe  
 Mary Swift  
 Countess Szembek-Milobenski  
 Anne Burnett and Charles Tandy Foundation  
 Mrs. Raymond F. Tartiere  
 Time-Life Books, Inc.  
 David Tunick, in honor of Charles Parkhurst  
 Maurizio Valenzi  
 Arthur and Charlotte Vershbow  
 Lila Acheson Wallace  
 Mr. and Mrs. F. Howard Walsh, Jr.  
 Rachel Mellon Walton Fund of the Pittsburgh Foundation  
*The Washington Dossier*  
 C. Malcolm Watkins  
 P. Devers Weaver  
 John C. and Jaan Whitehead  
 John Hay Whitney\*  
 Mrs. John Hay Whitney  
 Mr. and Mrs. Wallace S. Wilson  
 Emile Wolf  
 Mr. and Mrs. William Wood Prince  
 Ian Woodner  
 The Honorable and Mrs. Stanley Woodward  
 George W. Wyckoff  
 Mrs. Lowe Yost  
 Mr. and Mrs. George M. Young

---

\*deceased



Eugène Boudin, *Entrance to the Harbor, Le Havre*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

## ACQUISITIONS

Each acquisition is listed by artist, title, description, acquisition number, and source. Dimensions are in meters (inches); height precedes width precedes depth.

### PAINTINGS

- Bazille, Frédéric**, French, 1841-1870  
*Negro Girl with Peonies*, 1870  
 oil on canvas, 0.603 x 0.755 (23 $\frac{3}{4}$  x 29 $\frac{3}{4}$ )  
 1983.1.6  
 Collection of Mr. and Mrs. Paul Mellon
- Bellows, George**, American, 1882-1925  
*Anne with a Japanese Parasol*, 1917  
 oil on canvas, 1.501 x 0.917 (59 $\frac{1}{8}$  x 36 $\frac{1}{8}$ )  
 1983.1.1  
 Collection of Mr. and Mrs. Paul Mellon
- Club Night*, 1907  
 oil on canvas, 1.092 x 1.346 (43 x 53)  
 2867  
 John Hay Whitney Collection
- Little Girl in White (Queenie Burnett)*, 1907  
 oil on canvas, 1.580 x 0.870 (62 $\frac{1}{4}$  x 34 $\frac{1}{4}$ )  
 1983.1.2  
 Collection of Mr. and Mrs. Paul Mellon
- My Family*, 1916  
 oil on canvas, 1.517 x 1.679 (59 $\frac{3}{4}$  x 66 $\frac{1}{8}$ )  
 1983.1.3  
 Collection of Mr. and Mrs. Paul Mellon

- Nude with Hexagonal Quilt*, 1924  
 oil on canvas, 1.295 x 1.600 (51 x 63)  
 1983.1.4  
 Collection of Mr. and Mrs. Paul Mellon
- Tennis Tournament*, 1920  
 oil on canvas, 1.498 x 1.676 (59 x 66)  
 1983.1.5  
 Collection of Mr. and Mrs. Paul Mellon
- Boudin, Eugène**, French, 1824-1898  
*Ships and Sailing Boats Leaving Le Havre*, 1887  
 oil on canvas, 0.902 x 1.305 (35 $\frac{1}{2}$  x 51 $\frac{3}{8}$ )  
 1983.1.7  
 Collection of Mr. and Mrs. Paul Mellon
- Bathing Time at Deauville*, 1865  
 oil on wood, 0.345 x 0.579 (13 $\frac{5}{8}$  x 22 $\frac{3}{4}$ )  
 1983.1.8  
 Collection of Mr. and Mrs. Paul Mellon
- Jetty and Wharf at Trouville*, 1863  
 oil on wood, 0.346 x 0.578 (13 $\frac{5}{8}$  x 22 $\frac{3}{4}$ )  
 1983.1.9  
 Collection of Mr. and Mrs. Paul Mellon
- Festival in the Harbor of Honfleur*, 1858  
 oil on wood, 0.410 x 0.593 (16 $\frac{1}{8}$  x 23 $\frac{3}{8}$ )  
 1983.1.10  
 Collection of Mr. and Mrs. Paul Mellon
- Coast of Brittany*, 1870  
 oil on canvas, 0.473 x 0.660 (18 $\frac{7}{8}$  x 26)  
 1983.1.11  
 Collection of Mr. and Mrs. Paul Mellon
- Figures on the Beach*, c.1867-1870  
 oil on canvas, 0.384 x 0.613 (15 $\frac{1}{8}$  x 24 $\frac{1}{8}$ )  
 1983.1.12  
 Collection of Mr. and Mrs. Paul Mellon

- Beach Scene*, 1862  
 oil on wood, 0.317 x 0.482 (12 $\frac{1}{2}$  x 19)  
 1983.1.13  
 Collection of Mr. and Mrs. Paul Mellon
- Beach Scene at Trouville*, 1863  
 oil on wood, 0.349 x 0.578 (13 $\frac{3}{4}$  x 22 $\frac{3}{4}$ )  
 1983.1.14  
 Collection of Mr. and Mrs. Paul Mellon
- Washerwoman near Trouville*, c.1872-1876  
 oil on wood, 0.276 x 0.413 (10 $\frac{7}{8}$  x 16 $\frac{1}{4}$ )  
 1983.1.15  
 Collection of Mr. and Mrs. Paul Mellon
- Entrance to the Harbor, Le Havre*, 1883  
 oil on canvas, 1.191 x 1.604 (46 $\frac{7}{8}$  x 63 $\frac{1}{8}$ )  
 1983.1.16  
 Collection of Mr. and Mrs. Paul Mellon
- Cassatt, Mary**, American; French School, 1844-1926  
*Child in a Straw Hat*, c.1886  
 oil on canvas, 0.653 x 0.495 (25 $\frac{3}{4}$  x 19 $\frac{1}{2}$ )  
 1983.1.17  
 Collection of Mr. and Mrs. Paul Mellon
- Little Girl in a Blue Armchair*, 1878  
 oil on canvas, 0.895 x 1.298 (35 $\frac{1}{4}$  x 51 $\frac{1}{8}$ )  
 1983.1.18  
 Collection of Mr. and Mrs. Paul Mellon

- Crome, John**, British, 1768-1821  
*Moonlight on the Yare*, c.1808-1815  
 oil on canvas, 0.984 x 1.257 (38 $\frac{3}{4}$  x 49 $\frac{1}{2}$ )  
 1983.1.39  
 Paul Mellon Collection

- Cross, Henri-Edmond**, French, 1856-1910  
*Coast near Antibes*, 1890-1891  
 oil on canvas, 0.651 x 0.923 (25 $\frac{5}{8}$  x 36 $\frac{3}{8}$ )  
 2868  
 John Hay Whitney Collection

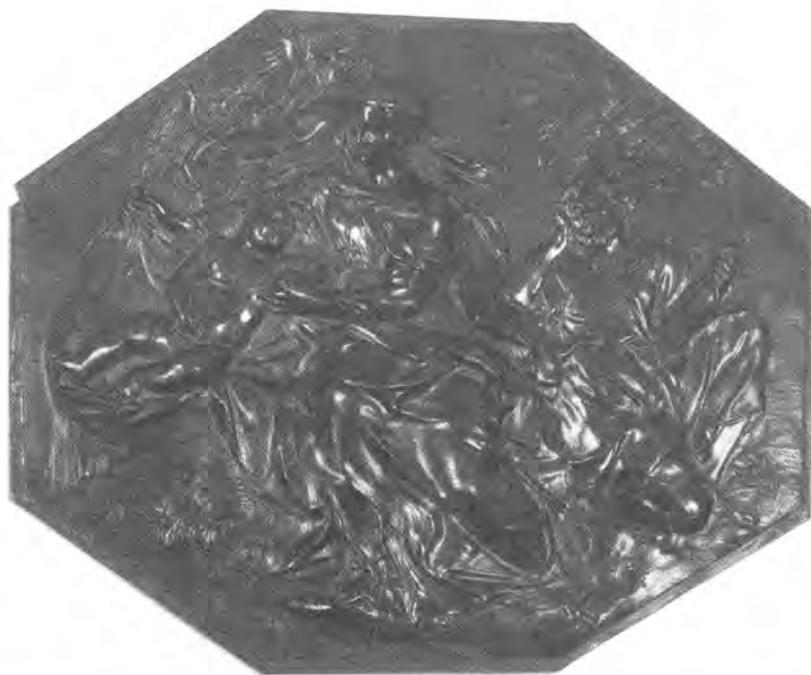
- Derain, André**, French, 1880-1954  
*Charing Cross Bridge, London*, 1906  
 oil on canvas, 0.803 x 1.003 (31 $\frac{3}{8}$  x 39 $\frac{1}{2}$ )  
 2869  
 John Hay Whitney Collection
- Paysage à Collioure (The Mountains, Collioure)*, 1905  
 oil on canvas, 0.813 x 1.003 (32 x 39 $\frac{1}{2}$ )  
 2870  
 John Hay Whitney Collection

- Devis, Arthur**, British, 1712-1787  
*Arthur Holdsworth, Thomas Taylor, and Captain Stancombe Conversing by the River Dart*, 175(7?)  
 oil on canvas, 1.276 x 1.021 (50 $\frac{1}{4}$  x 40 $\frac{1}{4}$ )  
 1983.1.40  
 Paul Mellon Collection

- Eakins, Thomas**, American, 1844-1916  
*Baby at Play*, 1876  
 oil on canvas, 0.819 x 1.228 (32 $\frac{1}{4}$  x 48 $\frac{3}{8}$ )  
 2871  
 John Hay Whitney Collection

- Fuseli, Henry**, Swiss; British, 1741-1825  
*Oedipus Cursing His Son, Polynices*, c.1777  
 oil on canvas, 1.498 x 1.654 (59 x 65 $\frac{1}{8}$ )  
 1983.1.41  
 Paul Mellon Collection

- Gauguin, Paul**, French, 1848-1903  
*Breton Girls Dancing, Pont Aven*, 1888  
oil on canvas, 0.730 x 0.927 (28 $\frac{3}{8}$  x 36 $\frac{1}{2}$ )  
1983.1.19  
Collection of Mr. and Mrs. Paul Mellon  
*Landscape at Le Pouldu*, 1890  
oil on canvas, 0.733 x 0.924 (28 $\frac{7}{8}$  x 36 $\frac{3}{8}$ )  
1983.1.20  
Collection of Mr. and Mrs. Paul Mellon
- Gogh, Vincent van**, Dutch; French, 1853-1890  
*Flower Beds in Holland*, c.1883  
oil on canvas on wood, 0.489 x 0.660 (19 $\frac{1}{4}$  x 26)  
1983.1.21  
Collection of Mr. and Mrs. Paul Mellon
- Hogarth, William**, British, 1697-1764  
*The Beggar's Opera*, c.1728  
oil on canvas, 0.511 x 0.612 (20 $\frac{1}{8}$  x 24 $\frac{1}{8}$ )  
1983.1.42  
Paul Mellon Collection
- Hopper, Edward**, American, 1882-1967  
*Cape Cod Evening*, 1939  
oil on canvas, 0.768 x 1.022 (30 $\frac{1}{4}$  x 40 $\frac{1}{4}$ )  
2872  
John Hay Whitney Collection
- Kessel, Jan van**, Flemish, 1626-1679  
*Study of Butterflies and Insects*, c.1655  
oil on copper, 0.110 x 0.148 (4 $\frac{2}{16}$  x 5 $\frac{13}{16}$ )  
1983.19.3  
Gift of John Dimick
- Kessel, Jan van**, Attributed to, Flemish, 1626-1679  
*Concert of Birds*, 1660/1670  
oil on copper, 0.130 x 0.180 (5 $\frac{1}{8}$  x 7 $\frac{1}{16}$ )  
1983.19.4  
Gift of John Dimick
- Kessel, Jan van**, Circle of, Flemish, 1626-1679  
*Study of Birds and Monkeys*, 1660/1670  
oil on copper, 0.105 x 0.173 (4 $\frac{1}{8}$  x 6 $\frac{13}{16}$ )  
1983.19.1  
Gift of John Dimick  
*Study of Birds and Monkeys*, 1660/1670  
oil on copper, 0.104 x 0.172 (4 $\frac{1}{16}$  x 6 $\frac{3}{4}$ )  
1983.19.2  
Gift of John Dimick
- Klee, Paul**, Swiss; German, 1879-1940  
*The White House*, c.1923  
gouache on canvas, 0.364 x 0.464 (14 $\frac{3}{8}$  x 18 $\frac{1}{4}$ )  
1983.1.22  
Collection of Mr. and Mrs. Paul Mellon
- Lichtenstein, Roy**, American, 1923-  
*Cubist Still Life*, 1954  
oil and magna on canvas, 2.286 x 1.732  
(90 x 68 $\frac{1}{16}$ )  
1983.50.1  
Lila Acheson Wallace Fund
- Manet, Edouard**, French, 1832-1883  
*Ball at the Opera*, 1873  
oil on canvas, 0.590 x 0.725 (23 $\frac{3}{4}$  x 28 $\frac{1}{2}$ )  
2865  
Gift of Mrs. Horace Havemeyer, in memory of  
her mother-in-law, Louise W. Havemeyer
- Miró, Joan**, Spanish, 1893-  
*The Flight of the Dragonfly before the Sun*, 1968  
oil on canvas, 1.739 x 2.438 (68 $\frac{1}{2}$  x 96)  
1983.1.23  
Collection of Mr. and Mrs. Paul Mellon
- Monet, Claude**, French, 1840-1926  
*The Bridge at Argenteuil*, 1874  
oil on canvas, 0.600 x 0.797 (23 $\frac{3}{8}$  x 31 $\frac{3}{8}$ )  
1983.1.24  
Collection of Mr. and Mrs. Paul Mellon  
*The Cradle—Camille with the Artist's Son Jean*,  
1867  
oil on canvas, 1.168 x 0.889 (46 x 35)  
1983.1.25  
Collection of Mr. and Mrs. Paul Mellon  
*Interior, after Dinner*, 1868/1869  
oil on canvas, 0.505 x 0.657 (19 $\frac{7}{8}$  x 25 $\frac{7}{8}$ )  
1983.1.26  
Collection of Mr. and Mrs. Paul Mellon  
*Waterloo Bridge, London, at Dusk*, 1904  
oil on canvas, 0.657 x 1.016 (25 $\frac{7}{8}$  x 40)  
1983.1.27  
Collection of Mr. and Mrs. Paul Mellon  
*Waterloo Bridge, London, at Sunset*, 1904  
oil on canvas, 0.655 x 0.927 (25 $\frac{3}{4}$  x 36 $\frac{1}{2}$ )  
1983.1.28  
Collection of Mr. and Mrs. Paul Mellon  
*Woman with a Parasol—Madame Monet and  
Her Son*, 1875  
oil on canvas, 1.000 x 0.810 (39 $\frac{3}{8}$  x 31 $\frac{7}{8}$ )  
1983.1.29  
Collection of Mr. and Mrs. Paul Mellon
- Okada, Kenzo**, American, 1902-  
*Blue*, 1970  
oil on canvas, 2.184 x 1.650 (86 x 65)  
1983.1.30  
Collection of Mr. and Mrs. Paul Mellon  
*Kasaneer*, 1968  
oil on canvas, 1.854 x 1.600 (73 x 63)  
1983.1.31  
Collection of Mr. and Mrs. Paul Mellon
- Renoir, Auguste**, French, 1841-1919  
*Flowers in a Vase*, c.1866  
oil on canvas, 0.813 x 0.651 (32 x 25 $\frac{5}{8}$ )  
1983.1.32  
Collection of Mr. and Mrs. Paul Mellon
- Rousseau, Henri**, French, 1844-1910  
*Tropical Forest with Monkeys*, 1910  
oil on canvas, 1.295 x 1.626 (51 x 64)  
2873  
John Hay Whitney Collection
- Seurat, Georges**, French, 1859-1891  
*The Lighthouse at Honfleur*, 1886  
oil on canvas, 0.667 x 0.819 (26 $\frac{1}{8}$  x 32 $\frac{1}{4}$ )  
1983.1.33  
Collection of Mr. and Mrs. Paul Mellon
- de Staël, Nicolas**, Russian/French, 1914-1955  
*Ballet*, 1952  
oil on canvas, 2.006 x 3.504 (79 x 138)  
1983.1.34  
Collection of Mr. and Mrs. Paul Mellon
- Stella, Frank**, American, 1936-  
*Sacramento Moposol #4*, 1978  
acrylic on canvas, 2.625 x 2.621 (103 $\frac{3}{8}$  x 103 $\frac{1}{4}$ )  
2866  
Gift of the Collectors Committee
- Villon, Jacques**, French, 1875-1963  
*From Wheat to Straw*  
oil on canvas, 0.640 x 1.405 (25 $\frac{1}{4}$  x 55 $\frac{3}{8}$ )  
1983.1.35  
Collection of Mr. and Mrs. Paul Mellon  
*Drink to the Chimera*, 1947  
oil on canvas, 0.730 x 0.594 (28 $\frac{3}{8}$  x 23 $\frac{3}{8}$ )  
1983.1.36  
Collection of Mr. and Mrs. Paul Mellon  
*The Bridge of Beaugency*, 1944  
oil on canvas, 1.000 x 0.816 (39 $\frac{3}{8}$  x 32 $\frac{1}{8}$ )  
1983.1.37  
Collection of Mr. and Mrs. Paul Mellon
- Vuillard, Edouard**, French, 1868-1940  
*Woman in a Striped Dress*, 1895  
oil on canvas, 0.657 x 0.587 (25 $\frac{7}{8}$  x 23 $\frac{3}{8}$ )  
1983.1.38  
Collection of Mr. and Mrs. Paul Mellon
- Warhol, Andy**, American, 1930-  
*Let Us Now Praise Famous Men (Rauschenberg  
Family)*, 1963  
silkscreen on canvas, 2.082 x 2.082 (82 x 82)  
2880  
Gift of Mr. and Mrs. William Howard Adams
- Wheatley, Francis**, British, 1747-1801  
*Family Group*, c.1775-1776  
oil on canvas, 0.917 x 0.714 (36 $\frac{1}{8}$  x 28 $\frac{3}{8}$ )  
1983.1.43  
Paul Mellon Collection
- Whistler, James A. McNeill**, American,  
1834-1903  
*Wapping on Thames*, 1860-1864  
oil on canvas, 0.723 x 1.022 (28 $\frac{1}{2}$  x 40 $\frac{1}{4}$ )  
2874  
John Hay Whitney Collection
- Wilson, Richard**, British, 1713-1783  
*Lake Albano*, 1762  
oil on canvas, 1.219 x 1.704 (48 x 67 $\frac{1}{8}$ )  
1983.1.44  
Paul Mellon Collection  
*Solitude*, after 1774  
oil on canvas, 1.421 x 2.101 (56 x 82 $\frac{3}{4}$ )  
1983.1.45  
Paul Mellon Collection
- Wright of Derby, Joseph**, British, 1734-1797  
*The Corinthian Maid*, 1783-1784  
oil on canvas, 1.063 x 1.308 (41 $\frac{7}{8}$  x 51 $\frac{1}{4}$ )  
1983.1.46  
Paul Mellon Collection  
*Italian Landscape*, 1790  
oil on canvas, 1.035 x 1.304 (40 $\frac{3}{4}$  x 51 $\frac{3}{8}$ )  
1983.1.47  
Paul Mellon Collection



Alessandro Algardi, *Rest on the Flight into Egypt*, Kaiser, Loula D. Lasker, and Edward R. MacCrone Funds

**Zoffany, Johann**, German; British, 1733-1810  
*The Lavie Children*, c.1760-1772  
oil on canvas, 1.025 x 1.276 (40<sup>3</sup>/<sub>8</sub> x 50<sup>1</sup>/<sub>4</sub>)  
1983.1.48  
Paul Mellon Collection

#### SCULPTURE

**Algardi, Alessandro**, Roman, 1598-1654  
*The Rest on the Flight into Egypt*, c.1635  
bronze, 0.303 x 0.364 x 0.038  
(11<sup>15</sup>/<sub>16</sub> x 14<sup>7</sup>/<sub>16</sub> x 1<sup>1</sup>/<sub>2</sub>)  
1983.20.1

Kaiser, Loula D. Lasker, and Edward R. MacCrone Funds

**Arp, Jean (Hans)**, French, 1887-1966  
*Shirt Front and Fork*, 1922  
painted wood relief, 0.584 x 0.700 x 0.061  
(23 x 27<sup>1</sup>/<sub>2</sub> x 2<sup>3</sup>/<sub>8</sub>)  
1983.3.1

Ailsa Mellon Bruce Fund and Twentieth-Century Discretionary Fund

**Calder, Alexander**, American, 1898-1976  
*Obus*, 1972  
steel, painted, 3.618 x 3.859 x 2.276  
(142<sup>1</sup>/<sub>2</sub> x 152 x 89<sup>5</sup>/<sub>8</sub>)  
A-1859 (1983.1.49)  
Collection of Mr. and Mrs. Paul Mellon

**Callery, Mary**, American, 1903-1977  
*Epoque de Rennes*  
bronze, 0.413 x 0.486 diameter (16<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>8</sub>)  
A-1860 (1983.1.50)  
Collection of Mr. and Mrs. Paul Mellon

**Cornell, Joseph**, American, 1903-1972  
*Untitled (Medici Prince)*, c.1953  
mixed media (construction),  
0.432 x 0.270 x 0.112 (17 x 10<sup>3</sup>/<sub>8</sub> x 4<sup>3</sup>/<sub>8</sub>)  
A-1855  
Gift of the Collectors Committee

**Dalou, Jules**, French, 1838-1902  
*Mother and Child*, c.1873  
terracotta, 0.292 (11<sup>1</sup>/<sub>2</sub>) (height)  
A-1811 (1983.1.51)  
Collection of Mr. and Mrs. Paul Mellon

**Davidson, Jo**, American, 1883-1952  
*Ailsa Mellon Bruce*, 1927  
marble, 0.400 x 0.358 x 0.237 (15<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>8</sub>)  
A-1862 (1983.1.52)  
Collection of Mr. and Mrs. Paul Mellon

**Despiau, Charles**, French, 1874-1946  
*Adolescent Girl*, 1929  
bronze, 1.254 x 0.495 x 0.454 (49<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> x 17<sup>7</sup>/<sub>8</sub>)  
A-1863 (1983.1.53)  
Collection of Mr. and Mrs. Paul Mellon

**Epstein, Jacob**, British, 1880-1959  
*George Bernard Shaw*, 1934  
bronze, 0.635 x 0.495 x 0.312 (25 x 19<sup>1</sup>/<sub>2</sub> x 12<sup>1</sup>/<sub>4</sub>)  
A-1856  
Anonymous Gift

**Fratin, Christophe**, French, 1800-1864  
*Cow Louing over a Fence*, c.1837  
bronze relief, 0.279 x 0.438 x .057  
(11 x 17<sup>1</sup>/<sub>4</sub> x 2<sup>1</sup>/<sub>4</sub>)  
1983.65.1

Collection of Mr. and Mrs. Paul Mellon

**French (?)**, last quarter sixteenth century  
*Woman Bathing Her Foot*  
bronze, 0.165 (6<sup>1</sup>/<sub>2</sub>) (height)  
1983.66.1

Gift of David Edward Finley and Margaret Eustis Finley

**Léger, Fernand**, French, 1881-1955  
*Composition with Fruit*, c.1950/1952  
bronze, 0.621 x 0.400 x 0.114 (24<sup>1</sup>/<sub>2</sub> x 15<sup>3</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub>)  
A-1864 (1983.1.54)  
Collection of Mr. and Mrs. Paul Mellon

*Bird among Flowers*, c.1950/1952  
bronze, 0.439 x 0.369 x 0.051 (17<sup>1</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>2</sub> x 2)  
A-1865 (1983.1.55)  
Collection of Mr. and Mrs. Paul Mellon

**Maillol, Aristide**, French, 1861-1944  
*Modesty*, c.1900  
terracotta, 0.159 x 0.210 (6<sup>1</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>4</sub>)  
A-1866 (1983.1.56)  
Collection of Mr. and Mrs. Paul Mellon

*Reclining Nude*, c.1900  
terracotta, 0.159 x 0.178 (6<sup>1</sup>/<sub>4</sub> x 7)  
A-1867 (1983.1.57)  
Collection of Mr. and Mrs. Paul Mellon

*Rosita*, c.1890s  
terracotta, 0.260 (10<sup>1</sup>/<sub>4</sub>) (height)  
A-1868 (1983.1.58)  
Collection of Mr. and Mrs. Paul Mellon

*Seated Woman*, c.1900  
terracotta, 0.216 (8<sup>1</sup>/<sub>2</sub>) (height)  
A-1869 (1983.1.59)  
Collection of Mr. and Mrs. Paul Mellon

*Torso of a Young Woman*, c.1930  
bronze, 0.898 x 0.403 x 0.273 (35<sup>3</sup>/<sub>8</sub> x 15<sup>7</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>8</sub>)  
A-1870 (1983.1.60)  
Collection of Mr. and Mrs. Paul Mellon

*Two Young Girls*, 1930  
stone, bas-relief, 1.219 x 1.270 (40 x 50)  
A-1871 (1983.1.61)  
Collection of Mr. and Mrs. Paul Mellon

*Women Wrestlers*, 1900  
terracotta, 0.184 (7<sup>1</sup>/<sub>4</sub>) (height)  
A-1872 (1983.1.62)  
Collection of Mr. and Mrs. Paul Mellon

**Manzù, Giacomo**, Italian, 1908-  
*Sheaves of Wheat*, 1960  
bronze, 1.574 x 1.308 x 0.127 (62 x 51<sup>1</sup>/<sub>2</sub> x 5)  
A-1873 (1983.1.63)  
Collection of Mr. and Mrs. Paul Mellon

*Vine Branches*, 1960  
bronze, 1.574 x 1.358 x 0.153 (62 x 53<sup>1</sup>/<sub>2</sub> x 6)  
A-1874 (1983.1.64)  
Collection of Mr. and Mrs. Paul Mellon

*Model Undressing, II*, 1965  
bronze, 0.638 x 0.210 x 0.207 (25<sup>1</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>4</sub> x 8<sup>3</sup>/<sub>8</sub>)  
A-1875 (1983.1.65)  
Collection of Mr. and Mrs. Paul Mellon

*Mother and Child*, 1956  
bronze, 0.330 x 0.276 x 0.327 (13 x 10<sup>7</sup>/<sub>8</sub> x 12<sup>7</sup>/<sub>8</sub>)  
A-1876 (1983.1.66)  
Collection of Mr. and Mrs. Paul Mellon

*Dead Bird*, 1962  
bronze, 0.482 x 0.487 x 0.112 (19 x 18 x 4<sup>3</sup>/<sub>8</sub>)  
A-1877 (1983.1.67)  
Collection of Mr. and Mrs. Paul Mellon

*Dormouse*, 1962  
bronze, 0.470 x 0.469 x 0.105 (18<sup>1</sup>/<sub>2</sub> x 18<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>8</sub>)  
A-1878 (1983.1.68)  
Collection of Mr. and Mrs. Paul Mellon

*Hedgehog*, 1962  
bronze, 0.498 x 0.497 x 0.092 (19<sup>5</sup>/<sub>8</sub> x 19<sup>5</sup>/<sub>8</sub> x 3<sup>5</sup>/<sub>8</sub>)  
A-1879 (1983.1.69)  
Collection of Mr. and Mrs. Paul Mellon

*Owl and Mouse*, 1962  
bronze, 0.489 x 0.493 x 0.143 (19<sup>3</sup>/<sub>4</sub> x 19<sup>3</sup>/<sub>8</sub> x 5<sup>5</sup>/<sub>8</sub>)  
A-1880 (1983.1.70)  
Collection of Mr. and Mrs. Paul Mellon

*Turtle Seizing a Snake*, 1962  
bronze, 0.482 x 0.451 x 0.109 (19 x 17<sup>3</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>4</sub>)  
1983.21.1  
Gift of Alexandre P. Rosenberg

**Moore, Henry**, British, 1898-  
*Stone Memorial*, 1961-1969  
travertine, 1.517 x 1.749 x 1.708  
(59<sup>3</sup>/<sub>4</sub> x 68<sup>7</sup>/<sub>8</sub> x 67<sup>1</sup>/<sub>4</sub>)  
A-1881 (1983.1.71)  
Collection of Mr. and Mrs. Paul Mellon

**Renoir, Auguste**, French, 1841-1919  
*Maternity: Madame Renoir and Son*, c.1916  
terracotta, 0.502 (19<sup>3</sup>/<sub>4</sub>) (height)  
A-1882 (1983.1.72)  
Collection of Mr. and Mrs. Paul Mellon

**Flemish, Brussels**, sixteenth century  
*The Procession to Calvary*  
wool and silk, gold and silver, 3.047 x 3.606  
(120 x 142)  
C-555  
Gift of Mrs. Rudolf J. Heinemann

#### DRAWINGS

**Achepohl, Keith**, American, 1934-  
*Egypt: Day and Night No. 135*, 1978  
watercolor  
1983.70.1  
Gift of Thomas Alexander III

**Amman, Jost**, German, 1539-1591  
*Apollo*, c.1580  
pen and black ink  
B-33,729  
Anonymous Gift in honor of Philip Hofer

**Anonymous British**, nineteenth century  
*Sea Coast Scene*  
black chalk, gray wash, white highlighting on  
green paper  
B-33,733  
Gift of C. Malcolm Watkins



Joseph Cornell, *Untitled (Medici Prince)*. Gift of the Collectors Committee

**Barocci, Federico**, Italian, 1526-1612  
*Figure Studies*; verso: *Half-length Mary Magdalene*  
black and white chalk with stumping on blue  
paper  
1983.17.1  
Ailsa Mellon Bruce Fund

**Beham, Hans Sebald**, German, 1500-1550  
*Saint Nicholas*  
pen and black ink  
1983.22.1  
Ailsa Mellon Bruce Fund

**Bellows, George Wesley**, American, 1882-1925  
*Anne and Her Mother*, 1917  
graphite  
1983.1.73  
Collection of Mr. and Mrs. Paul Mellon

*Sketch for the Arms and Hand of Mrs. Philip Wase*,  
1924  
conte crayon  
1983.1.74  
Collection of Mr. and Mrs. Paul Mellon

*An Irish Girl*, 1922  
black crayon  
1983.1.75  
Collection of Mr. and Mrs. Paul Mellon

*The Kindliness Came Not from Her* (Illustration  
for *The Wind Bloweth* by Don Byrne)  
conte crayon  
1983.1.76  
Collection of Mr. and Mrs. Paul Mellon

*Lady of 1860-The Actress*, 1922  
conte crayon  
1983.1.77  
Collection of Mr. and Mrs. Paul Mellon

*Nude Girl Seated*, 1919  
black crayon  
1983.1.78  
Collection of Mr. and Mrs. Paul Mellon

Drawing for *The Wind Bloweth* by Don Byrne,  
1922 ("Dancing Town")  
crayon, chalk, graphite, and pen and ink  
1983.1.79  
Collection of Mr. and Mrs. Paul Mellon

*A Winter Day, Under the Elevated near Brooklyn  
Bridge*  
watercolor  
1983.1.80  
Collection of Mr. and Mrs. Paul Mellon

*Woodstock Road, Woodstock, New York*, 1924  
conte crayon  
1983.1.81  
Collection of Mr. and Mrs. Paul Mellon

*Studies of Jean*, c.1920  
black crayon  
1983.2.1  
Avalon Fund

*Study of Arms*, 1916  
lithographic crayon on paper  
1983.4.1  
Gift of Rita and Daniel Fraad

**Boscoli, Andrea**, Attributed to, Italian,  
c.1560-1607  
*God the Father in Glory* (after Michelangelo)  
pen and brown ink with wash  
B-33,742  
Gift of Charles Parkhurst

**Casilear, John William**, American, 1811-1893  
*Rocks Along a Lakeshore*; verso: *Cove with  
Cliffs and Boat*; *Bridge over Rocky Stream*  
graphite  
1983.23.1  
American Art Curator's Fund

**Clark, Michael**, American, 1946-  
*Windows*  
graphite  
1983.68.1  
Gift of Ruth B. Benedict

**Cole, Thomas**, American, 1801-1848  
*The Cross in the Wilderness*, c.1844  
pencil and white, gray-green, and green-brown  
chalks  
1983.2.2  
Avalon Fund

**Colman, Samuel**, American, 1832-1920  
*The Harbor of Seville*, 1867  
watercolor and gouache  
1983.24.1  
American Art Curator's Fund



Thomas Gainsborough, *Wooded Upland Landscape with Bridge and Figures*, Gift of Robert H. and Clarice Smith

**Gainsborough, Thomas**, British, 1727-1788  
*Wooded Upland Landscape with Bridge and Figures*, early 1780s  
gray and black washes with additions in black and white chalk  
B-33,732  
Gift of Robert H. and Clarice Smith

**Gheyn, Jacques de II**, Dutch, 1565-1629  
*Saint Matthew*, c.1585-1590  
pen and brown ink and gray wash  
1983.8.1  
Ailsa Mellon Bruce Fund

*Witchcraft Scene with a Vampire*; verso: *Rough Sketch of Head and Shoulders*  
pen and brown iron-gall ink over black chalk;  
verso: pen and brown iron-gall ink  
1983.25.1  
Ailsa Mellon Bruce Fund

**Goetz, Gottfried Bernhard**, German, 1708-1774  
*Saint Ambrose Suppressing Heresy*  
pen and brown ink with gray washes heightened with white, squared in graphite  
1983.26.1  
Ailsa Mellon Bruce Fund

**Hartley, Marsden**, American, 1877-1943  
*Self-Portrait*, c.1918  
black crayon  
1983.2.3  
Avalon Fund

**Haseltine, William Stanley**, American, 1835-1900  
*Rock-lined Beach with Distant Boats*  
pen and black ink with graphite and gray wash  
1983.51.1  
Ailsa Mellon Bruce Fund

**Huet, Jean-Baptiste**, French, 1745-1811  
*Market Scene with a Fantastic Sculpture*  
pen and black ink with gray wash and watercolor over traces of black chalk  
1983.52.1  
Ailsa Mellon Bruce Fund

**Kirchner, Ernst Ludwig**, German, 1880-1938  
*Bather on the Beach*, 1912-1913  
black crayon with blue and gray washes  
1983.6.1  
Gift of Mr. and Mrs. Jacob Kainen, in honor of Charles Parkhurst

**Klee, Paul**, Swiss, 1879-1938  
*Dampfer und Segelboote*  
gouache  
1983.1.93  
Collection of Mr. and Mrs. Paul Mellon

**Lallemand, Jean-Baptiste**, French, 1716-1803  
*Dawn Landscape with Classical Ruins*  
gouache  
1983.41.1  
Phillips Family Fund

**Lagneau**, French, active Paris, early seventeenth century  
*Bearded Man in a Doublet and Skull Cap*  
black and red chalk  
1983.42.1  
Gift of Mr. and Mrs. John Steiner

**Lear, Edward**, British, 1812-1888  
*View of Ceriana*  
pen and brown ink over graphite  
1983.53.1  
Ailsa Mellon Bruce Fund

**Leutze, Emanuel Gottlieb**, American, 1816-1868  
*Studies for Washington Crossing the Delaware*, 1849; verso: pencil figure study  
pen and sepia ink and pencil  
1983.2.4  
Avalon Fund

**Meidner, Ludwig**, German, 1884-1966  
*Portrait of Hans Freimark*, 1915  
graphite  
1983.73.1  
Epstein Family Fund

**Menzel, Adolf**, German, 1815-1905  
*Woman in Court Dress*  
graphite and wash  
B-33,740  
Gift of Ruth B. Benedict, in memory of her parents Sophie and Carl Boschwitz

**Montelatici, Francesco (called Cecco Bravo)**, Italian, 1601-1661  
*Dream of a Man Fleeing*  
black and red chalk  
1983.7.1  
Ailsa Mellon Bruce Fund

**Mount, William Sydney**, American, 1807-1868  
*Shepard Alonzo Mount, Age Twenty-Three*, 1827; verso: pencil sketch of a standing man  
pencil  
1983.2.5  
Avalon Fund

**Neunhertz, Georg Wilhelm**, German, 1689-1749  
*The Disputation of Saint Catherine of Alexandria*, 1727  
pen and black ink over black chalk  
1983.43.1  
Gift of G. C. Boerner

**Pillement, Jean**, French, 1728-1808  
*Exotic Flowers: Pagoda Flowers and Roses*  
black and red chalk  
1983.54.1  
Ailsa Mellon Bruce Fund

*Exotic Flowers: Bamboo Flowers and Cactus*  
black and red chalk  
1983.54.2  
Ailsa Mellon Bruce Fund

*Exotic Flowers: Trumpet Flowers and Daisies*  
black and red chalk  
1983.54.3  
Ailsa Mellon Bruce Fund



Ludwig Meidner, *Portrait of Hans Freimark*, Epstein Family Fund

*Shepherds Resting Near a Stream*, 1779  
pastel  
1983.72.1  
Robert H. and Clarice Smith Fund

**Piranesi, Giovanni Battista**, Italian, 1720-1778  
*Man Leaning on a Stone Block* (1760s or early 1770s)  
pen and brown ink  
1983.27.1  
Ailsa Mellon Bruce Fund

**Re, Vincenzo dal**, Italian, d. 1762  
*Cathedral in a Landscape*  
pen and brown ink with gray washes  
1983.28.1  
Ailsa Mellon Bruce Fund

**Rodin, Auguste**, Attributed to, French, 1840-1917  
*Studies of Nude Dancers*, c. 1900-1905  
graphite and watercolor  
B-33.730  
Gift of Frank and Jeannette Eyerly

**Rosa, Salvatore**, Italian, 1615-1673  
*Rocky Landscape with a Rustic House*  
pen and brown ink  
1983.55.1  
Ailsa Mellon Bruce Fund

**Rubens, Peter Paul**, Flemish, 1577-1640  
*An Optical Experiment*  
traces of black chalk, pen and brown ink, light brown wash heightened with white  
1983.9.1  
Ailsa Mellon Bruce Fund

*Rudolf I and Albert I with Pallas* (preparatory drawing for an etching by Theodore van Thulden)  
brush and brown ink and white gouache over red chalk on oiled paper  
B-33.734  
Gift of Emile Wolf

**Saint Aubin, Gabriel de**, French, 1724-1780  
*Draftsmen Outdoors*  
black chalk  
B-33.735  
Gift of Ian Woodner

**Shegogue, James Hassam**, American, 1806-1872  
*Clouds at Dawn*  
watercolor over graphite, with notations in graphite  
1983.29.1  
Ailsa Mellon Bruce Fund

*Clouds at Sunset*  
watercolor over graphite, with notations in graphite  
1983.30.1  
Ailsa Mellon Bruce Fund

*Portrait of a Gentleman*  
watercolor over graphite  
1983.31.1  
Ailsa Mellon Bruce Fund

**Sloan, John**, American, 1871-1951  
*Medusa Beer Truck*, 1908  
pencil, black crayon, brush and black and gray ink with gray wash on board  
1983.2.6  
Avalon Fund

**Tiepolo, Giovanni Domenico**, Italian, 1727-1804  
*Bull on a Ledge*  
pen and brown ink with brown wash over graphite  
1983.45.1  
Gift of Mrs. Paul Scheerer

**Trinquesse, Louis-Rolland**, French, c. 1745-c. 1800  
*Seated Woman Sewing*, 1788  
red chalk  
B-33.731  
Gift of Mrs. H. S. Schaeffer

**Webber, John**, British, c. 1750-1793  
*Rocky Landscape with a Waterfall*, c. 1789  
watercolor over graphite  
1983.56.1  
Ailsa Mellon Bruce Fund

#### PRINTS

**Abularach, Rodolfo**, Guatemalan, 1933-  
thirty-two lithographs  
1983.18.1 through 1983.18.32  
Gift of Dorothy J. and Benjamin B. Smith

**Adams, Clinton**, American, 1918-  
thirty lithographs  
1983.18.33 through 1983.18.62  
Gift of Dorothy J. and Benjamin B. Smith

**Adams, Kenneth**, American, 1897-  
one lithograph  
1983.18.63  
Gift of Dorothy J. and Benjamin B. Smith

**Akagawa, Kinji**  
sixteen lithographs  
1983.18.64 through 1983.18.79  
Gift of Dorothy J. and Benjamin B. Smith

**Albers, Anni**, American, 1899-  
*Triadic Print C*, 1969  
silkscreen  
B-33.757  
Anonymous Gift

*Triadic Print D*, 1969  
silkscreen  
B-33.758  
Anonymous Gift

*Triadic Print E*, 1969  
silkscreen  
B-33.759  
Anonymous Gift

*Triadic Print F*, 1969  
silkscreen  
B-33.760  
Anonymous Gift

nine lithographs  
1983.18.80 through 1983.18.88  
Gift of Dorothy J. and Benjamin B. Smith

**Albers, Josef**, American, 1888-1976  
*Point Blue, Homage to the Square*, 1971  
silkscreen  
B-33.761  
Anonymous Gift

*Point Black, Homage to the Square*, 1971  
silkscreen  
B-33.762  
Anonymous Gift

*Point Green, Homage to the Square*, 1971  
silkscreen  
B-33.763  
Anonymous Gift

*Point Yellow, Homage to the Square*, 1971  
silkscreen  
B-33.764  
Anonymous Gift

nineteen lithographs  
1983.18.89 through 1983.18.107  
Gift of Dorothy J. and Benjamin B. Smith

*Untitled*, 1973  
silkscreen  
1983.46.1  
Gift of Joan Lees

**Alechinsky, Pierre**, Belgian, 1927-  
*Soleil Con Coupe*, 1970  
etching and lithograph  
B-33.751  
Anonymous Gift

**Aldorfer, Albrecht**, German, 1480-1538  
*Saint Christopher*, c. 1515/1520  
engraving  
1983.10.1  
Ailsa Mellon Bruce Fund

- Altman, Harold**, American, 1924-  
*The Park*  
soft ground etching  
B-33,752  
Anonymous Gift
- Altoon, John**, American, 1925-1969  
twenty-three lithographs  
1983.18.108 through 1983.18.130  
Gift of Dorothy J. and Benjamin B. Smith
- Amman, Jost**, Swiss, 1539-1591  
*Anthologia Guonia*, by Henri Estienne, revised  
by Christian Egenolf  
bound volume with woodcut illustrations  
1983.67.1  
Gift of Mr. and Mrs. Arthur Vershbow
- Anonymous French**, eighteenth century  
*Catalogue . . . du feu M. Randon de Boisset,  
Receveur General de Finances*, by Pierre Remy  
and C. F. Julliot (Paris, 1777)  
bound volumes with ten watercolor illustrations  
1983.40.1  
Gift of Regina Slatkin
- Antreasian, Garo**, American, 1922-  
thirty-four lithographs  
1983.18.131 through 1983.18.164  
Gift of Dorothy J. and Benjamin B. Smith
- Arp, Jean**, French, 1886-1966  
*Aubette*  
silkscreen  
1983.69.1  
Gift of Mr. and Mrs. B. J. Cutler
- Asawa, Ruth**, American, 1926-  
fifty-two lithographs  
1983.18.165 through 1983.18.216  
Gift of Dorothy J. and Benjamin B. Smith
- Avati, Mario**, Italian, 1921-  
four lithographs  
1983.18.217 through 1983.18.220  
Gift of Dorothy J. and Benjamin B. Smith
- Avedisian, Edward**, American, 1936-  
one lithograph  
1983.18.221  
Gift of Dorothy J. and Benjamin B. Smith
- Azuma, Kengiro**  
two lithographs  
1983.18.222 through 1983.18.223  
Gift of Dorothy J. and Benjamin B. Smith
- Bayer, Herbert**, American, 1900-  
nineteen lithographs  
1983.18.224 through 1983.18.242  
Gift of Dorothy J. and Benjamin B. Smith
- Bellows, George Wesley**, American, 1882-1925  
*Murder of Edith Cavell*, 1918  
lithograph  
B-33,748  
Gift of Joshua P. Smith  
*Allan Donn Puts to Sea*, 1923  
lithograph  
1983.1.82  
Collection of Mr. and Mrs. Paul Mellon
- Dempsey and Firpo*, 1923-1924  
lithograph  
1983.1.83  
Collection of Mr. and Mrs. Paul Mellon  
*Emma in a Chair, Lady with a Fan*, 1921  
lithograph  
1983.1.84  
Collection of Mr. and Mrs. Paul Mellon  
*Lychnis and Her Sons*, 1923  
lithograph  
1983.1.85  
Collection of Mr. and Mrs. Paul Mellon  
*Marjorie, Emma, and Elsie*, 1921  
lithograph  
1983.1.86  
Collection of Mr. and Mrs. Paul Mellon  
*Mother and Children*, 1916  
lithograph  
1983.1.87  
Collection of Mr. and Mrs. Paul Mellon  
*Preliminaries to the Big Bout*, 1916  
lithograph  
1983.1.88  
Collection of Mr. and Mrs. Paul Mellon  
*Sixteen East Gay Street*, 1924  
lithograph  
1983.1.89  
Collection of Mr. and Mrs. Paul Mellon  
*Sunday, Going to Church*, 1921  
lithograph  
1983.1.90  
Collection of Mr. and Mrs. Paul Mellon  
*Tennis Tournament, c.1921*  
lithograph  
1983.1.91  
Collection of Mr. and Mrs. Paul Mellon  
*Tennis Tournament*  
lithograph  
1983.1.92  
Collection of Mr. and Mrs. Paul Mellon
- Bengston, Billy Al**, American, 1934-  
fifty-two lithographs  
1983.18.243 through 1983.18.294  
Gift of Dorothy J. and Benjamin B. Smith
- Black, Wendell**, American, 1935-  
five lithographs  
1983.18.295 through 1983.18.299  
Gift of Dorothy J. and Benjamin B. Smith
- Bloc, André**, French, 1896-  
one lithograph  
1983.18.300  
Gift of Dorothy J. and Benjamin B. Smith
- Bo, Lars**, French, 1924-  
*Dryads, Old and Young*, 1963  
color etching  
B-33,769  
Cornelius Van S. Roosevelt Collection  
*A Sea Change*, 1963  
color etching  
B-33,770  
Cornelius Van S. Roosevelt Collection
- Bodner, Peter**  
three lithographs  
1983.18.301 through 1983.18.303  
Gift of Dorothy J. and Benjamin B. Smith
- Boynton, James**, American, 1928-  
thirty-eight lithographs  
1983.18.304 through 1983.18.341  
Gift of Dorothy J. and Benjamin B. Smith
- Brach, Paul**, American, 1924-  
fourteen lithographs  
1983.18.342 through 1983.18.355  
Gift of Dorothy J. and Benjamin B. Smith
- Braquemond, Felix Henri**, French, 1833-1914  
*Le Soir*, 1882 (after Théodore Rousseau)  
etching and drypoint on japan paper  
B-33,744  
Gift of The Atlas Foundation
- Bru, Salvador**  
twenty-two lithographs  
1983.18.356 through 1983.18.377  
Gift of Dorothy J. and Benjamin B. Smith
- Butke, John**  
one lithograph  
1983.18.378  
Gift of Dorothy J. and Benjamin B. Smith
- Cain, Fred**, American, 1938-  
one lithograph  
1983.18.379  
Gift of Dorothy J. and Benjamin B. Smith
- Calcagno, Lawrence**, American, 1913-  
one lithograph  
1983.18.380  
Gift of Dorothy J. and Benjamin B. Smith
- Canogar, Rafael**, Spanish, 1935-  
twenty-three lithographs  
1983.18.381 through 1983.18.403  
Gift of Dorothy J. and Benjamin B. Smith
- Caraccioli, Louis Antoine de**, French,  
1721-1803  
*Le livre de quatre couleurs* (Paris: Quatre-  
Saisons, 1757)  
illustrated book  
B-33,743  
Gift of Charles Parkhurst
- Celmins, Vija**, American, 1939-  
one lithograph  
1983.18.404  
Gift of Dorothy J. and Benjamin B. Smith
- Clark, Michael**, American, 1946-  
*Classic Windows: Washington I*, 1982  
screen print  
B-33,749  
Gift of Mary Swift and Michael Clark  
*Classic Windows: Washington II*, 1982  
screen print  
B-33,750  
Gift of Mary Swift and Michael Clark

- Clinton, Paul**  
two lithographs  
1983.18.405 and 1983.18.406  
Gift of Dorothy J. and Benjamin B. Smith
- Conner, Bruce**, American, 1938-  
twelve lithographs  
1983.18.407 through 1983.18.418  
Gift of Dorothy J. and Benjamin B. Smith
- Cornell, Joseph**, American, 1903-1972  
*Untitled (Hotel du Nord)*, 1972  
silkscreen  
B-33.765  
Anonymous Gift  
*Untitled (How to Make a Rainbow)*, 1972  
silkscreen  
B-33.766  
Anonymous Gift  
*Untitled (View of Ostend)*, 1972  
heliogravure  
B-33.767  
Anonymous Gift  
*Untitled (Derby Hat)*, 1972  
heliogravure  
B-33.768  
Anonymous Gift
- Corot, Jean-Baptiste-Camille**, French,  
1796-1875  
*Le Petit Berger*, 1855  
cliché-verre  
1983.11.1  
Ailsa Mellon Bruce Fund
- Creman, Robert**, American, 1932-  
fifteen lithographs  
1983.18.419 through 1983.18.433  
Gift of Dorothy J. and Benjamin B. Smith
- Crutchfield, William**, American, 1932-  
*Brown Pelican*, 1970  
one-color lithograph  
1983.71.1  
Gift of David Gensburg  
*Clipper Ship*, 1967  
one-color lithograph/watercolor  
1983.71.2  
Gift of David Gensburg  
*Model T Ford*, 1967  
two-color lithograph  
1983.71.3  
Gift of David Gensburg  
*Snowy Owl*, 1971  
three-color lithograph  
1983.71.4  
Gift of David Gensburg  
*Stage Coach*, 1967  
two-color lithograph/watercolor  
1983.71.5  
Gift of David Gensburg
- Cuevas, José**, Mexican, 1934-  
twenty-five lithographs  
1983.18.434 through 1983.18.458  
Gift of Dorothy J. and Benjamin B. Smith
- Daubigny, Charles-François**, French,  
1817-1878  
*Les Iles vierges à Bezons (La Pêcherie)*, 1850  
etching with drypoint and roulette on chine  
appliqué  
1983.32.1  
Ailsa Mellon Bruce Fund  
*Le Printemps*, 1857  
etching on chine appliqué  
1983.33.1  
Ailsa Mellon Bruce Fund
- Dogancay, Burhan**, American, 1925-  
thirteen lithographs  
1983.18.459 through 1983.18.471  
Gift of Dorothy J. and Benjamin B. Smith
- Engel, Jules**, American, 1915-  
four lithographs  
1983.18.472 through 1983.18.475  
Gift of Dorothy J. and Benjamin B. Smith
- Escher, Maurits Cornelius**, Dutch, 1898-1972  
*Cobwebs*  
woodcut  
B-33.772  
Cornelius Van S. Roosevelt Collection  
*Metamorphosis II*  
woodcut in black, green, and brown  
B-33.773  
Cornelius Van S. Roosevelt Collection  
*Fish and Scales*, 1959  
woodcut  
B-33.774  
Cornelius Van S. Roosevelt Collection  
*Circle Limit III*, 1959  
woodcut in yellow, green, blue, brown, and  
black  
B-33.775  
Cornelius Van S. Roosevelt Collection  
*Ascending and Descending*, 1960  
lithograph  
B-33.776  
Cornelius Van S. Roosevelt Collection  
*Circle Limit IV (Heaven and Hell)*, 1960  
woodcut in black  
B-33.777  
Cornelius Van S. Roosevelt Collection  
*Möbius Strip I*, 1961  
wood engraving and woodcut in red, green,  
black, and gold  
B-33.778  
Cornelius Van S. Roosevelt Collection  
*Four Regular Solids (Stereometric)*, 1961  
woodcut in black, yellow, and red  
B-33.779  
Cornelius Van S. Roosevelt Collection  
*Waterfall*, 1961  
lithograph  
B-33.780  
Cornelius Van S. Roosevelt Collection  
*Möbius Strip II (Red Ants)*, 1963  
wood engraving in red, black and gray-green  
B-33.781  
Cornelius Van S. Roosevelt Collection
- Square Limit*, 1964  
woodcut in red and gray-green  
B-33.782  
Cornelius Van S. Roosevelt Collection  
*Knots* (partial proof), 1965  
woodcut in black  
B-33.783  
Cornelius Van S. Roosevelt Collection  
*Knots* (partial proof), 1965  
woodcut in orange  
B-33.784  
Cornelius Van S. Roosevelt Collection  
*Knots* (partial proof), 1965  
color woodcut in orange and black  
B-33.785  
Cornelius Van S. Roosevelt Collection  
*Knots*, 1965  
woodcut in black, green, and brown  
B-33.786  
Cornelius Van S. Roosevelt Collection  
*(Path of Life III)*, 1966  
woodcut in red and black  
B-33.787  
Cornelius Van S. Roosevelt Collection  
*Metamorphosis III*  
woodcut in black, green, and reddish brown  
B-33.788  
Cornelius Van S. Roosevelt Collection  
*Ring Snakes*, 1969  
woodcut in orange, green, and black  
B-33.789  
Cornelius Van S. Roosevelt Collection
- Francis, Sam**, American, 1923-  
fourteen lithographs  
1983.18.476 through 1983.18.489  
Gift of Dorothy J. and Benjamin B. Smith  
*Always In and Out of Need*, 1976  
fifteen color lithograph  
1983.71.6  
Gift of David Gensburg  
*Untitled*  
lithograph  
1983.71.7  
Gift of David Gensburg
- Frey, Johann Jacob**, Swiss, 1813-1865  
*Allegory of the Clemency and Triumph of the  
Theological Virtues*, after Carlo Maratti, 1719  
etching and engraving  
1983.5.1  
Gift of Dr. John O'Brien
- Gechtloff, Sonia**, American, 1926-  
sixteen lithographs  
1983.18.490 through 1983.18.505  
Gift of Dorothy J. and Benjamin B. Smith
- Goldschmidt, Gertrude**  
thirty-one lithographs  
1983.18.506 through 1983.18.536  
Gift of Dorothy J. and Benjamin B. Smith

- Goltzius, Hendrick**, Dutch, 1558-1617  
*Banquet at the House of Tarquinius*, c.1548  
engraving  
1983.12.1  
Ailsa Mellon Bruce Fund
- Golub, Leon**, American, 1922-  
twenty-three lithographs  
1983.18.537 through 1983.18.559  
Gift of Dorothy J. and Benjamin B. Smith
- Goya, Francisco de**, Spanish, 1746-1828  
*Caritas (San Francisco de Paula)*  
etching  
1983.57.1  
Ailsa Mellon Bruce Fund
- Grillo, John**, American, 1917-  
fifteen lithographs  
1983.18.560 through 1983.18.574  
Gift of Dorothy J. and Benjamin B. Smith
- Gropper, William**, American, 1897-1977  
thirty-one lithographs  
1983.18.575 through 1983.18.605  
Gift of Dorothy J. and Benjamin B. Smith
- Hannula, Simo Pertti**, Finnish, 1932-  
*Shadows in the Light: Moment by Moment*, 1967  
etching and drypoint  
B-33.736  
Gift of Ruth B. Benedict  
*Shadows in the Light: Night's Strangers*, 1967  
etching and drypoint  
B-33.737  
Gift of Ruth B. Benedict  
*Shadows in the Light: Satellizards*, 1968  
etching and drypoint  
B-33.738  
Gift of Ruth B. Benedict  
*Shadows in the Light: When the Time Comes*, 1968  
etching and drypoint  
B-33.739  
Gift of Ruth B. Benedict
- Hansen, Robert**, American, 1924-  
twenty-four lithographs  
1983.18.606 through 1983.18.629  
Gift of Dorothy J. and Benjamin B. Smith
- Harris, Paul**, American, 1933-  
eighteen lithographs  
1983.18.630 through 1983.18.647  
Gift of Dorothy J. and Benjamin B. Smith
- Hockney, David**, British, 1937-  
*Celia—Amused*, 1979  
lithograph  
1983.71.8  
Gift of David Gensburg  
*Celia—Adjusting her Eyelash*, 1979  
lithograph  
1983.71.9  
Gift of David Gensburg  
*Celia—Reclining*, 1979  
lithograph  
1983.71.10  
Gift of David Gensburg
- Celia—Weary*, 1979  
lithograph  
1983.71.11  
Gift of David Gensburg  
*Henry Geldzahler With Hat*, 1976  
lithograph  
1983.71.12  
Gift of David Gensburg
- Hunt, Richard**, American, 1935-  
twenty-four lithographs  
1983.18.648 through 1983.18.671  
Gift of Dorothy J. and Benjamin B. Smith
- Hunter, John**, American, 1934-  
twenty-six lithographs  
1983.18.672 through 1983.18.697  
Gift of Dorothy J. and Benjamin B. Smith
- Ikeda, Masuo**, Japanese, 1934-  
twenty lithographs  
1983.18.698 through 1983.18.717  
Gift of Dorothy J. and Benjamin B. Smith
- Jacquemart, Jules Ferdinand**, French, 1837-1880  
*Plantes de Serre*, 1863  
etching  
1983.34.1  
Ailsa Mellon Bruce Fund
- Jensen, Alfred**, American, 1903-  
nineteen lithographs  
1983.18.718 through 1983.18.736  
Gift of Dorothy J. and Benjamin B. Smith
- Johns, Jasper**, American, 1930-  
*Two Flags (Whitney Anniversary)*, 1980  
lithograph  
1983.71.13  
Gift of David Gensburg  
*Two Flags (black state)*, 1980  
lithograph  
1983.71.14  
Gift of David Gensburg
- Johnston, Ynez**, American, 1920-  
thirty-five lithographs  
1983.18.737 through 1983.18.771  
Gift of Dorothy J. and Benjamin B. Smith
- Jones, Allen**, British, 1937-  
fourteen lithographs  
1983.18.772 through 1983.18.785  
Gift of Dorothy J. and Benjamin B. Smith
- Jones, John Paul**, American, 1924-  
twenty lithographs  
1983.18.786 through 1983.18.805  
Gift of Dorothy J. and Benjamin B. Smith
- Kelly, Ellsworth**, American, 1923-  
*Blue/Black*, 1979  
lithograph  
1983.71.15  
Gift of David Gensburg  
*Yellow/Black*, 1970  
lithograph  
1983.71.16  
Gift of David Gensburg
- Blue/Red/Orange/Green*, 1971  
lithograph  
1983.71.17  
Gift of David Gensburg  
*Blue with Black II*, 1974  
screen print  
1983.71.18  
Gift of David Gensburg  
*Blue 2*, 1975  
lithograph  
1983.71.19  
Gift of David Gensburg  
*Yellow*, 1975  
lithograph  
1983.71.20  
Gift of David Gensburg
- Kudryashov, Oleg**, Russian, 1932-  
*Composition*, 1982  
drypoint  
B-33.745  
Gift of Robert Brown Contemporary Art
- Lichtenstein, Roy**, American, 1923-  
*Bull Head I*, 1973  
color lithograph  
1983.71.21  
Gift of David Gensburg  
*Bull Head II*, 1973  
color lithograph  
1983.71.22  
Gift of David Gensburg  
*Bull Head III*, 1973  
color lithograph  
1983.71.23  
Gift of David Gensburg
- Lievens, Jan**, Dutch, 1607-1674  
*Portrait of Daniel Hensius*  
engraving  
1983.13.1  
Ailsa Mellon Bruce Fund
- Maquet, Edouard**, French, 1832-1883  
*Polichinelle*, 1874  
lithograph  
1983.35.1  
Ailsa Mellon Bruce Fund
- Marin, John**, American, 1870-1953  
*Bridge over Canal, Amsterdam*  
etching with monotype wiping  
1983.14.1  
Ailsa Mellon Bruce Fund
- Meador, Jonathan**, American, 1943-  
*Holding ?*  
four silkscreens  
B-33.753 through B-33.756  
Anonymous Gift
- Millais, John Everett**, British, 1829-1896  
*The Doll House*  
etching  
1983.36.1  
Ailsa Mellon Bruce Fund

- Milton, Peter**, American, 1930-  
*Daylilies*, 1975  
photosensitive ground etching and engraving  
with direct photographic-transfer  
B-33.771  
Cornelius Van S. Roosevelt Collection
- Monogrammist G. G. N.**, Italian, sixteenth  
century  
*The Conversion of Saint Paul*, after Luca  
Cambiaso, c.1560  
woodcut  
1983.15.1  
Ailsa Mellon Bruce Fund
- Morcau, Pierre**, French, d. 1762  
*Imaginary Port Scene*  
etching  
1983.58.1  
Ailsa Mellon Bruce Fund
- Funeral Scene in Imaginary Architecture*  
etching  
1983.58.2  
Ailsa Mellon Bruce Fund
- Motherwell, Robert**, American, 1915-  
*Atascadero II*, 1978  
color lithograph  
1983.71.24  
Gift of David Gensburg
- Atascadero III*, 1978  
color lithograph  
1983.71.25  
Gift of David Gensburg
- Nauman, Bruce**, American, 1941-  
*Help Me Hurt Me*, 1975  
color lithograph  
1983.71.26  
Gift of David Gensburg
- Parmigianino (Francesco Mazzola)**, Italian,  
1503-1540  
*The Resurrection*  
etching  
1983.37.1  
Ailsa Mellon Bruce Fund
- Picart, Bernard**, French, 1673-1733  
*Oeuvres de Nicholas Boileau-Despreaux avec  
des éclaircissements historiques donnez par lui-même*  
(Amsterdam, 1718)  
two bound volumes with etched and engraved  
illustrations  
1983.67.2  
Gift of Mr. and Mrs. Arthur Vershbow
- Price, Ken**, American,  
*Coffee Shop at the Chicago Art Institute*, 1971  
color silkscreen  
1983.71.27  
Gift of David Gensburg
- Lizard Cup*, 1971  
color silkscreen  
1983.71.28  
Gift of David Gensburg
- Green Turtle Cup*, 1971  
color silkscreen  
1983.71.29  
Gift of David Gensburg
- Chairs, Table, Rug, Cup*, 1971  
color silkscreen  
1983.71.30  
Gift of David Gensburg
- Frog Cup*, 1975  
color screen print  
1983.71.31  
Gift of David Gensburg
- Rembrandt van Rijn**, Dutch, 1606-1669  
*The Raising of Lazarus*, 1642  
etching  
1983.16.1  
Ailsa Mellon Bruce Fund
- Diana at the Bath*, c.1631  
etching  
1983.59.1  
Ailsa Mellon Bruce Fund
- Rosa, Salvator**, Italian, 1615-1673  
*Diogenes*, 1662  
etching  
1983.60.1  
Ailsa Mellon Bruce Fund
- Saenredam, Jan**, Dutch, c.1565-1607  
*Plato's Cave*, after C. C. van Haarlem, 1604  
engraving  
1983.61.1  
Ailsa Mellon Bruce Fund
- Stella, Frank**, American, 1936-  
*Ossipee*, 1974  
color lithograph  
1983.71.32  
Gift of David Gensburg
- Moultonville*, 1974  
color lithograph  
1983.71.33  
Gift of David Gensburg
- Effingham*, 1974  
color lithograph  
1983.71.34  
Gift of David Gensburg
- Tiftonboro*, 1974  
color lithograph  
1983.71.35  
Gift of David Gensburg
- Chocorua*, 1974  
color lithograph  
1983.71.36  
Gift of David Gensburg
- Sonbornville*, 1974  
color lithograph  
1983.71.37  
Gift of David Gensburg
- Struck, Hermann**, German, 1876-1944  
*Italien*, by Hermann Hesse (Berlin, 1923)  
bound volume with twenty etched illustrations  
1983.44.1  
Gift of Ruth B. Benedict
- Tholden, Theodore van**, Netherlandish,  
1606-1669  
*Les Taux d'Ulysse* (Paris: François I' Anglois,  
1640)  
bound volume with fifty-eight etchings (after  
Nicholo dell' Abbate)  
B-33.746  
Gift of Charlotte and Arthur Vershbow
- Tiepolo, Giovanni Domenico**, Italian,  
1727-1804  
*The Stoning of Saint Stephen*  
etching  
1983.62.1  
Ailsa Mellon Bruce Fund
- Tobey, Mark**, American, 1890-1976  
*Pensées Germinales*  
color drypoint  
1983.46.2  
Gift of Joan Lees
- Traut, Wilhelm**, German, c.1636-1662  
*Christ in Half-Length*  
woodcut  
1983.47.1  
Gift of David Tunick in honor of Charles  
Parkhurst
- Uyttenbroeck, Moyses van**, Dutch,  
c.1590-1648  
*Hagar in the Desert*  
etching  
1983.38.1  
Ailsa Mellon Bruce Fund
- Vaillant, Wallerant**, Flemish, 1623-1677  
*Lady with a Rose Bush*, c.1655  
mezzotint  
1983.39.1  
Ailsa Mellon Bruce Fund
- Vuillard, Edouard**, French, 1868-1940  
*A Baby in a Basket Outdoors* (proposed cover  
for an album of prints), c.1899  
lithograph  
1983.68.2  
Gift of Ruth B. Benedict
- Wagenbauer, Max Josef**, German, 1774-1829  
*River Landscape with Two Beavers*, 1807  
lithograph  
1983.63.1  
Ailsa Mellon Bruce Fund
- Ward, James**, British, 1769-1859  
*Marengo*, 1824  
lithograph on chine appliqué  
1983.64.1  
Ailsa Mellon Bruce Fund
- Warhol, Andy**, American, 1930-  
*Kimiko*, 1981  
silkscreen  
B-33.747  
Gift of Kimiko and John Powers
- Zadkine, Ossip**, French, 1890-1967  
*Two Figures*  
etching  
B-33.741  
Gift of Ruth B. Benedict

# LENDERS

## LENDERS TO SPECIAL EXHIBITIONS

### PRIVATE COLLECTIONS

- Anonymous lenders  
Mr. and Mrs. James Alsdorf  
Katrine Woolsey Ames  
Mr. and Mrs. Martin Atlas  
Banca Commerciale Italiana Spa, Milano  
Mrs. José R. Bejarano  
Ernst Beyeler  
Mr. and Mrs. Peter R. Blum  
Rena Bransten  
Mr. and Mrs. Vincent A. Carrozza  
Lord Clark  
Richard M. Cohen  
Sidney Elliott Cohn  
Viscount D. L. Coke, Holkham Hall  
Collezione Catello  
Colnaghi & Co., London  
Franklin D. Crawford  
David Daniels  
David David Art Gallery  
Dr. G. De Vito  
Duca de Serra e Cassano  
His Grace the Duke of Westminster  
Mrs. Dudley T. Easby, Jr.  
Sarah G. and Lionel C. Epstein Collection  
Margaret V. Feringa  
The First National Bank of Chicago  
Fondation Arp  
French and Company  
Fundación Cultural Telavisa, Mexico  
John R. Gaines  
Galerie Rosengart  
Galerie Rudolf Zwirner  
Galerie Beyeler  
Galleria Estense  
Galleria Lorenzelli  
Nancy and Carl Gewirz  
Graf Harrach'sche Familiensammlung  
Sarah Dora Greenberg  
Hallmark Cards, Inc.  
The Armand Hammer Collection  
Mr. and Mrs. R. Philip Hanes, Jr.  
Mrs. Thomas J. Hardman  
Hazlitt, Gooden & Fox  
The Estate of Joseph H. Hirshhorn  
Philip Hofer  
Cyril Humphris  
Marjorie F. Iseman  
Thomas Jefferson Memorial Foundation  
Mr. and Mrs. J. Seward Johnson  
Mr. and Mrs. R. Stanley Johnson  
Dr. and Mrs. Arthur E. Kahn  
Kennedy Galleries, Inc.  
Mr. and Mrs. Cheston M. B. Keyser  
The Samuel H. Kress Foundation  
Mario Lanfranchi Collection  
Dr. John E. Larkin, Jr.  
Mr. and Mrs. Claude Laurens  
Louise Leiris  
Bernard & S. Dean Levy, Inc.  
Howard and Jean Lipman  
Mrs. H. Gates Lloyd  
Collection of Cornelia and Meredith Long  
Meredith Long & Co.  
Dr. and Mrs. Paul Todd Makler  
Dr. and Mrs. Barnett Malbin (Winston Collection)  
James Maroney  
Matthiesen Fine Art Limited

Mrs. Richard E. McDevitt  
 Mr. and Mrs. Paul Mellon  
 Menil Collections  
 D. and J. de Menil Collection  
 Menil Family Collections  
 Menil Foundation Collection  
 Dr. and Mrs. George de Menil  
 Robert Miller Gallery  
 Mr. and Mrs. David Mirvish  
 Dr. Leopold S. Moreno  
 Frederick Morgan  
 Mr. and Mrs. Irving Moskovitz  
 William Mostyn-Owen  
 Robert Motherwell  
 A Member of the Harry Siddons Mowbray Family  
 Mr. and Mrs. Morton Neumann  
 Jacqueline Picasso  
 Paul Prouté S.A.  
 Her Majesty Queen Elizabeth II  
 Sid W. Richardson Foundation  
 Andrew Robison  
 Mr. and Mrs. Rodman C. Rockefeller  
 Joseph Shepperd Rogers  
 Durand Ruel & Co.  
 The Arthur M. Sackler Collections  
 Mr. and Mrs. Daniel Saidenberg  
 Mr. and Mrs. Eugene M. Schwartz  
 Virginia Steele Scott Foundation  
 Joy M. Smiley  
 Candida Smith  
 Rebecca Smith  
 Mrs. St. Clair M. Smith  
 The Collection of Mr. and Mrs. Bernard C. Solomon  
 Ira Spanierman, Inc.  
 Guido Goldman Sprinkling Trust  
 Suida-Manning Collection  
 Mr. and Mrs. Joseph H. Tanenbaum  
 Eugene V. Thaw  
 Thyssen-Bornemisza Collection  
 The Time Museum  
 Mr. and Mrs. Arthur E. Vershbow  
 Mrs. Norton S. Walbridge  
 Ann MacDonald Walker  
 Mrs. John Hay Whitney  
 Mr. and Mrs. Carroll M. Williamson, Jr.  
 Erving and Joyce Wolf

**PUBLIC COLLECTIONS**

**AUSTRALIA**

Canberra, Australian National Gallery  
 Melbourne, National Gallery of Victoria

**AUSTRIA**

Vienna, Gemäldegalerie, Kunsthistorisches Museum  
 Vienna, Graphische Sammlung Albertina  
 Vienna, Museum für Völkerkunde

**CANADA**

Ottawa, National Gallery of Canada  
 Toronto, Art Gallery of Ontario

**ENGLAND**

Cambridge, The Syndics of the Fitzwilliam Museum  
 London, The British Museum  
 London, The British Museum, Museum of Mankind  
 London, The National Gallery  
 London, H. M. Treasury and the National Trust  
 (Egremont Collection, Petworth)  
 London, The Trustees of the Tate Gallery  
 Oxford, The Picture Gallery, Christ Church  
 Oxford, The Visitors of the Ashmolean Museum  
 Stamford, Lincolnshire, The Governors of the Burghley  
 House Preservation Trust  
 Windsor, Berks, H. M. Queen Elizabeth II, Royal Collec-  
 tion, Windsor Castle

**FRANCE**

Nancy, Musée des Beaux-Arts  
 Paris, Bibliothèque Nationale  
 Paris, Cabinet des Estampes, Bibliothèque Nationale  
 Paris, Cabinet des Dessins du Musée du Louvre  
 Paris, Musée du Louvre Département des Objets d'Art  
 Paris, Musée du Louvre  
 Paris, Fondation Custodia Lugt, Institut Néerlandais  
 Paris, Musée de l'Homme  
 Paris, Ecole Nationale Supérieure des Beaux-Arts  
 Paris, Musée Carnavalet  
 Paris, Musée National d'Art Moderne, Centre Georges  
 Pompidou  
 Paris, Musée National d'Histoire Naturelle  
 Paris, Musée d'Orsay  
 Paris, Musée du Petit Palais  
 Strasbourg (Bas-Rhin), Musée d'Art Moderne

**FEDERAL REPUBLIC OF GERMANY**

Berlin, Staatliche Museen Preussischer Kulturbesitz,  
 Nationalgalerie (Eigentum des Vereins der Freunde der  
 Nationalgalerie)  
 Berlin, Staatliche Museen Preussischer Kulturbesitz,  
 Gemäldegalerie  
 Berlin, Staatliche Museen Preussischer Kulturbesitz,  
 Museum für Völkerkunde  
 Berlin, Staatliche Museen Preussischer Kulturbesitz,  
 Kupferstichkabinett  
 Brunswick, Herzog Anton Ulrich-Museum Braunschweig  
 Coburg, Kunstsammlungen der Veste Coburg  
 Cologne, Museum Ludwig  
 Essen, Folkwang Museum  
 Hamburg, Hamburger Kunsthalle  
 Hamburg, Hamburgisches Museum für Völkerkunde  
 Mannheim, Völkerkundliche Sammlungen der Stadt

Mannheim im Reiss-Museum

HUNGARY

Budapest, Szépművészeti Múzeum

ISRAEL

Jerusalem, The Israel Museum

ITALY

Florence, Galleria degli Uffizi

Florence, Gabinetto Disegni e Stampe degli Uffizi

Florence, Palazzo Pitti

Florence, Palazzo Vecchio

Florence, Villa I Tatti

Matera, Pinacoteca D'Errico, on deposit to Municipio di

Palazzo S. Gervasio, Potenza

Naples, Cathedral

Naples, Certosa di San Martino

Naples, Chiesa dei Gerolamini

Naples, Chiesa di S. Agostino degli Scalzi

Naples, Chiesa di S. Gregorio Armeno

Naples, Chiesa di S. Giuseppe a Pontecorvo

Naples, Chiesa di S. Maria del Pianto

Naples, Chiesa di S. Maria dei Sette Dolori

Naples, Chiesa di S. Maria della Stella

Naples, Chiesa del Pio Monte della Misericordia

Naples, Chiesa della Trinità dei Pellegrini

Naples, Museo Civico "Gaetano Filangieri"

Naples, Museo e Gallerie Nazionali di Capodimonte

Naples, Museo Nazionale di S. Martino

Naples, Pinacoteca dei Gerolamini

Nola, Chiesa di S. Chiara

Rome, Galleria Doria-Pamphilj

Rome, Galleria Nazionale Corsini

Rome, Istituto Nazionale Della Previdenza Sociale

Rome, Museo Nazionale Preistorico ed Etnografico Luigi

Pigorini

Solofra, Chiesa di S. Domenico

Solofra, San Michele Arcangelo

MEXICO

Mexico, D. F., Instituto Nacional de Antropología e

Historia

Mexico, D. F., Proyecto Templo Mayor, Instituto Nacional

de Antropología e Historia

Puebla, Museo Regional de Puebla

Tenango, Museo Arqueología del Estado de México

THE NETHERLANDS

Amsterdam, Rijksprentenkabinet, Rijksmuseum

Den Haag, Collection Haags Gemeentemuseum

The Hague, Mauritshuis, Royal Picture Gallery

Haarlem, Teylers Museum

Leiden, Bibliotheek der Rijksuniversiteit te Leiden

Rotterdam, Museum Boymans-van Beuningen

Utrecht, Rijksmuseum Het Catharijneconvent

NORWAY

Oslo, Nasjonalgalleriet

SWITZERLAND

Basel, Kunstmuseum

Basel, Museum für Völkerkunde

Geneva, Musée d'art et d'histoire

Geneva, Petit Palais

Winterthur, Kunstmuseum

SPAIN

Madrid, Museo del Prado

Madrid, Museo de la Real Academia de Bellas Artes de San Fernando

SWEDEN

Stockholm, Nationalmuseum

UNITED STATES

*California*

Los Angeles, County Museum of Art

Los Angeles, County Museum of Natural History

San Diego, Timken Art Gallery

San Francisco, The Fine Arts Museums of San Francisco

Santa Barbara, Santa Barbara Museum of Art

*Connecticut*

Hartford, Wadsworth Atheneum

Middletown, Davison Art Center, Wesleyan University

New Haven, Yale University Art Gallery

New Haven, Yale University Library

*Delaware*

Wilmington, Delaware Art Museum

*District of Columbia*

Corcoran Gallery of Art

Dumbarton Oaks Research Library and Collection

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

The Library of Congress

The Phillips Collection

*Georgia*

Atlanta, The High Museum of Art

*Illinois*

The Art Institute of Chicago

Evanston, Terra Museum of American Art

*Iowa*

Des Moines Art Center

*Maine*

Brunswick, Bowdoin College Museum of Art

*Maryland*

The Baltimore Museum of Art

Baltimore, The Maryland Institute, College of Art

Baltimore, The Walters Art Gallery

*Massachusetts*

Amherst, Mead Art Museum, Amherst College

Andover, Addison Gallery of American Art, Phillips Academy

Boston Public Library, Print Department

Boston, Museum of Fine Arts

Boston, The Isabella Stewart Gardner Museum

Cambridge, Fogg Art Museum, Harvard University

Cambridge, The Houghton Library, Harvard University

Cambridge, Peabody Museum of Archaeology and

Ethnology, Harvard University

Williamstown, Sterling and Francine Clark Art Institute

Williamstown, Williams College Museum of Art

Worcester Art Museum

*Michigan*

The Detroit Institute of Arts

*Minnesota*

The Minneapolis Institute of Arts  
Minneapolis, Walker Art Center

*Missouri*

Kansas City, Nelson Gallery—Atkins Museum  
The St. Louis Art Museum

*New Hampshire*

Manchester, The Currier Gallery of Art

*New Jersey*

The Newark Museum  
Princeton, The Art Museum, Princeton University  
Trenton, New Jersey State Museum

*New York*

Albany, State of New York, Governor Nelson A. Rockefeller  
Empire State Plaza Art Collection  
The Brooklyn Museum  
Elmira, Arnot Art Museum  
Glens Falls, The Hyde Collection  
Mountainville, Storm King Art Center  
New York, American Museum of Natural History  
New York, The Solomon R. Guggenheim Museum  
New York, The Metropolitan Museum of Art  
New York, Robert Lehman Collection, The Metropolitan  
Museum of Art  
New York, The Pierpont Morgan Library  
New York, Museum of the American Indian  
New York, The Museum of Modern Art  
The New York Public Library  
New York, Whitney Museum of American Art  
Utica, Munson-Williams-Proctor Institute

*North Carolina*

Raleigh, North Carolina Museum of Art

*Ohio*

Cincinnati Art Museum  
The Cleveland Museum of Art  
Columbus Museum of Art  
The Toledo Museum of Art

*Oklahoma*

Tulsa, Thomas Gilcrease Institute of American History  
and Art

*Pennsylvania*

Chadds Ford, Brandywine River Museum  
Philadelphia, The Pennsylvania Academy of the Fine Arts  
Philadelphia Museum of Art  
Pittsburgh, Museum of Art, Carnegie Institute

*South Carolina*

Greenville, Bob Jones University Collection

*Texas*

Dallas Museum of Fine Arts  
Dallas, The Meadows Museum, Southern Methodist  
University  
Fort Worth, Amon Carter Museum  
Fort Worth, Kimbell Art Museum  
Houston, Museum of Fine Arts

*Utah*

Salt Lake City, Utah Museum of Fine Arts

*Vermont*

Shelburne Museum

*Virginia*

Norfolk, The Chrysler Museum  
Richmond, Virginia Museum of Fine Arts

*Wisconsin*

Milwaukee Art Museum

LENDERS OF WORKS DISPLAYED WITH GALLERY  
COLLECTIONS

THE BARRA FOUNDATION, INC.

Charles Willson Peale, *John Beale Bordley*

MARIETTE M. VAN BEEK AND OLTMANN G. SIEMENS  
Emanuel de Witte, *Church Interior*

BERNARD BERMAN

Harry Bertoina, *Tonal Sculpture*

DESCENDANT OF THE ARTIST AND THE SITTER

John Singleton Copley, *Thomas Amory*

COLLECTION OF HELEN FRANKENTHALER

Helen Frankenthaler, *Mountains and Sea*

CARL AND NANCY GEWIRZ

David Smith, *Voltri Bolton II*

MRS. ERNEST HEMINGWAY

Joan Miró, *The Farm*

MR. AND MRS. RAYMOND J. HOROWITZ

John H. Twachtman, *Niagara*

PETER JAY

Gilbert Stuart, *John Jay*

COLLECTION OF MR. AND MRS. BORIS LEAVITT

Willem de Kooning, *Woman*

MEDICAL MUSEUM OF THE ARMED FORCES INSTITUTE OF  
PATHOLOGY

Thomas Eakins, *Dr. John H. Brinton*

MR. AND MRS. PAUL MELLON

Balthasar van der Ast, *Basket of Flowers; Basket of Fruit*  
Abraham Bosschaert, *Vase of Flowers in a Niche*  
Edgar Degas, painting: *At the Milliner's*; bronze sculptures:  
*Dancer Adjusting the Shoulder Strap of Her Bodice; Dancer*  
*with Tambourine*; study in the nude for the *Dressed Ballet*  
*Dancer; Woman Arranging Her Hair; Woman Seated in an*  
*Armchair, Wiping Her Neck*; plaster sculpture: *Dressed*  
*Ballet Dancer (Little Dancer Fourteen Years Old)*; wax  
sculptures: study for *The Bow*; study for *Dancer Adjusting*  
*the Shoulder Strap of Her Bodice*; study for *Dancer Holding*  
*Her Right Foot in Her Right Hand*; study for *Dancer Putting*  
*on Her Stockings*; study in the nude for the *Dressed Ballet*  
*Dancer*; study for *Fourth Position Front, on the Left Leg*;  
study for *The Masseuse*; study for *Picking Apples*; study for  
*Pregnant Woman*; study for *Seated Woman Wiping Her Left*  
*Side*; study for *The Tub*; study for *Woman Seated in an*  
*Armchair, Wiping Her Left Armpit*; study for *Woman Seated*  
*in an Armchair, Wiping Her Neck*; study for *Woman Stretch-*  
*ing*; study for *Woman Taken Unawares*  
Richard Diebenkorn, *Ocean Park No. 61, 1973*  
William F. Draper, *Portrait of Paul Mellon*  
Mark Rothko, *Red, Black, White on Yellow; Yellow and*  
*Blue; Blue, Green and Brown; Number 20; White and Greens*  
*in Blue*  
Henri Rousseau, *Tropical Landscape—An American Indian*  
*Struggling with an Ape*



Mary Cassatt, *Little Girl in a Blue Armchair*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

COLLECTION LOIS AND GEORGES DE MENIL, PARIS

Anthony Caro, *First Watch; Prairie*  
 Helen Frankenthaler, *Seawall*  
 Morris Louis, *Verdigris*  
 Michael Steiner, *Knossos*

ROBERT MOTHERWELL

Robert Motherwell, *Elegy to the Spanish Republic #124*

MUNCH-MUSEET, OSLO

Edvard Munch, *Model by Wicker Chair; Starry Night*

MORTON G. NEUMANN FAMILY COLLECTION

Paul Klee, *Capriccio in February*

THE PELL FAMILY TRUST

George Caleb Bingham, *The Jolly Flatboatmen*

THE PHILLIPS FAMILY COLLECTION

Agnolo Bronzino, *Portrait of a Man*

THE RIJKSMUSEUM, AMSTERDAM

Gerritt A. Berckheyde, *The Town Hall, Amsterdam*  
 Johannes Lingelbach, *Italian Harbor*  
 Jan Steen, *Supper at Emmaus*  
 Johannes C. Verspronck, *Portrait of a Man*  
 Philips Wouwerman, *The Riding School*

COLLECTION OF CANDIDA AND REBECCA SMITH, COURTESY OF  
 M. KNOEDLER & CO., INC., NEW YORK

David Smith, *Agricola VIII; Gondola II; Sentinel; Sentinel  
 V; Untitled (zig VI?); Wagon II; The Woman Bandit;  
 Zig V; Zig VII*

GUIDO GOLDMAN SPRINKLING TRUST

Anthony Caro, *Scheherezade*

ALFRED STIEGLITZ COLLECTION

Georgia O'Keeffe, *Lake George with Crows*

TERRA MUSEUM OF AMERICAN ART

Samuel F. B. Morse, *Gallery of the Louvre*

ANONYMOUS LOANS

Giovanni Bologna, *Sleeping Nymph with Satyr; Striding  
 Mars*  
 Dirck Bouts, *Madonna and Child*  
 Georges Braque, *Studio*  
 Burgundian or North French, *Heraclius I*  
 Central Italian, mid-sixteenth century, *Apollo and  
 Marsyas; Feast of the Olympian Gods*  
 Central or North Italian, sixteenth century, *Madonna and  
 Child with Saint John*  
 Paul Gauguin, *Brittany Landscape with Swineherd*  
 German or South Netherlandish, c.1600, *Triumph of Wealth*  
 Arshile Gorky, *Self-Portrait*  
 Willem C. Heda, *Still Life with Ham*  
 Italian, sixteenth century, *Hercules*  
 Franz Kline, *Caboose*  
 Fitz Hugh Lane, *Entrance of Somes Sound from Southwest  
 Harbor*  
 Edvard Munch, *Starry Night*  
 Netherlandish, second half sixteenth century, *Amorous  
 Couple*  
 Rembrandt van Ryn, *Hendricjke Stoffels*  
 David Smith, *Zig I*  
 Thomas Sully, *Queen Victoria*  
 Circle of Pietro Tacca, *Rape of a Sabine*

# NATIONAL AND INTERNATIONAL PROGRAMS

## DEPARTMENT OF EXTENSION PROGRAMS

Again this year the dimensions of service provided by the department of extension programs show a significant gain. The fiscal year 1983 extension program audience is reported at 97,341,022 persons, double that of fiscal year 1982. Of this number, over ninety-four million persons viewed extension programs on public and educational television. As noted in our previous reports, the department recognizes public and educational television as a major audience area, and during the current fiscal year, the staff has continued its efforts to provide extension programs for television presentation. The success of these efforts is reflected in an increase of over forty-five million persons—equivalent to fiscal year 1982's entire television audience—to whom extension program material was accessible via television in fiscal year 1983. Corresponding to this audience gain, the number of television presentations doubled. Programmatic resources were used not only by PBS stations but also by a substantially increased number of noncommercial, educational networks and stations across the country. Foremost among them is the Appalachian Community Service Network (ACSN—"The Learning Network"), whose frequent presentations of Gallery materials reached millions of viewers in communities in every state in the nation. ACSN alone accounts for well over half of the total public/educational television audience for fiscal year 1983.

Of the overall audience, more than three million persons used extension programs through both regular, direct (short-term) loans and through the extended loan system. Even in a time of diminishing school enrollments, extension program distribution and audiences continued their gradual rise. Of particular interest is videocassette circulation, as the number of both showings and viewers tripled in fiscal year 1983. Twenty new agencies—educational resource centers, public libraries, city school systems, college or university instructional media and television facilities, public museums, and hospitals—joined

the extended loan system during the year. These agencies act as affiliate distributors of Gallery resources, providing immediate accessibility to borrowers in each of their particular geographic areas or constituencies.

In addition to serving the American public, the department lent extension programs to numerous borrowers around the world in such diverse countries as Canada, Chile, Italy, Japan, the People's Republic of China, Germany, Spain, Taiwan, the Netherlands, Uruguay, and Panama. The department continues to make programs available internationally to U.S. embassies, through USIA, and to military installations in Europe and in Asia. Gallery films were presented in film festivals in Spain, Yugoslavia, Italy, and Australia. The department's film, *Picasso: The Saltimbanques*, received a "Golden Mercury" award from the Venice International Documentary/Technological Film Festival.

There was an enhanced level of production and development activity during fiscal year 1983. The department completed production and has introduced for circulation two new films, *Gauguin* and *Picasso*, based on works in the Gallery's collections. A thirty-minute film on the American sculptor David Smith was also produced by the Gallery and added to extension program offerings, as was *The Quiet Collector: Andrew W. Mellon Remembered*, a film that dramatizes Mr. Mellon's efforts in bringing together the masterpieces which served as the nucleus for the Gallery's collections and in making his dream of a national gallery a reality. In the course of fiscal year 1983, the department completed development of several color slide programs: "The Search for Alexander," "The Age of Rembrandt: Dutch Painting of the Seventeenth Century," "Costume from the Index of American Design," and "Rodin Rediscovered." Departmental activities related to coordination and review of content material for a video-disc on the Gallery continued throughout the year; the project is concluding, and publication is projected for the

winter. Development and production has begun on a new program on nineteenth-century American still-life painting. Its focus is on the work of John F. Peto, the subject of a Gallery exhibition during the year; the film is to be available for direct circulation and will be provided to educational and public television as well.

#### ART & MAN

Raphael, Renoir, Klee, and Wyeth are a few of the artists featured in this year's issues of the magazine, *Art & Man*, published by Scholastic Magazines in cooperation with the Gallery. Circulation of the magazine, used throughout the country's secondary schools, rose to 170,000, an increase of 30,000 subscriptions over the previous year's total.

#### SUMMARY

	Showings	Audience
Color slide programs	12,919	895,891
Automated programs	143	34,500
Films	12,766	1,332,915
Videocassettes	1,734	135,385
Extended loans	15,390	564,181
Special long-term loan	863	89,043
Public/educational television	2,273	94,289,107
GRAND TOTAL	46,088	97,341,022

#### NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

##### CANADA

#### Toronto, Royal Ontario Museum

THE SEARCH FOR ALEXANDER, 5 March—10 July 1983  
Donato Creti, *The Quarrel*

##### ENGLAND

#### London, The Tate Gallery

THE ESSENTIAL CUBISM, 27 April—9 July 1983  
Pablo Picasso, *Harlequin and Pierrot*

##### FEDERAL REPUBLIC OF GERMANY

#### Munich, Städtische Galerie im Lenbachhaus

ALEXEJ JAWLENSKY (1864-1941), 23 February—17 April 1983

Alexej von Jawlensky, *Murnau*

Circulated to: Staatliche Kunsthalle, Baden-Baden, Federal Republic of Germany, 1 May—26 June 1983

##### FRANCE

#### Paris, Réunion des musées nationaux, Grand Palais

CLAUDE LORRAIN: A TRICENTENARY EXHIBITION, 15 February—16 May 1983

Claude Lorrain, *Landscape with Merchants*

Claude Lorrain, *The Judgment of Paris*

24 prints and drawings

MANET, 15 April—1 August 1983

Edouard Manet, *The Dead Toreador*

Edouard Manet, *Gare Saint-Lazare*

Edouard Manet, *Still Life with Melon and Peaches*

Edouard Manet, *The Plum*

Edouard Manet, *Ball at the Opera*

Circulated to: The Metropolitan Museum of Art, New York,

7 September—27 November 1983 with Edouard Manet, *The Tragic Actor (Rouvière as Hamlet)*

#### Paris, Réunion des musées nationaux, Grand Palais

JEAN-BAPTISTE OUDRY, 2 October 1982—3 January 1983

Jean-Baptiste Oudry, *La scène du grand Baguenaudier*

Jean-Baptiste Oudry, *Ragotin enivré par la Rancune*

##### ITALY

#### Venice, Fondazione Giorgio Cini

CANALETTO, 10 July—17 October 1982

Canaletto, *The Square of Saint Mark's*

Canaletto, *Ascension Day Festival at Venice*

G. B. PIAZZETTA, 16 July—16 October 1983

G. B. Piazzetta, *The Assumption of the Virgin*

G. B. Piazzetta, *Boy with a Lute*

G. B. Piazzetta, *Apollo, the Muses, and Mars: In Praise of Tasso*

##### JAPAN

#### National Museum of Modern Art, Kyoto

JAPANESE ARTISTS WHO STUDIED IN U.S.A. AND THE AMERICAN SCENE, 14 September—11 October 1982

Robert Henri, *Young Woman in White*

John Sloan, *The City from Greenwich Village*

#### National Museum of Modern Art, Tokyo

PABLO PICASSO EXHIBITION, 2 April—29 May 1983

Pablo Picasso, *Lady with a Fan*

Pablo Picasso, *Nude Woman*

Circulated to: Kyoto Municipal Museum of Art, Kyoto, Japan, 7 June—24 July 1983

##### THE NETHERLANDS

#### Otterlo, Kröller-Müller Museum

DE STIJL 1917-1931, 8 August—3 October 1982

Piet Mondrian, *Lozenge in Red, Yellow, and Blue*

##### SPAIN

#### Madrid, Museo del Prado

MURILLO, 8 October—12 December 1982

Bartolomé Esteban Murillo, *The Return of the Prodigal Son*

Circulated to: Royal Academy of Arts, London, England, 15 January—27 March 1983

##### SWITZERLAND

#### Kunsthhaus Zurich

MATISSE, 15 October 1982—16 January 1983

Henri Matisse, *Beasts of the Sea*

Henri Matisse, *Palm Leaf, Tangier*

Circulated to: Städtische Kunsthalle Düsseldorf,

Federal Republic of Germany, 28 January—4 April 1983

UNITED STATES

ARKANSAS

**Little Rock, Arkansas Arts Center**

LES TEMPS ELEGANTS—THE TIMES OF LOUIS XIII TO XVI.  
4 March—10 April 1983

Jean-Baptiste Greuze, *Girl with Birds*

CALIFORNIA

**San Diego, Timken Art Gallery**

SELECTED FRENCH PAINTINGS. 17 May—12 June 1983  
(on display after close of exhibition through  
31 August 1983)

Paul Cézanne, *Still Life*

CONNECTICUT

**New Haven, Yale Center for British Art, Yale University**

BLAKE IN CONTEXT. 15 September—14 November 1982

William Blake, *Portrait of John Linnell*

William Blake, *On Homer's Poetry*

William Blake, *Joseph of Arimathea Preaching*

William Blake, *The Dance of Albion*

William Blake, *Ghost of Samuel Appearing to Saul*

William Blake, *And Power Was Given to Him*

William Blake, *Last Judgment*

William Blake, *America*, fragment of cancelled plate and  
print fragment

Circulated to: Art Gallery of Ontario, Toronto, Canada,  
3 December 1982—6 February 1983

**New Haven, Yale University Art Gallery**

JOHN TRUMBULL: THE HAND AND SPIRIT OF A PAINTER.

27 October 1982—16 January 1983

John Trumbull, *Patrick Tracy*

DISTRICT OF COLUMBIA

**Washington, National Museum of American History,  
Smithsonian Institution**

GEORGE WASHINGTON: A FIGURE UPON THE STAGE.

22 February 1982—10 January 1983

American School, *A View of Mount Vernon*

L. W. Cooke, *Salute to General Washington in  
New York Harbor*

**Washington, National Portrait Gallery, Smithsonian  
Institution**

THE WORLD OF CHARLES WILLSON PEALE, 4 November 1982—  
2 January 1983

Charles Willson Peale, *John Philip de Haas*

Circulated to: Amon Carter Museum of Western Art, Fort  
Worth, Texas, 11 February—3 April 1983; The Metropolitan  
Museum of Art, New York, 6 June—4 September 1983

BLESSED ARE THE PEACEMAKERS. 3 September—27 Novem-  
ber 1983

Alexis Nicolas Perignon, *The Potager of the Château de  
Valentinosis, Passy*

MR. SULLY, PORTRAIT PAINTER. 3 June—7 September  
1983

Thomas Sully, *Lady with a Harp, Eliza Ridgely*

Thomas Sully, *The Coleman Sisters*

Thomas Sully, *The Vanderkemp Children*

**Washington, Rare Book and Special Collections Division,  
Library of Congress**

ROSENWALD AND ROSENBACH: TWO PHILADELPHIA BOOKMEN.

14 September 1983—31 January 1984

Gardner Cox, *Lessing J. Rosenwald*

**Washington, Renwick Gallery of the National Museum of  
American Art, Smithsonian Institution**

CELEBRATION: A WORLD OF ART AND RITUAL. 26 August 1982  
—21 February 1983

Linton Park, *Flax Scutching Bee*

FLORIDA

**St. Petersburg, Museum of Fine Arts**

FRAGONARD & HIS FRIENDS: CHANGING IDEALS IN EIGHTEENTH-

CENTURY ART. 20 November 1982—6 February 1983

Jean-Baptiste-Simon Chardin, *Still Life with a White Mug*

François-Hubert Drouais, *Madame du Barry*

Jean-Honoré Fragonard, *Love as Folly*

Jean-Honoré Fragonard, *Love as Conqueror*

Jean-Baptiste Greuze, *Girl with Birds*

**West Palm Beach, Norton Gallery of Art**

MAX WEBER: AMERICAN MODERN. 25 February—17 April 1983

Max Weber, *Rush Hour, New York*

Circulated to: Joslyn Art Museum, Omaha, Nebraska,  
27 August—5 November 1983

GEORGIA

**Atlanta, The High Museum of Art**

FRENCH SALON PAINTINGS FROM SOUTHERN COLLECTIONS.

21 January—13 March 1983

Jean-Baptiste-Camille Corot, *Saint Sebastian Succored by  
the Holy Women*

Circulated to: The Chrysler Museum, Norfolk, Virginia,  
4 April—15 May 1983; North Carolina Museum of Art,  
Raleigh, 6 June—21 August 1983; John and Mable Ringling  
Museum of Art, Sarasota, Florida, 15 September—23  
October 1983

ILLINOIS

**The Art Institute of Chicago**

FRANCE IN THE GOLDEN AGE: SEVENTEENTH-CENTURY FRENCH

PAINTINGS FROM AMERICAN COLLECTIONS. 18 September—  
28 November 1982

Sebastien Bourdon, *The Finding of Moses*

Follower of Michelangelo Caravaggio, *Still Life*

Philippe de Champagne, *Omer Talon*

Louis Le Nain, *Landscape with Peasants*

Louis Le Nain, *A French Interior*

Nicolas Poussin, *The Feeding of the Child Jupiter*

Nicolas Poussin, *The Assumption of the Virgin*

Simon Vouet, *Saint Jerome and the Angel*

**Evanston, Terra Museum of American Art**

SOLITUDE—INNER VISIONS IN AMERICAN ART. 24 September—  
30 December 1982

Ivan Albright, *There Were No Flowers Tonight*

Mary Cassatt, *Children Playing on the Beach*

INDIANA

**Notre Dame, The Snite Museum, University of Notre  
Dame**

RELIGIOUS NARRATIVE IN ROME FROM JULIUS II TO CLEMENT VIII.  
11 September—23 October 1983

Giovanni Battista Franco, *Melchizedek Offering Bread and Wine to Abraham*  
Giovanni Battista Franco, *Moses Drawing Water from the Rock*  
Giulio Bonasone, *The Birth of Saint John the Baptist*  
Marcantonio Raimondi, *Joseph and Potiphar's Wife*  
Marcantonio Raimondi, *Massacre of the Innocents*

#### KANSAS

**Lawrence, Helen Foresman Spencer Museum of Art, The University of Kansas**

THE MEDIEVAL GARDEN, 20 March—1 May 1983  
Anonymous German, *Saint Altho*  
Anonymous German, *Saint Altho and Saint Bridget*  
Anonymous German, *The Genealogical Tree of Christ*  
Anonymous Flemish, *The Genealogical Tree of the Dominicans*  
Van Meckenem, *Circular Ornament*  
Circulated to: Dumbarton Oaks, Washington, D.C., 20 May—4 July 1983

#### MARYLAND

**The Baltimore Museum of Art**

GRACE HARTIGAN, MORRIS LOUIS, CLYFFORD STILL, ANNE TRUITT, 14 October—28 November 1982  
Morris Louis, *Beta Kappa*

#### MASSACHUSETTS

**Boston, Museum of Fine Arts**

LUCAS VAN LEYDEN AND HIS CONTEMPORARIES, 14 September—27 November 1983

Lucas van Leyden, *Arthur, Charlemagne, Godefry of Boulogne*

Lucas van Leyden, *Joshua, David, Judas Machabeus*

Lucas van Leyden, *Hector, Alexander, Julius Caesar*

Lucas van Leyden, *Ornament with Two Sphinxes*

Lucas van Leyden, *Solomon's Idolatry*

Lucas van Leyden, *The Daughter of Herodias*

Lucas van Leyden, *Jael Killing Sisera*

Lucas van Leyden, *Jezebel*

Lucas van Leyden, *Tribute Money*

Jan Wellens de Cock, *Stragglers*

Dirck Vellert, *Temptation of Christ*

Frans Crabbe, *Life of Saint John*

**Boston, Museum of Fine Arts**

A NEW WORLD: AMERICAN PAINTINGS, 1760-1900, 7 September—13 November 1983

Thomas Cole, *The Voyage of Life: Childhood*

Thomas Cole, *The Voyage of Life: Youth*

Thomas Cole, *The Voyage of Life: Manhood*

Thomas Cole, *The Voyage of Life: Old Age*

Winslow Homer, *Right and Left*

Fitz Hugh Lane, *Lumber Schooners at Evening on Penobscot Bay*

Albert Pinkham Ryder, *Siegfried and the Rhine Maidens*

**Worcester, Worcester Art Museum**

THE VISION OF LANDSCAPE IN 19TH-CENTURY FRANCE,

19 December 1982—13 February 1983

Camille Corot, *Le cavalier en forêt et le Piéton*

Circulated to: Ackland Art Museum, Chapel Hill, North Carolina, 6 March—10 April 1983

#### MICHIGAN

**The Detroit Institute of Arts**

AMERICAN ART AND THE QUEST FOR UNITY, 1876-1893,

22 August—30 October 1983

John Singer Sargent, *Mrs. Adrian Iseltin*

**Holland, De Pree Art Center and Gallery, Hope College**

DUTCH ART AND MODERN LIFE, 1882-1982, 2 October—13 November 1982

Maurits Cornelis Escher, *Still Life and Street*

#### MINNESOTA

**Minneapolis, Minneapolis Institute of Arts**

FELIX BUHOT, 2 April—29 May 1983

Felix Buhot, *Une matinée d'hiver au quai de l'Hotel Dieu*

Felix Buhot, *Un débarquement en Angleterre*

Felix Buhot, *Les esprits des villes mortes*

Felix Buhot, *Liseuse à la lampe*

Felix Buhot, *Seascape with a Fortified City*

Circulated to: Baltimore Museum of Art, Maryland,

10 July—28 August 1983; The St. Louis Art Museum,

Missouri, 27 September—13 November 1983; Fine Arts

Museums of San Francisco, California, 13 January—

4 March 1984

#### NEW JERSEY

**New Brunswick, Jane Voorhees Zimmerli Art Museum Rutgers University**

HAARLEM: THE SEVENTEENTH CENTURY, 19 February—17 April 1983

Willem Buytewech, *Meadow with a Shepherd and Cows*

Willem Buytewech, *Woodland Pond with a Fisherman*

**Princeton, The Art Museum, Princeton University**

DRAWINGS FROM THE HOLY ROMAN EMPIRE, 1540-1680, A

SELECTION FROM NORTH AMERICAN COLLECTIONS, 3 October—22 November 1982

Heinrich Aldegrever, *The Nativity*

Jost Amman, *The Stag*

Anonymous Nuremberg, *Landscape*

Melchior Lorrichs, *Eight Ladies in Ancient Costumes*

Christoph Murer, *Design for a Window (Hunting Scene)*

Virgilius Solis, *The Annunciation*

Attributed to Frederick Sustis, *Death of the Virgin*

Georg Hoefnagel, *Terra*

Georg Hoefnagel, *Ignis*

Circulated to: Carnegie Institute, Pittsburgh, 23 April—19 June 1983

#### NEW YORK

**Mountainville, Storm King Art Center**

HENRY MOORE, 14 May—31 October 1983

Henry Moore, *Three Motives against Wall I* (bronze)

Henry Moore, *Two Piece Mirror Knife Edge* (bronze)

**New York, The Metropolitan Museum of Art**

ALBRECHT DÜRER AND THE HOLY FAMILY, 7 December 1982—6 February 1983

Master B. M., *The Rest on the Flight into Egypt*

Martin Schöngauer, *The Small Madonna and Child*

**New York, The Metropolitan Museum of Art**

CONSTABLE'S ENGLAND, 13 April—4 September 1983

John Constable, *Wivenhoe Park, Essex*

**New York, National Academy of Design**

ITALIAN STILL-LIFE PAINTING FROM THREE CENTURIES

1 February—20 March 1983

Follower of Michelangelo Caravaggio, *Still Life*

Antonio Maria Vassallo, *The Larder*

Circulated to: Philbrook Art Center, Tulsa, Oklahoma, 9 April—30 June 1983; Dayton Art Institute, Dayton, Ohio, 30 July—11 September 1983

**OHIO**

**The Toledo Museum of Art**

EL GRECO OF TOLEDO, 26 September—21 November 1982

El Greco, *Saint Ildefonso*

El Greco, *Saint Martin and the Beggar*

El Greco, *Madonna and Child with Saint Martina and Saint Agnes*

El Greco, *Laocoön*

El Greco, *Christ Cleansing the Temple*

El Greco, *The Holy Family*

Circulated to: Dallas Museum of Fine Arts, Texas, 12 December 1982—6 February 1983

**PENNSYLVANIA**

**Philadelphia, Pennsylvania Academy of the Fine Arts**

AMERICANS IN BRITANNY AND NORMANDY: 1860-1910, 24 September—28 November 1982

Willard Leroy Metcalf, *Midsummer Twilight*

Circulated to: Amon Carter Museum of Western Art, Fort Worth, Texas, 16 December 1982—6 February 1983; Phoenix Art Museum, Arizona, 18 March—30 April 1983; National Museum of American Art, Smithsonian Institution, Washington, D.C., 10 June—14 August 1983

**Philadelphia, Philadelphia Museum of Art**

THE ARTS OF THE PENNSYLVANIA GERMANS, 1683-1850,

7 October 1982—7 January 1983

Karl Munch, *Taufschein for Margareta Munch*

**Philadelphia, Rosenbach Museum & Library**

ROSENWALD AND ROSENBACH: THE BIRTH OF A COLLECTION,

29 April—31 July 1983

Gardner Cox, *Lessing J. Rosenwald*

**TEXAS**

**Austin, Archer M. Huntington Art Gallery, The University of Texas at Austin**

NUREMBERG: A RENAISSANCE CITY 1500-1600, 2 September—16 October 1983

Joachim Deschler, *Margarethe Balbus* (silver)

Mathes Gebel, *Hieronymus Holzschuher* (silver)

German, First Half Sixteenth Century, *Seated Boy Holding a Bird* (bronze)

Hans Schwarz, *Melchior Pfinzing* (bronze)

Barthel Beham, *Bookplate of Hieronymus Baumgartner*

Hans Sebald Beham, *Design for a Medal of King Ferdinand of Hungary*

Hans Sebald Beham, *Fountain of Youth*

Hans Lautensack, *View of Nuremberg to East*

Hans Lautensack, *View of Nuremberg to West*

Wolfgang Traut, *Man of Sorrows*

Erhard Etzlaub, *Road Map for Central Europe*

**Dallas, The Meadows Museum, Southern Methodist University**

GOYA AND THE ART OF HIS TIME, 7 December 1982—6 February 1983

Giovanni Battista Tiepolo, *The World Pays Homage to Spain*

**Fort Worth, Amon Carter Museum of Western Art**

IMPORTANT INFORMATION INSIDE: THE STILL-LIFE PAINTINGS OF JOHN F. PETO, 15 July—18 September 1983

John F. Peto, *The Old Violin*

**WYOMING**

**Cody, Buffalo Bill Historical Center**

THE ROCKY MOUNTAINS: A VISION FOR ARTISTS IN THE NINETEENTH CENTURY, 1 May—30 September 1983

George Catlin, *A Crow Village and the Salmon River Mountains*

George Catlin, *Falls of the Snake River*

**LOANS FROM THE GALLERY'S COLLECTIONS**

**AUSTRIA**

**Vienna, United States Embassy**

American School, *The Strawberry Girl*

George Catlin, four paintings of Indian life

**COLOMBIA**

**Bogotá, United States Embassy**

American School, *Five Children of the Budd Family*

George Catlin, four paintings of Indian life

**ENGLAND**

**Bath, The American Museum in Britain**

George Catlin, two paintings of Indian life

**London, United States Embassy** (special loans as designated by the donor)

Sir William Beechey, *General Sir Thomas Picton*

Francis Cotes, *Miss Elizabeth Crewe*

Thomas Gainsborough, *William Yelverton Davenport*

Michiel van Miereveld, *Portrait of a Lady with a Ruff*

**FEDERAL REPUBLIC OF GERMANY**

**Bonn, United States Embassy**

Alexej von Jawlensky, *Murnau*

Jacob Lawrence, *Daybreak—A Time to Rest*

Chaim Soutine, *Pastry Chef*

**FINLAND**

**Helsinki, United States Embassy**

George Catlin, four paintings of Indian life

**FRANCE**

**Paris, Ambassador to UNESCO**

George Catlin, four paintings of Indian life

John Singer Sargent, *Mathilde Townsend*

**Paris, Musée du Louvre**

Attributed to Bartolommeo Bellano, *Christ Child* (bronze)

**Paris, United States Embassy**

American School, *Civil War Battle* (returned)

George Catlin, two paintings of Indian life

John Singer Sargent, *Mrs. Joseph Chamberlain*

Gilbert Stuart, *Dr. William Hartigan* (?)

Thomas Sully, *John Quincy Adams*

Jeremiah Theus, *Mrs. Cuthbert*

GERMAN DEMOCRATIC REPUBLIC

**East Berlin, United States Embassy**

American School, *Village by the River* (returned)  
George Catlin, *The Cheyenne Brothers Starting on Their Fall Hunt* (returned)  
Julian Stanczak, *Shimmer* (returned)  
Marguerite Zorach, *Christmas Mail* (returned)

IRELAND

**Dublin, United States Embassy**

George Catlin, two paintings of Indian life  
George Ropes, *Mount Vernon*

ITALY

**Rome, United States Embassy**

American School, *Fruit and Flowers*  
American School, *Boston and North Chungahochie Express*  
American School, *View of Concord*  
Leila T. Bauman, *U.S. Mail Boat*  
Walt Kuhn, *Green Apples and Scoop*

MEXICO

**Mexico City, United States Embassy**

George Catlin, four paintings of Indian life

THE NETHERLANDS

**The Hague, United States Embassy**

American School, *Civil War Battle*  
Billy Morrow Jackson, *Eve*  
Walt Kuhn, *Pumpkins*  
Walt Kuhn, *Dryad*  
Allen Tucker, *Madison Square, Snow*

NORWAY

**Oslo, United States Embassy**

George Catlin, five paintings of Indian life

SWEDEN

**Stockholm, United States Embassy**

American School, *Portrait of a Man*  
American School, *Brothers*  
Lyonel Feininger, *Storm Brewing*  
Rembrandt Peale, *George Washington*  
Benjamin West, *Elizabeth, Countess of Effingham*

SYRIA

**Damascus, United States Embassy**

George Catlin, two paintings of Indian life  
Thomas Chambers, *Hudson Valley, Sunset*  
Charles S. Humphreys, *Trotter at Belmont Driving Park, Philadelphia*

U.S.S.R.

**Moscow, United States Embassy**

James Reid Lambdin (?), *Daniel Webster*  
John Singer Sargent, *Miss Grace Woodhouse*  
James McNeill Whistler, *Head of a Girl*

UNITED STATES

DISTRICT OF COLUMBIA

**Washington, The Architect of the Capitol**

Franklin C. Courter, *Lincoln and His Son, Tad*

**Washington, Blair House, The President's Guest House**

American School, *Portrait of a Young Lady*  
Chinese School, *Archery Contest*  
Chinese School, *Procession by a Lake*  
Henri-Joseph Harpignies, *Landscape*

Gari Melchers, *The Sisters*

Gilbert Stuart, *Mr. Ashe*

Gilbert Stuart, *George Washington*

Gilbert Stuart, *Ann Barry*

Gilbert Stuart, *Mary Barry*

**Washington, Department of State, Diplomatic Reception Rooms**

George Catlin, six paintings of Indian life

**Washington, The Director of the Central Intelligence Agency**

American School, *Imaginary Regatta of America's Cup Winners*

Joseph Bartholomew Kidd, *Sharp-Tailed Sparrow*

Joseph Bartholomew Kidd, *Yellow Warbler*

**Washington, Dumbarton House, The National Society of the Colonial Dames of America**

John Trumbull, *William Rogers*

**Washington, The Library of Congress**

Carl Milles, *Orpheus* (bronze)

**Washington, National Museum of American Art, Smithsonian Institution**

Jacob Eichholtz, *James P. Smith*

Edward Greene Malbone, *Maria Miles Heyward* (locket)

Jean Petitot, the Elder, *Louis de Bourbon, Prince de Condé* (miniature) (returned)

Jean Petitot, the Elder, *Henri Jules, Duc d'Albret* (miniature) (returned)

**Washington, National Museum of American History, Smithsonian Institution**

American School, *The President's Fan*

American School, *Catharine Hendrickson*

Jacob Eichholtz, *Robert Coleman*

Robert Edge Pine, *General William Smallwood*

Charles Peale Polk, *George Washington at Princeton*

Thomas Sully, *Major Thomas Biddle*

**Washington, National Portrait Gallery, Smithsonian Institution**

Gardner Cox, *Earl Warren*

Chester Harding, *Self-Portrait*

Daniel Huntington, *Henry Theodore Tuckerman*

Daniel Huntington, *Dr. James Hall*

John Wesley Jarvis, *Thomas Paine*

Gilbert Stuart, *Stephen Van Rensselaer*

**Washington, National Trust for Historic Preservation**

American School, *Birds*

Bernard Hailstone, *David E. Finley*

F. Mullen, *Confederate Blockade Runner*

**Washington, The Octagon, The American Institute of Architects Foundation**

Gilbert Stuart, *William Thornton*

Gilbert Stuart, *Mrs. William Thornton*

**Washington, The Secretary of Agriculture**

American School, *Composite Harbor Scene with Castle*

James Bard, *Towboat John Birkbeck*

George Catlin, two paintings of Indian life

Thomas Chambers, *Threatening Sky, Bay of New York*

**Washington, The Secretary of Defense**

After Greuze, *Benjamin Franklin*

Edward Savage, *George Washington*  
Titian and Assistant, *Girolamo and Cardinal Marco Corner*  
*Investing Marco, Abbot of Carrara, with His Benefice*  
Douglas Volk, *Abraham Lincoln*

**Washington, The Secretary of Education**  
American School, *New England Farm in Winter*  
Mary Callery, *Amity* (bronze)  
Dutch School, *Flowers in a Classical Vase*

**Washington, The Secretary of Transportation**  
American School, *A City of Fantasy*  
American School, *Northwestern Town*  
George Catlin, two paintings of Indian life  
G. W. Mark, *Marion Feasting the British Officer on Sweet Potatoes* (returned)

**Washington, Supreme Court of the United States**

**Mr. Justice Harry A. Blackmun**  
American School, *Washington at Valley Forge* (returned)

**Mr. Chief Justice Warren Earl Burger**  
American School, *Portrait of a Man*  
American School, *Boy in Blue*  
American School, *Pink Roses*  
American School, *Boy and Girl*  
Lily Cushing, *Chapala Beach*  
Lily Cushing, *Posada Garden with a Monkey*  
Jacob Eichholtz, *Julianna Hazlehurst*  
Attributed to Sturtevant Hamblin, *Little Girl with a Pet Rabbit*  
Ammi Phillips, *Mrs. Day* (returned)  
Ammi Phillips, *Jane Storm Teller*  
John Toole, *Skating Scene*  
Susanne Walters, *Memorial to Nicholas M. S. Catlin*

**Mr. Justice Thurgood Marshall**  
American School, *Leaving the Manor House*  
Castro, *Untitled*  
Unknown, *Landscape*

**Mme. Justice Sandra Day O'Connor**  
George Catlin, five paintings of Indian life

**Mr. Justice William H. Rehnquist**  
American School, *Abraham Lincoln*  
Circle of Hendrik van Anthonissen, *Ships in the Scheldt Estuary*  
Leonid (Berman), *Faraduro*  
Aaron Bohrod, *Old State Capitol*  
George Catlin, two paintings of Indian life  
Frits Thaulow, *River Scene*

**Mr. Justice John Paul Stevens**  
American School, *Portland Harbor, Maine*  
Gustave Courbet, *Landscape Near the Banks of the Indre*  
Robert Henri, *Volendam Street Scene*  
Alphonse Legros, *Hampstead Heath*  
Franz Winterhalter, *Queen Victoria*

**Washington, The Vice President's House**  
American School, *Girl with Toy Rooster*  
American School, *Flowers and Fruit*  
John Bradley, *Little Girl in Lavender*  
Frederick Carl Frieseke, *Memories*  
Childe Hassam, *Oyster Sloop*

**Washington, The White House**  
American School, *Attack on Bunker's Hill with the Burning of Charles Town*  
George Catlin, forty-three paintings of Indian life (five returned)  
John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*  
A. A. Lamb, *Emancipation Proclamation*  
Thomas Sully, *Andrew Jackson*

#### FLORIDA

**St. Petersburg, Museum of Fine Arts**  
School of Gerard Ter Borch, *The Concert*

#### MASSACHUSETTS

**Pittsfield, The Berkshire Athenaeum**  
Ezra Ames, *Maria Gansevoort Melville* (returned)

#### UTAH

**Salt Lake City, Utah Museum of Fine Arts**  
American School, *Lexington Battle Monument* (returned)  
A. Hashagen, *Ship "Arkansas" Leaving Havana* (returned)  
Charles C. Hofmann, *View of Benjamin Reber's Farm* (returned)  
Gilbert Stuart, *Sir John Dick* (returned)

#### VIRGINIA

**Alexandria, Boyhood Home of Robert E. Lee, Lee-Jackson Foundation, Inc.**  
American School, *Portrait of a Man*  
British School, *Honorable Sir Francis N. P. Burton (?)*  
James Frothingham, *Ebenezer Newhall*  
After Stuart, *William Constable*

**Fairfax, George Mason University**  
Alfredo Halegua, *Untitled (Going-Up)* (steel)  
Lila Katzen, *Antecedent* (steel)

#### WYOMING

**Cody, Buffalo Bill Historical Center**  
George Catlin, five paintings of Indian life (returned)

#### TEMPORARY EXCHANGE LOANS

##### ENGLAND

**London, The National Gallery**  
Francisco de Goya, *The Marquesa de Pontejos*  
17 October 1982—2 January 1983

##### NORWAY

**Oslo, Munch-museet**  
Edgar Degas, *Woman Ironing*  
23 April 1982—14 April 1983  
Georges Seurat, *Seascape at Port-en-Bessin, Normandy*  
7 April 1983 to end of the fiscal year

# EDUCATIONAL SERVICES

## DEPARTMENT OF TOURS AND LECTURES

The department continued to serve Gallery visitors with a broad spectrum of talks, auditorium lectures, recorded tours, films, texts, and exhibition labels. In addition, new programs were introduced to further public appreciation of the visual arts.

The heart of the education program was in gallery talks delivered to the public. The professional staff addressed organizations of all kinds, clubs, school groups, as well as individual museum visitors. Volunteer docents from the American Association of University Women and the Junior League of Washington, trained by the education division, gave talks for elementary school children from the metropolitan area, while members of The Hospitality and Information Service (THIS) provided tours in Dutch, French, German, Russian, and Spanish.

Special appointment tours of the permanent collections or temporary exhibitions remained the most popular single departmental activity, and the number of these talks given in March, April, and May was exceptionally high. The increased attendance during those months was partially due to the success of a unique program developed jointly by the National Gallery staff and Prince George's County teachers. Students in the Talented and Gifted Programs of that area school system participated in the series of tours specially tailored to incorporate the visual arts into English and Social Studies curricula. Students used materials written by the department of tours and lectures to prepare for their visits, and many classes made repeated trips to the Gallery. A total of 117 tours were given for 2,776 Prince George's County students.

## STATISTICAL SUMMARY

Type of Tour	Number Given	Attendance
Introduction to the Collection	803	24,177
Tour of the Week	241	10,758
Painting of the Week	610	13,416
Special scheduled tours and lectures	1,219	34,607
Scheduled visits for area school children	1,427	23,201
and in foreign languages	59	1,070
Sunday auditorium lectures	52	17,312
Scheduled film programs	713	67,198
Recorded Tours (number used)		17,328
TOTAL PUBLIC RESPONSE	5,124	209,067

For the opening of the West Building's new ground floor galleries, a staff member was temporarily appointed acting curator of decorative arts, designing the permanent installation for Renaissance furniture and tapestries, Chinese porcelains, and the suite of eighteenth-century furniture rooms. The project also entailed writing seventy-nine object labels, two text panels, and an illustrated plaque on "Chinese Porcelains and European Taste."

One of this year's innovations was a self-guided tour—*The Great Picture Hunt*—for children and their parents. The brochure asks questions about selected masterpieces in the West Building, encouraging visitors to look carefully. Also helpful to young people was the slide package with explanatory notes prepared for *Art of Aztec Mexico: Treasures of Tenochtitlan*. The kit was used in local schools before coming for guided tours at the museum.

As in past years, interpretive material was produced for temporary exhibitions. Working with the Gallery's audiovisual services and an outside architectural photographer, a staff member created an eleven-minute multi-image program to accompany *Painting in Naples from Caravaggio to Giordano*. The presentation described seventeenth-

century Naples, introduced her major artists, and demonstrated the original architectural context for the paintings on exhibition. During the Italian version of the exhibition, the National Gallery's program was adapted for use at the Turin museum.

In cooperation with curators, staff composed wall and object labels for many special shows, including *Raphael and America, Painting in Naples from Caravaggio to Giordano, The Prints of Lucas van Leyden and His Contemporaries,* and *Art of Aztec Mexico: Treasures of Tenochtitlan*. The staff also advised on other exhibition material written outside the department.

This year, seven recorded tours were produced. Department members wrote scripts for four exhibitions: *Claude Lorrain: A Tercentenary Exhibition; Painting in Naples from Caravaggio to Giordano; The John Hay Whitney Collection;* and *Art of Aztec Mexico: Treasures of Tenochtitlan*. Also, tours were written and narrated by the guest curator for *Alfred Stieglitz*, the curator of sculpture on Renaissance small bronzes, and the acting curator of decorative arts about eighteenth-century French furniture.

An estimated 10,000 listeners a week heard thirty-seven radio talks produced in the National Gallery's recording studio and broadcast over station WGMS during the intermission of the Sunday concerts. In most cases, each fifteen-minute program consisted of two parts: Mr. Richard Bales' short concert notes, and a twelve-minute talk or an interview on art.

Fifty-two texts, summarizing the painting of the week talks, were prepared and distributed free of charge to visitors. A new service began in April, when the sheets were available in the pertinent exhibition gallery.

#### SUNDAY LECTURERS

With the exception of two feature-length films, the Sunday auditorium programs each consisted of a one-hour formal lecture with slides. Thirteen Sunday talks were given by the education and curatorial staff members: Marilyn B. Brockway, David Brown, E. A. Carmean, Jr., J. M. Edelstein, Gail Feigenbaum, Pamela E. Loos, John Kent Lydecker, Donna C. Mann, John Russell Sale, Beth Schneider, William J. Williams, John Wilmerding, and Christopher With.

There were thirty-three guest speakers: VINCENT SCULLY was the 1983 Andrew W. Mellon Lecturer in the Fine Arts, giving six talks on "The Shape of France." The other guest speakers were:

JAMES H. BECK, professor of art history, Columbia University, New York  
"Raphael and the Art of Florence"

MARY BLACK, lecturer and author, New York  
"American Folk Art from the French and Indian Wars to the Centennial"

ELIZABETH H. BOONE, curator of the Pre-Columbian collection, Dumbarton Oaks, Washington, D.C.  
"The Ritual Context of Aztec Art"

RICHARD R. BRETTELL, curator of European painting and sculpture, The Art Institute of Chicago  
"Impressionism and American Collecting: Some Thoughts on the John Hay Whitney Collection"

JOHN CUNNALLY, department of the history of art, University of Pennsylvania, Philadelphia  
"Picasso's Early Cubism: The Struggle of Chaos and Structure"

W. R. DALZELL, author and lecturer, Bedford, England  
"London's Medieval Churches"

ALAIN DE LEIRIS, art historian and author, Middletown, Rhode Island  
"The Drawings of Manet: Their Form and Function"

SYDNEY J. FREEDBERG, Arthur Kingsley Porter professor of fine arts, Harvard University, Cambridge  
"A Consideration of Caravaggio"

BONNIE L. GRAD, Clark University, Worcester  
"The Devil and the Garden: Two Visions of Paris—Nineteenth-Century Prints and Photographs"

SARAH GREENOUGH, guest curator, Alfred Stieglitz exhibition, National Gallery of Art  
"Stieglitz, Photography, and Modern Art"

JANE H. HANCOCK, The Minneapolis Institute of Arts, Minneapolis  
"Jean Arp's Earthly Forms"

ANN SUTHERLAND HARRIS, Amon Carter visiting professor of art history, University of Texas, Arlington  
"Claude and Vergil"

JANE C. HUTCHISON, professor of art history, University of Wisconsin, Madison  
"The Graphic Art of Lucas van Leyden"

ELIZABETH JOHNS, professor of art, University of Maryland, College Park  
"Thomas Eakins' Paintings: The Heroic in the Unexpected"

MARY THOMPSON LEWIS, professor of art history, Parsons School of Design, New York  
"Cézanne's Early Fantasy Pictures"

PHOEBE LLOYD, professor of the history of art, University of Pennsylvania, Philadelphia  
"Raphaelle: The Peales' Prodigal Son"

BATES LOWRY, director, The National Building Museum, Washington, D.C.  
"George Washington's Washington"

ALVIN MARTIN, professor of art, Southern Methodist University, Dallas  
"Georges Braque and the Vocabulary of Cubism and Collage"

MALCOLM MILLER, lecturer and author, Chartres Cathedral, Chartres, France  
"The Medieval Stained Glass and Sculpture of Chartres Cathedral"

JAMES MUNDY, professor of art, Mount Holyoke College, South Hadley, Massachusetts  
"Gerard David and the Historical View of the Rise and Fall in Bruges"

WENDY NELSON-CAVE, department of extramural studies, University of London, London, England  
"Women Artists through the Ages"

EDWARD J. NYGREN, curator of collections, The Corcoran Gallery of Art, Washington, D.C.  
"America through British Eyes: Landscape Art before 1830"

KONRAD OBBEHBUBER, curator of drawings, Fogg Art Museum, Harvard University, Cambridge  
"Reflections on Claude Lorrain's Development"

BENJAMIN B. PERLMAN, professor and chairman, department of fine and applied arts, Community College of Baltimore, Baltimore  
"Robert Henri and 'The Eight': A 75th-Anniversary Review"

JULES D. PROWN, professor of the history of art, Yale University, New Haven  
"Beneath the Surface: Thomas Eakins' Search for Truth"

THEODORE REFF, professor of art history, Columbia University, New York  
"Manet and Modern Paris"

TIMOTHY A. RIGGS, Worcester Art Museum, Worcester  
"The Devil and the Garden: Two Visions of Paris—Nineteenth-Century Prints and Photographs"

ERIC SHANES, author and editor of *Turner Studies*, London, England  
"Turner's Human Landscape"

MICHAEL STOUGHTON, professor of art history, University of Minnesota, Minneapolis  
"Revolution in Neapolitan Seventeenth-Century Painting: The Influence of Caravaggio"

GARY VIKAN, associate for Byzantine art studies, Dumbarton Oaks, Washington, D.C.  
"Fakes and Forgers among the Arts of Byzantium"

PAUL F. WATSON, professor of the history of art, University of Pennsylvania, Philadelphia  
"The Imagery of Scholarship in Renaissance Art"

HAROLD E. WETHEY, Kress professor, National Gallery of Art  
"Titian's Paintings of the Loves of the Ancient Gods"

#### THE ANDREW W. MELLON LECTURERS IN THE FINE ARTS

- 1952 Jacques Maritain, "Creative Intuition in Art and Poetry"  
1953 Sir Kenneth Clark, "The Nude: A Study of Ideal Form"  
1954 Sir Herbert Read, "The Art of Sculpture"  
1955 Etienne Gilson, "Art and Reality"  
1956 E. H. J. Gombrich, "The Visible World and the Language of Art"  
1957 Sigfried Giedion, "Constancy and Change in Art and Architecture"  
1958 Sir Anthony Blunt, "Nicolas Poussin and French Classicism"  
1959 Naum Gabo, "A Sculptor's View of the Fine Arts"  
1960 Wilmarth Sheldon Lewis, "Horace Walpole"  
1961 André Grabar, "Christian Iconography and the Christian Religion in Antiquity"  
1962 Kathleen Raine, "William Blake and Traditional Mythology"  
1963 Sir John Pope-Hennessy, "Artist and Individual: Some Aspects of the Renaissance Portrait"  
1964 Jakob Rosenberg, "On Quality in Art: Criteria of Excellence in the Past and Present"  
1965 Sir Isaiah Berlin, "Sources of Romantic Thought"  
1966 Lord David Cecil, "Dreamer or Visionary: A Study of English Romantic Painting"  
1967 Mario Praz, "On the Parallel of Literature and the Visual Arts"  
1968 Stephen Spender, "Imaginative Literature and Painting"  
1969 Jacob Bronowski, "Art as a Mode of Knowledge"  
1970 Sir Nikolaus Pevsner, "Some Aspects of Nineteenth-Century Architecture"  
1971 T. S. R. Boase, "Vasari, the Man and the Book"  
1972 Ludwig H. Heydenreich, "Leonardo da Vinci"

- 1973 Jacques Barzun, "The Use and Abuse of Art"
- 1974 H. W. Janson, "Nineteenth-Century Sculpture Reconsidered"
- 1975 H. C. Robbins Landon, "Music in Europe in the Year 1776"
- 1976 Peter von Blanckenhagen, "Aspects of Classical Art"
- 1977 André Chastel, "The Sack of Rome, May 1527"
- 1978 Joseph Alsop, "The History of Art Collecting"
- 1979 John Rewald, "Cézanne and America"
- 1980 Peter Kidson, "Principles of Design in Ancient and Medieval Architecture"
- 1981 John Harris, "Palladian Architecture in England, 1615-1760"
- 1982 Leo Steinberg, "The Burden of Michelangelo's Painting"
- 1983 Vincent Scully, "The Shape of France"

#### SUMMER INTERN PROGRAM

For the nineteen graduate students awarded summer internships, the department of tours and lectures continued to organize an orientation program on the curatorial and administrative departments of the Gallery. During a twelve-week period, the group attended sessions on connoisseurship, documentation, conservation, and fiscal and legal matters by visiting offices two mornings a week. The remaining time was given to practical, on-the-job experience in specific departments. The students and the offices or departments in which they served were: Marilyn B. Brockway, education; Andrew Butterfield, graphic arts; Gretel Chapman, library; Pia de Santis, conservation; Peter Flagg, French painting; Christopher Fulton, sculpture; Garland Holloway, library; Helen Ingalls, conservation; Patricia Johnston, American painting; Pamela E. Loos, education; Joan Pachner, photographic archives; John Radulski, northern/late Italian painting; John Scott, conservation; Rachel Simons, northern European painting; Laurent Sozzani, conservation; Judith Steinhoff, early Italian painting; Gwen Tauber, conservation; Dennis Weller, northern European painting; Richard Wright, graphic arts.

In addition to the federally supported students, three volunteer interns participated in the orientation sessions as well as assisting in offices. Laura Gobretch worked in the secretary/general counsel's office, while Erica Marks and Richard Mellon both served in the curatorial archives.

#### SLIDE LIBRARY

A total of 131,844 slides are now in the education division's library. During the year, 12,040 accessions (counting 1,154 replacements) were made. This figure includes new photography of Gallery objects (3,852), coverage of exhi-

bitions (1,857), and material for lectures (1,597). Purchases from outside sources numbered 2,911 slides. In addition, Francis D. Weeks donated slides on European cities, and Karl Kamrath, F.A.I.A., allowed the Gallery to duplicate his slide collection on Frank Lloyd Wright's architecture. Furthermore, an exchange program was begun with the Nationalmuseum, Stockholm.

The number of new slides catalogued was 7,540, and, with receipt of new information, 691 were recatalogued. During the year the staff mounted 12,314 slides in metal binders and approximately 5,000 slides in cardboard.

A total of 30,341 slides were borrowed from the library. The staff used 14,276 slides, a 20 percent increase over last year's loans, and 16,065 slides were borrowed by 534 people outside the Gallery, a decrease of 19 percent.

#### FILMS

Films were screened in the auditorium every day except Monday throughout the year. To complement temporary exhibitions as well as the National Gallery's permanent collection, 103 different titles were selected. Of special interest during the Alfred Stieglitz exhibition were programs devoted to early photography and filmmaking in New York. Besides archival footage from the Museum of Modern Art, this series included *Manhatta*, a rarely revived art film by the photographer Paul Strand and the painter Charles Sheeler.

*David Smith*, a new film produced by the National Gallery's extension service, was shown twice daily from 29 March through 24 April, the closing weeks of the David Smith exhibition.

Leo Braudy, professor of English at The Johns Hopkins University and noted film historian, was the guest speaker for a spring series, "The Films of Jean Renoir." This was the second year in which a program was devoted to the work of a contemporary filmmaker. Opening the sequence was one of Renoir's early films—*Nana*; a silent film, it was accompanied by a live performance of the original musical score. The six features, which played on consecutive Saturdays in March and April, drew 3,007 visitors.

Complementing the exhibition *Five Surrealists from the Menil Collection* was a summer festival celebrating surrealist cinema. Although early films by Man Ray, Picabia, and Dalí were included, the principal focus was the work of Luis Buñuel. His *L'Age d'or*, *Exterminating Angel*, *Discreet Charms of the Bourgeoisie* and *Simon of the Desert* attracted 3,309 viewers.

#### AUDIOVISUAL SERVICES

Three television public service announcements were made to promote the National Gallery's temporary exhi-

bitions. The spots publicized *Claude Lorrain: A Tercentenary Exhibition*; *Painting in Naples from Caravaggio to Giordano*; and *David Smith*. In addition, a promotional announcement produced in the previous fiscal year for *El Greco of Toledo* was used by two other museums showing the exhibition. Another of last year's productions—*Bellows: The Boxing Pictures*—received the 1983 Emmy award for best public service announcement from the Washington Chapter of the National Academy of Television Arts and Sciences. This year's spot for *David Smith* was nominated for the same category.

The video documentation of temporary exhibitions was continued. The seven special shows recorded were: *Claude Lorrain: A Tercentenary Exhibition*; *Sixteenth-Century Italian Maiolica*; *David Smith*; *Painting in Naples from Caravaggio to Giordano*; *Raphael and America*; *Important Information Inside: The Still-Life Paintings of John F. Peto*; and *Five Surrealists from the Menil Collection*.

In cooperation with the curator in charge of tours, the audiovisual unit produced the multi-image program for *Painting in Naples from Caravaggio to Giordano*. Also, working with the Index of American Design, the staff recorded a documentary interview on videotape with Millia Davenport, an early supervisor of the Index of American Design and a pioneer authority on costume.

When the audiovisual program accompanying *The Search for Alexander*, produced at the National Gallery in 1981, traveled to The Metropolitan Museum of Art, New York, and the Royal Ontario Museum, Toronto, Canada, a staff member advised the museums on the installation of the multi-image presentation.

The audio facility was used in support of the Gallery's radio talks, slide programs, and television productions. It was also made available to outside groups such as the Voice of America and Radio Smithsonian.

The productions accomplished in this unit were carried out essentially by one staff member. After an employee resigned, the position of audiovisual assistant could not be filled because of the hiring freeze. On

1 September, however, Helen Bard, a communications major at American University, became a part-time intern. She has participated in the recording of the video documentation of *Five Surrealists from the Menil Collection* and the planning of the public service announcement for *Art of Aztec Mexico: Treasures of Tenochtitlan*.

#### ART INFORMATION SERVICE

Visitors stopping at the three information desks in the West and East Buildings were provided information and assistance by ten staff members. Four additional part-time employees helped to cover the extended summer evening hours. The staff also gave general tours of the collections and special talks on particular subjects or exhibitions as requested.

A new, expanded *Brief Guide* was prepared, combining information on both the West and East Buildings in one booklet. For the gallery leaflet program, twenty-three texts for the rooms of paintings on the main floor were revised and reprinted, and six produced for the ground floor galleries.

The annual survey of visitors during a single week in the summer showed a considerable increase in persons asking for assistance, as well as the number of foreign countries represented.

#### *Visitors Stopping at Information Desks, 15-21 August*

4,185 from 50 states

1,434 from 74 foreign countries

5,619 TOTAL

Letter and telephone inquiries and their geographic distribution indicate the national and worldwide scope of the art information service. Only those inquiries that required significant research were recorded; about ten times as many were answered immediately.

#### *Inquiries Requiring Special Research*

633 letters from 49 states and 22 foreign countries

136 telephone inquiries

769 TOTAL

# CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1982-1983

The Center's third academic year was spent continuing to formulate patterns of activity, with new developments in the programs of fellowships, scholarly meetings, and research. In addition to the Kress professor and senior fellows, there was for the first time a group of predoctoral fellows in residence, thereby adding to the diversity of the Center's membership. Current and past members met at an annual reunion in February. This year also marked the second year of a two-year joint appointment of a senior fellow with the Department of Art History at George Washington University.

In the program of scholarly meetings, the Center experimented with linking different types of gatherings. The *Claude* symposium in December, for instance, was followed by a day-long seminar in which a limited group, including the symposium speakers and other specialists on Claude, continued their discussions of the artist and his work. The Center also ushered in the five-hundredth anniversary of Raphael's birth with a three-day symposium in early January 1983. Joint sponsorship of certain meetings with area universities was continued. Many of the Center's seminars, symposia, and lectures during the year were monographic in theme, focusing on individual artists including El Greco, David Smith, and Manet, in addition to Claude and Raphael, or on a single monument, the Pantheon.

The Center also maintained ties with sister institutions in North America through participation in the association or research institutes in art history. This group held its annual meeting in Philadelphia at the time of the College Art Association and brought together representatives of the American Academy in Rome, Dumbarton Oaks, the Yale Center for British Art, the J. Paul Getty Museum, The Metropolitan Museum of Art, the Huntington Library, Villa I Tatti, and the Smithsonian Institution. The Center initiated these meetings three years ago to provide a forum for the discussion of matters of mutual concern,

particularly those relating to the institutions' fellowship programs, and continues to be responsible for organizing the annual meeting and compiling and distributing the record of the discussions and other information.

The papers of one Center symposium held in the spring of 1982 and two held in 1982-1983 were gathered during the year and prepared for publication in separate volumes of the Gallery's *Studies in the History of Art*. In the winter of 1983, the Center published the second listing of sponsored research in the history of art and, toward the end of the summer, *Center 2*, a volume of research reports by members of the Center in 1981-1982 and record of the Center's activities during the same period.

The Center's third year saw the initiation of a program of research at the Center, made possible by the endowment grant received from the Andrew W. Mellon Foundation the previous year. This program will enable the Center to sponsor long-term research projects of potential value to scholarship in various fields of the history of art, such as indices and corpora.

In addition to funding from the Mellon Foundation endowment, the Center received support in 1982-1983 from the Samuel H. Kress Foundation for the Kress Professorship and post- and predoctoral fellowships in 1982-1983. Robert and Clarice Smith continued to fund two fellowships in northern painting, and Lawrence and Barbara Fleischman contributed funds toward a new fellowship in American art to begin in the academic year 1983-1984.

## BOARD OF ADVISORS AND SELECTION COMMITTEE MEMBERS

Three members of the Board of Advisors initially appointed in 1979 continued to serve in 1982-1983. They are Professors Marvin Eisenberg (University of Michigan), George Heard Hamilton (Sterling and Francine Clark Art

Institute), and Irving Lavin (Institute for Advanced Study). Professors Jean S. Boggs (Canada Museum Construction Corporation), Oleg Grabar (Harvard University), Francis Haskell (Oxford University), and William Loerke (Dumbarton Oaks and Catholic University) completed their terms in December 1982. Professor Craig Smyth (Villa I Tatti) was appointed to serve through 1984, and Professors Dore Ashton (Cooper Union), James Cahill (University of California, Berkeley), and Alfred Frazer (Columbia University) through 1985.

The board held its annual meeting on 22 April to discuss the Center's policies, programs, and development. Members of the board convened in selection committees at five times during the year to consider a total of 120 applications to the Center: 46 for senior fellowships, 18 for visiting senior fellowships, one for the National Gallery of Art curatorial fellowships, and 55 for predoctoral fellowships. The selection committee recommended 18 appointments to the senior fellowship program and nine to the predoctoral program.

#### MEMBERS

The community of scholars in residence during 1981-1982 included the Kress professor, nine senior fellows, five visiting senior fellows, one National Gallery of Art curatorial fellow, two associates, and four predoctoral fellows. The members' research covered many diverse topics in western, near eastern, and Asian art historical studies from the first millennium B.C. to the twentieth century.

Throughout the academic year the members met as a group for lunch each Tuesday to discuss a paper delivered during the previous week, usually with the speaker present, to hear a report, or to exchange information and ideas on a range of issues. New approaches to the history of art continued to be of concern to the members. The Center's weekly tea also provided the opportunity for further exchange. Members of the Center's staff, scholarly visitors to the Gallery and Center, lecturers at the Center, and other guests were invited to these various regular gatherings.

On 17 September, art historians at the Gallery were invited to hear senior fellows and a number of National Gallery curators make brief presentations about their current research. This annual introductory meeting was jointly sponsored by the Center and the senior curator. The annual reception in honor of the Kress professor and members of the Center was held on 22 September in the refectory in the East Building. In mid-February the Center held its second annual reunion of past and current members at the College Art Association meeting in Philadelphia.

#### KRESS PROFESSOR

HAROLD WETHEY, a distinguished historian of Spanish and Italian art, is professor emeritus at the University of Michigan, Ann Arbor, where he has taught since 1940. He has also held lectureships and professorships at Harvard University; Bryn Mawr College; Washington University, Saint Louis; the University of Tucumán, Argentina; the University of Mexico; and the Escuela de Estudios Hispano-Americanos, La Rábida, Spain.

During his tenure as Kress professor, Professor Wethey completed two separate publications. The first, *Alonso Cano: Pinto, Escultor, Arquitecto*, is the Spanish translation of a volume published in English in 1955. This new edition, to be published in Madrid, contains a revised and expanded text, an updated catalogue raisonné with new attributions, and many new photographs. Professor Wethey's other major project during the year was the completion of the fourth in his series of publications on Titian. This volume, entitled *Titian and His Drawings*, follows volume one on the religious paintings (1969), volume two on the portraits (1971), and volume three on the mythological and historical paintings (1975). It considers the master's portraits, preparatory studies, nudes, and landscape drawings and also includes a full chapter on the "Battle of Spoleto" (one of Titian's major lost works), a complete catalogue raisonné, and an appendix on several of Titian's close followers. While at the Center Professor Wethey gave a colloquium on "El Greco: True and False, a Matter of Connoisseurship" and a Sunday afternoon lecture on "Titian's Paintings of the Loves of the Ancient Gods."

#### SENIOR FELLOWS

1982-1983

NICOLAI CIKOVSKY, JR.

University of New Mexico

Research topic: *Meaning and Content in Winslow Homer's Art*

BEATRICE FARWELL

University of California, Santa Barbara

Research topic: *Popular Imagery and High Art in Nineteenth-Century France*

ALAN GOWANS

University of Victoria, British Columbia

[Joint appointment with George Washington University]

Research topic: *Studies in Social Functions of Art and Architecture*

ANNE MCGEE MORGANSTERN

Ohio State University

Research topic: *The Genealogical Tomb: Thirteenth to Fifteenth Century*

AMY L. NEFF

University of Tennessee

Research topic: *The Supplications variae as a Franciscan Manuscript*

DORIS M. SRINIVASAN

Fairfax, Virginia

Research topic: *Origins of Divine Multiplicity in Indian Art: Meaning and Form*

Fall 1982

HUBERT H. DAMISCH

Ecole des Hautes Etudes en Sciences Sociales, Paris

Research topic: *Perspective Story*

Spring 1983

BARBARA MILLER LANE

Bryn Mawr College

Research topic: *The Uses of History in Modern Architecture: Government Buildings and Urbanism since 1870*

GABRIEL P. WEISBERG

University of Pittsburgh

Research topic: *S. Bing and the Evolution of Art Nouveau*

#### VISITING SENIOR FELLOWS

Fall 1982

XAVIER BARRAL I ALTET

Université de Haute-Bretagne, Rennes II

Research topic: *Medieval Mosaic Pavements in France and Italy*

Fall 1982-Winter 1983

LYNNE LAWNER

New York, New York

Research topic: *I modi: Giulio Romano, Marcantonio Raimondi, Pietro Aretino*

CHARLOTTE STOKES

Oakland University

Research topic: *The Problems of Surrealist Form and Content in Max Ernst's Capricorn*

Spring-Summer 1983

SHEILA FFOLIOTT

George Mason University

Research topic: *Civic Sculpture in the Renaissance: Montorsoli's Fountains at Messina*

EDITH W. KIRSCH

The Colorado College

Research topic: *Bartolomeo dei Bartoli's Canzone delle virtù e delle Scienze: Transformations in the Iconography of the Virtues in Fourteenth-century Bologna*

ROBERT W. SCHELLER

University of Amsterdam

Research topic: *State Symbolism in France, c. 1370-1530, in Art, Literature, and State Theories*

MAREN ELIZABETH STANGE

Washington, D.C.

Research topic: *American Social Documentary Photography, 1900-1943*

#### NATIONAL GALLERY OF ART CURATORIAL FELLOW

Fall 1982

MARTHA WOLFF

National Gallery of Art

Research topic: *Early Engravings in Northern Europe*

#### ASSOCIATES

Fall 1982

IRENE A. BIERMAN

University of California, Los Angeles

Research topic: *Connotative Meaning in Arabic Script: The Lām 'Alif Ligature*

Spring 1983

ALDEN RAND GORDON

Trinity College

Research topic: *Royal Art Patronage in Ancien Régime France: The Role of the Marquis de Marigny*

#### FELLOWS

1982-1985

HILARY MEG BALLON

[Massachusetts Institute of Technology]

Chester Dale Fellow, 1982-1983

Research topic: *The Places Royales of Henri IV and the Urban Development of Paris 1600-1610*

SUSAN BARNES

[New York University, Institute of Fine Arts]

David E. Finley Fellow, 1981-1984

Research topic: *The Italian Period of Anthony Van Dyck, c. 1621-1627*

DAWSON W. CARR

[New York University, Institute of Fine Arts]

Chester Dale Fellow, 1982-1983

Research topic: *The Fresco Decorations of Luca Giordano in Spain*

ANITA JOPLIN

[University of California, Berkeley]

Robert H. and Clarice Smith Fellow, 1981-1983

Research topic: *Jan Brueghel and the Encyclopaedic Collection*

FRANKLIN KELLY\*

[University of Delaware]

Samuel H. Kress Fellow, 1981-1983

Research topic: *Frederic Church and the North American Landscape*

GATHERINE LEVESQUE

[Columbia University]

Robert H. and Clarice Smith Fellow, 1982-1983

Research topic: *God, Man, and Nature: Dutch Landscape Painting 1560-1660*

LUCY MACCLINTOCK

[Harvard University]

David E. Finley Fellow, 1982-1985

Research topic: *Eugène Delacroix and the Significance of Finish in Romantic Painting*

THOMAS S. MICHE

[Yale University]

Samuel H. Kress Fellow, 1982-1984

Research topic: *The Willards and Associated Artisans in Boston, 1780-1830*

STEVEN OSTROW

[Princeton University]

Samuel H. Kress Fellow, 1982-1984

Research topic: *The Sistine and Pauline Chapels in Santa Maria Maggiore*

MARCUS L. RAUTMAN

[Indiana University]

Chester Dale Fellow, 1982-1983

Research topic: *The Church of the Holy Apostles in Thessaloniki: A Study in Palaeologan Architecture*

GEORGE T. M. SHACKELFORD\*

[Yale University]

David E. Finley Fellow, 1980-1983

Research topic: *The Dance Compositions of Edgar Degas*

M. E. WARLICK\*

[The University of Maryland]

Chester Dale Fellow, 1982-1983

Research topic: *Max Ernst's Collage Novel, Une semaine de bonté*

FRONIA E. WISSMAN\*

[Yale University]

Samuel H. Kress Fellow, 1981-1983

Research topic: *The Lyric Landscape: Poetry and Music in the Late Salon Paintings of Camille Corot*

## MEETINGS

### COLLOQUIA

The Kress professor and senior fellows were invited to present papers on their current research in the Center's continuing colloquium series. Ten meetings (XXXII-XXXI) were held during the year in the seminar room on the fourth level of the East Building. Each presentation was followed by a discussion period, reception, and buffet dinner in the refectory. The guest list for the colloquia included art historians in the Washington-Baltimore area; faculty members of art history departments, directors and senior curators of local museums, pre- and postdoctoral fellows at local research institutes (Dumbarton Oaks, Smithsonian Institution, etc.), and scholars engaged in advanced research with grants from foundations and institutions or while affiliated with government commissions or working independently. These meetings have helped to stimulate critical discourse among members of the Center and senior colleagues in the area.

7 October 1982 HAROLD E. WETHEY

El Greco: True and False, a Matter of Connoisseurship

28 October 1982 ANNE MCGEE MORGANSTERN

Hieronymus Bosch, *The Seven Deadly Sins*, and the Washington/Yale/Louvre Connection

18 November 1982 ALAN GOWANS

Temples for True Believers: On the Social Function of Galleries and Museums in the Modern World

9 December 1982 HUBERT H. DAMISCH

The Urbino, Baltimore, and Berlin Panels: A Structuralist Approach

20 January 1983 NICOLAI GIKOVSKY, JR.

Winslow Homer's Harvest of Death: *The Veteran in a New Field*

10 February 1983 DORIS M. SRINIVASAN

Divine Multiplicity in Indian Art: Some Problems and Solutions

10 March 1983 ALDEN RAND GORDON

The Private Collecting and Patronage of the Marquis de Marigny: Brother of Mme de Pompadour and Director of Works to Louis XV

31 March 1983 GABRIEL P. WEISBERG

The Importance of S. Bing's Art Nouveau Craftsmen Workshops: 1898-1904

14 April 1983 BEATRICE FARWELL

Popular Images and High Art of Nineteenth-Century France: The Rural versus Urban Question in Courbet

5 May 1983 BARBARA MILLER LANE

Government Buildings in the Cityscape: Some Aspects of Modern Architecture since 1870

\*in residence 1982-1983

#### SHOP TALKS

Four predoctoral fellows in residence and one nonresident fellow presented shop talks on their dissertation research in progress. Art historians on the Gallery staff were invited. These gatherings provided fellows with an opportunity to discuss their work and ideas and to receive advice and criticism.

13 January 1983 FRONIA WISSMAN

Corot's Salon Paintings

22 February 1983 GEORGE T. M. SHACKELFORD

A Closer Look at Degas' Working Methods

24 March 1983 FRANKLIN KELLY

Frederic Church and the North American Landscape, 1844-1854

19 April 1983 DAWSON W. CARR

The Fresco Decorations of Luca Giordano in Spain

11 May 1983 M. E. WARLICK

Max Ernst's Collage Novel, *Une semaine de bonté*: Sources and Scheme

#### SEMINARS

The Center's seminar series consists of informal meetings organized for the critical examination of theoretical, methodological, and historiographical issues in various fields of art history and related disciplines. The gatherings are unstructured with no formal presentations by participants and no auditors. Readings which may help to stimulate discussion are distributed in advance to the participants.

This year four such gatherings were held at the Center, each with approximately twenty scholars in classical, sixteenth- and seventeenth-century, and contemporary studies. Each seminar was linked to another gathering on the same theme. The El Greco seminar brought together many of the scholars who had participated in an international symposium held in Toledo, Spain, in April 1982, under the joint sponsorship of the Instituto Diego Velázquez in Madrid and the Center for Advanced Study, for further discussion of the research and ideas presented at the symposium and in the catalogue of the exhibition, *El Greco of Toledo*. The seminar on David Smith preceded a symposium at the Hirshhorn Museum and Sculpture Garden on the occasion of the opening of two major exhibitions, one at the National Gallery and the other at the Hirshhorn, of Smith's work in a variety of media. The Claude Lorrain seminar considered papers delivered at the Center's symposium on the artist held the previous day, while the Pantheon gathering discussed issues raised by a pair of lectures, presented at the Center the night before, on the Pantheons of Agrippa and Hadrian.

Two additional seminars at the end of the year concerned the development of standards and research tools for the cataloguing of architectural drawings and American sculpture, respectively.

8 October 1982 Recent Research on El Greco and Sixteenth-Century Spanish Studies

5 November 1982 David Smith

3 December 1982 Claude Lorrain, 1600-1682

22 March 1983 The Pantheon

16 May 1983 Catalogue of Architectural Drawings

18 May 1983 A Computerized Inventory of American Sculpture

#### WASHINGTON AREA ART HISTORIANS MEETINGS

Several hundred scholars, researchers, critics, and students of art history live or work in the Washington area. The Center continued in its attempt to provide a forum at which this group might hear the results of research currently underway by colleagues in the area, to discuss approaches and methods deriving from specific studies, and to begin to form an association of colleagues. The theme of the four meetings of Washington area art historians called in 1982-1983 was research in various aspects of art in the United States during the nineteenth and twentieth centuries. These gatherings were held in the lecture hall of the West Building and were followed by discussion and a reception intended to encourage informal exchange.

14 October 1982 EGON VERHEYEN, The Johns Hopkins University

"Embellishing the Temple of Liberty:" Observations on the Decoration of the U.S. Capitol

14 December 1982 HARRY RAND, National Museum of American Art, Smithsonian Institution

The After Effects of American Impressionism

1 February 1983 JOHN WILMERDING, National Gallery of Art

John E. Peto: A Case Study for Historians of American Art

26 April 1983 JANE LIVINGSTON, Corcoran Gallery of Art  
Black Folk Art in the United States, 1930-1980

#### LECTURES

Two lecture series were held at the Center during the spring. The first, consisting of a pair of presentations on Italian bronzes, marked the reinstallation of the Kress and Widener collections of small sculpture and associated decorative arts in the ground floor of the West Building of the National Gallery. The other "twin bill" concentrated on the Pantheon in Rome. Issues raised by the two Pantheon papers were discussed further the following day at a small seminar for specialists in Roman architecture.

Both series were held in the lecture hall of the West Building and were followed by a discussion period and reception. The audience included art historians and other scholars in the humanities.

1 March 1983 *Italian Bronzes*

DOUGLAS LEWIS, National Gallery of Art  
Washington Small Bronzes: Widener, Kress, and Later  
Collections in the National Gallery

JAMES DRAPER, The Metropolitan Museum of Art  
Paduan Bronzes Around Riccio

21 March 1983 *The Pantheon*

WILLIAM LOERKE, Dumbarton Oaks and Catholic University  
Agrippa's Pantheon

WILLIAM L. MACDONALD, Smith College  
Hadrian's Pantheon: Theoretical Considerations

#### SYMPOSIA

The Center once again sponsored four symposia during the academic year. Two of these are annual gatherings jointly sponsored with local universities. Specialists in the relevant art historical fields, as well as art historians and other scholars in the Washington area, were invited to these gatherings.

The one-day symposium on Claude Lorrain, held in conjunction with the conclusion of a tercentenary exhibition at the Gallery, consisted of papers on individual paintings by the master, his formation, influence, and design principles, as well as critical evaluation of his oeuvre. The speakers included authorities from London, Paris, Geneva, Florence, and Washington, D.C. Their papers will be published in a volume of the Gallery's *Studies in the History of Art*. The symposium was followed the next day by a seminar at which the speakers and other scholars in seventeenth-century French and Italian painting discussed recent research on Claude.

Recent scholarship on Raphael has tended to concentrate on his Roman period. To stimulate a reexamination and reevaluation of his earlier work during this formative phase of his career, and particularly the years up to 1504, the Center sponsored a three-day symposium devoted to Raphael before Rome. This gathering was held at the Center at the beginning of 1983, the five-hundredth anniversary of Raphael's birth. Seventeen papers dealing with historical, formal, iconographic, and technical studies, as well as an overview of current research, were presented by scholars from Italy, France, Great Britain, and the United States. These symposium papers will also be published in a special volume of *Studies in the History of Art*.

In March, the Center cosponsored a second annual symposium with the Department of Art at The Johns Hopkins University. This year's gathering comprised four

papers on the work of Edouard Manet, with particular attention to the artist's career in the early 1860s. The limited number of papers allowed for more developed presentations and more extensive discussion among the speakers and other participants than was possible at other symposia during the year.

The nine speakers at the thirteenth annual meeting of the Middle Atlantic Symposium in the History of Art, jointly sponsored by the Center and the Department of Art at the University of Maryland, were all graduate students at universities in Washington and neighboring regions. Their papers concerned diverse periods and media in the history of western art, ranging from medieval gems to nineteenth-century sculpture.

2 December 1982 *Claude Lorrain 1600-1682*

PAMELA ASKEW, Vassar College  
Chairman

CLOVIS WHITFIELD, London  
Claude and a Bolognese Revival

MARCO CHIARINI, Soprintendenza per i Beni Artistici e  
Storici, Palazzo Pitti, Florence  
The Importance of Filippo Napoletano for Claude's Early  
Formation

H. DIANE RUSSELL, National Gallery of Art  
Claude's *Psyche* Pendants (London and Cologne)

MARCEL ROETHLISBERGER, University of Geneva  
Reflections on Claude, Three Centuries Later

HUBERT H. DAMISCH, Ecole des Hautes Etudes en Sciences  
Sociales, Paris  
Claude: A Problem in Perspective

MICHAEL KITTON, Courtauld Institute of Art  
Interpreting a Composition by Claude

6-8 January 1983 *Raphael Before Rome*

• *Session I*

CRAIG H. SMYTH, Villa I Tatti  
Chairman

CHARLES DEMPSEY, The Johns Hopkins University  
The Early Raphael and Bologna

SYLVIA FERINO PAGDEN, Bibliotheca Hertziana  
The Early Raphael and His Umbrian Contemporaries

GERMANO MUAZZANI, Soprintendenza per i Beni Ambientali e  
Architettonici, Milan  
Raphael and Venice: Giovanni Bellini, Dürer, and Bosch

L. D. ETLINGER, University of California, Berkeley  
Raphael's Early Patrons

• *Session 2*

FREDERICK HARTT, University of Virginia  
Chairman

KONRAD OBERHUBER, Harvard University  
Raphael and Pintoricchio

CREIGHTON E. GILBERT, Yale University  
Signorelli and Young Raphael

FRANCIS RUSSELL, Christie's, London  
Perugino and the Early Experience of Raphael

• *Session 3*

SYDNEY FREDBERG, Harvard University  
Chairman

FABRIZIO MANCINELLI, Vatican Museums  
*The Coronation of the Virgin*

PIERLUIGI DE VECCHI, Università degli Studi di Milano  
*The Coronation of the Virgin* and the Activity of Raphael  
between 1502 and 1504

CARLO BERTELLI, Palazzo di Brera  
Reflections on the Infrared Reflectographies of the *Sposizio*

ROSS MERRILL and CAROL CHRISTENSEN, National Gallery of  
Art

Examination and Treatment of Paintings by Raphael in  
the National Gallery of Art

• *Session 4*

JOHN SHEARMAN, Princeton University  
Chairman

CECIL H. CLOUGH, University of Liverpool  
Raphael's Commissions from the Court of Urbino Relat-  
ing to the Orders of the Garter and Saint Michael

DAVID ALAN BROWN, National Gallery of Art  
Saint George in Raphael's Washington Painting

SYLVIE BEGUIN, Musée du Louvre  
The San Nicolas da Tolentino Altarpiece

• *Session 5*

L. D. ETTLINGER, University of California, Berkeley  
Chairman

JOHN SHEARMAN, Princeton University  
The Born Architect

CHARLES M. ROSENBERG, University of Notre Dame  
Raphael and the Florentine "Istoria"

JAMES BECK, Columbia University  
Comments and Conclusions

4 March 1983 *Perspectives on Manet*

Jointly sponsored with the Department of the History of  
Art, The Johns Hopkins University

THEODORE REFF, Columbia University  
New Light on the *Old Musician*

BEATRICE FARWELL, University of California, Santa Barbara  
Manet's Prints: The Medium as the Message

GEORGE MAUNER, The Pennsylvania State University  
Manet and the Playing Card Principle

MICHAEL FRIED, The Johns Hopkins University  
The Structure of the Past in Baudelaire and Manet

23 April 1983 *The Thirteenth Annual Middle Atlantic  
Symposium in the History of Art*

Jointly sponsored with the Department of Art, University  
of Maryland

MARY ALICE LEE, [The Johns Hopkins University]  
Michelangelo's "Figura Serpentinata"

SHIRLEY K. BENNETT, [University of Maryland]  
Caricatures by Cornelis Dusart: Shadows of Derision Cast  
Upon the Sun King

SUSAN BABAIE, [American University]  
Caravaggio's *Death of the Virgin* Reconsidered

PENNY CYD LAZARUS, [University of Pittsburgh]  
Annibale Carracci's Pietàs: The Development of a New  
Devotional Image

GENEVRA A. KORNBLUTH, [University of North Carolina,  
Chapel Hill]

Carolingian Engraved Gems: A New Phenomenon

MARK R. PETERSON, [University of Virginia]  
Pietro Cavallini and Byzantine Art: A Reconsideration

LISA B. REITZES, [University of Delaware]  
Anne Whitney's *Roma*

JOHN J. TAORMINA, [George Washington University]  
Charles-Emile Jacque and the Reemergence of Printmak-  
ing in Nineteenth-Century France

GILLIAN GREENHILL, [The Pennsylvania State University]  
A Pair of Unequal Lovers: Two Paintings from the Circle  
of Godfried Schalcken

## RESEARCH PROGRAMS

This year the Center initiated a program of long-term  
research projects. One such project, under the direction  
of the dean and with the participation of two research  
assistants, involves the compilation of a photographic  
archive of architectural drawings and the development of  
an automated system for cataloguing and to aid research.  
It is envisioned that the archive will eventually include

photos of architectural drawings up to the year 1800 held in public collections of North America and Europe. The work of compilation and documentation will begin with medieval drawings and Italian drawings in the Uffizi in Florence. A corpus of architectural dictionaries, encyclopaedias, and thesauri is also being gathered. An advisory group comprised of representatives of research institutes, libraries, museums, and archives with architectural drawings in the United States, Canada, and England has been formed to establish standard cataloguing forms and terms. This group met twice during the year to begin preliminary work toward an international standard for short- and long-form catalogue entries based on a MARC-compatible system.

Another research project now underway, although still in a preliminary phase, aims to develop a standard method of gathering and processing information on illustrated Islamic manuscripts and to organize the documentation into a centralized and easily accessible compilation. The project will deal with manuscripts written in Arabic and Persian and produced in Egypt, Syria, Iraq, Iran, Central Asia, and Afghanistan during the eleventh through fifteenth centuries. In the fall of 1982 a pilot study was begun to study the material composition, textual contents, illumination, illustration, provenance, and bibliography of several dozen thirteenth- and fourteenth-century manuscripts in the Topkapi Seray Museum in Istanbul. The ultimate goal of this project, which is under the direction of the assistant dean, is to permit the study of broad technical and historical issues (e.g., the circumstances of manuscript production, the formulation and transmission of illustrative cycles, the formation of libraries) and to encourage the exploration of various methodologies which might be employed to evaluate the Islamic manuscript tradition as a whole.

## PUBLICATIONS

The Center intends to issue two annual publications: one a listing of sponsored research in the history of art and the other a record of the Center's activities and research reports by its members. In the spring of 1983 the Center published *Sponsored Research in the History of Art 1981-1982 and 1982-1983*, containing some 650 research projects sponsored by thirty-three granting institutions in the United States. The projects are concerned primarily or secondarily with the history, theory, criticism, and historiography of the visual arts and material culture and are multiply listed in the volume in subject categories relating to geographic area, period, field, theme, and medium. During the summer, work began on the next volume of this publication which will be expanded to include addi-



A meeting at CASVA

tional granting institutions in the United States and Canada and additional subject categories for the multiple classification of some 900 research projects.

*Center 3: Research Reports and Record of Activities* was published at the end of the summer. In addition to general information about the Center's programs, this volume contains a list of the Center's staff, Board of Advisors, members, and meetings (including titles of all papers, participants, and seminar readings) for 1982-1983. The third section consists of short reports discussing work accomplished by members in residence at the Center during the period June 1982 to May 1983 and by several predoctoral fellows not in residence whose terms ended in August 1982.

By the spring of 1983, most of the editing, translating, and abstracting of the papers presented at the El Greco symposium the previous spring under the joint auspices of the Instituto Diego Velázquez in Madrid had been completed, and the preparation of volume 13 of *Studies in the History of Art* was well underway. During the summer, papers from the Claude and Raphael symposia, held in December 1982 and January 1983, respectively, were gathered for publication in two subsequent volumes of *Studies*.

# OTHER DEPARTMENTAL REPORTS

## CURATORIAL DEPARTMENTS

### PAINTING AND TWENTIETH-CENTURY ART

Major acquisitions this year came as gifts from Mr. and Mrs. Paul Mellon and through a charitable trust established by the late John Hay Whitney during his lifetime. Mr. Whitney's gift of eight landmark paintings greatly enhanced our holdings. Among them are the large, late *Tropical Forest with Monkeys* by Henri Rousseau, *Coast near Antibes* by the neo-impressionist, Henri-Edmond Cross, not previously represented in the Gallery's collection, and two works by André Derain: *Charing Cross Bridge, London*, and *Paysage à Collioure (The Mountains, Collioure)*. The Whitney gift also included George Bellows' *Club Night* (1907), the first in that artist's series of six oils on the boxing theme, which capture the action and drama of the prize fight ring. Thomas Eakins' *Baby at Play* (1876) is a monumental and unsentimental depiction of Eakins' two-and-one-half-year-old niece. *Cape Cod Evening* (1939) by Edward Hopper is the first work by that artist to enter the Gallery's collection and is a fine example of his paintings reflecting an introspective mood. The gift also included James McNeill Whistler's *Wapping on Thames* (1860-1864), an early and unusual painting by this American expatriate artist.

Mr. and Mrs. Paul Mellon presented the Gallery with a large collection of outstanding paintings and graphics in 1983, and among the works were a superb group of five paintings by George Bellows, a leading member of the Ash Can School of realists. The paintings ranged from examples of Bellows' early style of 1907, such as *Little Girl in White (Queenie Burnett)*, to one of his last and most colorful paintings, *Nude with Hexagonal Quilt* (1924). Portraits of his family were also included: *Anne with a Japanese Parasol* (1917), a sympathetic likeness of his six-year-old daughter, and *My Family* (1916), a large informal portrait of his wife and daughters painted at Camden, Maine. A large, unfinished Newport scene entitled *Tennis Tourna-*

*ment* (1920) shows Bellows' interest in the spectators as well as the action. The Mellon gifts included not only these five major paintings but also nineteen prints and drawings by Bellows.

Mr. and Mrs. Mellon also gave the Gallery two handsome paintings by Mary Cassatt. *Little Girl in a Blue Armchair* (1878) is one of her most unconventional and intriguing early works, created shortly after she met the French artist Edgar Degas. *Child in a Straw Hat* (c. 1886) also shows Cassatt's affinity for natural and unsentimental portraits of children.

Among the French paintings included in the Mellon gift are ten paintings by Boudin; the Manet-influenced *Negro Girl with Peonies* by Bazille; an unusual early still life, *Flowers in a Vase*, by Renoir; six paintings by Monet, among them the dark early *Interior, after Dinner*, two scenes of intimate family life, *The Cradle—Camille with the Artist's Son, Jean* and *Woman with a Parasol—Madame Monet and Her Son*, the shimmering impressionist *Bridge at Argenteuil*, as well as two views of Waterloo Bridge, London, painted in 1904; two important Breton paintings by Gauguin; an early Dutch landscape by van Gogh, *Flower Beds in Holland*; Seurat's brilliantly luminous *The Lighthouse at Honfleur*; and the rich *Woman in a Striped Dress* by Vuillard. Mr. Mellon also presented us some remarkable British paintings: *A Scene from "The Beggar's Opera"* by Hogarth, which helped launch Hogarth's career; the landscapes *Moonlight on the Yare* by John Crome, *Lake Albano* and *Solitude* by Richard Wilson, and *Italian Landscape* by Joseph Wright of Derby; the intimate conversation pieces *Arthur Holdsworth, Thomas Taylor, and Captain Stancombe Conversing by the River Dart* by Arthur Devis, *Family Group* by Francis Wheatley; *The Lavie Children* by Johann Zoffany; and two important history paintings, *Oedipus Cursing His Son Polynices* by Fuseli and *The Corinthian Maid* by Joseph Wright of Derby.



Johann Zoffany, *The Lavie Children*, National Gallery of Art, Paul Mellon Collection

Other important gifts this year included the magnificent *Ball at the Opera* by Manet, a gift of Mrs. Horace Havemeyer in memory of her mother-in-law, Louise W. Havemeyer. The Gallery was pleased to accept, for its Special Collection, a portrait of its former Secretary-General Counsel, *Huntington Cairns*. The painting was a gift from the artist, Henrietta Hoopes Heath. The Collectors Committee voted to purchase a painting by Frank Stella and a construction by Joseph Cornell, and Lila Acheson Wallace gave a major Pop art painting, *Cubist Still Life* by Roy Lichtenstein. We were also grateful to receive a spirited crayon drawing by Bellows, *Study of Arms* (1916), given by Rita and Daniel Fraad.

The collection of Dutch and Flemish paintings was greatly enhanced this past year by a number of paintings that were donated to the Gallery. Mr. John Dimick's gift consisted of four small paintings on copper: *Study of But-*

*terflies and Insects*, by Jan van Kessel (1626-1679); *Study of Birds and Monkeys* and *Study of Birds and Monkeys*, circle of Jan van Kessel; and *Concert of Birds*, attributed to Jan van Kessel. These precisely detailed paintings, which add a new dimension to the Flemish collection, were restored by the conservation department and are hung together in a period frame in Gallery 44.

The paintings that have been generously deposited on long-term loan to the National Gallery include three early seventeenth-century still lifes from the collection of Mr. and Mrs. Paul Mellon: Abraham Bosschaert's *Vase of Flowers in a Niche*, and two paintings by Balthasar van der Ast, *Basket of Flowers* and *Basket of Fruits*. A fine *Church Interior*, dated 1690, by Emmanuel de Witte, has also been lent by Mariette M. van Beek and Oltmann G. Siemens. The Rijksmuseum in Amsterdam has generously extended their loan of five Dutch paintings. These works

include: G. A. Berckheyde, *The Town Hall of Amsterdam*; J. Lingelbach, *Italian Harbor*; J. Steen, *The Supper at Emmaus*; J. C. Verspronck, *Portrait of a Man, Mr. and Mrs. Raymond Horowitz* kindly lent John Twachtman's *Niagara* from their outstanding collection of American impressionists.

The National Gallery has been the major outside lender to the retrospective Manet exhibition organized by the Musée d'Orsay, Paris, and The Metropolitan Museum of Art, New York. Paintings from our collection lent to that exposition include the recently acquired *Ball at the Opera*, *The Dead Toreador*, *Gare Saint-Lazare*, *Still Life with Melon and Peaches*, *The Plum*, and *The Tragic Actor* (New York only). *Wivenhoe Park, Essex* by John Constable was lent to The Metropolitan Museum of Art for their exhibition *Constable's England*.

The department of twentieth-century art organized two exhibitions, the large-scale *David Smith*, and *Arp: The Dada Reliefs*. In conjunction with Isabelle Monod-Fontaine, the department organized *Braque: The Papiers Collés*, which was first shown in Paris at the Musée national d'art moderne at the Centre George Pompidou. *Five Surrealists from the Menil Collections* was organized in conjunction with Walter Hopps of the Menil Foundation. The American Medical Association made possible a film on David Smith, in conjunction with the exhibition, which they also supported. The film was produced by Robert Pierce Films/Inc. and was codirected and narrated by a Gallery curator, who also discussed the *David Smith* exhibition on the CBS program "Sunday Morning."

After three years of concerted effort, the department of early Italian paintings completed preparations for the *Raphael and America* exhibition, which opened at the Gallery in January 1983. Conceived and organized to commemorate the five-hundredth anniversary of Raphael's birth, the show featured the Gallery's five paintings by the artist.

*Important Information Inside: The Still Life Paintings of John F. Peto* opened at the Gallery and then traveled to the Amon Carter Museum in Fort Worth, Texas. Generously supported by Johnson Wax, the show gave a fresh look at the evocative works of this nineteenth-century trompe l'oeil American artist. The color plates in the accompanying catalogue were funded by the Alex and Marie Manoogian Foundation. In conjunction with The Dunlap Society, the Gallery produced a Peto slide set which was made possible by a gift from Sandra and Jacob Turner. Curators worked with the department of extension programs on a Peto film which should be completed within the next year.

The exhibition *The John Hay Whitney Collection*,

presented in tribute to that former trustee, one of the Gallery's great friends and benefactors, included seventy-three works from his collection. Gallery curators contributed to the catalogue for the exhibition, largely based on John Rewald's catalogue of the 1960 exhibition of the Whitney collection at the Tate Gallery, London.

*Gallery of the Louvre (1831-1833)* by Samuel F. B. Morse, one of the most important nineteenth-century American paintings, went on view for two months at the National Gallery through the generosity of Daniel J. Terra, Ambassador-at-Large for Cultural Affairs. The work was recently acquired by Ambassador Terra on behalf of the Terra Museum of American Art in Evanston, Illinois.

At the end of January 1983, a large installation of our Garbisch collection of American naive paintings opened in the newly renovated ground floor galleries of the West Building. In the past, we were able to exhibit only about fifteen objects from this renowned folk art collection of over 300 paintings, given to the Gallery by Colonel Edgar and Bernice Chrysler Garbisch over a period of some twenty-five years. Sixty-two of the best examples from the American folk art tradition were installed as a tribute to these generous benefactors. A brochure was published in conjunction with this installation.

When the Garbisch paintings moved to the West Building ground floor, a group of nineteenth-century American landscape and genre scenes were installed in Gallery 66, and a representative sampling of George Catlin's Indian paintings were hung in Gallery 69A. Gallery 60 had been rehung earlier in the year with four canvases comprising Thomas Cole's allegorical series, *The Voyage of Life*, resplendent in their newly refinished original gilded frames. In late summer, the four Cole paintings, along with Albert Pinkham Ryder's *Siegfried and the Rhine Maidens*, Fitz Hugh Lane's *Lumber Schooners at Evening on Penobscot Bay*, and Winslow Homer's *Right and Left*, went out on loan to a landmark exhibition of American paintings which traveled to Paris.

As part of the year-long commemoration of three hundred years of German emigration to America, a pamphlet entitled *German Art of the Late Middle Ages and Renaissance in the National Gallery of Art* was produced. During the year a curator worked with the extension service to help write and narrate a slide program on Dutch paintings.

Curators worked in close conjunction with the conservation department during the year. Besides the four paintings by Jan van Kessel that were cleaned, the following paintings underwent treatment: Hans Memling, *Saint Veronica*; Gerard David, *The Saint Anne Altarpiece*; Sir Anthony van Dyck's *Filippo Cattaneo* and *Clelia Cattaneo*; Rembrandt van Rijn, *An Old Lady with a Book*; Isaac

van Ostade, *The Halt at the Inn*, and Frans Hals, *Portrait of a Gentleman*, Thomas Eakins' *Biglin Brothers*, a still life by A. M. Randall, *Portrait of a Child* attributed to Edward Hicks, a portrait of Mrs. Lothrop by John Durand, *Young Woman with a Fan* by the Gansevoort Limmer, Bellows' *Club Night*, Homer's *Right and Left*, and Edward Savage's monumental painting, *The Washington Family*. The curators also worked with the conservators in examining paintings in connection with systematic catalogue research.

Appropriate period frames were purchased for John F. Peto's *Old Violin*, John Twachtman's *Winter Harmony*, Willard Metcalf's *Midsummer Twilight*, Frank Benson's *Portrait in White*, and Joseph Goodhue Chandler's *Gage Family*. Joshua Johnson's *Family Group* and Edward Hicks' *Penn's Treaty with the Indians* were reframed for the Garbisch installation in the West Building, and several other American frames were repaired.

Work continued on the systematic catalogue of early Netherlandish paintings, which is scheduled for publication in 1984. Catalogue entries on thirty-nine American paintings were also completed.

On 1 February 1983 John Wilmerding, formerly curator of American art and senior curator, became deputy director of the Gallery. Linda Ayres served as acting curator of American art. In other staff changes during the year Martha Wolff was promoted to curator of German painting, Florence E. Coman, formerly a research assistant, became assistant curator of French painting, and Gretchen A. Hirschauer, formerly research assistant for early Italian painting, became assistant curator of Italian painting. Sara Morris joined the northern baroque painting department as secretary, replacing Samantha Johnston, who went to the registrar's office. Anne Havinga, from the Williams College Graduate Program in the History of Art, spent a January term working on northern baroque painting. After twenty-two years of service at the National Gallery of Art, David Rust retired as of 1 September 1983.

#### SCULPTURE AND DECORATIVE ARTS

A collaboration that had stretched over two years, involving the Gallery's curators and Charles B. From Design, of Brooklyn, came to fruition in February with the public opening of the new ground floor galleries of small sculpture and associated decorative arts. The new permanent exhibition of some one thousand small-scale works of art (especially Renaissance bronzes) extends along the northern side of the central spine, in the western half of the West Building. It includes re-creations of the original appearance of the entrance lobbies, inside the newly opened 7th Street door (GC-2, 3), with large Chinese porcelains and Renaissance furniture, tapestries, and bronzes.

A new sculpture hall on the central spine (GC-5) houses the Gallery's superb collection of ten Italian and French baroque busts, together with four decorative marbles from the nineteenth century, including the romantic masterpiece of Gaetano Monti's *Head of a Bull* from 1824. Another re-created original installation is the Widener tapestry hall (GN-1), with its superb Renaissance furnishings set off by the great *Mazarin Tapestry*, which gives access to a "medieval treasury" incorporating such masterpieces as the *Chalice of Abbot Suger* (GN-2), and also to a suite of three rooms (GN-3, A-C) reinstalled with the Widener collection of seventeenth- through nineteenth-century oriental porcelains.

The main external circuit on the north side of the ground floor comprises ten gallery spaces (GN-4 through 12) given over to one of the National Gallery's greatest collections, the extensive holdings of Renaissance medals, plaquettes, small bronzes, ceramics, enamels, and crystals, that were donated in 1942 by the Widener family and in 1957 by the Samuel H. Kress Foundation. These are followed by four galleries of Widener eighteenth-century furniture and decorative arts (GN-14, A-D), and by an adjacent gallery (GN-13) of larger rococo sculpture. Four further galleries (GN-15 through 18) present the Gallery's very significant assemblage of nineteenth-century sculpture from Europe and America, augmented by a generous loan of twenty-two sculptures by Edgar Degas from the collection of Mr. and Mrs. Paul Mellon. The sequence culminates with an early twentieth-century gallery (GN-19) of masterworks in traditional figural modes. The full series of these twenty-six gallery areas incorporates over twenty thousand square feet and presents for public exhibition well over one thousand objects, almost all of which had formerly been in long-term storage.

An ambitious campaign of public interpretation coincided with the physical installation of the new galleries. Room leaflets were produced for all these areas, and two acoustiguide tours were recorded to accompany them. Curators produced an annotated checklist of *Renaissance Small Bronze Sculpture and Associated Decorative Arts*. The new galleries were inaugurated on 1 March with a symposium on Renaissance small bronzes, sponsored by the Center for Advanced Study. In October and April, respectively, the sculpture department hosted seminar groups from Syracuse and Rutgers Universities, which discussed works in storage as well as those on exhibition.

The department's summer activities turned to the reorganization of the several hundred Renaissance medals and plaquettes in study-storage, in rooms adjacent to the exhibition areas that are now being prepared for scholarly consultation. Stylistic and historical groupings of Italian

plaquettes were developed, preparatory to the drafting of that volume for the systematic catalogue and to the construction of cases for the study-storage rooms. Meanwhile the long-awaited reinstallation of the large Italian Renaissance sculptures in the main-floor galleries of the West Building was recommenced in cooperation with the department of installation and design.

A Renaissance small bronze and three medals were loaned to the Huntington Art Gallery of the University of Texas at Austin in September.

#### GRAPHIC ART

Our primary energy this year was focused on the final design and preparation of the new suite of fourteen galleries for prints and drawings in the West Building. This extraordinary commitment to the public exhibition of graphic art increased the number of works which we exhibit per year from an average of three hundred to an average of one thousand.

Since works on paper are sensitive to damage by light, they can be exhibited for only short periods. This necessitates repeated changes in exhibitions and interruptions of traffic. To solve the problem, in consultation with the design department, we worked out a series of intimate rooms scaled to the works on view and arranged in two concentric semicircles, with optional connecting doors at multiple points, to allow great flexibility in sizes of exhibitions and traffic patterns. Thus, when any one group of works is being changed, the others are still fully available.

The fourteen new galleries consist of an outer tier of nine and an inner tier of five. In the outer tier, we will have exhibitions on a specific theme, both those organized here and those lent by other institutions. For example, we opened in February with a monographic exhibition on the photographs of Alfred Stieglitz, drawn from the great "key" set of Stieglitz's work given to the Gallery by Georgia O'Keeffe beginning in 1949. The outer tier also opened with a period exhibition, *Drawings from the Holy Roman Empire 1540-1680*. While these thematic exhibitions continue the Gallery tradition, the inner tier is for a new type of exhibition, a rotating series drawn entirely from the Gallery collections, which will provide a survey of the history of fine prints and drawings, always available to the visitor, like the survey of the history of painting given on the upper floor. During the first year of rotation, the survey exhibitions of prints showed many of the earliest donations to the Gallery, as well as some recent gifts, while the surveys of Gallery drawings focused on recent acquisitions.

Another highlight of our activities was the culmination of years of discussion for the combined purchase and

donation of two hundred of the finest works in Julius S. Held's collection of old master and modern drawings. Built over many decades by the accomplished scholar and connoisseur, the Held collection will be a very great help to the Gallery's representation of European and American draftsmen. The collections coalesce remarkably well—of the 156 artists in the Held group being acquired, the Gallery formerly had works by only 38. The Held collection adds fine and rare individual items, such as Eakins' *Poleman in the Ma'sh*, one of the finest works by the important early German mannerist Master of the Lichtenstein Adoration, excellent classical French baroque examples by both Le Brun and de La Hire, powerful works in color by Benjamin West, and an entire album of Robert sketches made in Rome. The Held collection also provides numbers of fine drawings in whole areas where the Gal-

Salvator Rosa, *Diogenes*. Ailsa Mellon Bruce Fund



lery had very little, such as sixteenth-century French drawings, works from the great circle of artists around the Court of Rudolf II, nineteenth-century German drawings including the important Nazarenes as well as the landscapists and the romantics, works by the English pre-Raphaelites and academics, and especially Julius Held's own scholarly specialty—seventeenth-century Flemish drawings.

Among the finest individual gifts of drawings from other donors were a group of excellent works from the eighteenth century: Gainsborough's *Wooded Upland Landscape with a Bridge* from Robert and Clarice Smith, a late drawing closely related to the Gallery's landscape painting; a swift Gabriel de Saint-Aubin, *Two Draftsmen Seated Outdoors*, given by Jan Woodner; a lovely Trinquesse red chalk of *A Lady Sewing* from Mrs. Hans Schaeffer; Lallemand's fine gouache *Dawn Landscape with Classical Ruins* from Neil and Ivan Phillips; and the extraordinary Pillement pastel landscape, his largest and most important, *Shepherds Resting Near a Stream*, given by Robert and Clarice Smith. Emile Wolf gave his fine Rubens and van Thulden, *Rudolf I and Albert I*, the only surviving drawing for Rubens' greatest illustrated book. Mr. and Mrs. John Steiner gave a sensitive Lagneau *Portrait of a Bearded Man*. German works were also well represented: Amman's elegant *Apollon* from an anonymous donor; Menzel's sketch of *A Woman in Court Dress* from Ruth Benedict; and Kirchner's swift and subtly colored *Bather on the Beach* from Ruth and Jacob Kainen. In addition, Klee's large watercolor, *Steamer and Sailboat*, as well as nine drawings and twelve lithographs by Bellows, formed part of the major donation of works from Mr. and Mrs. Paul Mellon.

Gifts of prints this year included illustrated books by Jost Amman and Bernard Picart from Mr. and Mrs. Arthur Vershbow; Bracquemond's tonal masterpiece *Le Soir* from the Atlas Foundation; Vuillard's charming *Baby in a Basket Outdoors* from Ruth Benedict; Bellows' great *Murder of Edith Cavell* from Joshua Smith; eighteen Eschers, including his major *Metamorphosis*, given by Cornelius Roosevelt; and thirty-seven contemporary American prints by Johns, Lichtenstein, Kelly, and others, from David Gensburg.

Purchases of individual drawings were led by Barocci's large and beautifully sensuous *Figure Studies* on blue paper. Two de Gheyns were added, an early mannerist *Saint Mattias* and a very late and disturbing *Witchcraft Scene with a Vampire*, as well as Rubens' *Optical Experiment*, one of his earliest drawings for book illustration. Rosa's *Rocky Landscape with a Rustic House*, Huet's very large watercolor *Market Scene with a Fantastic Sculpture*, and Haseltine's *Rock-lined Coast* are prime works by the artists, as are

our first examples by two English draftsmen, Webber's *Rocky Landscape with a Waterfall* and Lear's *View of Ceriana*. Meidner's *Portrait of Hans Freimark* adds a powerful expressionist work and a striking comparison with a Schiele portrait drawing in the Held collection.

In our purchases of prints this year we had opportunity to upgrade greatly our impressions of a number of important works: Altdorfer's *Saint Christopher*; Rembrandt's *Raising of Lazarus* and his *Diana at the Bath*; and Rosa's *Diogenes*, the new impression being one of the finest known of any Rosa etching. We also added a remarkable Corot *cliché-verre*, which gives the appearance of being printed in two different colors, and an early Marin *Bridge in Amsterdam*, printed with strong monotype wiping to add sparkling lights and reflections in the nighttime scene.

Among exhibitions organized by department members this year a special place is held by *Claude Lorrain, A Tercentenary Exhibition*, the most comprehensive show ever assembled of this major seventeenth-century landscape artist's work. The two hundred paintings, drawings, and prints permitted a penetrating view of Claude's extraordinary vision of landscape, which dominated later centuries. Special scholarly attention was focused on Claude's early paintings, which present thorny problems of authenticity and chronology, and on his little-known etchings, which were shown in fine and multiple states and in a number of unique and hand-corrected impressions. Department members also helped guest curators organize *The Prints of Lucas van Leyden and his Contemporaries*, which gathered the very elusive fine impressions by Lucas which are scattered throughout the world; the extremely popular *Night Prints*; and *Gainsborough Drawings*, a selection of his finest works. Each of these exhibitions was accompanied by a scholarly catalogue or brochure.

As part of the reinstallations for graphic art in the West Building the old print room was redesigned to accommodate the Index of American Design as well as other works in course of preparation for exhibition in the new suite of galleries. The 17,000 watercolor renderings of the Index were then moved to their new home and reorganized for the new location, which includes both storage and offices as well as the public study room. As a special project, contact has been established with twenty-eight Index artists still alive, as well as with relatives and former supervisors of Index artists, in order to interview them and document their histories and experiences in relation to their method of work and their views of the late 1930s when they produced the renderings.

Work proceeds on the computerization of our graphic art collection, and we were happy to welcome to the staff Marc Simpson and Patricia Waters, who will help with

that project. We received 807 visitors to work in our two study rooms this year, 1,146 works of art were accessioned or catalogued, and 60 works were lent to 18 exhibitions in this country and abroad.

#### DEPARTMENT OF CURATORIAL RECORDS

The newly constituted department of curatorial records brings together under one umbrella a number of ongoing activities pertaining to compiling, maintaining, and making available to the scholarly community information about the National Gallery's collections.

A principal activity of the department is to keep extensive files on the works of art in the painting, sculpture, and decorative arts collections and to operate the record room for the benefit of staff and authorized museum visitors. During the year improved procedures for the use of the record room were implemented. Through extensive consultations with the curators, a system for organizing the material in the records according to category was further refined, and work was begun on the massive task of reorganizing the folders on paintings and sculpture. During the summer the records were physically transferred into a new set of file cabinets, and an extensive collection of x-radiographs was catalogued, preparatory to their transfer to the conservation department. The department is deeply indebted to former staff member Anna Voris, whose diligent efforts over the years have made the curatorial records an invaluable resource, and to Elise V. H. Ferber, head of art information, who ably maintained the records during the years between Miss Voris' retirement and the formal formation of the department.

One of the department's primary mandates is to oversee the preparation of the systematic catalogue of the collections. This undertaking—to publish a complete scholarly catalogue of the Gallery's holdings of paintings, sculpture, and decorative arts—is among the highest priorities of the institution for the decade ahead. As currently projected, the catalogue will be published in twenty-six volumes, the first of which is slated to appear in 1985. The authors are Gallery curators, as well as a host of other European and American scholars. During the spring and summer negotiations with prospective authors were carried out, a detailed series of guidelines for authors was drawn up, and sample entries were edited in order to develop a format for the catalogue that will meet the highest scholarly standard.

A third major focus of the department is to coordinate the efforts to computerize information about the Gallery's holdings. Work on the artist data base continued, creating approximately 6,000 artist records. The task is now virtually complete, with all but a handful of the sculptors

recorded. Concurrently, further refinement of the fields for the records on works of art took place. Late in the year the department began to develop a manuscript for the next edition of the *Summary Catalogue of European Paintings*, using the computerized data base and, at the same time, adding to it. At the end of the project, the computer will be able to furnish users on-line with accurate, up-to-date information on the European paintings.

While the goals of the National Gallery's art object data system are to provide information necessary for collection management and basic research purposes, we have also agreed to collaborate on a two-year pilot project headed by the J. Paul Getty Trust, in which a half-dozen major museums will work together to try to develop a very extensive, research-oriented data base on a small portion of their holdings. This opportunity to open new vistas upon the use of the computer for humanistic research presents a special challenge in the coming year.

Suzannah Fabing joined the staff in February as the first curator of records. Nancy Iacomini became assistant in the department in June, succeeding Joan Michaelson. Patricia Waters and M. E. Warlick joined Robin Dowden in the computerization of information on the collections, and Marc Simpson left the computerization project in September to assume a curatorial position at the Fine Arts Museums of San Francisco.

#### CHANGES IN ATTRIBUTION

The following changes in attribution are the result of scholarly research based on the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes in attribution were made and approved by the Gallery's Board of Trustees during 1982-1983.

#### PAINTING

(Listed in alphabetical order by artist)

Number	Former Attribution	Changed to
1279	American School <i>Baby in Blue</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Attributed to William Matthew Prior
1290	American School <i>Boy with Toy Horse and Wagon</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Attributed to William Matthew Prior
1254	American School <i>Daughter</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Prior-Hamblin School

Number	Former Attribution	Changed to	Number	Former Attribution	Changed to
1253	American School <i>Husband</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Prior-Hamblin School	1547	American School <i>Profile Portrait of Lady in White Mob Cap</i> Gift of Edgar William and Bernice Chrysler Garbisch 1959	Attributed to Benjamin Greenleaf <i>Lady in a White Mob Cap</i>
1241	American School <i>Lady with Plumed Headdress</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Denison Limner <i>Elizabeth Denison</i>	2753	American School <i>Sisters in Blue</i> Gift of Edgar William and Bernice Chrysler Garbisch 1978	Attributed to Sturtevant Hamblin
2744	William Matthew Prior <i>Little Girl Holding an Apple</i> Gift of Edgar William and Bernice Chrysler Garbisch 1978	Attributed to Sturtevant Hamblin	2820	American School <i>Susanna Truax</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Gansevoort Limner (possibly Pieter Vanderlyn)
1293	American School <i>Little Girl with Pet Rabbit</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Attributed to Sturtevant Hamblin	2830	American School <i>Young Lady with a Fan</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Gansevoort Limner (possibly Pieter Vanderlyn)
1289	American School <i>Little Girl with Slate</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Prior-Hamblin School	740	Jean-Baptiste-Siméon Chardin <i>Etienne Jaurat</i> Gift of Chester Dale 1943	Follower of Jean-Baptiste- Siméon Chardin <i>Portrait of a Man</i>
2817	American School <i>Miss Denison of Stonington, Connecticut</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Denison Limner <i>Miss Denison of Stonington, Connecticut (Possibly Matilda Denison)</i>	1572	Jean-Baptiste Greuze <i>Girl with Folded Arms</i> Timken Collection 1959	After Jean-Baptiste Greuze
1469	American School <i>Miss Van Alen</i> Gift of Edgar William and Bernice Chrysler Garbisch 1956	Gansevoort Limner (possibly Pieter Vanderlyn)	2790	Edward Hicks <i>Portrait of a Child</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Attributed to Edward Hicks
2815	American School <i>Mr. Denison of Stonington, Connecticut</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Denison Limner <i>Captain Elisha Denison</i>	2805	A. Pay— <i>Neigh of an Iron Horse</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Attributed to Joseph A. Faris
2816	American School <i>Mrs. Denison of Stonington, Connecticut</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Denison Limner <i>Mrs. Elizabeth Noyes Denison</i>	2321	William Matthew Prior <i>The Younger Generation</i> Gift of Edgar William and Bernice Chrysler Garbisch 1966	Attributed to Sturtevant Hamblin
2825	American School <i>Portrait of a Lady in Red</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Sherman Limner	2807	Attributed to William Matthew Prior <i>Sisters in Red</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Attributed to Sturtevant Hamblin
2824	American School <i>Portrait of a Man in Red</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Sherman Limner	1019	After Gilbert Stuart <i>John Philip Kemble</i> Andrew W. Mellon Collection 1947	Thomas Sully, after Gilbert Stuart

SCULPTURE			<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>			
A-398.121B	L'Antico <i>A Triumph</i> Samuel H. Kress Collection 1957	Mantuan, first quarter xvi century	A-1263.524A	Burgundian or North French, late xiv century <i>Constantine the Great</i> Samuel H. Kress Collection 1957	Parisian School 1400-1402
A-1498	L'Antico <i>Triumphal Procession</i> Samuel H. Kress Collection 1957	Mantuan, first quarter xvi century	A-1264.525A	Burgundian or North French, late xiv century <i>Heracius I</i> Samuel H. Kress Collection 1957	Parisian School 1400-1402
A-96	Baccio Bandinelli <i>Cain Slaying Abel</i> Widener Collection 1942	German, late xvi century	A-960.222A	Giovanni Candida (?) <i>Giovanni Candida</i> Samuel H. Kress Collection 1957	Attributed to Giovanni Candida
A-630.352B	Belli <i>The Adoration of the Magi</i> Samuel H. Kress Collection 1957	Attributed to Valerio Belli	A-962.224A	Giovanni Candida (?) <i>Antoine, Grand Bastard of Burgundy</i> Samuel H. Kress Collection 1957	Attributed to Giovanni Candida
A-644.366B	Belli <i>Venus</i> Samuel H. Kress Collection 1957	Attributed to Valerio Belli	A-963.225A	Giovanni Candida (?) <i>Maximilian of Austria</i> Samuel H. Kress Collection 1957	Attributed to Giovanni Candida
A-648.370B	Belli <i>Perseus Mounted on Pegasus</i> Samuel H. Kress Collection 1957	Florentine, mid-xvi century	A-965.227A	Giovanni Candida (?) <i>Raimondo Lavagnoli</i> Samuel H. Kress Collection 1957	Attributed to Giovanni Candida
A-649.371B	Belli <i>Hercules and Antaeus</i> Samuel H. Kress Collection 1957	Florentine (?), mid-xvi century	A-966.228A	Giovanni Candida (?) <i>Robert Briconnet</i> Samuel H. Kress Collection 1957	Attributed to Giovanni Candida
A-661.383B	Bernardi <i>Cupid on a Flying Swan</i> Samuel H. Kress Collection 1957	Italian, late xvi century	A-967.229A	Giovanni Candida (?) <i>Nicolas Maugras, Bishop of Uzès</i> Samuel H. Kress Collection 1957	Attributed to Giovanni Candida
A-666.388B	Bernardi <i>Apollo and Marsyas</i> Samuel H. Kress Collection 1957	Florentine, mid-xvi century	A-968.230A	Giovanni Candida (?) <i>Giuliano Della Rovere</i> Samuel H. Kress Collection 1957	Attributed to Giovanni Candida
A-993.255A	Bertoldo di Giovanni (?) <i>Mathias Corvinus</i> Samuel H. Kress Collection 1957	Florentine, late xv century	A-970.232A	Giovanni Candida (?) <i>François de Valois</i> Samuel H. Kress Collection 1957	School of Giovanni Candida
A-880.143A	Boldù (?) <i>The Emperor Caracalla</i> Samuel H. Kress Collection 1957	After Giovanni Boldù	A-1155.418A	Danese Cattaneo <i>Giovanni De'Medici Delle Bande Nere</i> Samuel H. Kress Collection 1957	After Danese Cattaneo
A-115	Giovanni Bologna <i>Hercules Carrying the Boar of Ermanthus</i> Widener Collection 1942	After Giovanni Bologna, xvii century	A-101	Benvenuto Cellini <i>Virtue Overcoming Vice</i> Widener Collection 1942	Roman, late xvi or early xvii century
A-396.119B	Pseudo Fra Antonio da Brescia <i>A Satyr Uncovering a Nymph</i> Samuel H. Kress Collection 1957	Riccio	A-116	Classicizing Artist <i>Bronze Horse</i> Widener Collection 1942	North Italian, xvi century

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
A-333.56B	Cristoforo di Geremia <i>Allegorical Figure</i> Samuel H. Kress Collection 1957	Attributed to Cristoforo di Geremia	A-342.65B	Gianfrancesco Enzola <i>Saint George and the Dragon</i> Samuel H. Kress Collection 1957	Attributed to Gianfrancesco Enzola
A-1513	Donatello <i>Saint Jerome</i> Widener Collection 1942	Paduan or Venetian, late xv or early xvi century	A-996.258A	N. Fiorentino (?) <i>Innocent VIII</i> Samuel H. Kress Collection 1957	Attributed to Nicolò Fiorentino
A-285.8B	After Donatello <i>Madonna and Child with Four Angels</i> Samuel H. Kress Collection 1957	Florentine, after Donatello, c.1456	A-1518	Fiamingo (Style of) <i>Infant Bacchanaltans</i> Widener Collection 1942	After François Duquesnoy
A-281.4B	Attributed to Donatello <i>A Satyr (Making the Cuckhold's Sign)</i> Samuel H. Kress Collection 1957	Mantuan, last quarter xv century	A-700.422B	Flemish, xv century <i>Dead Christ Between the Virgin and Saint John</i> Samuel H. Kress Collection 1957	Venetian, c. 1500
A-282.5B	Attributed to Donatello <i>A Bacchante</i> Samuel H. Kress Collection 1957	Mantuan, last quarter xv century	A-705.427B	Flemish, xvi century <i>The Triumph of Religion</i> Samuel H. Kress Collection 1957	German or South Netherlandish, c. 1600
A-283.6B	Attributed to Donatello <i>The Virgin and Child with Two Angels</i> Samuel H. Kress Collection 1957	Florentine, second quarter xv century	A-708.430B	Flemish, xvi century <i>The Triumph of Justice</i> Samuel H. Kress Collection 1957	German or South Netherlandish, c. 1600
A-284.7B	Attributed to Donatello <i>The Virgin and Child</i> Samuel H. Kress Collection 1957	Follower of Donatello, mid-xv century	A-1521	Flemish, xvi century <i>Triumph of Poverty</i> Widener Collection 1942	German or South Netherlandish, c. 1600
A-286.9B	Attributed to Donatello <i>Dead Christ Supported by Two Angels</i> Samuel H. Kress Collection 1957	North Italian, last quarter xv century	A-1522	Flemish, xvi century <i>Triumph of Religion</i> Widener Collection 1942	German or South Netherlandish, c. 1600
A-289.1B	Attributed to Donatello <i>Five Cupids at Play</i> Samuel H. Kress Collection 1957	North Italian, early xvi century	A-1520	Flemish School, xv century <i>Judgment of Paris</i> Widener Collection 1942	Franco-Flemish, xvi century
A-1297.55B	Guillaume Dupré <i>Henry IV, King of France</i> Samuel H. Kress Collection 1957	Manner of Guillaume Dupré	A-323.46B	Florentine <i>Antinous (?)</i> Samuel H. Kress Collection 1957	Italian, after the Antique
A-1300.561A	Guillaume Dupré <i>Francesco IV Gonzaga, Duke of Mantua</i> Samuel H. Kress Collection 1957	J. B. Keller, after Guillaume Dupré	A-167.5C	Florentine, xv century <i>The Spinario</i> Samuel H. Kress Collection 1957	North Italian, first quarter xvi century
A-1308.569A	Guillaume Dupré <i>Antoine Ruze, Marquis of Effiat</i> Samuel H. Kress Collection 1957	Jean Warin	A-169.7C	Florentine, xv century <i>Saint George and the Dragon</i> Samuel H. Kress Collection 1957	North Italian (Ferrarese?), xv or early xvi century
A-1516	Dutch School, xvii century <i>Ecce Homo</i> Widener Collection 1942	German, second half xvi century	A-226.67C	Florentine, xv century <i>A Panther</i> Samuel H. Kress Collection 1957	Central or North Italian, c. 1500
			A-296.19B	Florentine, xv century <i>The Triumph of Cupid</i> Samuel H. Kress Collection 1957	Italian (Roman?), second half xv century

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
A-297.20B	Florentine, xv century <i>Romulus and Remus</i> Samuel H. Kress Collection 1957	Italian, late xv or early xvi century	A-331.54B	Florentine, xv century <i>Jupiter</i> Samuel H. Kress Collection 1957	Italian, after the Antique, xv century
A-301.24B	Florentine, xv century <i>Apollo and Marsyas</i> Samuel H. Kress Collection 1957	Florentine, after the Antique, xv century	A-1477	Florentine School, xv century <i>Giovanni di Cosimo de' Medici</i> Widener Collection 1942	Florentine, c. 1465-1469
A-305.28B	Florentine, xv century <i>Minerva on a Chariot</i> Samuel H. Kress Collection 1957	Italian, after the Antique, xv or xvi century	A-1525	Florentine School, xv century <i>Centaur</i> Widener Collection 1942	Florentine, after the Antique, xv century
A-308.31B	Florentine, xv century <i>Neptune</i> Samuel H. Kress Collection 1957	North Italian or Florentine, late xv century	A-111	Florentine or Venetian Artist, xv century <i>Mercury</i> Widener Collection 1942	Venetian, second half xvi century
A-309.32B	Florentine, xv century <i>Hercules and the Nemean Lion</i> Samuel H. Kress Collection 1957	Italian, after the Antique, xv century	A-1757	Giovanni Battista Foggini, c. 1690 (?) <i>Venus and Cupid</i> Ailsa Mellon Bruce Fund 1974	Giuseppe Piamontini, 1711/1724
A-312.35B	Florentine, xv century <i>The Triumph of Silenus</i> Samuel H. Kress Collection 1957	Valerio Belli	A-113	Francesco da Sant'Agata, c.1520 <i>Hercules and Antaeus</i> Widener Collection 1942	Francesco da Sant'Agata (?), c. 1530
A-314.37B	Florentine, xv century <i>Diomedes and the Palladium</i> Samuel H. Kress Collection 1957	Italian, after the Antique, xv century	A-1276.537A	French <i>Francis I</i> Samuel H. Kress Collection 1957	Italian or French
A-316.39B	Florentine, xv century <i>Bust of Minerva</i> Samuel H. Kress Collection 1957	Italian, after the Antique, xvi century	A-1273.534A	French (or Italian ?) <i>Tommaso Guadagni</i> Samuel H. Kress Collection 1957	Italian or French
A-320.43B	Florentine, xv century <i>Scipio and Dido (or Diana)</i> Samuel H. Kress Collection 1957	Italian, after the Antique, last quarter of xv century	A-1437.697A	Gebel (?) or Peter Floetner (?) <i>Raimond Fugger, German Scholar and Patron of the Arts</i> Samuel H. Kress Collection 1957	Mathes Gebel
A-321.44B	Florentine, xv century <i>Diana</i> Samuel H. Kress Collection 1957	Italian, after the Antique, c.1500	A-1447.707A	Attributed to Mathes Gebel <i>Christopher Kress von Kressenstein</i> Samuel H. Kress Collection 1957	Mathes Gebel
A-324.47B	Florentine, xv century <i>Bust of a Youth</i> Samuel H. Kress Collection 1957	Studio of Giovanni Bernardi	A-722.444B	German, xvi century <i>The Crucifixion</i> Samuel H. Kress Collection 1957	Hans Reinhart the Elder
A-328.51B	Florentine, xv century <i>Augustus</i> Samuel H. Kress Collection 1957	Florentine, after the Antique, xv century	A-725.447B	German, xvi century <i>Christ Risen from the Dead</i> Samuel H. Kress Collection 1957	Roman, second half xv century
A-329.52B	Florentine, xv century <i>Julius Caesar</i> Samuel H. Kress Collection 1957	Italian, after the Antique, early xvi century			
A-330.53B	Florentine, xv century <i>Bust of A Youth</i> Samuel H. Kress Collection 1957	Italian, after the Antique, xv or xvi century			

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
A-726.448B	German, XVI century <i>Mars</i> Samuel H. Kress Collection 1957	Style of Peter Floetner	A-196.34C	Italian, early XVI century <i>A Child with a Puppy</i> Samuel H. Kress Collection 1957	South German (?), first half XVI century
A-727.449B	German, XVI century <i>Minerva</i> Samuel H. Kress Collection 1957	Style of Peter Floetner	A-198.36C	Italian, early XVI century <i>A Child Standing</i> Samuel H. Kress Collection 1957	Workshop of Severo da Ravenna (?)
A-730.452B	German, XVI century <i>Leda and the Swan</i> Samuel H. Kress Collection 1957	Paul Hübner, (fl. 1582-1614)	A-202.40C	Italian, early XVI century <i>Cupid and a Pigeon</i> Samuel H. Kress Collection 1957	North Italian, late XVI or early XVII century
A-731.453B	German, XVI century <i>Venus and Cupid</i> Samuel H. Kress Collection 1957	Paul Hübner, (fl. 1582-1614)	A-203.41C	Italian, early XVI century <i>Cupid on a Dolphin</i> Samuel H. Kress Collection 1957	Venetian, second half XVI century
A-1435.695A	German, XVI century <i>John Frederick, Elector of Saxony</i> Samuel H. Kress Collection 1957	Mathes Gebel	A-256.100C	Italian, early XVI century <i>A Mortar</i> Samuel H. Kress Collection 1957	Venetian (?), XVI century
A-1526	German, XVI century <i>Christ on Tomb with Two Angels</i> Samuel H. Kress Collection 1957	German follower of Antonio Abondio, late XVI century	A-250.94C	Italian, early XVI century <i>A Mortar</i> Samuel H. Kress Collection 1957	Venetian (?), XVI century
A-1362.622A	German or Austrian, XVI century <i>Luna</i> Samuel H. Kress Collection 1957	Conez Welcz	A-609.331B	Italian, early XVI century <i>Minerva and Vulcan</i> Samuel H. Kress Collection 1957	Italian, late XVI century
A-509.231B	Giovanni da Pisa <i>The Holy Family</i> Samuel H. Kress Collection 1957	Paduan, second half XV century	A-610.332B	Italian, early XVI century <i>Fame, Victory and Peace</i> Samuel H. Kress Collection 1957	Italian, third quarter XVI century
A-191.29C	Italian <i>Cupid</i> Samuel H. Kress Collection 1957	Venetian	A-612.334B	Italian, early XVI century <i>The Justice of Trajan</i> Samuel H. Kress Collection 1957	Italian (Milanese or Roman?), early XVI century
A-192.30C	Italian <i>A Child</i> Samuel H. Kress Collection 1957	Venetian	A-176.14C	Italian, XVI century <i>Venus</i> Samuel H. Kress Collection 1957	Venetian, second half XVI century
A-319.42B	Italian <i>Bust of Scipio Africanus</i> Samuel H. Kress Collection 1957	Italian, after the Antique	A-178.16C	Italian, XVI century <i>Bacchus</i> Samuel H. Kress Collection 1957	Italian (Florentine ?), second quarter XVI century
A-1040.302A	Italian, before c.1530 <i>Gianfrancesco Pallavicino</i> Samuel H. Kress Collection 1957	Florentine, late XV century	A-180.18C	Italian, XVI century <i>Kneeling Man (Part of a Last Judgment Scene)</i> Samuel H. Kress Collection 1957	Spanish, XVI century
A-193.31C	Italian, XV century <i>A Child with a Crow</i> Samuel H. Kress Collection 1957	German, probably Nuremberg, first half XVI century			
A-194.32C	Italian, XV century <i>Three Cupids</i> Samuel H. Kress Collection 1957	Flemish, XVI century			

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
A-181.19C	Italian, XVI century <i>Kneeling Man</i> Samuel H. Kress Collection 1957	Spanish, XVI century	A-1546	Italian, XVI century <i>Madonna and Child with St. John</i> Widener Collection 1942	Venetian, mid-XVI century
A-677.399B	Italian, XVI century <i>Lamentation Over the Dead Christ</i> Samuel H. Kress Collection 1957	Emilian, second quarter XVI century	A-1549	Italian, XVI century <i>Madonna and Child with Saints</i> Widener Collection 1942	Style of Jacopo Sansovino, mid-XVI century
A-681.403B	Italian, XVI century <i>Lot and his Daughters</i> Samuel H. Kress Collection 1957	German or Netherlandish, c. 1600	A-1550	Italian, early XVI century <i>Madonna and Child With Saints</i> Widener Collection 1942	Style of Jacopo Sansovino, mid-XVI century
A-685.407B	Italian, XVI century <i>Mars and Frieze of Trophies</i> Samuel H. Kress Collection 1957	North Italian, first quarter XVI century	A-1479	Italian School, XV century <i>Pope Paul II</i> Widener Collection 1942	After Giuliano di Scipione, 1470
A-686.408B	Italian, XVI century <i>Spring and Summer</i> Samuel H. Kress Collection 1957	German, late XVI or early XVII century	A1558	Lautizio da Perugia <i>Madonna and Child With Saints</i> Widener Collection 1942	Style of Andrea Sansovino
A-687.409B	Italian, XVI century <i>Autumn and Winter</i> Samuel H. Kress Collection 1957	German, late XVI or early XVII century	A-1164.427A	Leone Leoni <i>Pietro Aretino</i> Samuel H. Kress Collection 1957	Leone Leoni (?)
A-690.412B	Italian, XVI century <i>Lamentation Over the Dead Christ</i> Samuel H. Kress Collection 1957	Emilian, mid-XVI century	A-1559	Leone Leoni <i>Fountain of Knowledge</i> Widener Collection 1942	Jacopo da Trezzo
A-692.414B	Italian, XVI century <i>Cupid Playing on a Lute</i> Samuel H. Kress Collection 1957	German, second quarter XVI century	A-1227.489A	Manner of Leone Leoni <i>Girolamo Cardano of Paria</i> Samuel H. Kress Collection 1957	Leone Leoni (?)
A-693.415B	Italian, XVI century <i>Bull-Baiting</i> Samuel H. Kress Collection 1957	After Giovanni Bernardi	A-716.438B	Master F. Mar, XVI century <i>A Nymph on a Dolphin</i> Samuel H. Kress Collection 1957	Francesco Marti
A-733.455B	Italian, XVI century <i>Judgment of Paris</i> Samuel H. Kress Collection 1957	Flemish (?), mid-XVII century	A-501.223B	Master I.S.A. <i>An Allegorical Scene</i> Samuel H. Kress Collection 1957	Riccio
A-1225.487A	Italian, XVI century <i>Barbara Borromeo</i> Samuel H. Kress Collection 1957	Attributed to Pier Paolo Calcotti	A-502.224B	Master I.S.A. <i>An Allegorical Scene</i> Samuel H. Kress Collection 1957	Riccio
A-1542	Italian, XVI century <i>Adoration of the Shepherds</i> Widener Collection 1942	Emilian, 1561	A-503.223B	Master I.S.A. <i>An Allegorical Scene</i> Samuel H. Kress Collection 1957	Riccio
A-1543	Italian, XVI century <i>Bewailing Christ</i> Widener Collection 1942	Emilian, c. 1560	A-504.226B	Master I.S.A. <i>An Allegorical Scene</i> Samuel H. Kress Collection 1957	Riccio

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
A-1532	Master IO.F.F. <i>Assembly of Gods</i> Widener Collection 1957	Attributed to Master IO.F.F.	A-456.179B	Moderno <i>Saint Jerome</i> Samuel H. Kress Collection 1957	Style of Moderno
A-1439.699A	Master L. <i>Lorenz Staiber, German Writer and Orator</i> Samuel H. Kress Collection 1957	Mathes Gebel	A-471.194B	Moderno <i>Hercules and the Nemean Lion</i> Samuel H. Kress Collection 1957	Attributed to Moderno
A-498.220C	Master L.C.R.I.I.S. <i>A Sacrifice to Cupid</i> Samuel H. Kress Collection 1957	Paduan, c. 1525.	A-473.196B	Moderno <i>Hercules and the Nemean Lion</i> Samuel H. Kress Collection 1957	Attributed to Moderno
A-1275.536A	Master L.N. <i>Francis I, King of France</i> Samuel H. Kress Collection 1957	Ludwig Neufahrer	A-478.201B	Moderno <i>Hercules and Antaeus</i> Samuel H. Kress Collection 1957	Attributed to Moderno
A-715.437B	Master P.G. <i>Christ and Nicodemus</i> Samuel H. Kress Collection 1957	German, probably Nuremberg, mid-xvi century	A-482.205B	Moderno <i>Arion on the Dolphin</i> Samuel H. Kress Collection 1957	Attributed to Moderno
A-499.221B	Master of Semneklopija <i>An Allegorical Scene</i> Samuel H. Kress Collection 1957	Riccio	A-484.206B	Moderno <i>Orpheus Descending Into Hades</i> Samuel H. Kress Collection 1957	Attributed to Moderno
A-500.222B	Master of Semneklopija <i>An Allegorical Scene</i> Samuel H. Kress Collection 1957	Workshop of Riccio	A-486.208B	Moderno <i>Orpheus Losing Eurydice</i> Samuel H. Kress Collection 1957	Attributed to Moderno
A-349.72B	Pseudo-Melioli <i>Vulcan Forging the Arms of Aeneas</i> Samuel H. Kress Collection 1957	Attributed to Pseudo-Melioli	A-488.210B	Moderno <i>The Death of Orpheus</i> Samuel H. Kress Collection 1957	Attributed to Moderno
A-353.76B	Pseudo-Melioli <i>Meleager on Horseback</i> Samuel H. Kress Collection 1957	Italian, late xv or early xvi century	A-492.214B	Moderno <i>Lucretia and Brutus</i> Samuel H. Kress Collection 1957	Attributed to Moderno
A-368.91B	Milanese, c. 1490 <i>Saint Sebastian</i> Samuel H. Kress Collection 1957	North Italian (Bolognese ?), late xv or early xvi C.	A-494.216B	Moderno <i>A Cavalry Combat</i> Samuel H. Kress Collection 1957	Style of Moderno
A-369.92B	Milanese, c. 1490 <i>Two Bacchantes</i> Samuel H. Kress Collection 1957	Paduan, early xvi century	A-1570	Moderno <i>Orpheus Charming the Animals</i> Widener Collection 1942	Attributed to Moderno
A-370.93B	Milanese, c. 1490 <i>Mucius Scaevola</i> Samuel H. Kress Collection 1957	Paduan, early xvi century	A-490.212B	Moderno (?) <i>The Head of Medusa</i> Samuel H. Kress Collection 1957	North Italian, early xvi century
A-1159.422A	Milanese, mid- xvi century <i>Pietro Bembo</i> Samuel H. Kress Collection 1957	Italian, second quarter xvi century (Benvenuto Cellini?)	A-248.92C	North Italian, xv century <i>A Bowl</i> Samuel H. Kress Collection 1957	Paduan or Venetian, late xv or early xvi century
A-453.176B	Moderno <i>The Martyrdom of Saint Sebastian</i> Samuel H. Kress Collection 1957	Style of Moderno			

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
A-556.278B	North Italian, xv century <i>Saint Sebastian</i> Samuel H. Kress Collection 1957	Italian, xv or early xvi century	A-269.113C	North Italian, early xvi century <i>A Table Bell</i> Samuel H. Kress Collection 1957	Italian (Paduan ?), late xv or early xvi century
A-563.285B	North Italian, c. 1500 <i>A Female Saint</i> Samuel H. Kress Collection 1957	Francesco Marti	A-583.305B	North Italian, early xvi century <i>The Triumph of Neptune</i> Samuel H. Kress Collection	Venetian, early xvi century
A-564.286B	North Italian, c. 1500 <i>St. John the Evangelist</i> Samuel H. Kress Collection 1957	Francesco Marti	A-584.306B	North Italian, early xvi century <i>The Entombment</i> Samuel H. Kress Collection	Emilian, early xvi century
A-565.287B	North Italian, c. 1500 <i>St. John the Evangelist</i> Samuel H. Kress Collection 1957	Francesco Marti	A-587.309B	North Italian, early xvi century <i>Hagar (?) and the Angel</i> Samuel H. Kress Collection	German, late xvi century
A-566.288B	North Italian, c. 1500 <i>The Magdalen</i> Samuel H. Kress Collection 1957	Francesco Marti	A-588.310B	North Italian, early xvi century <i>Psyche and Cupid (?)</i> Samuel H. Kress Collection	Italian (?), xvi century
A-570.292B	North Italian, c. 1500 <i>Vulcan, Cupid and Venus</i> Samuel H. Kress Collection 1957	Paduan, late xv or early xvi century	A-589.311B	North Italian, early xvi century <i>Cincinnatus at the Plow</i> Samuel H. Kress Collection	Flemish, late xvi century
A-576.298B	North Italian, c. 1500 <i>A Triumph</i> Samuel H. Kress Collection 1957	Mantuan, early xvi century	A-590.312B	North Italian, early xvi century <i>An Allegory of Faith: Lions Devouring a Youth</i> Samuel H. Kress Collection 1957	Attributed to Master IO.F.F.
A-579.301B	North Italian, c. 1500 <i>A Continnence of Scipio</i> Samuel H. Kress Collection 1957	Moderno	A-592.314B	North Italian, early xvi century <i>A Frieze of Centaurs and Tritons</i> Samuel H. Kress Collection 1957	Attributed to Master IO.F.F.
A-581.303B	North Italian, c. 1500 <i>A Female Bust</i> Samuel H. Kress Collection 1957	Italian, first half xvi century	A-593.315B	North Italian, early xvi century <i>Music</i> Samuel H. Kress Collection 1957	Venetian (?), c. 1500
A-264.108C	North Italian, early xvi century <i>A Table Bell</i> Samuel H. Kress Collection 1957	Italian, first half xvi century	A-1580	North Italian, xvi century <i>Descent from the Cross</i> Widener Collection 1942	Italian, mid-xvi century
A-265.109C	North Italian, early xvi century <i>A Table Bell</i> Samuel H. Kress Collection 1957	Venetian (?), xvi century	A-1355.615A	Nürnberg Master (active 1591-1593) <i>Julius Geuder</i> Samuel H. Kress Collection 1957	Johann Philipp von der Pütt
A-266.110C	North Italian, early xvi century <i>A Table Bell</i> Samuel H. Kress Collection 1957	Italian, xvi century	A-231.72C	Paduan (or South German ?) <i>A Dog Scratching</i> Samuel H. Kress Collection 1957	German, second quarter xvi century
A-268.112C	North Italian, early xvi century <i>A Table Bell</i> Samuel H. Kress Collection 1957	Venetian (?), xvi century			

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
A-213.54C	Paduan, c. 1500 <i>Casket with Scenes from the Life of a Saint</i> Samuel H. Kress Collection 1957	North Italian (Mantuan?), c. 1500	A-221.62C	Paduan, early XVI century <i>A Lamp</i> Samuel H. Kress Collection 1957	Workshop of Riccio
A-216.57C	Paduan, c. 1500 <i>A Sand-Box</i> (Triangular) Samuel H. Kress Collection 1957	Follower of Riccio, c. 1525-1540	A-234.75C	Paduan, early XVI century <i>A Bear</i> Samuel H. Kress Collection 1957	German, second half XVI century
A-538.260B	Paduan, c. 1500 <i>Fighting Tritons</i> Samuel H. Kress Collection 1957	Workshop of Alessandro Leopardi?, early XVI century	A-242.86C	Paduan, early XVI century <i>A Frog</i> Samuel H. Kress Collection 1957	Workshop of Riccio (?)
A-518.240B	Paduan, XV century <i>The Virgin and Child With Angels</i> Samuel H. Kress Collection 1957	Italian (Ferrarese?) c. 1475	A-539.261B	Paduan, early XVI century <i>Abundance</i> Samuel H. Kress Collection 1957	Master of the Roman Charity, early XVI century
A-519.241B	Paduan, XV century <i>The Entombment</i> Samuel H. Kress Collection 1957	Moderno	A-540.262B	Paduan, early XVI century <i>Mercury</i> Samuel H. Kress Collection 1957	Master of the Roman Charity, early XVI century
A-520.242B	Paduan, XV century <i>The Entombment</i> Samuel H. Kress Collection 1957	Lombard, mid-XVI century	A-1584	Paduan School <i>Madonna and Child</i> Widener Collection 1942	Follower of Donatello
A-521.243B	Paduan, XV century <i>The Flagellation</i> Samuel H. Kress Collection 1957	Milanese, late XV or early XVI century	A-1585	Paduan School <i>Madonna and Child</i> Widener Collection 1942	After Donatello
A-522.244B	Paduan, XV century <i>Christ Taken Down from the Cross</i> Samuel H. Kress Collection 1957	North Italian, late XV or early XVI century	A-114	Paduan School (Manner of Francesco de Sant'Agata) <i>A Dancing Faun</i> Widener Collection 1942	German, c. 1600
A-523.245B	Paduan, XV century <i>Dead Christ Supported by the Virgin</i> Samuel H. Kress Collection 1957	Style of Moderno	A-334.57B	Pietro da Milano <i>Christ Healing the Possessed Boy</i> Samuel H. Kress Collection 1957	Florentine, Follower of Masaccio and Brunelleschi, c. 1450-1460
A-526.248B	Paduan, XV century <i>Saint Jerome</i> Samuel H. Kress Collection 1957	Paduan or Venetian, late XV or early XVI century	A-132	Riccio <i>Andromeda</i> Widener Collection 1942	North Italian, early XVI century
A-528.250B	Paduan, XV century <i>An Assembly of Gods</i> Samuel H. Kress Collection 1957	Venetian, late XV or early XVI century	A-133	Riccio <i>Incense Burner</i> Widener Collection 1942	Agostino Zoppo
A-207.46C	Paduan, early XVI century <i>Head of a Negro</i> Samuel H. Kress Collection 1957	Venetian, second half XVI century	A-134	Riccio <i>Triangular Inkstand</i> Widener Collection 1942	North Italian, probably Paduan, c. 1530-1540
A-211.51C	Paduan, early XVI century <i>A Lamp (Satyr's Head)</i> Samuel H. Kress Collection 1957	Workshop of Riccio	A-170.8C	Riccio <i>Saint Sebastian</i> Samuel H. Kress Collection 1957	Severo da Ravenna (?)

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
A-171.9C	Riccio <i>Judith</i> Samuel H. Kress Collection 1957	Workshop of Riccio	A-546.268B	Venetian, xv century <i>The Virgin and Child</i> Samuel H. Kress Collection 1957	Florentine, second half xv century
A-172.10C	Riccio <i>A Musician on a Shell</i> Samuel H. Kress Collection 1957	Severo da Ravenna	A-549.27B	Venetian, xv century <i>The Resurrection</i> Samuel H. Kress Collection 1957	Venetian, first quarter xvi century
A-187.25C	Riccio <i>A Seated Child</i> (An Inkwell) Samuel H. Kress Collection 1957	North Italian (Paduan?), first half xvi century	A-249.93C	Veneto-Saracenic, xvi century <i>A Bowl</i> Samuel H. Kress Collection 1957	Hatim (Mamluk Syrian?)
A-188.26C	Riccio <i>A Child Carrying A Seashell</i> Samuel H. Kress Collection 1957	Workshop of Riccio	A-168.6C	Andrea del Verrocchio <i>A Dancing Faun</i> Samuel H. Kress Collection 1957	North Italian (?), late xv or xvi century
A-228.69C	Riccio <i>A Sea-Monster</i> Samuel H. Kress Collection 1957	Workshop of Severo da Ravenna	A-1596	After P. Van Vianen <i>Entombment</i> Widener Collection 1942	After the Master AvB (Arent von Bohlen)
A-239.80C	Riccio <i>A Crab</i> Samuel H. Kress Collection 1957	Paduan, late xv or early xvi century	A-195.33C	Peter Vischer the Elder <i>A Child on a Dolphin</i> Samuel H. Kress Collection 1957	Attributed to the Master of the Apollo Fountain
A-417.140B	Riccio <i>A Triumph of a Hero</i> Samuel H. Kress Collection 1957	Riccio (?)	A-709.431B	Peter Vischer the Elder <i>Orpheus and Eurydice</i> Samuel H. Kress Collection 1957	Peter Vischer the Younger
A-1232.495A	Romano (?) <i>Cornelio Musso</i> Samuel H. Kress Collection 1957	Italian, mid-xvi century	A-1247.508A	Alessandro Vittoria (?) <i>Don Nicola Vicentino</i> Samuel H. Kress Collection 1957	Attributed to Alessandro Vittoria
A-815.78A	Neighborhood of Romano <i>Lucrezia Borgia</i> Samuel H. Kress Collection 1957	Circle of Giancristoforo Romano			
A-1645A	Jacopo Sansovino <i>Andiron With Figure of Mars</i> Samuel H. Kress Collection 1961	Circle of Tiziano Aspetti			
A-1645B	Jacopo Sansovino <i>Andiron With Figure of Mars</i> Samuel H. Kress Collection 1961	Circle of Girolamo Campagna			
A-155	Sieneese School, late xv century <i>The Capitoline Wolf</i> Samuel H. Kress Collection 1957	Central Italian (Roman?), late xv or early xvi century			
A-66	Cristoforo Solari <i>The Man of Sorrows</i> Samuel H. Kress Collection 1943	Milanese, early xvi century			
A-545.267B	Venetian, xv century <i>The Virgin and Child</i> Samuel H. Kress Collection 1957	Paduan, late xv or early xvi century			

GRAPHIC ARTS

(Listed by accession number)

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
B-1392	Nicolas Delaunay <i>La Famille du Fermier</i> (after Fragonard) Widener Collection 1942	Clément Pierre Marillier	B-6720	School of Dürer or Dürer <i>Coats of Arms of the Family Kressenstein</i> Rosenwald Collection 1943	Hans Sebald Beham <i>Coats of Arms of the Family Kress von Kressenstein</i>
B-1393	After Boucher <i>Les Présents du Berger</i> Widener Collection 1942	Louis Simon Lempereur	B-6722	School of Dürer <i>Saint Stephen and Two Bishops</i> Rosenwald Collection 1943	Attributed to Wolf Traut, <i>Saints Maximilian, Stephen, and Valentine</i>
B-1395	Unknown engraver after unknown artist <i>Farewell to the Nurse</i> ( <i>Les Adieux à la Nourrice</i> ) Widener Collection 1942	Etienne, after Aubry	B-11,012 through B-11-018	Anonymous German <i>Endpapers with Twenty- Five Animals</i> (Seven contemporary impressions from the old German blocks) Rosenwald Collection 1943	Johann Maisch
B-4417	School of Dürer <i>Apollo and Daphne</i> Rosenwald Collection 1944	Hans Suess von Kulmbach	B-11,019	Anonymous French (Austrian, German?) <i>Gilt Endpaper</i> Rosenwald Collection 1943	Giovanni Antonio Remondini and Giovanni Battista
B-4418	School of Dürer <i>Apollo and the Muses</i> Rosenwald Collection 1944	Hans Suess von Kulmbach	B-11,020	Anonymous, French (Austrian, German?) <i>Gilt Endpaper</i> (with large floral pattern) Rosenwald Collection 1943	Anonymous Italian, XVIII century
B-4419	School of Dürer <i>Celtes Surrounded by Greek and Roman Gods</i> Rosenwald Collection 1944	Hans Suess von Kulmbach	B-11,021	Anonymous French (Austrian, German?) <i>Gilt Endpaper</i> (with small mixed floral pattern) Rosenwald Collection 1943	Anonymous Italian, XVIII century
B-4420	School of Dürer <i>Apollo on Parnassus</i> Rosenwald Collection 1944	Hans Suess von Kulmbach	B-11,022	Anonymous French (Austrian, German?) <i>Gilt Endpaper</i> (with small repeated floral pattern) Rosenwald Collection 1943	Giovanni Antonio Remondini and Giovanni Battista
B-5240	Hans Burgkmair <i>"The Old White King Sending His Messengers to Portugal"</i> Rosenwald Collection 1943	Leonhard Beck	B-11,025	Anonymous German, XVIII century <i>Gilt Endpaper with Trades</i> Rosenwald Collection 1943	Johann Carl Mueck
B-5241	Hans Burgkmair <i>"Three Men and a Boy in the Court of a Castle, to the Right Three Men on a Staircase"</i> Rosenwald Collection 1943	Leonhard Beck	B-11,027	Anonymous German, XVIII century <i>Gilt Endpapers with Saints</i> Rosenwald Collection 1943	After Johann Lechner
B-5242	Hans Burgkmair <i>"A Legation before a King, Near Him Two Women Standing"</i> Rosenwald Collection 1943	Leonhard Beck	B-11,028	Anonymous German, XVIII century <i>Gilt Endpaper</i> Rosenwald Collection 1943	Johann Lechner
B-5244	Hans Burgkmair <i>Saints Connected with the House of Habsburg: Saint Remigius</i> Rosenwald Collection 1943	Leonhard Beck			
B-5245	Hans Burgkmair <i>"Assembly of Four Kings, in the Foreground Four Men"</i> Rosenwald Collection 1943	Leonhard Beck			

<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Changed to</i>
B-11,029	Anonymous German, XVIII century <i>Gilt Endpaper</i> Rosenwald Collection 1943	Johann Lechner	B-24,282	Hautai (?) <i>Composition, Green</i> Rosenwald Collection 1964	Simon Hantai
B-11,030	Anonymous German, XVIII century <i>Gilt Endpaper with Birds</i> Rosenwald Collection 1943	Johann Georg Eckart	B-25,274	Hans Burgkmair <i>Tournament on the Occasion of the Festivity of the Marriage</i> Rosenwald Collection 1943	Leonhard Beck
B-11,033	Anonymous German, XVIII century <i>Gilt Endpaper with Trades</i> Rosenwald Collection 1943	Paul Reimund	B-25,415 (1-12)	Jean-Baptiste Oudry <i>Recueil de Divers Animaux de Chasse</i> (After Audry) Rosenwald Collection Print Purchase Fund 1970	Jacques-Philippe Le Bas and Jean Erik Rehn
B-11,034	Anonymous German, XVIII century <i>Gilt Endpaper with Birds</i> Rosenwald Collection 1943	Johann Georg Eckart	B-26,718	Anonymous <i>Merle Violet, du Royaume de Juda</i> Collection of Dr. and Mrs. George Benjamin Green 1973	Matinet
B-11,035	Anonymous German, XVIII century <i>Gilt Endpaper with Fifty Animals</i> Rosenwald Collection 1943	Georg M. Maisch	B-27,526	S. Beifros (?) <i>A Man Leading a Cart with Four Oxen</i> Ailsa Mellon Bruce Fund 1974	Félix-Saturnin Brissot de Warville
B-19,398	Käthe Kollwitz <i>Hedwig Weiss</i> Rosenwald Collection 1950	Hedwig Weiss <i>Käthe Kollwitz</i>	B-27,527	S. Beifros (?) <i>A Herd of Sheep in a Meadow</i> Ailsa Mellon Bruce Fund 1974	Félix-Saturnin Brissot de Warville
B-19,399	Herman Verierleir(?) <i>Richard Hoelscher</i> Rosenwald Collection 1950	Richard Hoelscher <i>Hermann Keyserling (?)</i>	B-32,026	Anonymous British, XIX century (?) Nine heads, one of twenty sheets plus title page from "A Drawing Book" (After Rubens) Rosenwald Collection 1980	Paulus Pontius
B-22,902	Anonymous German, XVIII century <i>Endpaper: Peasant Wedding</i> Rosenwald Collection 1964	Paul Reimund	B-32,027	Tomshchy (?)	Ivan Stepanovich Gomenkov
B-22,903	Anonymous German, XVIII century <i>Endpaper: Scenes From the Life of a Knight</i> Rosenwald Collection 1964	Paul Reimund	B-32,028	Three Woodcuts	
B-22,904	Anonymous German, XVIII century <i>Endpaper: Scenes of Trades</i> Rosenwald Collection 1964	Paul Reimund	B-32,029	Rosenwald Collection 1980	
B-24,280	Hautai (?) <i>Composition II, Dark</i> Rosenwald Collection 1964	Simon Hantai	B-32,178	After Hans Bol <i>Winter</i> Rosenwald Collection 1980	Pieter van der Heyden
B-24,281	Hautai (?) <i>Composition III, Dark</i> Rosenwald Collection 1964	Simon Hantai	B-33,222	JNR <i>The Shambles, Nov. 1929</i> Rosenwald Collection 1980	James N. Rosenberg

## DECORATIVE ARTS

(Listed by accession number)

<i>Number</i>	<i>Former Attribution</i>	<i>Change to</i>	<i>Number</i>	<i>Former Attribution</i>	<i>Change to</i>
			C-34	Spanish (?) <i>Pendant Representing a Triton</i> Widener Collection 1942	South German, last quarter XVI century
C-6	Rhenish, XII century <i>Cross of Copper Gilt with Champlevé Enamel</i> Widener Collection 1942	Rhenish/Mosan Style, second half XII century	C-36	Florentine, XV century <i>Polychrome Window in Two Parts Representing the Annunciation</i>	Executed by Giovanni di Domenico
C-7	Flemish (Tournai), c. 1290 <i>Figure of Saint Agnes, Copper Gilt</i> Widener Collection 1942	After Colard de Douai and Jacques de Nivelles, 1272-1298	C-37	<i>The Virgin</i> <i>The Angel</i> Widener Collection 1942	
C-10	Italian School, XV century <i>Pax, Carved on a Shell</i> Widener Collection 1942	Franco-Flemish, XV century	C-38	Cafaggiolo, c. 1510 <i>Small Plate with a Cupid in the Center</i> Widener Collection 1942	Castel Durante, c. 1520
C-15	Couly II Nouailher <i>Large Plate with the Birth of Adonis</i> Widener Collection 1942	Attributed to Jean de Court	C-39	Siena (Maestro Benedetto?), c. 1510 <i>Plate with Shields Containing the Maltese Cross</i> Widener Collection 1942	Faenza, c. 1520
C-19	Italian, first half XVI century <i>Rock Crystal Altar Cross in Gold and Enamel</i> Widener Collection 1942	Italian, probably Milanese, c. 1580-1590 (style of Saracchi Workshop)	C-40	Siena (Maestro Benedetto), c. 1500 <i>Dish with Narcissus in the Center</i> Widener Collection 1942	Siena, c. 1510
C-21	South German <i>Covered Vase of Rock Crystal with the Arms of the Schonburg Family</i> Widener Collection 1942	South German, Freiburg im Breisgau and Augsburg	C-52	Gubbio Deruta influence <i>Small Plate with a Duck in the Center</i> Widener Collection 1942	Gubbio Deruta
C-22	Italian or German, XVI century <i>Covered Vase of Rock Crystal</i> Widener Collection 1942	South German, Freiburg im Breisgau, second half XVI century (with later mountings)	C-61	Gubbio, c. 1530 <i>Dish with the Triumph of Venus</i> Widener Collection 1942	Nicolò da Urbino or a Follower
C-23	Italian, XVI century <i>Rock Crystal Vase in the Form of a Dragon</i> Widener Collection 1942	Milanese, XVI century	C-65	Urbino, c. 1540 <i>Saucer Dish with Clio</i> Widener Collection 1942	Gubbio, c. 1525-1535
C-24	Italian, XVI century <i>Vase Engraved with Hunting Scenes</i> Widener Collection 1942	Italian, probably Milanese, third quarter XVI century	C-66	Faenza, c. 1520 <i>Upright Plaque with the Adoration of the Magi</i> Widener Collection 1942	Nicolò da Urbino
C-25	Italian, c. 1550 <i>Rock Crystal Beaker with Gold Foot</i> Widener Collection 1942	Italian, probably Milanese, third quarter XVI century	C-68	Castel Durante, c. 1530 <i>Small Plate with the Profile of a Young Man in the Center</i> Widener Collection 1942	Duchy of Urbino, c. 1535
C-29	Style of Benvenuto Cellini <i>Pendant Representing Europa and the Bull</i> Widener Collection 1942	Netherlandish, probably Antwerp, c. 1580-1590	C-69	Castel Durante <i>Small Plate with a Coat of Arms in the Center</i> Widener Collection 1942	Duchy of Urbino
C-31	North Italian, probably Milanese, c. 1570 <i>Agate Representing the Head of Medusa</i> Widener Collection 1942	Italian, probably Milanese, second half XVI century	C-71	Urbino (Maestro Guido of Castel Durante) <i>Dish with the Sacrifice of the Greeks and the Augury of Calchas</i> Widener Collection 1942	Workshop of Guido Durantino
C-32	North Italian, Florentine (?), c. 1570 <i>Enameled and Jeweled Gold Necklace with Pendant Representing the Sphinx</i> Widener Collection 1942	Netherlandish, last quarter XVI century	C-72	Urbino, c. 1540 <i>Small Plate with Leda and the Swan</i> Widener Collection 1942	Francesco Durantino (?)

Number	Former Attribution	Change to
C-73	Urbino, c. 1540 <i>Dish with Bacchus and Ariadne</i> Widener Collection 1942	Francesco Durantino (?)
C-81	Paolo Rizzo (Venetian, mid-xvi century) <i>The Morosini Helmet</i> Widener Collection 1942	North Italian, second half xvi century
C-252	Italian, xv century <i>Stone Mantel with Decorative Carvings</i> Widener Collection 1942	North Italian, last third xv century

## LIBRARY

The reader services staff completed another exceptionally busy year. The statistics show that there were fewer outside readers than in the previous year but that these readers used more of the library's resources and in different ways. General retrieval of books from the stacks increased, as did retrievals from the backlog, restricted access, special collections, folios, and the rare book collection. The special searches for "missing" books increased four-fold, chiefly as a result of the staff's concentrated effort to locate this body of material. The circulation section developed a "missing" book list, which can also be used as a want list.

Because of the steady growth of the library's collection, many books were shifted as stacks in some areas became

Albrecht Altdorfer, *Saint Christopher*, Ailsa Mellon Bruce Fund



overcrowded. All members of the circulation section deserve special praise for performing a very difficult job. The circulation desk's reserve shelf was nearly always full. More patrons this year were repeat library users, sometimes coming every day for months at a time.

Again this year, the library was used extensively by graduate students in the Washington area as well as by staff members and visiting scholars from local museums. Other users included people from museums across the country, commercial organizations, and the federal government. There were also representatives from Albert-Ludwigs Universität, Freiburg; Università Cattolica, Milan; Museum of Fine Arts, Budapest; Ashmolean Museum, Oxford; the Israel Museum, Jerusalem; Warburg Institute, London; University of Vienna; Leiden University; University of Newcastle upon Tyne; Museum für Kunsthandwerk, Frankfurt; and the China Children's Publishing House, Beijing.

The statistics for reference work, including a separate breakdown for DIALOG, a computer-based information retrieval system, reflect the growing activities of this section. In addition, there was continued close liaison with members of CASVA who came and went throughout the year and who received a wide variety of assistance from the reference staff. Tours and contacts with the Library of Congress were also arranged through the reference section. As usual, tours of the library were given to individuals and groups, including architects, librarians, and scholars from many parts of the United States, as well as from London, Geneva, Jerusalem, Rome, Vienna, and Beijing. Special orientations to library resources were given to classes from American University, Georgetown University, George Mason University, and the University of Maryland. Students in these classes (three of which were taught by National Gallery staff members) used the library.

Throughout the year, members of the reference section received training on displaywriters and in the use of its three computer data bases: OCLC—a new addition, DIALOG, and RLIN. They participated in recommendations and preparations for minimal cataloguing on the Integrated Library System (ILS). Computer-based files and union lists provide rich resources for bibliographic checking, reference queries, and interlibrary loan procedures, all aided by the monthly list of material catalogued by the library.

The *New York Times Information Bank* with its full text access is no longer available via the general purpose terminal which the reference sections uses. However, citations to the *New York Times* and other important United States newspapers are available via the *National Newspaper Index*.

There were 71 titles in 162 volumes added to the refer-

ence collection in fiscal 1983. Because space has become so tight on the ground floor, the auction indexes were shifted to the concourse reading room. With the reference shelves so crowded, plans are underway for a shelf reading of the collection and a reshifting of the books and relabeling of the shelves. The addition of the *National Union Catalog Index to Names, Titles, Subjects and Series* on microfiche has necessitated a review as to how it can best be made available to readers. Other reference works on microfiche are expected to follow (see listings below for two major library catalogues on microfiche).

Important new reference works for fiscal 1983 include: Corning Museum of Glass Library. *The History and Art of Glass: Index of Periodical Articles, 1956-1979*. Boston, G. K. Hall, 1982.

*Dizionario Enciclopedico di Architettura e Urbanistica*, diretto da Paolo Portoghesi. Rome, Istituto Editoriale Romano, 1968. 6 vols.

*Lexikon Iconographicum Mythologiae Classicae (LIMC)* vol. 1- Zurich, Artemis Verlag, 1981-.

*Münchener Maler im 19. Jahrhundert*. vol. 1-. Munich, Bruckmann, 1981-.

*Macmillan Encyclopedia of Architects*. New York, Macmillan, 1982. 4 vols.

Frick Art Reference Library. *Original Index to Art Periodicals*. Boston, G. K. Hall, 1983. 12 vols.

*Poole's Index to Periodical Literature*, by William Frederick Poole. Gloucester, Peter Smith, 1983. 6 vols. in 7.

*Reallexikon für Antike und Christentum: Sachwörterbuch zur Auseinandersetzung des Christentums mit der antiken Welt*. A. Hiersmann, Stuttgart, 1950-1981, 11 vols.

Robert Goldwater Library. *Catalog of the Robert Goldwater Library*. Metropolitan Museum of Art. Boston, G. K. Hall, 1982. 4 vols.

Victoria and Albert Museum. *Library Subject Catalogue*. London, Mindata Ltd., 1983. 614 microfiche.

Zentralinstitut für Kunstgeschichte in München. *Bibliothek*. Munich, K. G. Sauer, 1981. 194 microfiche.

Interlibrary loan services to the Gallery curatorial staff and CASVA members continued to increase. This past year, 76 percent of all requests to the Library of Congress were filled and 48 percent of requests to other libraries, or an overall retrieval rate of 72 percent.

Information about the library's growing collection of microforms is provided by a combination of information from the card catalogue, an on-line system, and descriptive brochures, primarily to researchers demanding access to our large architectural collections available on microfiches. In fiscal 1983, 200 persons used the microforms room, in contrast to 173 in fiscal 1982.

Study space in the library is in heavy demand and very short supply: all carrels on the concourse level were in use throughout the year, all tables in the concourse reading room were assigned to visiting scholars and summer interns, and all desks in stack areas were used.

The staff of the gifts and exchange section continued

throughout fiscal 1983 to process large amounts of material from other institutions and individual donors in addition to assuming responsibilities for the maintenance of the vertical files, the rare book collection, book preservation, and, in part, library automation. A major effort was made to clear the vertical file room of scores of cartons containing unprocessed Library of Congress surplus duplicates, ephemera, and other pamphlets. The section was fortunate in having the assistance of several volunteers throughout the year, which enabled it to maintain a minimum level of service for the vertical file collection. File folder labels were typed for all institutional headings. Volunteers labeled the folders, updated the name authority file, filed artist pamphlets, and organized and began processing our large offprint collection.

The National Gallery of Art library received publications from 68 private donors during 1983. Henry-Russell Hitchcock, the architectural historian, donated a collection of over 400 monographs, in addition to hundreds of periodicals, pamphlets, and offprints. Charles Parkhurst, former assistant director of the National Gallery of Art, donated 125 volumes to the library. Charles Millard gave 25 books, several of which were about David d'Angers. Paul Mellon contributed a facsimile edition of P. M. Mariette's *Les grandes peintres* (Paris, 1969). George C. Graeber gave a set of Frank Lloyd Wright's *Ausgeführte Bauten und Entwürfe, photographies des chefs-d'oeuvres de l'art contemporain publié par Louis Martinet* (Paris, 1860). Kiefer N. Gerstley donated a copy of *Pictures in the Collection of P. A. B. Widener*. National Gallery of Art staff members made a number of significant contributions to the library. David Rust donated over 500 items, including many exhibition catalogues, auction sales catalogues, and a number of monographs, including a copy of *La Rome d'Hubert Robert* by G. K. Loukomski (Paris, 1930). Dodge Thompson gave a large number of books about Romanian and Peruvian art. John Wilmerding gave the *Catalogue of the Library of Thomas Jefferson* (1983), issued by the Library of Congress in five volumes. Other staff contributions came from Caroline Backlund, Margaret Bouton, J. Carter Brown, J. M. Edelstein, Ruth Philbrick, and Russell Sale. The gifts and exchange section also processed more than 225 surplus duplicate books donated by the Library of Congress.

National Gallery of Art publications were sent to exchange institutions as part of the library's regular exchange program. Currently there are 266 institutions on the exchange list, of which 127 are in the United States and 139 are foreign.

During fiscal year 1983, 2,166 monographs were sent to be bound. In addition, 1,013 serials volumes and 1,032

auction catalogues were sent to the bindery. Staff also repaired more than 35 books.

The library's serials budget is used for the acquisition of auction sales catalogues, as well as serials proper. One hundred six serial titles were added to the collection this year.

Serials binding increased by 24 percent over last year: over 7,300 issues were bound into 1,838 volumes. These, in addition to 178 prebound volumes received and 327 volumes transferred, brought the number of serials volumes to 15,192.

The library's holdings of art auction sales catalogues received several important additions: 58 catalogues concerning prints sales and dating from 1833 to 1913 and dealing with prints, primarily from the collection of A. Freiherr von Lanna; 945 early twentieth-century American catalogues; 1,458 nineteenth- and early twentieth-century European catalogues in the Haro-Rice collection were offered to us — of these we lacked only 205 which were subsequently purchased; 18 early twentieth-century auction catalogues of sales held in Milan and Rome; 9 nineteenth-century French and English catalogues, including The Thomas Banks' . . . *Catalogue of the Extensive and Valuable Collection of Original Models in Terra Cotta* . . . held in 1805.

For the first time the cataloguing section began to create an on-line catalogue using the Integrated Library System. Also for the first time it broke away from the traditional approach to cataloguing which emphasizes fullness and the highest possible standards to experiment with minimal level cataloguing.

At the end of April, the chief librarian called a meeting to discuss ways to gain bibliographic control over the uncatalogued special collections. Various automated alternatives were investigated, and the system that offered the library's staff and patrons the best possible on-line access at a reasonable cost was the ILS. The Gallery signed a contract with Avatar Systems, Inc., for this special cataloguing project to extend from 1 June through 30 September.

Several basic decisions about the cataloguing to be done on the ILS were made at the beginning of the project: 1) bibliographic records would be available only on-line (no cards or paper products would be produced); 2) all books would be classified and shelved with the rest of the collection; and 3) in an effort to speed up the cataloguing process it was decided that those records found in OCLC would be edited minimally and that original records created by the cataloguers would conform to national standards for permanent minimal level cataloguing. This approach was considered possible because of the sophisticated searching capabilities and the authority files offered

by the ILS, as well as authority files available from other vendors that could be used to ensure consistency of headings.

The first collection chosen to be catalogued was the Lotz collection. The summer interns searched 1,252 titles in the card catalogues, and 712 titles were selected for cataloguing. Sixty-six percent of these titles were found in OCLC.

At the end of July, Avatar loaded a test data base of 600 records from our OCLC tapes and conducted a one-day training session on the system. The first three weeks of August were spent testing the indexes, the displays, and learning the system as well as starting to catalogue the Lotz books. On 9 September, the section completed the transfer of 226 records from OCLC to the ILS, and the library could celebrate the birth of its first on-line catalog. It is too early to evaluate fully this project (both the ILS itself and the advantages and disadvantages of minimal level cataloguing), but indications are that the project will be successful.

Before work began on the ILS project, the section wrote seven new policies and substantially revised eleven other policies. Among the new policies were ones on the cataloguing of sound recordings, photocopies, microfilm and microfiche of previously published works, and adding dates to monographic call numbers. A great deal of time was spent on two other important subject heading policies — one on modifiers and subdivisions expressing origin and/or current location in art media headings and the other on chronological subdivisions.

During the first eleven months of the year, the section catalogued 3,908 monographic titles in 4,828 volumes. Of this total, 3,649 titles in 4,202 volumes were new accessions; 259 titles in 358 volumes were revisions; 143 volumes were processed as added copies; and 125 volumes were processed as added volumes. The 3,649 new monographic titles processed by the section were catalogued using the following types of records: 1,763 titles in 1,986 volumes were catalogued from LC records; 1,642 titles in 1,948 volumes were catalogued semi-originally; and 244 titles in 268 volumes were catalogued originally. All of the newly catalogued monographs were catalogued using the OCLC cataloguing subsystem. Of the 143 copies added, 80 were done manually and the rest were done on OCLC. Of the 125 volumes added, 53 were done manually and the rest were done on OCLC. During the first eleven months, the section also catalogued 163 serial titles in 1,022 volumes. Of the total number of catalogued serials, 119 titles in 816 volumes were new accessions and 44 titles in 206 volumes were revisions. The section filed 46,000 new cards into the card catalogues and changed 368 headings in the card catalogue from pre-AACR2 to AACR2 form. It also issued 8



Paul Gauguin, *Breton Girls Dancing*, Pont Aven, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

individual lists of changed headings and 2 cumulated lists.

The section did original cataloguing for twice as many monographic titles as last year. It filed 3,000 more cards into the card catalogues and changed 88 more headings to AACR2 form than last year. Most of these increases are due to an increase in clerical help over the previous year. The dramatic increase in original cataloguing, however, is due more to the introduction of minimal level original cataloguing in connection with the ILS.

The order section acquired 2,474 titles in 3,488 volumes, 16 pamphlets for the vertical file, and 22 microforms. There were 1,402 titles in 1,640 volumes, 11 pamphlets and 22 microforms purchased with federal funds. There were 1,072 titles in 1,848 volumes and 5 pamphlets purchased with trust funds.

The order section staff, despite having been reduced

from three to two for the better part of the year, was occasionally helped by other library staff spared from regular duties and successfully tackled the enormous task of maintaining control of the bibliographic checking, ordering, and accessioning.

Some of the more notable acquisitions by purchase made during the year were a collection of over 200 titles on Russian architecture bought from Professor Anatole Kopp of Paris; a collection of 122 titles, including several multi-volume sets, on the architecture and decorative arts of Sweden in the twentieth century; a virtually complete collection of publications by and about Hendrik Petrus Berlage, perhaps the dominant figure in Dutch architecture for the first third of this century. Other notable purchases include:

- Académie Royale de Peinture et de Sculpture, Paris. *Seven Conferences Held in the King of France's Cabinet of Paintings between Mr. LeBrun, Mr. Bourdon, Mr. de Champagne . . .* London: T. Cooper, 1740.
- d'Achiardi, Pietro. *La nuova Pinacoteca Vaticana. Descritta ed illustrata . . .* Bergamo: Istitut. Italiano d'Arti Grafiche, 1930.
- Arnaldi, Enea. *Delle basiliche antiche e specialmente di quella di Vicenza. discorso del conte Enea Arnaldi . . .* Vincenza: Mosca, 1767.
- Benoit, François. *La peinture au Musée de Lille*. (3 vol. portfolio) Paris, 1909.
- Braun, Georg. *Civitates orbis terrarum 1572-1618*. (3 vols.) (1980 facsimile reprint).
- Caro, Annibale. *Delle lettere familiari del commendatore Annibale Caro . . . Colla vita dell'autore scritta dal signor Anton Federigo Seghezzi . . .* (4 vols. in 3) Padova: G. Comino, 1748-1749.
- Damiron, Charles. *Majoliques italiennes*. 1944.
- Donati, Alessandro. *Roma vetus ac recens: utriusque aedificiis ad eruditam cognitionem expositis*. Romae: Biblio. Fratrum de Rubens, sub signo Salamandrae, 1725.
- Duomo di Milano. *La scultura nel duomo di Milano/illustrata a cura de la amministrazione della fabbrica, da Uno Nebbia*. Milano: Hoepli, 1908.
- Farcy, Louis de. *La broderie du XIe siècle jusqu'à nos jours d'après des spécimens authentiques . . .* (and supplement).
- Frankfurt am Main. Stadelsches Kunstinstitut. *Die zeichnungen Adam Elsheimers im skizzenband des Stadelschen kunstinstituts . . . von H. Weizshacker*. Frankfurt am Main: Kommissionverlag von J. Baer, 1923.
- Grünstein, Leo. *Die Sammlung, Professor Dr. Emerich Ullman: Herausgegeben und Eingeleitet*. Wien: Artur Wolf Verlag, 1925.
- Hackaert, Jan. *Jan Hackaert: die schweizer Ansichten, 1653-1656*, (42 facsimile plates of drawings). Zürich: Bibliophile Drucke von J. Stocker, 1981.
- Imbert, Eugenio, ed. *Le placchette italiane, secolo XV-XIX. Contributo alla conoscenza . . . italiana*. Milano: Alfieri [1941].
- Weiler, Clemens. *Jawlensky*. Köln. Du Mont Schauberg [1959].
- Kunste, Karl. *Ikongraphie der christlichen Kunst: Prinzipienlehre, Hilfsmotive . . .* Freiburg: Herder, 1928.
- Juvarra, Filippo. *Raccolta di Targhe fatte da professori primari in Roma*. Rome: G. M. Salvioni, 1732.
- La Rue, Jean Baptiste de. *Traité de la coupe des pierres où par une méthode facile & abrégée, L'on peut aisément se perfectionner on cette Science*. Paris: L'imprimerie Royale, 1728.
- Leonardo da Vinci. *Landscapes, Plants and Water Studies*. (1td. facsimile edition).
- Disegni di Leonardo e della sua cerchia alle Gallerie dell'Accademia de Venezia*. Milano: Electa, 1980.
- Henry Moore Sketchbook, 1928*. (signed facsimile sketchbook and catalogue).
- Passavant, J. D. *Kunstreise durch England und Belgien, nebst einem Bericht ueber den Bau des Domturms zu Frankfurt am Main*. Frankfurt: 1833.
- Jackson Pollock. *The Last Sketchbook*. (facsimile reprint).
- I disegni di Raffaello nel gabinetto dei disegni e delle stampe degli Uffizi: riproduzione in facsimile*. Milano: Electa, 1982.
- Sciatto, Andrea. *Viterbo nei suoi monumenti*. Roma: Capaccini, 1915/1920.
- Société Anonyme. *International Exhibition of Modern Art*. Brooklyn: Brooklyn Museum, 1927.
- Supino, Igino Benvenuto. *Le sculture delle porte di S. Petronio in Bologna, illustrate con documenti inediti*. Firenze: Istituto Micrografico Italiano, 1914.
- Toesca, Pietro. *Miniature di una collezione veneziana*. Venezia: 1958.
- Vatican. Biblioteca Vaticana. *Le Nozze Aldobrandine, i paesaggi con scene dell'Odissea e le altre pitture . . . pontifici*. Milano: U. Hoepli, 1907.
- Wright, Frank Lloyd. *Selected Drawings* (portfolio, vol. 3) [A. D. A. Edita], 1982.

New microform purchases were:

*Kataloge der Bibliothek des Zentralinstituts für Kunstgeschichte in München*. (The first section of 199 fiche has been received; subsequent sections will appear later.)

The University of Chicago Series on Ancient Roman Architecture (115 fiche).

The Faber Birren Collection of Books on Color (55 reels of microfilm).

*Catalogue de musée de peinture et de sculpture donné par M. Achille Jubinal . . . 1852-1857*. Musée Bagnères-de-Bigorre, 1864.

"Documents on the Fine Arts." Deloynes Collection. Département des estampes. Bibliothèque nationale (516 fiche).

"French Architectural Writings, 16-19th century."

Le Cabinet du Roi et les encyclopédique de Colbert (2 reels of microfilm).

Destailleur collection. Département des estampes et de la Photographie. Bibliothèque nationale (8 reels of microfilm).

The Knoedler Library of Art Exhibition Catalogs on Microfiche: Twentieth-Century European Art.

American Architectural Books: Based on the Henry-Russell Hitchcock Bibliography (microfilm).

The Fowler Collection of Early Architectural Books (microfilm).

Because the vertical files section continues to lack staffing, its resources have been made available on a very limited basis. For three months of the current fiscal year it was closed entirely to outside readers. Requests for its use come primarily from researchers working on museum and exhibition catalogues. Prime users have been Gallery staff and curators from the Phillips Collection and the Hirshhorn Museum and Sculpture Garden.

Beginning in January 1983, the library launched a program of recruiting and training volunteers to work in various areas. The initial group of five volunteers came in through the auspices of the Gallery's volunteer docent program. Of those, only one remains as a regular volunteer. A more fruitful source has been persons who call the Gallery on an individual basis offering their services. The volunteer statistics for fiscal 1983 (through 31 August) are as follows:

Number of volunteers	11
Total hours worked	316
Vertical files	285
Microforms	7
Cataloguing	24

This year the library selected two library science graduate students to work as summer interns. Their assignments were primarily in the area of bibliographic checking. In addition they performed detailed preliminary cataloguing of 42 rare books from the Lotz collection, made an evaluation of the manuscript holdings in the library, prepared a bibliographic guide for iconographic studies in the library, and made a list of recommended acquisitions for the iconography reference collection.

Staff changes and awards during the year: Celine Alvey, associate librarian, received a cash award for outstanding performance; Mrs. Alvey resigned in July to accept the post of manager of information systems at the J. Paul Getty Center for the History of Art and the Humanities; Gretl Cox, a temporary staff member, assisted in cataloguing artist monographs; J. M. Edelstein, chief librarian, was recognized as having accomplished "consistent stellar work in building what has become a significant reference library among art libraries" by the National Gallery of Art and presented with a cash award; Tempie Harris, Lynette Hill, and Linda Kersey joined the staff as student aids in the cataloguing and administrative sections; Bruce Hebblethwaite and Peter Symolon joined the staff as circulation assistants; Katie Heflin, Beatrice Poindexter, Cathy Quinn, and Julia Wisniewski received awards for outstanding performances; Carolyn Mauler, secretary to the chief librarian, received a quality increase for outstanding performance; Frances Lederer joined the staff as head of the gifts and exchange section; Thomas McGill, as a result of a revised position description, is now performing special assignments for the chief librarian in addition to other duties; Delores Stachura, circulation assistant, resigned; Arthur Gross transferred to the library's order section from the reference section, and Julia Wisniewski transferred to the reference section from the order section.

COMPARATIVE LIBRARY STATISTICS—FISCAL YEARS 1982 & 1983

<i>Collection</i>	<i>Fiscal 1982</i>	<i>Fiscal 1983</i>
Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	97,236	106,294
Added monographs titles/volumes	4,398/5,153	3,838/4,985
Titles/volumes acquired with federal funds	1,413/1,656	2,474/3,488
Titles/volumes acquired with trust funds	1,159/1,262	1,402/1,640
Titles/volumes acquired by gift	1,328/1,703	1,325/1,418
Titles/volumes acquired by exchange	502/532	825/865
Added microform titles	73	22

<i>Collection</i>	<i>Fiscal 1982</i>	<i>Fiscal 1983</i>
Added vertical file material	3,427	3,036
Added unprocessed ephemera	2,760	1,464
Continuing serial subscriptions	806	884
Total serial titles/volumes	1,501/12,849	1,607/15,192
<i>Library Services</i>		
Reference inquiries	12,032	6,810
Computer-based searches	151	729
Outside visitors	2,994	2,333
New registrants	446	466
Tours	35	43
Volumes retrieved from the stacks	7,211	7,127
Volumes reshelved	24,867	32,075
Interlibrary loans obtained for NGA staff and CASVA fellows	1,185	1,061
Interlibrary loans to other institutions	158	143
NGA publications distributed to exchange partners	1,279	1,640
<i>Technical Services</i>		
Monograph titles/volumes catalogued	3,938/4,906	3,908/4,828
Serials titles/volumes catalogued	150/771	163/1,022
Catalogue cards filed	43,000	46,000
Monographs bound	1,978	2,166
Serials volumes, including auction catalogues, bound	1,482	1,838
Serials accessioned (including auction catalogues)	13,280	15,192
<i>Bibliographic checking</i>		
Total titles checked	9,996	8,577
Titles owned	7,275	5,518
Titles not owned	2,721	3,059

PHOTOGRAPHIC ARCHIVES

The photographic archives, after careful and lengthy investigation, has begun a pilot project in the use of a computer for information retrieval suited specifically to its needs. The program is designed to provide various means of access to the images contained in the collection. This year-long project has been funded through the generosity of the Samuel H. Kress Foundation. Its continued support has allowed the archives to grow to its present size—over 1,000,000 photographs and 2,500,000 images on microforms.

The archives was the recipient of three remarkable gifts this past year: Anthony Geber gave a substantial number of photographs and other types of reproductions primarily of eastern European art; the Archives of American Art transferred the non-American photos from the Royal

Cortissoz collection; and Henry-Russell Hitchcock gave over 3,000 photographs connected with the research and publication of his book, *German Renaissance Architecture*.

Both by purchase and by gift, the collection was greatly enhanced by the addition of nine books or albums dating from the 1860s and 1870s illustrated with photographs. An album illustrating sculpture displayed at the Centennial in Philadelphia in 1876 and another showing renovations in the Château at Blois, dated 1875, have provided our users with important insights into the taste of that period.

Among the other acquisitions of the year are all the photographs from the Bolognese firm, A. Villani e figli, the collection of the Palazzo Durazzo-Pallavicini, Genoa, all the paintings in the Schack-Galerie, Munich, and a selection of colonial architecture in Nicaragua.

The Kress Foundation initiated a new program of grants to scholars for photographs with the stipulation that copies of the photographs be deposited in the archives. We are most grateful for this program, as it adds formerly unrecorded images to the collection.

## CONSERVATION DIVISION

### PAINTING

Among the thirteen major treatments completed this year, the most significant was *The Small Cowper Madonna* by Raphael, treated in conjunction with the Gallery exhibition *Raphael and America* and the 500th anniversary of Raphael's birth. The examination prior to treatment revealed an interesting underdrawing not previously known. The cleaning uncovered the original stone parapet behind the Madonna concealed for centuries under a restorer's painted black drapery. In preparation for the opening of the new ground floor space in the West Building, two early American paintings from the Garbisch collection underwent major conservation treatment, and many more underwent varying degrees of minor treatment ranging from grime cleaning to the toning in of discolored repaint. Of the sixteen major treatments now in progress, the longest is that of George Savage's large and very popular *The Washington Family*, being worked on under contract to the Gallery by Robert Scott Wiles.

The major examinations of forty-six works were carried out in connection with curatorial research and to set priorities for treatment. They included two distinct groups. All of the Gallery's Raphaels and all the paintings by artists closely related to Raphael were examined by Carol Christensen in conjunction with the Raphael exhibition. Secondly, examinations of northern European paintings of the fifteenth and sixteenth centuries continued in order

to meet the first deadlines of the systematic catalogue. In addition to these major examinations, numerous minor examinations were carried out to respond to individual curatorial questions and guard reports.

The examination of paintings for and during exhibitions was another important staff activity. A total of 392 paintings were inspected. Members of the staff traveled as couriers for many of these exhibitions to inspect non-Gallery and Gallery paintings prior to packing and shipment and to help ensure their safe arrival.

Over one hundred guests visited the painting conservation laboratory during the year, including foreign conservators, art historians, and graduate student groups to whom special tours were given.

### PAPER

The paper conservation department completed 102 major and 274 minor treatments on a variety of prints and drawings. Among the major treatments were *Q XX*, a collage by Moholy-Nagy; *Guitar and Bottle*, a drawing by Picasso; *Rudolf I and Albert I with Pallas*, a two-sided architectural study by Rubens and van Thulden; and *Premier Salon de la Société des Dessinateurs Humoristes*, a large poster designed by Forain.

As time allowed, prints and drawings from specific areas of the graphics collection were examined, treated as necessary, and rematted. A systematic survey of the early German woodcuts in the Rosenwald collection was completed this year, and a similar survey of the Rembrandt prints is underway at present.

Technical examination with the stereo microscope and with ultraviolet and infrared illumination was used by paper conservators to elucidate the media present in a number of graphics. The staff has found ultraviolet examination particularly useful in visually enhancing partially obliterated designs or inscriptions executed in pigments or inks containing iron, such as sienna or umber.

Two interesting pieces by Felix Buhot posed a challenging problem. They are landscapes incised in thin, rigid sheets of unknown material, which have incorrectly been described as mica or gelatin. Paper conservators working closely with the analytic scientist, as well as with outside consultants, have ascertained that the unknown material is celluloid, an early and novel use of an unusual art support.

Paper conservators again worked together with the analytic scientist in using x-ray fluorescence to identify the chemical elements present in various pigments, inks, and photographic images. This superb technique requires no sampling and reads characteristic energy emissions. It has regularly confirmed identifications of brown inks as common iron gall ink rather than as sepia or bistre, two

specific types of ink which are found less frequently.

In addition, paper conservators recorded fifty watermarks found on prints and drawings in beta-radiographs, a detailed exact-size image on x-ray film. A number of watermarks on Rembrandt prints and drawings in the collection have been recorded this year.

With the opening of the West Building graphics galleries, paper conservators have found that exhibition-related activities occupy a rapidly expanding segment of their time. Paper conservators examined 492 works of graphic art for incoming and outgoing condition in several major loan exhibitions: *Braque: The Papiers Collés*; *Claude Lorrain*; *Manet and Modern Paris*; *Raphael and America*; *The Prints of Lucas van Leyden*; and *Gainsborough Drawings*. In addition, staff paper conservators checked 274 works proposed for in-house exhibitions or for loan to other institutions to determine that each piece could be exhibited and travel safely. Of the paper treatments completed this year, more than one-third involved graphics to be exhibited or loaned. Paper conservators also advised on designing wedges and "cradles" for the safe display of the rare books increasingly included in Gallery exhibitions.

A paper conservator traveled to Kyoto to courier paintings for the Gallery and to observe Japanese scroll mounting techniques which profoundly influence western paper conservation methods.

A photographic conservator served as a consultant to prepare a report on preventive care of the Stieglitz collection and to recommend any conservation treatment needed.

The newly completed West Building matting/framing workshop and frame storage was very active with preparation for the cluster of inaugural graphics exhibitions in the adjacent West Building graphics galleries.

The ongoing care of the graphics collection has focused on systematic rematting of groups of prints. This year rematting was completed for the Rosenwald collection of early German woodcuts and the manuscript illuminations on vellum. Rematting of the Rembrandt and Dürer collections is in progress. In addition, hundreds of prints and drawings were rematted for in-house shows and for the rotating exhibitions of Gallery graphics during 1983, as well as for presentations to the board of trustees. A total of 2,695 works were matted or framed during the year.

#### OBJECT

Fiscal 1983 opened with a flourish of activity in the object conservation department in preparation for the opening of the sculpture galleries in the renovated ground floor of the West Building. Over 1,000 objects were examined or treated for this new installation. Noteworthy in these figures are



Raphael. *The Small Cowper Madonna*. Widener Collection, after restoration

some of the finest examples of Renaissance medals, reliefs, plaquettes, and statuettes in the western hemisphere; the two sixteenth-century stained glass windows from the church of S. Maria Maddalena dei Pazzi in Florence; a collection of terracotta figures by the French sculptor, Claude Michel Clodion; the impressive walnut Renaissance table in the first sculpture gallery; and part of the Mellon collection of Degas' wax models. As well as opening the new galleries to the press and public, the conservation laboratories were open for press tours during the three days of symposia and receptions. Under contract to the Gallery, Stephen Tatti treated the Henry Moore Sculpture *Knife Edge Mirror Two Piece* at the entrance to the East Building to coincide with the West Building opening.

Among the 590 works that received major treatment during the year were Giacometti, *The Chariot*; Oskar Schlemmer, *Homo*; and a new acquisition by Monti, *Head of Bull*. An all-night radiography session was scheduled with the Naval Explosive Ordnance Technology Disposal Center for a unique opportunity to radiograph the figure of

*Mercury* from atop the Rotunda fountain. At the same time samples of the core material remaining inside the statue were removed for thermoluminescent testing, and determination of the surface composition was achieved by x-ray fluorescence analysis. The combined data should help in the dating and attribution of *Mercury*. Long-term treatment is continuing on two della Robbia reliefs and an unfired terracotta putto attributed to Verrochio.

Ninety-seven incoming objects were inspected for condition, and some required treatment, for the following exhibitions: *David Smith*; *Five Surrealists from the Menil Collections*; *Arp: The Dada Reliefs*; and *Art of Aztec Mexico: Treasures of Tenochtitlan*. A conservator traveled twice to Mexico to assist in preparations for the Aztec exhibition and to help ensure the safe arrival of the fragile terracotta Eagle Warrior and the six-ton stone Jaguar.

Among requests for advice, the object conservation staff was asked to consult on treatments for The National Archives and Dumbarton Oaks' Byzantine collection.

#### CHIEF CONSERVATOR

The following position appointments within the conservation division became effective during the fiscal year. In August, Ross M. Merrill, formerly head of painting conservation and assistant chief conservator, accepted the position of chief of conservation. Victor C. B. Covey was appointed chief conservator emeritus and conservator for special projects. Sarah L. Fisher was appointed acting head of painting conservation, and Shelley G. Sturman appointed acting head of object conservation.

The staff department heads worked extensively on a program for the development of the division. This program includes four areas for future development: advanced training for conservators as a means of furthering practical experience in the field of conservation; a visiting research program to bring in outside expertise to augment conservation research and provide an influx of ideas, different interpretations, and viewpoints; a staff exchange program to provide the opportunity to observe and participate in restoration and research in other museums; and a staff research program to provide the time and funds needed for the in-depth study of conservation-related questions. These programs will dramatically enhance the services and research the conservation division provides in the maintenance and care of the National Gallery's collections.

In addition to the interns who worked in conservation as part of the Gallery's summer internship program, the following people served internships during the year: Luci Kinsolving, painting; Pia DeSantis, paper; Claudia Deschu, frames; Joanne Yam, frames; and Barbara Buckley, textiles. Beatrix Graf, a paintings conservator from the Gemälde

Galerie in West Berlin, spent six months in the Gallery's painting conservation laboratory as part of an exchange program. Tamsen Fuller, working on contract, aided the object conservation staff in treating the Renaissance medals.

#### SCIENCE

Much of the analytic and scientific work was related to special exhibitions and the new installations of the sculpture and decorative arts collections. Work on exhibitions included *Raphael and America*, *Alfred Stieglitz*, and *The John Hay Whitney Collection*. Most frequently the purpose of the work was to verify artist's materials and technique to ensure that the catalogue entries and labels were accurate. In the case of Raphael's *Small Cowper Madonna*, full analytical study was done during its treatment in the painting conservation laboratory. A number of Stieglitz photographs were analyzed using x-ray fluorescence analysis to verify the type of print (platinum, palladium, etc.) for the catalogue entries. Items from the sculpture and decorative arts collections were analyzed to determine alloy, plating, and gilding. A total of sixty-five works of art were analyzed and tested.

Refinements were made in an electrochemical method for removing tarnish from silver threads in tapestries. This work was the basis for the successful treatment of the tapestry *Christ and the Woman Taken in Adultery* by the textile conservators.

In November new equipment for x-ray diffraction was installed. This equipment permits rapid identification of extremely minute quantities of crystalline materials. Using this equipment, the summer intern prepared a reference library of diffraction patterns for pigments and other materials of interest to conservators. Now by simply matching a diffraction pattern from an unknown pigment with one of our reference patterns, the pigment can be identified immediately.

The intern also developed a system using the conservation division's word processor to maintain records of all analysis, tests, and samples handled by the analytical lab. The system will be used to keep a log of the requests for service and their status; to produce automatically various types of reports; to index and cross-reference reports with spectra, chemical tests, photomicrographs, and prepared samples.

#### FRAMES

Forty frames in special exhibitions received minor treatment, and frames from the permanent collection received routine cleaning.

## TEXTILES

The 1983 fiscal year was a particularly active and productive one for textile conservation. Substantial work was performed for the exhibits in the new West Building galleries opening in February. Anticipation of the approach of the occasion to show the culmination of ten years of work on the tapestries gave further impetus to our search for a better and safer method to clean the tarnish from the metallic yarns in the tapestries. This project had been started in the National Gallery in 1975 prior to a "Corrosion Week," held in Washington in 1976 and ultimately published by the National Bureau of Standards in 1977, but remained without satisfactory results until this year. The final outcome, which is the result of many hours of research on experimental materials that were contributed from several sources, is now evident in the metallic yarns of *The Lamentation* as well as the *Christ and The Woman Taken in Adultery*. These objects are on view in Gallery N1 with the newly acquired *The Procession to Calvary*.

Major treatments were done for nine textiles, and minor treatments for forty-four. The practice of a semi-annual cleaning of the tapestries on exhibition has been continued. In addition, the temporary removal and storage of the Miró tapestry was overseen and is now back in place.

The textile workroom was moved from Gallery 63 in the West Building to new quarters on the ground floor. This new location provides convenient access to textile storage and conservation supply storage.

## EDITORS OFFICE

This year several National Gallery publications produced by the editors office received recognition for their outstanding design. *Alfred Stieglitz* won the American Booksellers Award, an award of merit from the American Association of Museums, and a Carey-Thomas Award. *Raphael and America* and *Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America* earned awards of merit from the American Association of Museums, which also gave *Claude Lorrain: 1600-1682* an honorable mention. A silver award was granted to *Lessing J. Rosenwald, Tribute to a Collector* by the Typographer's International Association.

Other exhibitions catalogues edited and designed in-house during the year include *The Prints of Lucas van Leyden and His Contemporaries*, *The John Hay Whitney Collection*, *Braque: The Papiers Collés*, *Manet and Modern Paris*, and *Art of Aztec Mexico: Treasures of Tenochtitlan*. Petits journals were created for *Jean Arp: The Dada Reliefs* and *Five Surrealists from the Menil Collections*, and brochures for *Alfred Stieglitz* and *American Naïve Paint-*

*ings*. Special sales posters were produced for *Important Information Inside*, *American Naïve Paintings*, and *Alfred Stieglitz*.

In a continuing program to expand distribution of National Gallery catalogues, the following copublishing arrangements were made: *Important Information Inside* with Harper & Row Publishers, *Stieglitz* with Callaway, *Manet and Modern Paris* with University of Chicago Press, and *Lucas van Leyden* with Princeton University Press.

All wall texts and labels for temporary exhibitions were typeset, and a wall map was designed for *Art of Aztec Mexico*. A booklet for *Night Prints* was typeset and designed, as was a walking tour booklet, *German Art of the Middle Ages and Renaissance in the National Gallery of Art*, prepared in celebration of the German-American Tricentennial. In addition, over 1,400 labels were typeset for the new ground floor galleries in the West Building.

Aside from exhibition-related activities, this office was responsible for the design and production of most Gallery announcements, fliers, forms, and invitations, as well as a brochure for the Andrew W. Mellon dinner. A new combined map and brief guide was designed for the East and West Buildings, along with posters for each. Gallery leaflets were produced for the new ground floor galleries, and a handlist was issued: *Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art*. In conjunction with The Center for Advanced Study in the Visual Arts, *Center 3: Research Reports and Record of Activities: Sponsored Research in the History of Art 3*; and volume 12 of *Studies in the History of Art* were produced. *Abstract-Expressionist Painting in America* by William C. Seitz was published for the Gallery by Harvard University Press. It is the third volume in the series of Ailsa Mellon Bruce Studies in the History of American Art.

The editors office selected and designed all of this year's notefolders and Christmas cards. A wall calendar for 1984, *American Impressionism*, and a desk calendar, *The Artist's Garden*, were copublished with Universe Books.

Mary Yakush joined the staff as an editor.

## EXHIBITIONS AND LOANS

During the past year the department of exhibitions and loans administered the loans to twenty-one exhibitions held at the National Gallery of Art and prepared for thirteen future exhibitions. The department administered the loan of 76 National Gallery objects on out-going loan to exhibitions at 47 other institutions and 235 objects on extended loan to 46 museums, U.S. government officials, and U.S. embassies abroad. The loans of 254 works of art

to 43 sites in the U.S. and 23 sites abroad were administered through the National Lending Service.

The department designed and began the implementation of automated technology in the preparation of exhibitions in anticipation of computerizing the exhibition and loan processes in the near future.

A number of staff changes occurred during the year. Stephanie Belt was hired at the beginning of the fiscal year as assistant for exhibitions and loans, assuming the position vacated by Mary Jane Pagan. Jack Spinx, chief of exhibitions and loans since 1973, retired at the end of January. Ann M. Bigley, previously with the department of installation and design, was selected to succeed him as exhibitions officer and head of the department. The department, along with that of the registrar's office, was reorganized under the newly created division of exhibition programs, headed by D. Dodge Thompson.

The temporary exhibitions and their dates were:

PICASSO: THE BULL

continued from the previous fiscal year to 10 October 1982

coordinated by Andrew Robison

MAURITSHUIS: DUTCH PAINTING OF THE GOLDEN AGE FROM THE ROYAL PICTURE GALLERY, THE HAGUE

continued from the previous fiscal year to 31 October 1982

coordinated by Arthur K. Wheelock, Jr.  
supported by GTE Corporation

BELLOWS: THE BOXING PICTURES

continued from the previous fiscal year to 2 January 1983  
coordinated by E. A. Carmean, Jr.

SIXTEENTH-CENTURY ITALIAN MAIOLICA: SELECTIONS FROM THE ARTHUR M. SACKLER COLLECTION AND THE NATIONAL GALLERY OF ART'S WIDENER COLLECTION

continued from the previous fiscal year to 9 January 1983  
coordinated by Douglas Lewis in conjunction with Deborah Shinn, New York University

VISIONS OF CITY AND COUNTRY

PRINTS AND PHOTOGRAPHS OF NINETEENTH-CENTURY FRANCE  
10 October to 5 December 1982

coordinated by Bonnie L. Grad, Clark University, and Timothy A. Riggs, Worcester Art Museum, in conjunction with The American Federation of Arts

CLAUDE LORRAIN: A TRICENTENARY EXHIBITION

17 October 1982 to 2 January 1983  
coordinated by H. Diane Russell

BRAQUE: THE PAPIERS COLLÉS

31 October 1982 to 16 January 1983

coordinated by E. A. Carmean, Jr., in conjunction with Isabelle Monod-Fontaine, Musée nationale d'art moderne, Paris

DAVID SMITH: SEVEN MAJOR THEMES

7 November 1982 to 24 April 1983

coordinated by E. A. Carmean, Jr.,  
supported by American Medical Association

MANET AND MODERN PARIS

5 December 1982 to 6 March 1983

coordinated by Theodore Reff, Columbia University, with Florence E. Coman

GALLERY OF THE LOUVRE, SAMUEL F. B. MORSE

19 December 1982 to 13 February 1983

RAPHAEL AND AMERICA

9 January to 8 May 1983

coordinated by David Alan Brown

IMPORTANT INFORMATION INSIDE: THE STILL-LIFE PAINTINGS OF JOHN F. PETO

16 January to 19 June 1983

coordinated by John Wilmerding  
supported by Johnson Wax

DRAWINGS FROM THE HOLY ROMAN EMPIRE, 1540-1680: A SELECTION FROM NORTH AMERICAN COLLECTIONS

30 January to 10 April 1983

coordinated by Thomas Da Costa Kaufmann, The Art Museum, Princeton University

PHOTOGRAPHS BY ALFRED STIEGLITZ

3 February to 8 May 1983

coordinated by Sarah Greenough and Juan Hamilton  
supported by Springs Industries, Inc.

PAINTING IN NAPLES FROM CARAVAGGIO TO GIORDANO

13 February to 1 May 1983

coordinated by Clovis Whitfield and Jane Martineau,  
Royal Academy of Arts, London  
supported by FIAT S.P.A., Turin, and BANCA NAZIONALE DEL LAVORO, Rome

THE JOHN HAY WHITNEY COLLECTION

26 May 1983 to the end of the fiscal year  
coordinated by John Rewald

LUCAS VAN LEYDEN AND HIS CONTEMPORARIES

5 June to 14 August 1983

coordinated by Ellen S. Jacobowitz, Philadelphia Museum of Art, and Stephanie Loeb Stepanek, Museum of Fine Arts, Boston

NIGHT PRINTS

5 June 1983 to the end of the fiscal year  
coordinated by Ruth B. Benedict



Jean Baptiste Pilleme, *Shepherds Resting Near a Stream*, Robert H. and Clarice Smith Fund

FIVE SURREALISTS FROM THE MENIL COLLECTIONS

17 June to 28 September 1983

coordinated by Walter Hopps, The Menil Collection,  
Houston

JEAN ARP: THE DADA RELIEFS

3 July 1983 to the end of the fiscal year

coordinated by E. A. Carmean, Jr.

ART OF AZTEC MEXICO: TREASURES OF TENOCHTITLAN

28 September 1983 to the end of the fiscal year

coordinated by Elizabeth Boone, Dumbarton Oaks, and  
H. B. Nicholson, University of California at Los Angeles  
supported by GTE Corporation

REGISTRAR'S OFFICE

During the past year the registrar's office recorded the accession of 64 paintings, 31 pieces of sculpture, 1 decorative art object, and 996 works of graphic art—a total of 1,092 objects. The Gallery received 625 shipments, containing 3,028 works of art, and sent out 394 shipments of 2,178 works of art. Some 128 permits to copy works of art in the Gallery's collections were issued.

DEPARTMENT OF INSTALLATION AND DESIGN

During the past year, the department of installation and design produced thirteen exhibitions in the East Building, five exhibitions in the West Building, and designed and installed four new permanent exhibition areas in

the new ground floor galleries. The department was charged with the design and installation of over 130,000 square feet of exhibition space in both buildings, an increase of 60 percent over any previous year.

*Visions of City and Country: Prints and Photographs of Nineteenth-Century France* was installed in the East Building ground floor northwest galleries. A panel system was used to accentuate changes in subject groups and to give spatial focus to this exhibition.

The first major exhibition of the artist's work in the United States, *Claude Lorrain: A Tercentenary Exhibition* was installed in the East Building concourse galleries. The fifty-three paintings were installed in a sequence of large galleries with appropriate period moldings and rich, sumptuous colors. The sixty-eight prints were exhibited in one gallery and unified behind a panel system which masked the diversity in frames and mats. The exhibition concluded with a selection of seventy-six drawings, which were provided with French mats and period frames to enhance their appearance.

*Braque: The Papiers Collés* was installed in ground floor east galleries of the East Building and included thirty works by the inventor of modern collage. The galleries were simplified and painted in an off white to provide an understated context for the objects.

Installed on three levels in the East Building, the exhibition *David Smith* could be viewed from many vantage points. The sixty-three works were divided into seven major series. Each series commanded its own space on the ground, mezzanine, and upper levels of the building, utilizing the open atrium and balcony spaces to take advantage of the effects of natural light on sculpture during the day, and the different but equally dramatic effects created by artificial light at night.

*Manet and Modern Paris*, marking the centennial of Manet's death in 1883, was installed in six galleries on the upper two levels of the northwest galleries in the East Building. Each gallery was devoted to one or two themes. The galleries were outfitted with period moldings and rich, saturated colors.

*Raphael and America* was installed in the 7,000-square-foot upper level north bridge gallery. The exhibition, which included paintings, drawings, prints, sculpture, books, photographs, and newsclippings, posed an interesting and difficult design problem. A complex system of recessed book display boxes, masking panels, and silkscreened graphics was devised to unify didactic and supporting material, while essential visual emphasis was reserved for the major works by Raphael from the National Gallery of Art and other collections.

When *Small French Paintings from the Ailsa Mellon*

*Bruce Bequest and other National Gallery Collections* was reinstalled in the ground floor northwest gallery of the East Building, a new molding scheme was incorporated and has so far proven to be the most successful articulation of those galleries for viewing small paintings.

*Important Information Inside: The Still-Life Paintings of John F. Peto* consisted of sixty paintings by Peto and was installed in the 3,000-square-foot ground floor northwest galleries, which were divided into four small and two larger galleries. The moldings and colors of the galleries were derived from period documentation.

One of the major undertakings of the department during this fiscal year was the preparation of the new ground floor galleries, opened to the public on 3 February 1983, which entailed the detailing, construction, and installation of some 29,000 square feet on the ground floor of the West Building. Much of the planning for these spaces had begun in the previous year. The projects included designing the baroque sculpture hall to achieve a sense of continuity with John Russell Pope's original design for the West Building. The redesign of the central gallery space to house the Garbisch collection of American naive paintings also reflects this desire to replicate the existing galleries.

In addition, the design department undertook the responsibility for the fourteen ground floor print galleries, a gallery exhibiting medieval and Renaissance liturgical arts, and galleries of nineteenth- and early twentieth-century sculpture. The sculpture gallery prominently displays the collection of Degas waxes which had been in storage for several years. These renovations not only included a new gallery configuration but also a new environmental and lighting system.

For the opening of the ground floor galleries, the design department was responsible for the presentation of *American Naive Paintings*, *Drawings from the Holy Roman Empire*, *Alfred Stieglitz*, the National Gallery prints and drawings survey, as well as for installing the previously mentioned aspects of the permanent collection.

*Drawings from Holy Roman Empire 1540-1680: A Selection from North American Collections* was installed in four ground floor galleries at the west end of the outer graphics tier. The galleries were enhanced by a panel system with moldings. In contrast *Alfred Stieglitz* was installed on the simplest of panels in specially designed frames which reflected Stieglitz's own framing conventions.

The *Painting in Naples from Caravaggio to Giordano* exhibition traced the painting of seventeenth-century Naples in 120 works, many of which were among the largest oil paintings ever exhibited at the Gallery. The entire 18,000-square-foot concourse exhibition space in the East



Federico Barocci, *Half-length Mary Magdalene*,  
Alisa Mellon Bruce Fund

Building was divided into twelve galleries, with works grouped historically. A work from the ceiling of a Neapolitan church was exhibited on the ceiling in the concourse gallery. The small auditorium adjoining the exhibition was redesigned for a three-screened audiovisual program, which established the historical and architectural context of the art.

*The John Hay Whitney Collection*, installed in the 6,000 square feet of the galleries on the upper and mezzanine levels in the northeast of the East Building, presented the works in six chronological sections. Two exhibitions, *The Prints of Lucas van Leyden and His Contemporaries* and *Night Prints*, were installed concurrently in the outer tier of the print galleries in the West Building. These galleries were designed to be reinstalled with print exhibitions with a minimum of reconstruction and alteration, essentially allowing a two-week turnover period between exhibitions. They are scaled to the exhibition of graphics and

have been provided with a lighting system specially designed for the illumination of these works.

Forty-two surrealist paintings, sculptures, drawings, and objects from the collection of Mrs. John de Menil and her family were presented in one large room to give the sense of the intensity of the exhibitions held by the surrealists themselves earlier in the century. The presentation included two special vignettes, one a miniature space for Magritte's *Madame Récamier de David* and the other a large vitrine containing a profusion of the surrealists' "found objects"—books, drawings, and memorabilia.

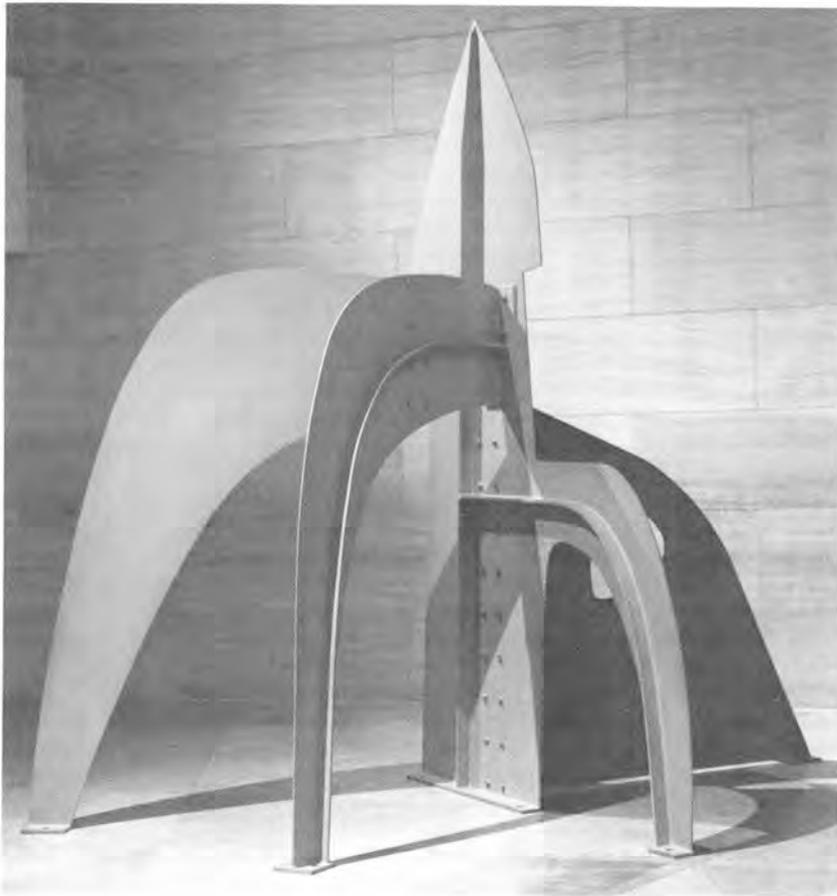
*Jean Arp: The Dada Reliefs* was installed in two small galleries on the ground floor northeast. Those reliefs that necessitated special protection were encased in plastic vitrines whose backboards were mounted flush in the walls to minimize visual interference with the works of art.

The East Building's 7,000-square-foot upper level west bridge housed *Art of Aztec Mexico: Treasures of Tenochtitlan*. The space was undivided to enhance the experience of the monumentality of the key objects in each section of the exhibition. The essential design philosophy of the exhibition was derived from the Aztec room in the anthropological museum in Mexico City. The objects of stone, wood, and terracotta were set off against rich, dark background colors and presented on supports which were covered with material that simulates dark brown stone. The viewer's experience of the objects was augmented by extensive graphics which explained the iconography and history of the objects and their archaeology.

#### PHOTOGRAPHIC LABORATORY SERVICES

Photographic services continued to provide color transparencies and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; to authorize reproductions of works belonging to the National Gallery of Art where appropriate; and to coordinate all requests for work to be performed by the photographic laboratory.

During the past year photographic services' policies and procedures, as well as our forms and prices, were revised and updated. A new labeling system for the photographs was designed and implemented, using the word processor. This has resulted in photographic materials having a more attractive and professional appearance, as well as making our identification system more efficient and accurate. In addition to the photographs distributed as listed below, several large groups of photographs were exchanged, through the photographic archives, with such diverse institutions as the Cleveland and Ringling Museums of Art in this country, and the Gulbenkian Museum, Lisbon, and the Courtauld Institute, London, abroad.



Alexander Calder, *Obus*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

A committee for media projects was formed to review and oversee all audiovisual projects involving the Gallery, both by outside producers and Gallery staff. The coordinator of photography serves as executive secretary to the committee.

The photographic laboratory continued to provide photographic support for all departments of the Gallery. During the year more than 1,600 requests for photography were received by the photo lab. A large portion of these were generated by the various conservation programs for painting, paper, and sculpture. For the opening of the new West Building galleries the photo lab provided photography of the construction progress, exhibit installations, and the special opening events associated with them.

The continuing schedule of special exhibits required photography for preparation, news releases, documentation of the installations, and slides for lectures and for the slide library. The photo lab provided a large part of the photography for the catalogue of the Aztec exhibit. A staff photographer spent four weeks in Mexico photograph-

ing objects. The photo lab also made all the color transparencies for the Christmas card mail-order catalogue produced by the publications service of the Gallery. Photography was begun on the Chinese porcelains for the systematic catalogue of oriental ceramics.

- Black and white photographs added to the files of prints available 9,016
- Black and white photographs sold 3,398
- Black and white photographs distributed for official use within the Gallery 5,461
- Permits authorizing reproduction of works of art from Gallery collections 1,101
- Color transparencies lent for reproduction 942
- Black and white photographs sold for reproduction 1,144
- Permission given for individual works where photos were already owned by the applicant 577
- Black and white negatives produced 5,408
- Black and white prints produced 36,133
- Slides produced, black and white and color 15,772
- Color transparencies produced 2,800
- Color negatives produced 652

# STAFF ACTIVITIES AND PUBLICATIONS

J. CARTER BROWN, director, served *ex officio* on the Federal Council on the Arts and Humanities, the National Trust for Historic Preservation, and the Pennsylvania Avenue Development Corporation. He continued as chairman of the Commission of Fine Arts, a presidentially appointed panel which meets monthly to review architectural and design proposals and to advise the President, the Congress, and government 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 was a member of its executive and fine arts accessions committees. He continued to serve on the Committee for the Preservation of the White House and the White House Historical Association, of which he is treasurer. He served on the board of trustees of the National Geographic Society and on the boards of the Corning Museum of Glass, Arts International, the Newport Restoration Foundation, Storm King Art Center, and the American Federation of Arts and was chairman of its national exhibitions committee. He continued as a member of the advisory board of the Morris and Gwendolyn Cafritz Foundation, The National Portrait Gallery Commission, the Advisory Board of the British Institute of the United States, and the art advisory committees of Brown University Department of Art and of the Federal Reserve System. He was elected a trustee of the Association of Art Museum Directors and continued as trustee of the American Academy in Rome and the Institute of Fine Arts, New York University. He serves as a member of the President's Committee on the Arts and the Humanities.

JOHN WILMERDING, deputy director, continued as vice president of the Shelburne Museum (Vermont) and the Dunlap Society and to sit on the boards of trustees of the Groton School, Saint-Gaudens National Historic Site, and the Lewis Walpole Library (Farmington, Connecticut). He continued to serve as honorary curator of paintings at the Peabody Museum (Salem, Massachusetts) and

as consultant to the curator of the White House. He also served on the advisory boards of the fine arts committee of the State Department, Archives of American Art (Washington Committee), American Art Program of Wellesley College, and the American Galleries of the Fine Arts Museums of San Francisco, on the editorial boards of *The American Art Journal* and Smithsonian Institution Press, as well as on the board of trustees of Monticello, the Thomas Jefferson Memorial Foundation, and as a panelist for the National Endowment for the Humanities to review senior fellowship applications. He concluded his term on the art advisory panel for the Internal Revenue Service. Mr. Wilmerding was also installed as an honorary fellow of The Athenaeum, Philadelphia.

In September Mr. Wilmerding participated in a symposium sponsored by the Amon Carter Museum (Fort Worth, Texas). It was entitled "Important Information about John F. Peto" and was held in conjunction with the exhibition: *Important Information Inside: The Still-Life Paintings of John F. Peto*. During the year he presented lectures on various American artists and aspects of American art at the New-York Historical Society, The Athenaeum (Philadelphia), Randolph-Macon Women's College (Lynchburg, Virginia), Bowdoin College Museum of Art, American Antiquarian Society (Worcester, Massachusetts), Reynolda House Museum of American Art (Winston-Salem, North Carolina), C. W. Post Center, Long Island University, Portland Museum of Art, Gilcrease Institute (Tulsa), and the Young Women of the Arts (Houston and Dallas).

HENRY A. MILLON, dean of the Center for Advanced Study in the Visual Arts, was elected a member of the board of directors of the College Art Association and continued to serve as vice chairman of the board of trustees of the American Academy in Rome, chairman of the senior fellows of the Program of Studies in Landscape Architecture at Dumbarton Oaks, and on the advisory council of the Department of Art and Archaeology at Princeton University, the committee to visit the Department of Fine Arts at

Harvard University, the house committee of the American Academy of Arts and Sciences, the translation committee of the Society of Architectural Historians, the committee on computerization of art historical information of the J. P. Getty Trust, the National Conservation Advisory Council, the Council of American Overseas Research Centers, as a representative of the American Academy in Rome, and as an alternate member of the U.S. delegation to the International Committee of the History of Art. In addition, he was appointed to the committee on publications of the J. P. Getty Trust, and the committee to visit the School of Historical Studies of the Institute for Advanced Study at Princeton, New Jersey. He also served on the review panel for the Gladys Kreible Delmas Foundation and the architectural design awards jury for the Washington-based architectural periodical *Design Action*.

He chaired a session on Renaissance architecture at the annual meeting of the Society of Architectural Historians in Phoenix, Arizona. Mr. Millon served as convenor of the Architectural Drawings Advisory Group, with members from museums and galleries that collect architectural drawings, in order to develop international cataloguing standards for architectural drawings. He also conducted a seminar on Michelangelo and Saint Peter's at the Massachusetts Institute of Technology in the spring and, together with Professor Craig Hugh Smyth, presented a paper on Michelangelo's use of architectural models at a symposium on Renaissance architecture in Tours, France, in May. In addition, Mr. Millon delivered a paper on palaces by Bernini and Guarini at the School of Architecture, University of Virginia, and to the members of the History of Art Department at Southern Methodist University.

LINDA AYRES, acting curator of American art, taught a course on nineteenth-century American painting at Georgetown University's School of Summer and Continuing Education and lectured on "The Hudson River School and Luminism" as part of Georgetown University's Youth Initiative Exchange Program. She was elected to the editorial board of *Studies in the History of Art*.

CAROLINE BACKLUND, head of reader services, conducted a class at American University in "Art Methodology and Bibliographic Sources" and was a visiting lecturer at Syracuse University Graduate School of Information Studies, conducting a two-day class in "Art and Museum Librarianship." She served as chairman of ARLIS/NA for the completion of the one-year term through February 1983, as chairman of the ARLIS/NA annual conference in Philadelphia in February, and as coeditor of the second edition of *Art Libraries and Visual Resource Collections in North America*, scheduled for publication in 1984.

RICHARD BALES, assistant to the director for music, continued as an honorary member of the board of directors of the Oratorio Society of Washington and as an advisor to the National Society of Arts and Letters. He was reelected a trustee of the Kindler Foundation and served again on the music committee of the Cosmos Club. During the autumn of 1982 he gave ten lectures before the Alexandria, Virginia, Monday Music Class. His compositions were played on a number of National Gallery programs and on various concerts throughout the country, including the Cosmos Club, and in Newport News, Virginia. His string quartet was played on 6 May during the 25th Inter-American Music Festival in The Pan-American Union. He was recipient of the First Annual Arts Award from *The Washington Times* on 5 March. The date was proclaimed Richard Bales Day by the Mayor of Washington.

DAVID BROWN, curator of early Italian painting, continued as a member of the advisory board to the Center for Renaissance and Baroque Studies at the University of Maryland. In the spring of 1983 Mr. Brown taught a course on Raphael at Georgetown University. At the international symposium on "Raphael Before Rome," organized by the Center for Advanced Studies in the Visual Arts and held at the Gallery in January, Mr. Brown gave a paper entitled "Saint George in Raphael's Washington Painting." Mr. Brown also participated at the international conference on Raphael, jointly sponsored by the Vatican and the Biblioteca Hertziana in Rome. He lectured on the Raphael exhibition and showed the film "Raphael and America," produced by the Gallery, at the Isabella Stewart Gardner Museum in Boston in January 1983, at the America-Italy Society in New York in May 1983, and at the Virginia Museum of Fine Arts in May 1983. In addition, Mr. Brown spoke about how the Raphael exhibition was organized to groups of faculty members and their families from the University of Maryland in February 1983 and from Georgetown University in April 1983.

E. A. CARMAN, JR., curator of twentieth-century art, spoke on Robert Motherwell at the National Arts Club dinner honoring the artist; served as a juror for the Manufacturer Hanover Trust Co./Art World award for distinguished criticism in the daily news media; and received an honorary doctorate in fine arts from MacMurray College, Jacksonville, Illinois.

CARROLL J. CAVANAGH, secretary-general counsel, continued as a director of the Irish Georgian Society, as a member of the executive committee of the Friends of American Arts at Yale, and as a member of the board of consultants of the Abbey School in Portsmouth, Rhode Island.

DEBORAH CHOTNER, assistant curator of American art, served as a judge at the 36th Annual Neighborhood Art Show, The Plains, Virginia, in May.

CAROL CHRISTENSEN, assistant conservator of paintings, presented a paper on the examination of the National Gallery's Raphael paintings and closely related pictures at the CASVA symposium, "Raphael Before Rome." She coauthored, with Ross Merrill, a paper on the same subject presented at the American Institute for Conservation's annual meeting in Baltimore. Ms. Christensen spent six months at the conservation studio of the Gemälde Galerie of the Berlin-Dahlem Museum in Germany on an exchange program.

JOSEPH V. COLUMBUS, textile consultant, presented a paper entitled "An Optional Method of Mounting a Textile" at the New York University Conservation Center and another on the subject of handling large textiles for the Textile Group at the American Institute for Conservation's annual meeting in Baltimore.

ELIZABETH A. CROOG, associate secretary-general counsel, participated in a panel discussion on international loan exhibitions at the Northeast Museums Conference of the American Association of Museums in Montreal, Canada.

ERIC DENKER, art information, gave two courses for the Smithsonian Resident Associate Program, lecturing on "Venetian Art and Culture" in the fall and "New Views at the National Gallery of Art" during the summer. In the spring term, he served as adjunct assistant professor at George Mason University, where he taught "A Survey of European Printmaking, 1400-1900."

LAMIA DOUMATO, reference librarian, chaired a session on reference sources and techniques and presented a paper on computer-based searching in architectural data bases at the Association of Architectural Librarians Conference in New Orleans.

J. M. EDELSTEIN, chief librarian, was elected to the board of directors of the Center for Book Arts in New York. He also continued to serve as a member of the board of directors of The Jargon Society, Inc. He taught a course on rare book librarianship at The Catholic University of America, where he holds the post of lecturer. As the second representative of the National Gallery in the exchange program between museums in the United States and Italy, Mr. Edelstein spent June and July 1983 at the Uffizi Gallery in Florence, where he worked on a biography of Vespasiano da Bisticci and was on hand to discuss with museum and library officials in Florence the latest developments in American art libraries. On 27 March, "Vespasiano da Bisticci: Renaissance Historian and Bookseller" was the subject of Mr. Edelstein's Sunday lecture at the Gallery.

SUZANNAH FABING, curator of records, was named head of the visiting committee of the Fitchburg Art Museum, Fitchburg, Massachusetts, where she had been a trustee until moving to Washington to assume her position at the National Gallery in February. She also continued to serve on the visiting committee of the Williams College Museum of Art.

FRANCES FELDMAN, art information, lectured on "Sculpture in the Hirshhorn Collection" for the American Society of Agronomists at the Hirshhorn Museum and Sculpture Garden.

RUTH FINE, curator, department of graphic arts, lectured on "Gemini G.E.L.: Art and Collaboration" at Carnegie Mellon University and on "Lessing J. Rosenwald and James McBey" at the Boston Public Library Wiggins Symposium. She also continued to serve on the advisory board of the Philadelphia Print Club; served on the board and the advisory board of the Washington Print Club; served as an associate to the artist advisory committee of the Offset Institute of Brandywine Workshop, Philadelphia; and joined the editorial board of Tamarind Technical Papers, Tamarind Institute, Albuquerque, New Mexico.

SARAH FISHER, acting head of painting conservation, participated as a panel member in the College Art Association meeting in Philadelphia in a session entitled "The Art Historian in the Laboratory." She also organized a week-long refresher course for conservators, "Recent Developments in Lining Techniques," sponsored by the Foundation for the American Institute for Conservation and held at the Regional Art Conservation Laboratory in Williamstown, Massachusetts.

MARGOT E. GRIER, serials librarian, continued to serve as chief editor on the ARLIS/NA Serials Special Interest Group project to compile and publish a historical bibliography of art museum serials. She is *Serials SIG Column* editor in *Art Documentation* and has continued to serve on the editorial board of the Washington Art Library Resources Committee.

JOHN HAND, curator of northern European painting, was Tyler lecturer at the University of Missouri-Kansas City and in this capacity lectured at the Nelson Gallery on "Joos van Cleve, an Antwerp Painter of the Sixteenth Century," gave a seminar for faculty and students "On Being a Curator: Facets of the Profession," and delivered a public lecture at the university, "The Northern Renaissance Paintings in the National Gallery of Art: Their History and Importance." As second reader, he participated in the oral examination of Jean Wilson's doctoral dissertation on Adrien Isenbrant at The Johns Hopkins University. Mr. Hand was appointed curatorial representa-

tive for the predoctoral fellowship program of CASVA and was elected chairman of the editorial board of *Studies in the History of Art*.

L. PHILIP LEONARD, art information, taught three courses for the Smithsonian Resident Associate Program: "The Post-Impressionists," "The Impressionists," and "The Art of the Eighteenth Century." Also for the same organization, he gave a lecture entitled "Winterthur at Odessa, Delaware." In both the fall and winter terms, he taught "Introduction to Art Appreciation" courses at Southeastern University, Washington, D.C.

DOUGLAS LEWIS, curator of sculpture, participated in the Society of Architectural Historians' four-day field tour of the architecture of Historic Natchez in October. In October he conducted a seminar on "Renaissance Medals and Small Bronzes" for the Syracuse University Graduate Department of Art History and in the spring semester offered a course of seminars for Georgetown University on "Seventeenth-Century Painting in Italy," to coincide with the exhibition *Painting in Naples 1606-1705*. In February at the annual meetings of the College Art Association of America, in Philadelphia, he chaired a search committee to select a full-time director for the Mount Holyoke College Museum of Art, where as a member of the advisory committee he also helped to establish the newly endowed chair for that position.

Dr. Lewis participated in a two-day CASVA seminar on Hadrian's Pantheon in March, and that same month in a symposium on Italian Bronzes to celebrate the opening of the new ground floor galleries, with his talk on "Washington Small Bronzes: Widener, Kress, and Later Collections at the National Gallery of Art." In April he traveled to the El Paso Museum of Art to study Venetian sculpture given by the Kress Foundation, and in Washington conducted a seminar on "Renaissance Sculpture" for Rutgers University. In conjunction with an exhibition of drawings from the Royal Institute of British Architects, he lectured in April at The Drawing Center in New York on "The Concept of Palladio's Teatro Olimpico, as Interpreted in the Designs of Inigo Jones." For Georgetown University's Villa Le Balze at Fiesole, near Florence, he led a two-week alumni seminar on Renaissance art, during May, following which he spent a week each at the American Academy in Rome and in Naples, conducting research on Renaissance sculpture. In July he lectured at Great Barrington, Massachusetts, on "The Palace Architecture of the Southern European Courts," for the Aston Magna Academy on "European and American Arts in the Age of Revolution," and later that month on "The City of Washington in the Context of American Urban Design," in addition to leading on-site discussions, for the Georgetown University

School of Summer and Continuing Education. Throughout the year he continued to serve on the visiting committee of the Smith College Museum of Art and the advisory board of the Centro Palladiano in Vicenza.

ALISON LUCHS, assistant curator of sculpture, presented a paper at the College Art Association in Philadelphia, "The Widener Annunciation Windows: Stained Glass Above Renaissance Altars," in February. In May Dr. Luchs made a presentation on local architectural and social history at a hearing before the Joint Committee on Landmarks of the National Capital, in support of a proposal to expand the Dupont Circle historic district in Washington, D.C.

JOHN KENT LYDECKER, curator in charge of tours, delivered a paper titled "Il ceto dirigente fiorentino e la committenza artistica" at a conference in Florence. He also lectured on "The Art of Edouard Manet" to the Art Seminar Group in Baltimore.

DONNA C. MANN, staff lecturer, spoke to the Art Seminar Group in Baltimore on "American Painting of the Nineteenth Century." She traveled to Birmingham, Alabama, to lecture on "West of Eden" at the Birmingham Museum of Art. In Washington, she talked about "Art of the Twentieth Century" for the Smithsonian Resident Associate Program and about "Alfred Stieglitz" for Arts Alive. She also taught two courses for the Smithsonian Resident Associate Program: "American Art: Post-War to Present" and "Masters of American Art: The Nineteenth Century."

ROSS M. MERRILL, chief of conservation, presented a lecture on Raphael's *Small Cowper Madonna* to the American Institute for Conservation's annual meeting in Baltimore and one on "Painting Materials and Techniques" at the Pennsylvania Academy of Fine Arts. Mr. Merrill also presented a paper on the treatment of Raphael's *Small Cowper Madonna* at the CASVA symposium, "Raphael Before Rome."

MELANIE B. NESS, managing editor, won an award of distinction in the American Association of Museums publications competition for *Raphael and America*. Three publications were accepted for the Council for the Advancement and Support of Education *Greatest Covers in the World* exhibition.

RITA OFFER, research assistant at the Center for Advanced Study in the Visual Arts, completed her Ph.D. in Near Eastern studies at Princeton University.

MARGARET B. PARSONS, coordinator of auditorium programs, continued as an arts juror for the Council on International Nontheatrical Events. In addition, she served as documentation specialist for the Maryland Arts Council's folk arts division.

R. WAYNE REYNOLDS, frame conservator, prepared and presented two lectures on frames: one to the National Gallery summer interns and one to the department of tours and lectures.

CHARLES M. RITCHIE, art information, reviewed a high school art competition for the Congressional Arts Caucus.

ANDREW ROBISON, curator of prints and drawings, was promoted to senior curator and took responsibility for supervising curatorial activities in research, travel, and acquisitions. He lectured on the historical background and conceptual problems for the new survey exhibitions of graphic art to various groups, and on "Goya's *Caprichos* and *Disparates*" at the Cleveland Museum of Art. He served as an outside evaluator for the National Endowment for the Humanities Museum Panel and continued to serve on the international editorial advisory board of *Master Drawings* and the advisory board of the Washington Print Club.

H. DIANE RUSSELL, assistant head of the department of graphic arts, helped to arrange and participated in the Claude Lorrain symposium, held in Washington under the auspices of CASVA in December. She gave a paper entitled: "Claude's *Psyche* Pendants: London and Cologne." As adjunct professor at The American University in the fall she taught a course entitled "Claude and the Seventeenth-Century Landscape Painting." She participated in the opening of the *Claude Lorrain* exhibition at the Grand Palais, Paris, in February and gave a talk on Claude at The Johns Hopkins University in early February.

LYNN E. RUSSELL, staff lecturer, spoke about "Medieval Art and Architecture" to members of the Junior League of Washington. She also gave a talk on "The Art of John F. Peto" for a morning program at Lord and Taylor's Chevy Chase store.

DAVID RUST, judged the annual Coconut Grove Art Association exhibition in February.

MICHAEL B. SASSANI, audiovisual specialist, was commissioned by the Smithsonian Institution's National Museum of American History to produce four figurative sculptures to be used in recreating a hospital operating room in the Hall of Medicine. For the same exhibit, he also did the photography for display panels.

DAVID SCOTT, planning consultant, visited twelve American museums to serve as planning consultant and in February spent a week in Paris developing program proposals for the Louvre. In April, he gave two lectures at Pomona College, in Claremont, California, on J. C. Orozco's *Prometheus fresco*.

MARIANNA SHREVE SIMPSON, assistant dean at the Center for Advanced Study in the Visual Arts, took several trips during the year to study medieval Arabic and Persian manuscripts in collections in Istanbul, Madrid, London, and Paris. She was joint organizer and co-chair of a session on "The Status of Writing in Asia" at the annual meeting of the College Art Association in Philadelphia. In May she presented a paper on "The Medieval Iranian *Kitab-Khana*" at a colloquium on "Artistes, artisans et production artistique au moyen âge," held at the Université de Haute Bretagne in Rennes, France, and in July gave a three-day course on the "Visual Arts in the Islamic World" at the Alumni College of Georgetown University. She also discussed careers in art history with seniors at the Holton-Arms School.

FRANCES P. SMYTH, editor-in-chief, served as co-chair of the American Association of Museum's Publications Competition and as a counselor at the publications clinic during the 1983 AAM annual meeting.

SHELLEY STURMAN, acting head of objects conservation, completed her first year of a three-year term as director of the American Institute for Conservation. She chaired the poster sessions at the American Institute for Conservation's annual meeting in Baltimore and also coauthored a paper during that conference entitled "A Radiographic Study of an Egyptian Bronze Falcon." During the summer, Ms. Sturman prepared an exhibit at the Walters Art Gallery in Baltimore on "Papyrus: Technical Investigations."

GINGER TUTTLE, assistant curator in the department of graphic arts, taught a survey of art history (Paleolithic to High Renaissance) for the Smithsonian Resident Associate Program in the fall.

ARTHUR K. WHELOCK, JR., curator of Dutch and Flemish painting, taught an undergraduate course on Dutch and Flemish art and a graduate seminar on Dutch prints and drawings at the University of Maryland, where he is an assistant professor in the art department. He also wrote and narrated a video program that was shown at the exhibition *Haarlem: The Seventeenth Century* that was held at the Jane Voorhees Zimmerli Art Museum, Rutgers University. The program was also shown on New Jersey public television. He presented the following lectures during the year: "Vermeer and His Vision of Reality," at a symposium held at the opening of the Mauritshuis exhibition at the Kimbell Art Museum, Fort Worth, Texas, and again at the Los Angeles County Museum of Art when the exhibition moved there; "Attribution and Connoisseurship Problems with the Dutch Paintings in the National Gallery of Art," Art Seminar Group, Baltimore. He gave a lecture series on the Haarlem School for the Smith-

sonian Resident Associate Program and also spoke about the art historian in the laboratory to students at Alice Deal Junior High School, Washington, D. C. He received CASVA's curatorial fellowship for the academic year 1983 for a project on the relationship of Vermeer's painting techniques and style of painting.

WILLIAM J. WILLIAMS, staff lecturer, spoke on "What's American about American Art?" to the American Association of University Women and twice on the same topic to Adventures in Learning, Inc., Baltimore. He led three day trips for the Smithsonian Resident Associate Program; two to the "Egypt's Golden Age" exhibition at the Walters Art Gallery, Baltimore, and a trip to the Barnes Foundation, Merion, Pennsylvania. At Lord and Taylor's Chevy Chase store, he gave morning presentations on "Animals in Art" and "Fantasy in Art."

JEAN C. WILSON, research assistant to the Kress Professor at the Center for Advanced Study in the Visual Arts, completed her doctorate at The Johns Hopkins University. She was invited to present a paper, "Marketing Paintings in Late Medieval Belgium," at the colloquium, "Artistes, artisans et production artistique au moyen âge" at the Université de Haute-Bretagne, Rennes, France.

CHRISTOPHER B. WITH, staff lecturer, spoke twice to the Art Seminar Group in Baltimore; he lectured first on "The Sculpture of David Smith" and then on "The Modernist Movement in Munich." He also lectured about "Manet and Modern Paris" in Baltimore for The Lecture Group.

MARTHA WOLFF, curator of German painting, was on leave from the Gallery during September-November 1982. As the CASVA curatorial fellow she spent this time in Europe studying early German engraving. She was one of five editors, headed by Anne-Marie Logan of the British Art Center, Yale University, who coordinated the publication of a festschrift in honor of Egbert Haverkamp Begemann's sixtieth birthday. The volume was presented to Professor Begemann in New York on 6 March 1983. In April Ms. Wolff lectured at the University of Virginia on "The Master of the Playing Cards and the Beginnings of Engraving."

#### SCHOLARLY PUBLICATIONS

AYRES, LINDA, contributor. *The John Hay Whitney Collection* (Washington, National Gallery of Art, 1983).

BACKLUND, CAROLINE H. [column] "From the Chair." *Art Documentation* (December 1982 and February 1983).

—. "Art Libraries." *American Library Association Annual Report* (Chicago, American Library Association, 1983), 360-361.

—. [review] *Portraits of Americans: The Permanent Collection of the National Portrait Gallery, Smithsonian Institution. Microform Review* 12, no. 3 (Summer 1983), 206-208.

BROWN, DAVID. *Raphael and America* (Washington, National Gallery of Art, 1983).

—. "Correggio's *Mystic Marriage of St. Catherine* and Its Sources." *Bulletin of the Detroit Institute of Arts* (Winter 1982), 100-107.

CARMEAN, E. A., JR. contributor. *Braque: The Papiers Collés* (Washington, National Gallery of Art, 1982).

—. *David Smith* (Washington, National Gallery of Art, 1982).

—. *Arp: The Dada Reliefs* (Washington, National Gallery of Art, 1983).

—. contributor. *The John Hay Whitney Collection* (Washington, National Gallery of Art, 1983).

CHOTNER, DEBORAH, contributor. *The John Hay Whitney Collection* (Washington, National Gallery of Art, 1983).

—. "John F. Peto." *Collier's Encyclopedia and Merit Students* (New York, in press).

COMAN, BETSY, contributor. *The John Hay Whitney Collection* (Washington, National Gallery of Art, 1983).

DEGRAZIA, DIANE. "The Influence of Parmigianino on the Drawings of Agostino and Annibale Carracci." *Le arti a Bologna e in Emilia dal XVI al XVII secolo* (Acts of the XXIV International Congress of Art History, 1982), 141-150.

—. "Paolo Farinati in the Casa Guiliari, Verona: Frescoes and Preparatory Drawings." *Master Drawings* 20 (1982), 347-369.

DOUMATO, LAMIA. *Gerrit Thomas Rietveld, 1888-1964. Architecture Series Bibliography A954* (Monticello, Illinois, Vance Bibliographies, 1983).

—. contributor. *American Reference Books Annual* (Littleton, Colorado, Libraries Unlimited, 1983).

—. [review] *Contemporary Art Trends, 1960-1980*, by Doris Bell. *Art Documentation* 1 (October 1982), 163.

—. exhibitor. *Retrospective 1972-1982: Women's Caucus for Art* (Moore College of Art, Philadelphia, 14-20 February 1983).

EDELSTEIN, J. M. [review] *Robert Penn Warren: A Descriptive Bibliography, 1922-79*, by James A. Grimshaw. *The Papers of the Bibliographical Society of America* 77, no. 3 (1983), 377-379.

FINE, RUTH. [review] *William Blake: His Art and Times* (exhibition). *Blake An Illustrated Quarterly* 64 16, no. 4 (Spring 1983), 226-232.

—. *Printers' Choice: Catalogue of an Exhibition held at The Grolier Club, N. Y.* (Austin, W. Thomas Taylor, 1983).

GRIER, MARGOT E. "Art on the Move: Auction Catalogs in the Art Library." *Art Documentation* 2, no. 2 (May 1983), 48.

—. "Automated Serials Systems." *Art Documentation* 2, no. 2 (May 1983), 45.

—. "Serials *sic* Business." *Art Documentation* 2, no. 2 (May 1983), 43.

HAND, JOHN. "Saint Anne with the Virgin and the Christ Child by the Master of Frankfurt." *Studies in the History of Art* 12 (1982), 43-52.

HIRSCHAUER, GRETCHEN. "Checklist of Objects." in *Raphael and America* (Washington, National Gallery of Art, 1983).

HOENIGSWALD, ANN. "The 'Byzantine' Madonnas: Technical Investigation." *Studies in the History of Art* 12 (1982), 25-31.

—. "Saint Anne with the Virgin and the Christ Child: Technical Investigation and Treatment." *Studies in the History of Art* 12 (1982), 55-65.

IACOMINI, NANCY J. contributor. *La vie moderne: Nineteenth-Century French Art from the Corcoran Gallery* (Washington, Corcoran Gallery of Art, 1983).

LEWIS, DOUGLAS. "Bon Family," "Mauro Coducci," "Antonio Gaspari," "Baldassare Longhena," "Francesco Muttoni," "Andrea Palladio," "Domenico Rossi," "Michele Sanmichele," "Jacopo Sansovino," "Giuseppe Sardi," "Vincenzo Scamozzi." *Macmillan Encyclopedia of Architects* (New York, The Free Press, 1982), vol. I, pp. 240-241, 432-435; II, 170; III, 24-27, 260-261, 345-362, 613-615, 648-657, 664, 667-672.

—. "Palladio's Painted Architecture." *Vierhundert Jahre Andrea Palladio (1580-1980)* (Heidelberg, Carl Winter Universitätsverlag, 1982), 59-74.

—. "Late Renaissance, Baroque, and Rococo Sculpture." in *Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art* (Washington, National Gallery of Art, 1983), 175-220.

LUCHS, ALISON. "Giuseppe Appiani," "Arnold von Westphalen," "Paul Francke," "the Gump family," "Johannes Hültz," "Hans Georg Kuen." *Macmillan Encyclopedia of Architects* (New York, The Free Press, 1982), vol. I, pp. 94, 97; II, 111, 285-286, 435, 588.

—. "A Note on Raphael's Perugian Patrons." *Burlington Magazine* 125 (January 1983), 29-31.

O'MALLEY, THERESE. "The Smithsonian Grounds at Mid Century." *Design Action* (September-October 1983).

RATHBONE, ELIZA. "The Role of Music in the Development of Mark Tobey's Abstract Style." *Arts Magazine* (December 1983).



Egon Schiele, *Doctor Ernst Wagner*. National Gallery of Art, Julius S. Held Collection; Ailsa Mellon Bruce Fund

—. "Bruce Kurland." *Bruce Kurland: Insight into Still Life* (Buffalo, The Burchfield Center, 8 October-4 December 1983).

ROBISON, ANDREW. "Dating Piranesi's Early *Vedute di Roma*." *Piranesi tra Venezia e l'Europa*, ed. Alessandro Bettagno (Venice, 1983).

SIMPSON, MARIANA SHREVE. *L'Art de l'Islam: Asie* (Paris, Librairie Ernst Flammarion, 1983).

—. "The Pattern of Early *Shahnama* Illustration." *Studia Artium Orientalis et Occidentalis* 1 (Osaka, 1982), 43-53.

—. "The Role of Baghdad in the Formation of Persian Painting." *Art et société dans le monde iranien* (Paris, 1982), 91-116.

—. "The Production and Patronage of the *Haft Aurang* of Jami in the Freer Gallery of Art." *Ars Orientalis* 13 (1982), 93-119.



Jules Dalou, *Mother and Child*. National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

- WEITZENKORN, LAURIE. *American Naive Paintings* (Washington, National Gallery of Art, 1983).
- . "The Garbisch Collection at the National Gallery of Art." *The Magazine Antiques* 124, no. 3 (September 1983), 486-491.
- WHELOCK, ARTHUR K., JR. *Jan Vermeer* (Paris, Editions Cercle d'Art, 1983).
- . "The Influence of Lucas van Leyden on Rembrandt's Narrative Etchings." *Essays in Northern European Art*

- 15th-17th Centuries Presented to Egbert Haverkamp Begemann* (Doornspijk, 1983), 291-296.
- . "Northern Baroque." *Encyclopedia of World Art (Supplement)* 16 (Palatine, Illinois, McGraw-Hill Book Company, 1983), 195-210.
- . [review] *Arts and Artisans in Delft: A Socio-Economic Study of the Seventeenth Century*, by J. M. Montias. *Renaissance Quarterly* 36, no. 1 (1983), 119-123.
- . [review] *Haarlem: The Seventeenth Century* (exhibition at the Jane Voorhees Zimmerli Art Museum, Rutgers University). *The Burlington Magazine* 125 (1983), 386.
- WILMERDING, JOHN. *Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America* (Washington, National Gallery of Art, and New York, Harper & Row, 1983).
- . *William Stanley Haseltine (1835-1900), Drawings of a Painter* (New York, Davis & Langdale Company, 1982).
- . [review] "Philadelphia: Thomas Eakins" (exhibition). *The Burlington Magazine* 124, no. 954 (September 1982), 583-584.
- . "Images of Lincoln in Peto's Late Paintings." *Archives of American Art Journal* 22, no. 2 (1982), 2-12.
- . "John F. Peto: Important Information Inside." *Portfolio* 4, no. 6 (November/December 1982), 72-77.
- . foreword to *The Work of Augustus Saint-Gaudens*, by John H. Dryfhout. (Hanover, N.H., and London, 1982), ix-xxii.
- . [review] *American Paintings and Drawings in Mystic Seaport Museum*, by Dorothy E. R. Brewington. *The American Neptune* 42, no. 4 (October 1982), 312-313.
- . [review] *Thomas Eakins*, by Lloyd Goodrich. *The New York Times Book Review* 83, no. 1 (2 January 1983), 5, 13.
- WILSON, CAROLYN C. *Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art* (Washington, National Gallery of Art, 1983).
- WILSON, JEAN. "The Participation of Painters in the Bruges 'Pandt' Market, 1512-1550." *The Burlington Magazine* 125 (August 1983), 476-479.
- WOLFF, MARTHA. "Some Manuscript Sources for the Playing Card Master's Number Cards." *The Art Bulletin* 64 (1982), 587-600.
- . "Observations on the Master of the Playing Cards and Upper Rhenish Painting." *Essays in Northern European Art 15th-17th Centuries Presented to Egbert Haverkamp Begemann* (Doornspijk, 1983), 299-302.
- . [review] *Hans Baldung Grien: Prints and Drawings*, Alan Shestack and James Marrow, eds. (exhibition at Yale University Art Gallery and National Gallery of Art, 1981). *Renaissance quarterly* 36 (1983), 251-253.

# MUSIC AT THE GALLERY

Thirty-eight Sunday evening concerts were given in the east garden court between 1 October 1982 and 30 September 1983. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the American Federation of Musicians. The nine Sunday concerts from 3 April through 29 May comprised the 40th American Music Festival held at the Gallery. The National Gallery Orchestra, conducted by Richard Bales, played eleven of the Sunday concerts.

Intermission talks and interviews during the broadcasts of the Sunday evening concerts were delivered by members of the department of tours and lectures. Mr. Bales gave music notes during each of these intermissions.

The traditional prelecture recorded music on Sunday afternoons was continued. All Sunday evening concerts were broadcast in their entirety by radio station WGMS on both AM and FM. The 40th American Music Festival during April and May was recorded by National Public Radio for broadcast throughout the United States.

Attendance at the concerts remained high throughout the season, with standees at the orchestral programs. A complete 1982-1983 schedule of the Sunday evening concerts follows:

- 3 October—National Gallery Orchestra
- 10 October—National Gallery Orchestra, Carlos Moseley, pianist
- 17 October—Thomas J. Flagg, pianist
- 24 October—Deborah Kieffer, mezzo-soprano; Frank Conlon, pianist
- 31 October—The Evelyn White Chorale, Evelyn White, director; Clyde Parker, accompanist
- 7 November—Beverly Benso, contralto; George Manos, pianist
- 14 November—Jean and Kenneth Wentworth, piano four-hands
- 21 November—National Gallery Orchestra
- 28 November—Deniz Gelenbe, pianist
- 5 December—Shirley Taylor Moore, soprano; William H. More, pianist

- 12 December—Jeffrey Jacob, pianist
- 19 December—National Gallery Orchestra; Margaret Willig, soprano; Richard Roecklein, organ; Helmut Braunlich, violin; Eugene Dreyer, violin; Timothy Butler, violoncello; Keith Jones, trumpet; Robert Hazen, trumpet
- 9 January—National Gallery Orchestra, *Music of Vienna*
- 16 January—Joseph Smith, pianist
- 23 January—Rachelle McCabe, pianist
- 30 January—New String Art Quartet, Boris Roninson, violinist; Cynthia H. Montooth, violinist; Margaret Motter Ward, violist; Robert Hofmekler, cellist; Gene Montooth, oboist
- 6 February—Raymond F. Williams, classical guitar
- 13 February—Trio Cassatt, Dana Meryl Edson, violinist; Kathleen Mattis, violist; Catherine Lehr, cellist
- 20 February—The Ron Freeman Chorale, Ron Freeman, music director and conductor.
- 27 February—Ian Hobson, pianist
- 6 March—Dora Marshall Mullins, violinist; Cary McMurrin, pianist
- 13 March—National Gallery Orchestra
- 20 March—Robert Gartside, tenor; Laurence Berman, pianist; *Songs by Francis Poulenc*
- 27 March—National Gallery Orchestra

---

## *Fortieth American Music Festival: 3 April-29 May*

- 3 April—National Gallery Orchestra
- 10 April—Margaret Willig, soprano; Margaret Singer, pianist
- 17 April—Washington Music Ensemble, Jerome Barry, managing director; Alan Mandel, artistic director; Jerome Barry, baritone; Mary Findley, violinist; Elizabeth Kirkpatrick, soprano; Alan Mandel, pianist; Richard McCandless, percussion; Jan Pompilo, flutist; J. Charles Stier, clarinet; Timothy Butler, cellist
- 24 April—Columbia University Composers Retrospective, Penelope Fischer, flutist; Judith Shapiro, violinist; Dorothy Jarvinen, cellist; Alice Takemoto, pianist
- 1 May—Charles Fierro, pianist
- 8 May—Ramon Salvatore, pianist
- 15 May—The Choir of the National Shrine, Robert Shafer, music director
- 22 May—National Gallery Orchestra, Beverly Benso, contralto
- 29 May—National Gallery Orchestra



Peter Cornelius, *Woman in Armor*, National Gallery of Art, Julius S. Held Collection; Ailsa Mellon Bruce Fund

---

*Short Piano Series V:*

- 5 June—Peter Armstrong  
 12 June—Emily Corbato  
 19 June—Bonnie Kellert  
 26 June—Morton Estrin
- 

*A Concert Commemorating the Bicentennial of the Treaty of Paris:*

- 3 July—National Gallery Orchestra, Martha Steiger Ellison, soprano; Richard Roeckelein, harpsichord

WORLD PREMIERES

- RICHARD BALES  
 Suite for Orchestra "To Elmira with Love," 3 April 1983
- GEORGE CRUMB  
 Gnomie Variations, 12 December 1982
- HUBERT DORIS  
 Sonata for Violin Alone, 24 April 1983
- JAMES FURMAN  
 Hehlelooyuh: A Joyous Expression, 31 October 1982
- C. ADOLPHUS HAILSTORCK  
 Set Me as a Seal upon Thine Heart, 31 October 1982
- RUSSELL WOOLLEN  
 Dante's Praises to the Virgin Mother, 15 May 1983

FIRST WASHINGTON PERFORMANCES

- LESLIE ADAMS  
 Hosanna to the Son of David, 31 October 1982
- DAVID BURGE  
 Fourth Sonata, 8 May 1983
- T. HELEN DUESBERG  
 Four William Blake Songs, 17 April 1983
- MIRIAM GIDEON  
 Rhymes from the Hill, 17 April 1983
- RICHARD HOYT  
 Five Songs, 24 October 1983
- MEYER KUPFERMAN  
 The Garden of my Father's House, 17 April 1983
- DAI-KEONG LEE  
 Symphony No. 1, 29 May 1983
- KNOWLES JOHN PAINE  
 Symphony No. 2, "In Spring," 29 May 1983
- ROBERT PALMER  
 Epigrams, 8 May 1983
- ROBERT PALMER  
 Third Sonata, 8 May 1983
- RONALD ROSEMAN  
 Three Psalms, 10 April 1983
- HARVEY SOLLBERGER  
 met him pike hoses, 24 April 1983
- SIR ARTHUR SULLIVAN  
 Symphony in E, "Irish," 13 March 1983

# PUBLICATIONS SERVICE

During the year 53,824 catalogues of special exhibitions were sold to the visiting public, and sales of posters related to these exhibitions amounted to 94,744 copies. In addition, 9,332 copies of scholarly publications of related subject matter were purchased. The most popular of these exhibitions was the *John Hay Whitney Collection*, of which 5,042 copies of the catalogue and 7,038 copies of the poster were sold. The publications fund now maintains a considerable inventory of back list titles on these special exhibitions.

Ninety subjects from the permanent collection were added to the printed reproduction selection this year, twenty-five from the graphic collections and sixty-five from other collections. A total of 1,793,052 reproductions were purchased by the public. Approximately 1,500 books on art and related subjects were added to the book selection, and sales of books amounted to 56,086 copies. The number of visitors who purchased printed reproductions, exhibition catalogues, books, and related educational materials totaled 474,848.

Through the worldwide mail order service 5,016 requests for merchandise were filled. Telephone requests for information about available materials amounted to 5,321 and 2,000 letters were received requesting additional information about services offered. Christmas card and notecard sales amounted to 48,955 cards sold both through the mail and to the visiting public.

Staff increases included one internal cash auditor, as well as an assistant book advisor, who provides specialized knowledge to inquiries about art books. Revenues generated as a direct result of sales were used to lend support to the automation programs in the financial, administrative, and cataloguing projects not funded by federal funds.



Swiss School, *Seated Girl in Peasant Costume*, National Gallery of Art, Julius S. Held Collection

# BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

The last of the design construction projects for Operation Breakthrough was finished in January, and work on the cloak room and print galleries was completed the same month. Craftsmanship awards were given by the Washington Building Congress for the marble work done in Operation Breakthrough (Grunley-Walsh Construction Co.) and for the relocation of the Widener Rooms (Corning Construction Co.). The Gallery and the architect, Keyes, Condon and Florance, were given awards for achievement of excellence in architecture by the Washington chapter of the A.I.A. for Operation Breakthrough.

Design work on the renovation program was started early in the year, leading to the start of construction on the following projects: sixteenth- and seventeenth-century galleries, photo services, service elevator, support area, and oculus. Work continued on the replacement of air conditioning systems.

We are working with the Vitetta Group, Studio Four, and the department of installation and design to develop the design of the new nineteenth-century galleries to be built in the old gym area. We are also working with Nash M. Love and Associates to prepare construction documents for the replacement of four of the existing chillers and to design extensive changes to the existing chilled water and condensing water piping.

During the past year, a project was initiated and completed for the renovation of the pistol range. The primary work consisted of a total replacement of the air-handling system to comply with OSHA requirements. Some lighting and partition changes were also completed. In the area formerly occupied by a proposed photo lab, a new area was developed and constructed to house the accounting and payroll offices. Another new area was developed in a formerly unfinished space to be used for archival study and storage. The renovation of air-handling systems is continuing in the various exhibition areas to allow closer control of environmental conditions. These three projects

were completed by the in-house shops.

While the year did not have a major exhibit featuring plant material, it was, nonetheless, very busy for the horticulture staff. The year brought many special exhibits to the Gallery in which plants were used to enhance the space, for example, the Naples exhibit, the John Hay Whitney exhibit, and the Aztec show. The dinners, luncheons, and receptions needed foliage and floral displays. The most elaborate of these was the de Menil dinner in which a backyard garden was recreated for the dinner guests. For the Mellon dinner in January, the rotunda fountain was banked with white azaleas, white tulips, and white hyacinth, and the whole dining area was screened with a wall of foliage plants.

The new West Building galleries have two areas designed to accommodate plant material. Both feature relaxing seating areas with foliage plants in the corners.

There were no major changes in the exterior plantings this year. We had the usual replacement of sod in many heavily trafficked areas. The sod area in the Sixth Street drive was raised several inches to alleviate the heat problem created by the steam pipe below. The area behind the northwest moat wall was beautified with landscaping to enhance the view from the new ground floor galleries. American holly and English boxwood are the main elements in the landscape, along with a large turf area. Several boxwoods were replaced on the plaza, and a holly and magnolia hedge was added to the fountain areas on the Madison Drive side of the West Building.

During the months of December 1982 and January 1983, thirty additional security guards were added to the staff. This increase in personnel was necessary to provide security coverage in the new ground floor galleries of the West Building. In addition to training all the new employees, the protective staff has been conducting supervisory training classes for guard force supervisors on a continuing basis during the past year. Extensive renovation of the



George Bellows, *Tennis Tournament*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

pistol range was completed this year, and guards are now using the range for instruction and to qualify with their weapons.

The usual number of high-ranking government officials and dignitaries from both the United States and foreign countries visited the Gallery during the past year. The protective staff worked closely with representatives of the United States Secret Service and the Department of State to provide security for these visitors. Special security was provided for the President of the United States and the many other officials who attended the second Andrew W. Mellon memorial dinner on 27 January 1983.

A number of sophisticated sensing devices and monitors were installed in the new ground floor galleries to protect the medals, sculptures, and vases on exhibition. Alarm sensing devices were replaced on all the exterior

windows of the West Building. These modern sensing devices will increase security and reduce the number of false alarms from the windows. A new detection system has been installed in the basement of the West Building to protect the exterior openings in this area. All wiring for the security and fire alarm systems was protected by conduit. Work has started on the installation of a halon fire suppressant system in the photo archives area of the East Building.

Two new members on the construction manager's staff are Veronica Nash and Keith Reynard.

During fiscal year 1983, a total of 4,893,795 persons visited the Gallery. This represents a decrease of 1,223,439 compared to fiscal year 1982, when 6,117,234 persons visited both buildings.

# PLANNING OFFICE

The beginning of the fiscal year found the National Gallery just four months from the opening of forty-four new or newly refurbished galleries in the western half of the West Building's ground floor. The planning office was particularly involved in the completion and installation of galleries for sculpture and decorative arts. At the same time, the office staff supervised the preparation of orientation graphics, lobby furnishings, and checkrooms at both the Seventh Street and Constitution Avenue entries. Concurrently, just behind the scenes, the new lecture hall and conference rooms were readied for their first meetings, the Index of American Design was moved to its new quarters, storage areas were equipped to receive frames and decorative arts, and work rooms were furnished for matting, framing, and exhibits preparation. After the public opening of the new galleries, the completion of the ground floor projects proceeded at a more leisurely pace. By April, the tapestry laboratory was installed in its ground floor quarters, and by the end of the fiscal year substantial progress had been made on preparations for the new photo services office, conference room, and central service elevator.

Gallerywide space utilization surveys were undertaken for staff and storage requirements, and both short- and long-term proposals were developed. "Landscape" units were constructed on two levels of the study center, and work on an architectural archive room was begun in a space on the 48-foot level of the West Building. Other projects included complete installations for the data processing section and the accounting office, and space modifications for curatorial records, librarians' offices, the editors office, and the information office.

The architects of the Vitetta Group, Studio Four developed plans for four areas of the West Building's main floor. Construction was well advanced on two projects: Galleries 31 and 32 and the support area (future offices for music, planning, and installation and design). At the same

time, design went forward on the oculus and the French nineteenth-century galleries.

The street improvement program of the Pennsylvania Avenue Development Corporation progressed eastward to the zone between Sixth and Third Streets, and this year saw the completion of plans and the beginning of construction to the north of the Gallery buildings. The planning office was involved in studies of the landscape design of the Constitution Avenue frontage, which will be modified by the diversion of Constitution Avenue traffic into Pennsylvania Avenue at a point east of Sixth Street.

On an on-going basis, the office staff continued with the provision for offices and reception areas, of lighting installations, furnishings and refurbishings, acoustical treatments, word processor stations, and handicapped facilities. The planning office also responded to numerous inquiries concerning the Gallery buildings and functions and conducted architectural tours for museum planning personnel from a dozen foreign countries.

Sterling Eagleton, who had returned to the Gallery to assist in the survey of architectural record material, completed the job in January. Betsy Fletcher Wilding also returned to the Gallery for five months to assist in the filing of architectural records. Jonathan Rodvien worked part-time as a designer/draftsman, developing plans for fourteen of the office's projects.

In June Anne Hartzell and Joan Michaelson, under joint supervision of the planning office and the secretary/general counsel, began a year-long project including a survey of Gallery archival materials and the development of a proposal for the establishment of a permanent archival office.

# FINANCIAL STATEMENTS

## BALANCE SHEETS SEPTEMBER 30, 1983 and 1982

	<i>Non-Federal Funds</i>			<i>Federal Funds</i>	<i>Total Funds</i>	
	<i>Trust Funds</i>	<i>Publications Fund</i>	<i>Total Non-Federal</i>		<i>1983</i>	<i>1982</i>
<b>ASSETS</b>						
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 326,587	\$ 154,883	\$ 481,470	\$ 8,876,149	\$ 9,357,619	\$ 7,515,033
Investments (Note 2)	58,723,739	3,459,208	62,182,947	—	62,182,947	52,511,627
Publications inventory, at the lower of cost or market	—	1,919,757	1,919,757	—	1,919,757	1,801,620
Receivables (Note 3)	2,090,755	283,093	2,373,848	—	2,373,848	2,477,364
Buildings and equipment (Note 4)	123,024,533	554,149	123,578,682	15,577,564	139,156,246	134,326,298
Collections (Note 1)	—	—	—	—	—	—
Total Assets	<u>\$184,165,614</u>	<u>\$6,371,090</u>	<u>\$190,536,704</u>	<u>\$24,453,713</u>	<u>\$214,990,417</u>	<u>\$198,631,942</u>
<b>LIABILITIES AND FUND BALANCES</b>						
<i>Liabilities:</i>						
Accounts payable and accrued expenses	\$ 407,199	\$ 111,895	\$ 519,094	\$ 1,808,390	\$ 2,327,484	\$ 2,348,923
Undelivered orders (Notes 1 and 5)	—	—	—	5,208,978	5,208,978	4,694,361
Unobligated appropriations for construction (Notes 1 and 4)	—	—	—	1,858,781	1,858,781	1,084,106
Deferred grants and pledges	672,480	—	672,480	—	672,480	873,296
Total Liabilities	<u>1,079,679</u>	<u>111,895</u>	<u>1,191,574</u>	<u>8,876,149</u>	<u>10,067,723</u>	<u>9,000,686</u>
<i>Fund Balances:</i>						
Unrestricted	4,722,504	—	4,722,504	—	4,722,504	4,112,521
Restricted Purpose Funds (Note 6)	55,338,898	5,705,046	61,043,944	—	61,043,944	51,192,437
	60,061,402	5,705,046	65,766,448	—	65,766,448	55,304,958
Capital Invested in Buildings and Equipment	<u>123,024,533</u>	<u>554,149</u>	<u>123,578,682</u>	<u>15,577,564</u>	<u>139,156,246</u>	<u>134,326,298</u>
Total Fund Balances	<u>183,085,935</u>	<u>6,259,195</u>	<u>189,345,130</u>	<u>15,577,564</u>	<u>204,922,694</u>	<u>189,631,256</u>
Total Liabilities and Fund Balances	<u>\$184,165,614</u>	<u>\$6,371,090</u>	<u>\$190,536,704</u>	<u>\$24,453,713</u>	<u>\$214,990,417</u>	<u>\$198,631,942</u>

STATEMENTS OF ACTIVITY FOR THE YEARS ENDED SEPTEMBER 30, 1983 and 1982

	Non-Federal Funds			Federal Funds	Total Funds	
	Trust Funds	Publications Fund	Total Non-Federal		1983	1982
<b>SUPPORT AND REVENUES:</b>						
U.S. Government Appropriation (Note 1)	\$ —	\$ —	\$ —	\$32,361,343	\$32,361,343	\$28,729,806
Net Return on Investments (Note 2)	7,020,474	524,816	7,545,290	—	7,545,290	6,334,588
Gifts and Bequests	8,443,935	—	8,443,935	—	8,443,935	10,940,664
Publication Sales	—	3,238,898	3,238,898	—	3,238,898	3,330,513
Other	157,295	82,399	239,694	—	239,694	272,584
<b>Total Support and Revenues</b>	<b>15,621,704</b>	<b>3,846,113</b>	<b>19,467,817</b>	<b>32,361,343</b>	<b>51,829,160</b>	<b>49,608,155</b>
<b>CURRENT OPERATING EXPENSES:</b>						
<i>Programs:</i>						
Art Purchases	1,197,152	—	1,197,152	—	1,197,152	1,593,940
Curatorial	796,617	—	796,617	2,712,277	3,508,894	2,911,612
Special Exhibitions	1,703,233	—	1,703,233	2,065,614	3,768,847	2,440,144
Editorial and Photography	—	—	—	692,188	692,188	618,721
Research Services	240,973	—	240,973	1,289,545	1,530,518	1,366,017
Educational Services	418,590	—	418,590	1,692,074	2,110,664	1,788,020
Fellowships	116,983	—	116,983	125,005	241,988	285,360
Music	100,731	—	100,731	82,463	183,194	170,139
Publications	—	3,650,574	3,650,574	—	3,650,574	3,110,497
<b>Total Program Expenses</b>	<b>4,574,279</b>	<b>3,650,574</b>	<b>8,224,853</b>	<b>8,659,166</b>	<b>16,884,019</b>	<b>14,284,450</b>
<b>OPERATIONS, SECURITY AND ADMINISTRATION:</b>						
Operations and Maintenance	73,259	—	73,259	9,273,406	9,346,665	9,214,131
Security	—	—	—	5,372,764	5,372,764	4,700,074
Administration, Fiscal and Legal	407,504	—	407,504	3,651,349	4,058,853	3,381,649
Total Operations, Security and Administration	480,763	—	480,763	18,297,519	18,778,282	17,295,854
<b>Total Expenses</b>	<b>5,055,042</b>	<b>3,650,574</b>	<b>8,705,616</b>	<b>26,956,685</b>	<b>35,662,301</b>	<b>31,580,304</b>
<b>SUPPORT AND REVENUES NET OF CURRENT OPERATING EXPENSES:</b>						
Restricted	10,021,289	195,539	10,216,828	5,404,658	15,621,486	17,268,971
Unrestricted	545,373	—	545,373	—	545,373	758,880
	10,566,662	195,539	10,762,201	5,404,658	16,166,859	18,027,851
Fixed Asset Expenditures (Note 4)	296,917	3,794	300,711	5,404,658	5,705,369	6,649,896
<b>Net Increase for the Year</b>	<b>10,269,745</b>	<b>191,745</b>	<b>10,461,490</b>	<b>—</b>	<b>10,461,490</b>	<b>11,377,955</b>
<b>Fund Balances, excluding Capital Invested in Buildings and Equipment:</b>						
Beginning of Year	49,791,657	5,513,301	55,304,958	—	55,304,958	43,927,003
<b>End of Year</b>	<b>\$60,061,402</b>	<b>\$5,705,046</b>	<b>\$65,766,448</b>	<b>\$ —</b>	<b>\$65,766,448</b>	<b>\$55,304,958</b>

NOTES TO THE FINANCIAL STATEMENTS FOR THE  
YEARS ENDED SEPTEMBER 30, 1983 AND 1982

**Note 1—Summary of Significant Accounting Policies**

*Non-Federal Funds*—The accounts of the Non-Federal Funds are prepared on the accrual basis of accounting, which basis is in accordance with generally accepted accounting principles. Under this method, revenues are recorded when earned and expenses are recorded when incurred without regard to receipts or disbursements of cash.

*Federal Funds*—The accounts of the Federal Funds are prepared on the obligation basis of accounting, which basis is in accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the Policy and Procedures Manual for Guidance of Federal Agencies. The obligation basis of accounting differs in some respects from generally accepted accounting principles. Under this basis of accounting, commitments, such as purchase orders and contracts, are recognized as expenditures and the related obligations are carried as liabilities even though goods and services have not been received. Such amounts relate principally to building and equipment obligations and such amounts are available until expended (see Note 5).

In 1983, the gross federal appropriation was \$33,137,000, of which \$28,237,000 was the normal "one-year" appropriation for the operations of the Gallery and the remaining \$4,900,000 represents a "no-year" appropriation for the program of repair, renovation and restoration of the West Building which Congress authorized and may be retained by the Gallery until expended. In 1982 the gross federal appropriation was \$29,815,000, of which \$26,115,000 was the normal "one-year" appropriation for the operations of the Gallery and the remaining \$3,700,000 represented the "no-year" appropriation.

The 1983 "no-year" appropriation of \$4,900,000 together with the 1982 "no-year" appropriation of \$3,700,000 brought the total "no-year" appropriations for

Price  
Waterhouse

800 F STREET NW  
WASHINGTON DC 20004  
TEL: 202-638-1000

December 5, 1983

To the Board of Trustees  
National Gallery of Art

In our opinion, the accompanying balance sheets and the related statements of activity present fairly the financial position of the National Gallery of Art at September 30, 1983 and 1982, and the results of its operations and changes in its fund balances for the years then ended, in conformity with generally accepted accounting principles consistently applied. Our examinations of these statements were made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

Price Waterhouse

repair, renovation and restoration of the West Building to \$8,600,000. As of September 30, 1983, \$2,679,651 had been expended. \$4,061,568 has been obligated and is included in Undelivered Orders and \$1,858,781 is unobligated and is included in Unobligated Appropriations for Construction. This renovation program is scheduled to be completed in 1988.

The regular "one-year" federal appropriation for a given fiscal year is reduced by that amount which is not obligated by year-end. Of the gross 1983 and 1982 federal appropriations, \$983 and \$1,088 were not obligated in the respective fiscal years and hence were retained by the U.S. Treasury. In addition, during 1983 and 1982, previously obligated funds amounting to \$976,276 and \$190,817, respectively, were deobligated and the funds withdrawn by the U.S. Treasury.

**Fund Accounting**—In order to ensure observance of limitations and restrictions placed on the Non-Federal Funds, the accounts of the Gallery are maintained in accordance with the principles of "fund accounting." Under this procedure, resources designated or available for various purposes are classified for accounting purposes into separate funds.

Restricted gifts, contributions and other resources are accounted for as Restricted Purpose Funds. The Endowment Funds (see Note 6) include gifts and bequests accepted by the Gallery with the understanding that the principal be retained intact. Gains or losses arising from the disposition of investments included in the Endowment Funds are accounted for as changes in the balance of the Endowment Funds.

Investments are carried on the Balance Sheet in the aggregate at the lower of cost or market value.

**Support and Revenue**—The Gallery's policy is to recognize gifts and bequests as revenue in the year received. Amounts pledged for construction commitments, fellowships and special exhibitions are recorded as receivables and deferred revenue. Pledges for the purchase of art are recorded when collected.

Contributions received by the Gallery in support of special exhibitions occurring at one or more participating museums are recorded as revenue to the Gallery to the extent that shared costs are incurred by the Gallery.

**Collections**—The Gallery acquires its art collections and research materials through purchase or by donation in-kind of the items themselves. In accordance with policies generally followed by art museums, no value has been assigned on the Balance Sheet to the Gallery's art collections and research materials, and only current year purchases, and not donations in-kind, are reflected in the Statement of Activity.

**Fixed Assets**—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress for that purpose, and is not reflected in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. Equipment is also recorded at cost and depreciated on a straight-line basis over estimated useful lives which range from five to twenty-five years.

#### Note 2—Investments

Effective July 1, 1983 the investments were combined into three pooled funds: the Capital Appreciation Fund, the Balanced Fund and the Special Purpose Fund. The Capital Appreciation and Balanced Funds include high-grade debt and equity securities which are generally held for longer periods, whereas the Special Purpose Fund is primarily comprised of short-term securities so as to be available to meet current operating expenses.

At September 30, 1983, the aggregate cost and market values of the investments for each of the pools were as follows:

<i>Investment Pool</i>	<i>September 30, 1983</i>	
	<i>Cost</i>	<i>Market</i>
Capital Appreciation Fund	\$21,110,635	\$24,037,083
Balanced Fund	28,193,750	33,659,662
Special Purpose Fund	7,878,562	7,895,975
	57,182,947	65,592,720
Permanent Loan to U.S. Treasury	5,000,000	5,000,000
Total	<u>\$62,182,947</u>	<u>\$70,592,720</u>

A summary of the investment portfolio by type of security follows:

<i>Carrying Value by Type of Investment</i>	<i>September 30</i>	
	<i>1983</i>	<i>1982</i>
Permanent Loan to the U.S.		
Treasury	\$ 5,000,000	\$ 5,000,000
Other U.S. Treasury Obligations	22,199,965	14,645,984
Short-Term Certificates of		
Deposit and Commercial Paper	4,418,094	11,397,697
Bonds and Notes	3,437,567	4,120,583
Preferred Stocks	—	107,748
Common Stocks	27,127,321	17,239,615
Total Carrying Value	<u>\$62,182,947</u>	<u>\$52,511,627</u>

At September 30, 1982, the cost and market values of the investments were \$52,511,627 and \$53,633,474, respectively. A detailed listing of all securities held by the Gallery as of September 30, 1983 has been included in this report at Note 8.

In 1943 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan from the Endowment Fund, National Gallery of Art, to the United

States Treasury. This loan bears interest at the average monthly rate paid by the United States Treasury for long-term funds (ranging from approximately 10 to 12% during fiscal year 1983), less ¼%, and is reflected on the Balance Sheet under investments. Interest income on this loan was \$541,806 in 1983 and \$696,458 in 1982.

The following tabulation summarizes the components of the net return on investment assets:

	Year Ended September 30	
	1983	1982
Interest and Dividends	\$4,535,097	\$4,905,261
Realized Gains	3,010,193	43,945
Unrealized Gain	—	1,385,382
Net Return	<u>\$7,545,290</u>	<u>\$6,334,588</u>

The unrealized gain on investments for 1982 represents a reversal of the valuation allowance recorded in 1981 to

reduce the carrying value of investments to the lower of cost or market value at September 30, 1981.

### Note 3—Receivables

The following items were included in receivables:

	September 30	
	1983	1982
Accrued Investment Income	\$1,383,139	\$1,206,274
Accounts Receivable	283,229	346,335
Pledges and Gifts Receivable	707,480	924,755
Total Receivables	<u>\$2,373,848</u>	<u>\$2,477,364</u>

### Note 4—Buildings and Equipment

Changes in the capital invested in buildings and equipment during the year were as follows:

	1983			1982
	Non-Federal Funds	Federal Funds	Total All Funds	Total All Funds
Fixed asset expenditures	\$ 300,711	\$ 5,404,658	\$ 5,705,369	\$ 6,649,896
Retirements	(23,947)	—	(23,947)	(238,606)
Depreciation charges	(117,329)	(607,664)	(724,993)	(635,546)
Amounts obligated in prior years returned to U.S. Treasury	—	(126,481)	(126,481)	—
Net increase	159,435	4,670,513	4,829,948	5,775,744
Balance, beginning of year	123,419,247	10,907,051	134,326,298	128,550,554
Balance, end of year	<u>\$123,578,682</u>	<u>\$15,577,564</u>	<u>\$139,156,246</u>	<u>\$134,326,298</u>

The buildings and equipment category on the Balance Sheet consists of the following:

	September 30, 1983			September 30, 1982
	Non-Federal Funds	Federal Funds	Total All Funds	Total All Funds
Buildings	\$122,402,016	\$ 3,987,504	\$126,389,520	\$116,616,049
Equipment	1,585,872	8,114,259	9,700,131	7,531,852
Construction in Progress	79,540	6,817,585	6,897,125	13,265,134
	124,067,428	18,919,348	142,986,776	137,413,035
Accumulated depreciation	(488,746)	(3,341,784)	(3,830,530)	(3,086,737)
	<u>\$123,578,682</u>	<u>\$15,577,564</u>	<u>\$139,156,246</u>	<u>\$134,326,298</u>



Aristide Maillol, *Reclining Nude*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

A summary of "no-year" unobligated appropriations available for construction follows:

	1983	1982	Total
No-year appropriation	\$4,900,000	\$3,700,000	\$8,600,000
Expended for construction	(2,227,915)	(451,736)	(2,679,651)
Obligated (Note 5)	(1,897,410)	(2,164,158)	(4,061,568)
Unobligated appropriation available for construction	<u>\$ 774,675</u>	<u>\$1,084,106</u>	<u>\$1,858,781</u>

#### Note 5—Undelivered Orders

The accompanying Balance Sheet includes Undelivered Orders amounting to \$5,208,978 and \$4,694,361 at September 30, 1983 and 1982, respectively, which represent the balance of purchase orders and contracts which are expected to be paid from Federal Funds for which the related goods or services have not been received. These obligations are expected to be paid from the following federal appropriations:

	September 30	
	1983	1982
One-year current appropriation	\$1,085,779	\$2,091,135
One-year prior appropriations	61,631	439,068
No-year appropriation available for construction until expended (Note 1)	<u>4,061,568</u>	<u>2,164,158</u>
Total obligations for undelivered orders	<u>\$5,208,978</u>	<u>\$4,694,361</u>

The above amounts do not include the "no-year" unobligated appropriation for construction of \$1,858,781 shown in Note 4.

#### Note 6—Restricted Purpose Funds

The composition of restricted purpose fund balances was as follows:

	September 30	
	1983	1982
Endowment Funds	\$39,264,365	\$30,787,586
Capital Construction Funds	3,012,861	3,181,882
Publications Fund	5,705,046	5,513,301
Other Specific Purpose Funds	<u>13,061,672</u>	<u>11,709,668</u>
Total Restricted Purpose Funds	<u>\$61,043,944</u>	<u>\$51,192,437</u>

#### Note 7—Pension Plan

All permanent employees of the Gallery participate in the Civil Service Retirement System. All such employees contribute 7% of gross pay to the System and their contributions are matched by equal contributions from the Gallery. The 7% contribution to the System for non-federal employees is paid from Trust Funds. Total pension expense of the Gallery was approximately \$1,080,000 and \$990,000 for the years ended September 30, 1983 and 1982, respectively.

**Note 8—Summary of Investments**

The following is a detailed listing of all securities held by the Gallery as of September 30, 1983.

<i>Face Value: Shares</i>	<i>Interest Rate</i>	<i>Maturity Date</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
\$ 5,000,000	Various	None	PERMANENT LOAN TO U.S. TREASURY	\$ 5,000,000	\$ 5,000,000
			OTHER U.S. TREASURY OBLIGATIONS		
4,540,000	Various		United States Treasury Bills	4,173,489	4,173,489
18,620,000	Various		United States Treasury Notes	18,038,039	17,561,976
520,000	Various		United States Treasury Bonds	434,100	464,500
			Subtotal Other U.S. Treasury Obligations	<u>22,645,628</u>	<u>22,199,965</u>
			SHORT-TERM CERTIFICATES OF DEPOSIT AND COMMERCIAL PAPER		
1,500,000	8.50%	1/13/84	GMAC CP	1,500,000	1,500,000
1,000,000	9.30	3/26/84	North Carolina National Bank, CD	1,000,000	1,000,000
1,918,094	8.70	—	Scudder Cash Investment Trust	1,918,094	1,918,094
			Subtotal Short-Term Certificates of Deposit and Commercial Paper	<u>4,418,094</u>	<u>4,418,094</u>
			MEDIUM-TERM BONDS AND NOTES		
500,000	9.55%	12/3/84	Federal Farm Credit Bank	497,500	460,938
235,000	4.50	1/1/90	Bethlehem Steel Corporation Sub. Deb.	153,925	230,638
150,000	7.30	7/15/85	GMAC Note	141,000	125,264
150,000	8.00	6/15/85	Monsanto Co. Note	144,000	119,994
250,000	9.25	5/1/89	Norwest Corporation Floating Rate Note	245,000	247,266
150,000	9.55	6/1/86	Philip Morris Inc. Note	144,000	137,478
			Subtotal Medium-Term Bonds and Notes	<u>1,325,425</u>	<u>1,321,578</u>
			LONG-TERM BONDS AND NOTES		
300,000	5.87%	7/1/97	Cincinnati Gas & Electric 1st Morg. Bank	174,000	222,000
125,000	7.75	6/1/11	Michigan Bell Telephone Co. Deb.	80,000	121,563
165,000	4.87	1/1/06	New York Telephone Co. Ref. Morg. Bonds-Series P	75,075	165,000
250,000	8.25	8/1/13	South Central Bell Telephone Co. Deb.	172,500	239,867
250,000	9.20	7/15/04	Standard Oil Co. of Indiana Deb.	200,000	260,000
			Subtotal Long-Term Bonds and Notes	<u>701,575</u>	<u>1,008,430</u>
			CONVERTIBLE BONDS AND STOCK EQUIVALENTS		
200,000	7.75%	3/15/03	MCI Com. Corp. Sub. Conv. Deb.	176,000	221,000
200,000	4.75	7/1/91	McDonnell Douglas Corp. Sub. Conv. Deb.	334,000	172,000
600,000	4.50	8/1/92	RCA Corp. Conv. Sub. Deb.	426,000	463,500
4,100 SHS	—	—	Weyerhaeuser Co. \$2.80 Cum. Conv. Pfd.	176,300	251,059
			Subtotal Convertible Bonds and Stock Equivalents	<u>1,112,300</u>	<u>1,107,559</u>
			Subtotal Bonds and Notes	<u>3,139,300</u>	<u>3,437,567</u>

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
	COMMON STOCK		
12,200	Air Products and Chemicals, Inc.	\$ 581,025	\$ 382,963
6,000	Alcan Aluminum Ltd.	217,500	228,600
6,300	American Broadcasting Companies, Inc.	370,125	406,655
14,400	American Express Co.	531,000	461,520
24,000	American Greetings Corporation	651,000	603,000
8,100	American Home Products Corporation	391,838	182,888
9,600	American Hospital Supply	405,600	396,298
5,950	American Telephone & Telegraph	386,750	341,357
13,335	Archer-Daniels-Midland Co.	296,703	310,533
6,400	Atlantic Richfield Co.	296,800	264,056
13,800	Bank of Boston Corporation	548,550	511,618
10,000	Baxter Travenol Laboratories, Inc.	591,249	593,500
10,900	Bearings, Inc.	400,575	318,493
14,000	Best Products Co., Inc.	516,250	424,187
2,500	Betz Laboratories, Inc.	95,625	72,170
6,300	Burlington Northern, Inc.	613,462	553,555
13,650	C. R. Bard, Inc.	569,887	387,575
9,300	CSX Corporation	683,550	409,411
10,250	Caterpillar Tractor Co.	447,155	367,355
18,400	Central & South West Corporation	358,800	331,773
22,600	Champion International Corporation	559,350	431,422
7,300	Cigna Corporation	323,025	361,167
3,400	Clark Equipment Co.	115,175	122,323
30,300	Clorox Co.	757,500	677,465
12,000	Cox Communications, Inc.	570,000	381,785
6,900	Dart & Kraft, Inc.	470,924	405,027
922	Digital Equipment Corporation	94,735	65,404
10,300	Eaton Corporation	473,800	342,732
5,500	Ex-Cell-O Corporation	222,750	216,040
15,000	Fleming Companies, Inc.	399,374	307,987
9,000	GTE Corporation	393,750	378,900
6,500	Gannett Co., Inc.	380,250	245,985
12,500	General Dynamics Corporation	670,312	401,785
10,250	General Motors Corporation	754,655	536,155
7,350	Halliburton Co.	313,293	195,504
20,500	Harris Bankcorp, Inc.	1,409,374	619,600
14,800	Harvey Hubbell, Inc.	481,000	467,448
35,000	Hercules, Inc.	607,975	490,885
750	Hewlett-Packard, Co.	31,030	30,164
15,900	Holiday Inns, Inc.	882,450	555,112
3,800	Ingersoll-Rand Co.	203,775	228,332
8,000	Intel Corporation	330,000	101,500
6,500	International Business Machines Corporation	824,687	203,512
21,075	International Flavors & Fragrances, Inc.	684,937	387,945
5,500	Interpublic Group of Companies, Inc.	328,624	297,550
8,000	J. C. Penney Co., Inc.	465,000	382,800
6,400	J. P. Morgan & Co., Inc.	440,800	403,226
21,500	KMart Corporation	768,624	473,650
6,100	Kerr-McGee Corporation	201,300	230,104
7,800	Kroger Co.	287,625	265,155
6,100	MCI Communications Corporation	101,412	149,005
13,000	Malone & Hyde, Inc.	377,000	357,654
12,900	Manufacturers Hanover Corporation	503,100	492,345
19,000	Masco Corporation	653,124	474,387

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
	COMMON STOCK (Continued)		
6,000	McGraw-Hill, Inc.	\$ 299,250	\$ 254,495
5,200	Monsanto Co.	570,700	367,488
3,700	Motorola, Inc.	518,000	249,615
4,600	NCR Corporation	581,325	550,091
23,100	Northern Telecom Ltd.	1,016,400	417,795
8,400	Prime Computer, Inc.	142,800	119,822
4,600	Reynolds & Reynolds Co.	204,700	228,275
11,200	Schlumberger Ltd.	611,800	554,720
9,600	Schering-Plough Corporation	408,000	347,848
12,000	Scientific-Atlanta, Inc.	193,500	248,362
8,600	Seovill, Inc.	232,200	165,868
5,100	Scudder Development Corporation	333,030	218,273
18,900	Sears Roebuck & Co.	689,849	421,843
6,900	Servicemaster Industries, Inc.	277,725	291,075
6,800	Signal Companies, Inc.	239,700	225,080
12,000	Standard Oil Co. of California	427,500	473,700
5,100	Sundstrand Corporation	237,150	185,862
2,600	Tandy Corporation	101,074	74,635
11,500	Tele-Communications, Inc.	208,437	208,875
8,350	Tenneco Inc.	346,525	302,720
10,300	Texas Pacific Land Trust	301,274	85,404
9,800	Time Inc.	676,200	449,330
6,800	United Technologies Corporation	470,899	280,694
15,000	Unocal Corporation	450,000	408,475
19,300	Viacom International, Inc.	627,250	573,905
5,700	Weyerhaeuser Co.	190,236	195,509
	Subtotal—Common Stock	<u>35,389,698</u>	<u>27,127,321</u>
	Total Investments (Note 2)	<u>\$70,592,720</u>	<u>\$62,182,947</u>

# ROSTER OF EMPLOYEES AND DOCENTS

- Acampora, Ralph A.  
Adams, Alvin L.  
Adams, Joyce A.  
Alarcon, Antonio C.  
Alexander, Harold  
Allen, Christy A.  
Allen, Richard, Jr.  
Allen, Robin Ann  
Allen, Wilbur, Jr.  
Allison, James C., Jr.  
Amiot, Carolyn Engel  
Amt, Richard C.  
Anderson, John W.  
Anderson, Lionel  
Anderson, Maurice  
Anderson, Nathaniel V.  
Andrews, Tyrone E.  
Anson, Gordon D.  
Antoniu, Evanthis  
Appenfelder, Allan L.  
Arbizu, Linda Kay  
Armstrong, Donald B.  
Arnold, Orville C., Jr.  
Arnold, Quentin Parr  
Artis, Cleveland R.  
Arzadon, Yolanda M.  
Ash, Nancy E.  
Ashley, Lawrence Q.  
Ashton, Kendrick E.  
Aslan, Bonnie S.  
Aspron, Martha H.  
Atkinson, Donna  
Aukard, Steven P.  
Ayres, Linda L.
- Backlund, Caroline H.  
Bailey, Daniel J.  
Bailey, William  
Baker, Michael E.  
Bales, Richard H.  
Bardley, Sammy J.  
Barnes, Joseph J.  
Barnes, Willie C.  
Barnett, Robert E.  
Barry, Lester Leroy  
Bartfield, Ira A.  
Bartfield, Kathryn K.  
Battle, Mary J.  
Battle, Stacey  
Bauer, Frank K.
- Baumann, Christopher A.  
Baytop, William D.  
Beasom, Dean A.  
Becker, Robert G.  
Bell, Gracie E.  
Bell, Reginald E.  
Bellofatto, Roberta  
Belt, Stephanie T.  
Belton, Ellie M.  
Benjamin, James R.  
Bennett, Mike  
Bernard, Barbara  
Bernard, Kathryn A.  
Bethune, Nathaniel  
Bigelow, Judith  
Bigley, Ann Margaret  
Bishop, Lawrence  
Blake, Shirley J.  
Bland, Robert E.  
Blankenbaker, Eileen  
Bloom, Michael B.  
Booker, Nelson  
Boomer, George A.  
Bouton, Margaret I.  
Bowen, Robert L., Jr.  
Bowen, Susan  
Bowman, Delorace D.  
Bowser, William R.  
Boyd, Charles T.  
Boyes, Carol A.  
Boyette, Tonni C.  
Boykin, James S.  
Bozeman, Ira S.  
Brandon, Darnell  
Brannum, Michel  
Brantley, Donald E.  
Brennan, William E.  
Brisson, Curtis  
Briseoe, Donald R.  
Britt, George W.  
Brockway, Marilyn  
Broddie, Reginald L.  
Brooks, Carolyn M. C.  
Brooks, George L.  
Brooks, Johanie M. C.  
Brooks, Robert C.  
Broom, Keith  
Brown, Catherine F.  
Brown, Clevon O.  
Brown, David A.
- Brown, Dwight L.  
Brown, J. Carter  
Brown, Sylvester, Jr.  
Brown, Thomas W.  
Brown, Tyrone  
Browner, Paul, Jr.  
Bryant, Larry  
Bryant, Michael G.  
Buchanan, Ernest, Jr.  
Buckalew, Kathleen M.  
Burch, Curtis L.  
Burigan, Florentina I.  
Burnett, David  
Burton, Adlade O.  
Burton, George R.  
Butler, Alvin E.  
Butler, Edwin T.  
Butler, Lawrence  
Butler, Michael L.  
Bynum, Rosa A.  
Byrd, Felton W.  
Byrd, James B.  
Byrd, Judson
- Cacas, Rita M.  
Caesar, Raleigh  
Cain, Shirley D.  
Callis, Marion M.  
Campbell, Alvia R.  
Cantey, John  
Caputo, Michele M.  
Carmean, E. A., Jr.  
Carr, Albert, Jr.  
Carrroll, Louis L.  
Carson, Robert J.  
Carter, Irvin, Jr.  
Casey, Charles W.  
Cass, Stephen R.  
Catucci, Angelo J.  
Cavanagh, Carroll J.  
Chamberlain, Carolyn K.  
Chambers, Harry Lamont  
Chapman, Bernard L.  
Charles, Philip A., Jr.  
Chobanoff, Ivan S.  
Chotner, Deborah R.  
Christensen, Carol A.  
Chuang, Wayloon  
Cikosky, Nicolai, Jr.  
Cina, Dianne K.
- Claggett, Fredertck  
Clark, Clifton L.  
Clark, Henry B.  
Clark, James W.  
Clay, Carlton B.  
Clayton, Willie  
Clearwaters, Gladys A.  
Clemons, Bernard  
Cline, Judith  
Cluster, Edwin A.  
Coates, Margie L.  
Coehins, Walter R.  
Cogswell, John S.  
Cohne, Diana F.  
Cole, David R.  
Coleman, Barbara A.  
Coleman, Elsie  
Collins, Jane S. D.  
Collins, Phillip T.  
Collins, Sally  
Coman, Florence E.  
Conyers, Robert L.  
Cook, Susanne L.  
Cooke, Milton N.  
Copeland, Joseph W.  
Corbitt, Robert J.  
Couzzens, Frederick L.  
Covey, Victor C. B.  
Cowan, Ophelia C.  
Coward, William J., III  
Cox, Bascom S.  
Cox, Gretl W.  
Cox, Milton E.  
Coyle, Laura A.  
Crawford, Willie E.  
Creighton, Sandra M.  
Crickenberger, Fred W.  
Croog, Elizabeth A.  
Crosby, G. P.  
Curry, Anita  
Cutler, Deborah J.
- Dale, Paul J.  
Dantignac, Paul N.  
Daugherty, Welden  
Davenport, Joseph E.  
Davidock, Peter, Jr.  
Davis, Jack, Jr.  
Davis, Judy A.  
Davis, Zetta Mae
- Dawkins, Oswald  
Decuir, Rick B.  
Defreese, Franklin  
Degrazia, Diane M.  
Delano, Juan F.  
Denker, Eric  
Dennis, Lyle E.  
Devolt, George  
Dewald, Marquita  
D'Italia, William P.  
Dobbs, Lewis  
Dodson, William E.  
Donaldson, Dennis N.  
Donovan, Patricia A.  
Doty, Mary Louise B.  
Doumato, Lamia  
Dozier, Michael  
Drummond, Frank  
Dubar, George T.  
Dudley, Mary L.  
Duggin, David H.  
Dunn, Robert T.  
Dunning, Roger Anthony  
Dyson, Thomas R.
- Ebb, Frank R., Jr.  
Edelstein, J. M.  
Edwards, Howard C.  
Edwards, Jerome R.  
English, Joseph G.  
Estes, Ronald L.  
Etienne, Louberta M.  
Evans, Gregory L.  
Evans, Robert N.  
Evans, Samuel L.  
Evans, Virtus E.  
Everett, Gwendolyn E.  
Everly, Floyd F.
- Fabing, Suzannah  
Fantasia, John J.  
Farmer, Joseph M.  
Farr, S. E.  
Faul, Dorothy W.  
Feeley, Cindy  
Foigenbaum, Gail  
Feldman, Ande G.  
Feldman, Frances L.  
Ferber, Elise V. H.  
Ferguson, Benjamin C.

Ferguson, Eugene A.  
 Ferrante, Antonio  
 Fichtner, Harry J.  
 Figgins, Frank I.  
 Fine, Ruth E.  
 Fisher, Earl  
 Fisher, Edward  
 Fisher, Sarah L.  
 Fisher, Sterling W.  
 Fletcher, Shelley  
 Fontana, Sarah E.  
 Forrest, Alex M.  
 Fountain, Darnell  
 Francis, Jarvis  
 Franks, Irwin A.  
 Frazier, Raymond E.  
 Freedberg, Sydney J.  
 Freitag, Sally R.  
 Friday, Frederick U.  
 Friello, Kathleen M.  
 Frisby, James  
 Fuller, David L.  
  
 Gaina, Helen Anne  
 Gaines, Carlton R.  
 Gaither, Arthur  
 Gallagher, Cecelia A.  
 Gallas, E. Irene  
 Galloway, Bernard  
 Gamble, Jimmy  
 Gant, Clyde T.  
 Garcia, Gabriel  
 Gardner, S. Symmes, Jr.  
 Garren, Joseph E.  
 Gatling, Carnell  
 Gause, Norman L.  
 Gay, Neville K.  
 Geduldig, Janet  
 Gerbig, B. L.  
 Gibbs, Andrea R.  
 Gibbs, Marlowe G.  
 Gibson, William  
 Gill, Terrence R.  
 Gillespie, Charles M.  
 Givens, Eugene P., Jr.  
 Givens, Walter T.  
 Glade, Conrad H.  
 Goetz, Robert C.  
 Gomez, Deborah A.  
 Gordon, Mamie L.  
 Goudeau, Christine A.  
 Gould, Lynn M.  
 Grady, George R., Jr.  
 Graham, Isaac  
 Grant, Donnell M.  
 Grant, James  
 Grant, Rebecca L.  
 Grantham, Jack  
 Grasselli, Margaret M.  
 Graves, Johnny L.  
 Greatheart, Ulysses  
 Green, Yvonne G.  
 Greene, Carlton R.  
 Greene, Jerome L.  
 Greer, Cameron  
 Grsham, Sharman J.  
 Grice, Michael E.  
 Grice, Russell L.  
 Grier, Marguerite E.  
  
 Griffin, Sidney R.  
 Grossman, Sheldon  
  
 Hall, David L.  
 Hall, Joann  
 Hall, Leroy  
 Haller, Edward A.  
 Halper, Audrey  
 Halpern, Anne L.  
 Hamilton, George H.  
 Hancock, Gary W.  
 Hand, Donald C.  
 Hand, John D.  
 Hansom, Gerald T., Jr.  
 Hantsoo, Paaivo L.  
 Harchick, Joseph J.  
 Hardy, James R.  
 Harkins, William J.  
 Harley, Stanley D.  
 Harper, Betty M.  
 Harper, Junior  
 Harper, Ted  
 Harris, Anna N.  
 Harris, Chuckie L.  
 Harris, Eddie  
 Harris, James R.  
 Harris, Linwood  
 Harris, Robert L.  
 Harris, Willie L.  
 Harrison, Boyd L.  
 Harrison, Eva M.  
 Hartley, Armando H.  
 Hartloff, Deanna L.  
 Hartswick, Thomas  
 Harvey, Christian J.  
 Hatton, William H.  
 Hawkins, Joyce A.  
 Hawley, Rosa L.  
 Head, Johnny B.  
 Headley, Robert L.  
 Heath, Paul D.  
 Hebblethwaite, Bruce B.  
 Hecht, Phyllis S.  
 Helin, Catherine P.  
 Helm, Marshall E.  
 Henry, El Fitzgerald  
 Henry, Geraldine L.  
 Hester, Laura T.  
 Higginbotham, Wallace J.  
 Higgins, Jane E.  
 Higginson, Genevra O.  
 Hill, Doris J.  
 Hill, Gregory G.  
 Hill, Irving  
 Hill, Lynette T.  
 Hilton, Paul C.  
 Hines, Gwendolyn  
 Hinnant, Cherrill Y.  
 Hirschauer, Gretchen A.  
 Hoenigswald, S. Ann  
 Hoffman, Edwin  
 Hoffman, N. E.  
 Holloman, Alice L.  
 Holloway, Garland K.  
 Holt, Alphonso  
 Honeycutt, Raymond J.  
 Hopson, Edgar D.  
 Horn, Karen G.  
 Hoston, Stamford  
  
 Howard, Jeffery D.  
 Howard, Michael H.  
 Hunter, Richard W.  
 Hutton, Richard W.  
  
 Iacomini, Nancy J.  
 Irick, Willie J.  
 Israel, Nancy L.  
  
 Jackson, Agnes C.  
 Jackson, John E.  
 Jackson, Calvin W.  
 Jackson, Leslie E.  
 Jackson, Robert H.  
 Jackson, Stephan E.  
 Jacobs, Larry D.  
 Johnson, Allen G.  
 Johnson, Cecil  
 Johnson, Dorothy J.  
 Johnson, Frank O.  
 Johnson, Frankie L.  
 Johnson, James L.  
 Johnson, Maurice E., Jr.  
 Johnson, Virginia H.  
 Johnson, William R.  
 Johnson, Yamashita S.  
 Johnston, D. Samantha  
 Jones, Marvin L.  
 Jones, Nathaniel  
 Jones, Ronald S.  
 Jones, Steven C.  
 Jones, Virgil S.  
 Jordan, Kelvin R.  
 Jordan, Lafayette  
 Joyner, Willie J.  
  
 Karras, Chris  
 Kasun, Leo J.  
 Kelley, Carol Williams  
 Kelley, Kathleen V.  
 Kellibrew, Reginald  
 Kelly, Paul  
 Kelly, Stinson  
 Kelly, Thomas E.  
 Kennedy, Alonzo  
 Kersey, Linda P.  
 Kettler, Doris H.  
 Key, James E.  
 Keyes, Barbara A.  
 Keys, Oscar W.  
 Kinsler, M. K.  
 Kitsoulis, S. J.  
 Klugh, Melvin  
 Koch, Susan L.  
 Koznowsky, Steve A.  
 Kraft, Roger W.  
 Krevinas, Virginia M.  
 Krieger, Andrew H.  
 Kurlflier, G. H.  
  
 Land, Herbert E.  
 Langley, Harvey  
 Lawrence, Joseph, Jr.  
 Laws, Lawrence U.  
 Lawson, Roger C.  
 Leason, Max A.  
 Lederer, Frances P.  
 Lee, A. B.  
 Lee, Douglas E.  
  
 Lee, Raymond N.  
 Leeper, Charles W.  
 Leggett, Charles P.  
 Leithauser, Mark A.  
 Lemmon, William A.  
 Lemp, Joel E.  
 Lenard, Ralph P.  
 Leonard, Lawrence P.  
 Levine, Michael W.  
 Lewis, C. Douglas, Jr.  
 Lewis, Claudine A.  
 Lewis, Joe M.  
 Lewis, Sonny  
 Lightner, Ysabel L.  
 Lim, Frank H.  
 Lindsey, Laura Ramona  
 Limeberger, Alvin H., Jr.  
 Lippitt, Carol E.  
 Little, Michael G.  
 Lloyd, Christopher A.  
 Lloyd, Humberto L.  
 Long, William  
 Lopez, Juan E.  
 LoRÉ, Angela M.  
 Love, Joseph  
 Lowe, Ronald J.  
 Luchs, Alison  
 Lydecker, John K.  
 Lyle, Virginia A.  
 Lyles, Lise S.  
 Lynch, Amos D.  
  
 Macaspac, F. F.  
 Mack, Miller  
 Mackie, George A.  
 Mallick, Jerry M.  
 Mallus, Maria M.  
 Malone, Cornell  
 Mancini, Lynn A.  
 Manigault, Edmund, Jr.  
 Mann, Donna C.  
 Manuel, Ricky L.  
 Marshall, Keith R.  
 Marshall, Lawrence A.  
 Martin, George S.  
 Martin, Roland M.  
 Mason, Paul F.  
 Massey, Debra K.  
 Mastracci, J. F.  
 Matthews, Sylvia E.  
 Mauler, Carolyn J. C.  
 Mauzy, Michael  
 McCoy, Rudolph V.  
 McEvitt, Stephen R.  
 McGill, Thomas E. J., Jr.  
 McIntyre, Pamela J.  
 McKinnie, Benjamin  
 McLin, Nathaniel  
 McMillan, Rhonda R.  
 McNeil, Ronald  
 McNew, Cynthia W.  
 McPhatter, Wade F.  
 Menson, Willard  
 Merrill, Ross M.  
 Mewborn, Michael  
 Meyer, Frank Joseph, Jr.  
 Michael, Harold E., Jr.  
 Michaelson, Joan M.  
 Midgette, Joseph T.  
  
 Miles, John A.  
 Miller, Barbara A.  
 Miller, Bettye D.  
 Miller, Carrington W.  
 Miller, Leroy  
 Millon, Henry A.  
 Mills, Donald  
 Mingo, Zery C.  
 Minnifield, Grant K.  
 Mischler, Laura  
 Mitchell, Albert J.  
 Mitchell, Melvin G.  
 Monroe, Walter T.  
 Montgomery, Timothy E.  
 Moody, Charles S.  
 Moon, Edward C.  
 Moon, Melvin J. R.  
 Moon, Willie B.  
 Moore, Clara A.  
 Moore, Dianne  
 Moore, Harvey R.  
 Moore, Henry L., Jr.  
 Moore, Patricia A.  
 Moore, Tettie I.  
 Morehead, Jimmy  
 Moreno, Leroy R.  
 Morgan, Billy A.  
 Morgan, Julius  
 Morley, Rozanne  
 Morris, James L.  
 Morris, Jasper  
 Morris, Sara E.  
 Moss, Anthony B.  
 Moss, Robert  
 Muise, Michelle  
 Munford, Jacqueline B.  
 Murphy, Moses A.  
 Murray, Evelyn K.  
 Mutts, Clifton R.  
  
 Naranjo, José A.  
 Nash, Veronica F.  
 Nashwinter, Robert B.  
 Navat, Laury R.  
 Nelson, Clarence E., Jr.  
 Nelson, Elliott B.  
 Ness, Melanie B.  
 Nicholson, Catherine B.  
 Norman, Albert J.  
 Norris, John C.  
  
 O'Brien, Dane  
 Offer, Rita  
 Olin, Brenda B.  
 O'Malley, Therese J.  
 O'Neil, Peggy M.  
 O'Reilly, Rosemary C.  
 Ortiz, Hector E.  
 Owens, Carlotta J.  
  
 Palmer, John W.  
 Palumbo, Nick  
 Parker, Frederic G.  
 Parker, Willie J.  
 Parker, Willie J.  
 Parks, Leslie, Jr.  
 Parsons, Margaret B.  
 Pastan, Amy  
 Payne, Reginald W.

Payne, Ronald B.  
Peacock-Pully, Mary H.  
Pena, Jesus J.  
Perlin, Ruth R.  
Perry, Bennie A., Jr.  
Perry, Edna D.  
Peters, Michael O.  
Peterson, Joe W.  
Pettiford, Linda Iris  
Phibbs, Hugh C.  
Phifer, Jamal R.  
Philbrick, Ruth Rowe  
Phillips, James E.  
Piner, Gail A.  
Pitler, Susan L.  
Pittman, Fletcher  
Plescia, Lauren W.  
Plush, James, Jr.  
Poindexter, Beatrice D.  
Poliszuk, John F., Jr.  
Pollock, Lucia Ellen  
Pope, Tommy, Jr.  
Poston, Willie J.  
Pratt, Henry, III  
Price, Marla J.  
Pridgen, Leslie  
Pritchett, Floyd D.  
Purnell, Joann S.  
  
Queen, Walter E.  
Quenroe, Elroy E.  
Quinn, Catherine F.

Rachwald, Anna M.  
Ramsey, Eldridge B.  
Randall, Ronald L.  
Randolph, Gloria S.  
Raspberry, Cassandra  
Rathbone, Eliza E.  
Ravenel, Gaillard F.  
Ray, Earl P.  
Reaves, Jerry L.  
Redman, Dion L.  
Reed, Gary  
Reeves, Sallie M.  
Reichard, Muriel Moody  
Reis, Joseph J.  
Reynard, Keith J.  
Reynolds, Ernest C.  
Reynolds, R. Wayne  
Rhoades, Floyd M.  
Rice, Robert L., Jr.  
Richardson, Vernon  
Richardson, Vernon W.  
Richardson, William B.  
Riggles, Allan L., Jr.  
Riggs, George W.  
Riley, Oscar  
Riley, William B., Jr.  
Ritchie, Charles M.  
Ritterpusch, Susan A.  
Roache, William H.  
Roberts, Edward O.  
Robie, Carol E.  
Robinson, Morris B.  
Robinson, Robert L.  
Robinson, Samuel L.  
Robison, Andrew C., Jr.  
Roche, William R.

Rogers, Anna M.  
Rogue, Jeannette V.  
Rose, Joseph E.  
Rowe, Kenneth K.  
Russell, H. Diane  
Russell, Lynn P.  
  
Saito, Richard E.  
Sale, John R.  
Sanders, Roderick A.  
Sanders, Sharon L.  
Sanks, V. A.  
Santiago, Diane A.  
Sassani, Michael B.  
Savage, Delores  
Saville, Jennifer  
Savoy, Thomas J.  
Sayre, Elora A.  
Schaeffer, William L.  
Schiavone, Frank M.  
Schneider, Beth B.  
Schneider, Laura T.  
Scott, David W.  
Scott, Eugene C.  
Scott, Patricia A.  
Shelley, Margaret A.  
Shen, Sze-Tsung  
Shephard, Paul R.  
Shive, S. L.  
Short, James P.  
Short, John T.  
Short, Robert B.  
Siguenza, S. Y.  
Silberfeld, Kay  
Simmons, Calvin P.  
Simmons, Darry D.  
Simms, Zewdie M.  
Simpkins, Alvin  
Simpson, Marianna S.  
Skinner, Eugene E.  
Sledo, Nathaniel E.  
Smalls, Franklin  
Smalls, Sam, Jr.  
Smiley, Paula McDonough  
Smith, Billy H.  
Smith, Larry L.  
Smith, Laura E.  
Smith, Leroy K.  
Smith, Lester H.  
Smith, Vernon L.  
Smyth, Frances P.  
Smythe, Maryrose K.  
Snowden, Rubina M.  
Snyder, Richard C.  
Snyder, Terrence W.  
Speight, Howard G.  
Spicer, Buddie R.  
Spicknall, James L.  
Spieth, Marsha D.  
Stanley, Ellen C.  
Stanley, Frank J.  
Steele, Lina A.  
Stensland, Jean B.  
Stevens, Adele  
Stevens, James T.  
Stevenson, Eric V.  
Stevenson, Ronald  
Stewart, James A.  
Stewart, Joyce Y.

Stewart, Violet B.  
Stigile, Pam  
Stokes, Mable E.  
Straughter, Enoch W.  
Stubbs, Billy  
Sturman, Shelley G.  
Sumits, William J.  
Sumpter, Jaybee  
Sunter, Wade  
Suplee, Charles I.  
Sutton, William H.  
Suzor, Mary E.  
Swales, James V., Jr.  
Sweeney, Walter A.  
Sysma, Kathleen K.  
  
Tasker, James H.  
Tate, Frederick D., Jr.  
Taylor, Alvin J.  
Taylor, Larry  
Teng, Mei Su  
Terrell, Ronald  
Thomas, Anthony G.  
Thomas, Chandra Y.  
Thomas, Harold W.  
Thomas, Joseph W.  
Thompson, Anthony W.  
Thompson, David Dodge  
Thompson, James E.  
Thompson, James H.  
Thompson, Maurice D.  
Thorne, William L.  
Thorpe, Rochelle W.  
Thorpe, Stephanie L.  
Thurston, Neil B.  
Tinsley, Robert L.  
Tolbert, Larry S.  
Tolbert, Martin D.  
Tonic, Alexander  
Travis, Carl A.  
Troiani, Anthony L.  
Trosky, Cheryl  
Tucker, Anthony E.  
Tucker, Gloria  
Tucker, Jack  
Tucker, Marlene D.  
Turner, Edward M., Jr.  
Turner, Jackie L.  
Turner, Sarah E.  
Turner, William  
Tuttle, Virginia G.  
Tyler, Bobby E.  
Tyler, Sheila M.  
Tyndle, Raymond H.  
  
Valentine, Thomas W.  
Van Meter, Larry L.  
Verdan, Luciana C.  
Verrier, Francis E.  
Vick, Milton E.  
Viebranz, Alfred C.  
Vines, Harold S.  
Vogel, James C.  
Von Rebhan, Elinor A.  
  
Waddington, Harry W.  
Walker, John M.  
Walker, Robert F.  
Wallace, Margaret

Walls, David M.  
Walton, Ronald G.  
Warren, Alvester Winford  
Warrick, Michael D.  
Warwick, Katherine  
Washington, Darrell L.  
Washington, Henry B.  
Washington, Martina  
Washington, Tyrone  
Watona, Pauline M.  
Watson, Edward L.  
Waytes, Darrell C.  
Webber, Gary L.  
Webster, Queen E.  
Webster-Bey, Ronald D.  
Weedon, George A., Jr.  
Weltzenkorn, Laurie B.  
Welhaf, Donna J.  
Wert, John A.  
Wheeler, Tyrone P.  
Wheelock, Arthur K., Jr.  
White, Dwight G.  
White, Jesse C.  
Whittington, William E.  
Wiggins, William D.  
Wilde, Deborah  
Will, Sharon J.  
Williams, Alfred, Jr.  
Williams, Bessie A.  
Williams, Carlton T.  
Williams, Daniel R.  
Williams, Francine  
Williams, Herbert R.  
Williams, Isaiah, Jr.  
Williams, James L.  
Williams, Joseph E.  
Williams, Paul O.  
Williams, Richard M.  
Williams, William J.  
Willis, Bennie W.  
Wilmerding, John  
Wilner, Rebecca  
Wilson, George  
Wilson, J. M.  
Wilson, Jean C.  
Wilson, Mary E.  
Wilson, Patrick A.  
Wilson, Willie R.  
Winston, Don E.  
Winston, Frances C.  
Wisniewski, Julia L.  
With, Christopher B.  
Wolf, Martha A.  
Woodall, George O.  
Woolridge, Dennis J.  
Worthington, Roddie J.  
Wright, Carolyn D.  
Wright, Ralph L.  
Wright, Willie L.  
Wyatt, Oris M.  
  
Yakush, Mary L.  
Yancey, James S.  
Yancy, Gregory  
Yeager, Carolyn A.  
Yeatts, John H.  
Young, Donald P.  
Young, Roland  
Young, Zsa Zsa

Zelenik, John R.  
Zientara, Donald

#### VOLUNTEER DOCENTS

*Junior League*  
Sherry Alexander  
Margaret Bailey  
Karen Campbell  
Jean Ann Conrad  
Mary Jo Crosby  
Kyle Davila  
Janice Delaney  
Emilie Gillanders  
Linda Graham  
Nancy Gray  
Susan Grigsby  
Joan Hall  
Linda Harrison  
Kathy Hayes  
Patsy Hicks  
Shannon Hobbs  
Betsy Holleman  
Lydia Hutchinson  
Carolyn Kelloff  
Mary Kelly  
Mary Lou Kenary  
Ilze King  
Carol Kuehl  
Anne Lanman  
Jean Loper  
Ann Marino  
Terry Matan  
Karen Mathis  
Betty Mezzines  
Margaret Miller  
Linn Ong  
Sharon Quinn  
Nancy Swain  
Ginger Vandervet  
Mary Ann Verrill  
Joy Vige  
Barbara Waller  
Carol West  
Mary Ann Wilkinson  
Jean Wolf  
  
*Montgomery County AAUW*  
Hannah Aurbach  
Kathleen Battle  
Laurie Black  
Carol Boyes  
Marian Carroll  
Dennis Garuckis  
Mary Gibb  
Nancy Hafer  
Jane Hochberg  
Edie Izenberg  
Mirian Jacobson  
Joan Jordano  
Doris Kettler  
Barbara Kurtz  
Jean Langley  
Harriet Looney  
Kay Looney  
Ruth Manchester

Rebecca McKenna  
Saka Noma  
Weezy Owen  
Helen Powers  
Sonja Rasmussen  
Jo Rist  
Carol Robie  
Jo Roland  
Sylvia Shafroth  
Dee Shoemaker  
Joan Silverman  
Ruth Stokoe

*Prince George's County AAUW*

Mary Caruthers  
Elizabeth Corbin  
Virginia Dillon  
Phyllis Frierich  
Karen Leete  
Franchia Loren  
Blanche Miller  
Martha Parker  
Maxie Phillips  
Anne Prange  
Anna Rhodes  
Marilyn Rodenhuis  
Helen Santini  
Leota Sarraf  
Beulah Sommer  
Sue Taylor  
Fran Winston  
Dorothy Wright

*Northern Virginia AAUW*

Sharon Adams  
Bunny Baker  
Rosalie Baker  
B. J. Beers  
Ilona Benham  
Emmie Griggs  
Pat Hadley  
Evelyn Katz  
Anne Lancaster  
Lucyle Mace  
Virginia Mayo  
Jill McKee  
Eleanor Monahan  
Marjorie O'Neil  
Patty Owens  
Annabel Perlik  
Nancy Rankin  
Sally Ray  
Margot Riddick  
Wynefred Rogerson  
Sarah Rohrer  
Sheila Ruffine  
Lorrie Samburg  
Mary Schaad  
Ida Tracy  
Heather Walker  
Christie Weeks  
Martha Wildhack  
Betty Wilson

*T.H.I.S.*

Joyce Austin  
Carol Becker  
Joanne Chutter  
Paul Davis

Barbara Dix  
Pat Eardley  
Lilian Falk  
Margareta Feller  
Marianne Freudenthal  
Sarah Fuerst  
Beba Gaines  
Claude Gaujard  
Enza Gorges  
Helena Gunnarsson  
Ludwine Hall  
Kappy Hendricks  
Ann Hsiao  
Irma Knipp  
Jacqueline Landfield  
Patricia de Largentaye  
Sol Lavinia  
Myriam Martin  
Patricia Martin  
Maria Teresa Merriam  
Rene Mikus  
Jo Ann Newman  
Elizabeth Niederman  
Paula Okamoto  
Piera Pearce  
Ella Pelish  
Anne Imelda Radice  
Isabel Rodriguez  
Myriam Rollert  
Maja Rothenbuhler  
Marie Noelle Scaduto-Mendola  
Gabriele Schmid  
Manuela Simonin  
Antonia Smiley  
Helené Thalacker  
Irit Vasbinder  
Carla von Meding  
Krystyna Wasserman  
Maria Elena Weissman

Entrance to the American naive paintings galleries in the West Building

GROUND FLOOR GALLERIES

American Naive Painting



