

1986 ANNUAL REPORT
NATIONAL GALLERY OF ART

6. SOUVENIRS OF ITALY



7. SCULPTURE ROTUNDA





1986 ANNUAL REPORT
National Gallery of Art



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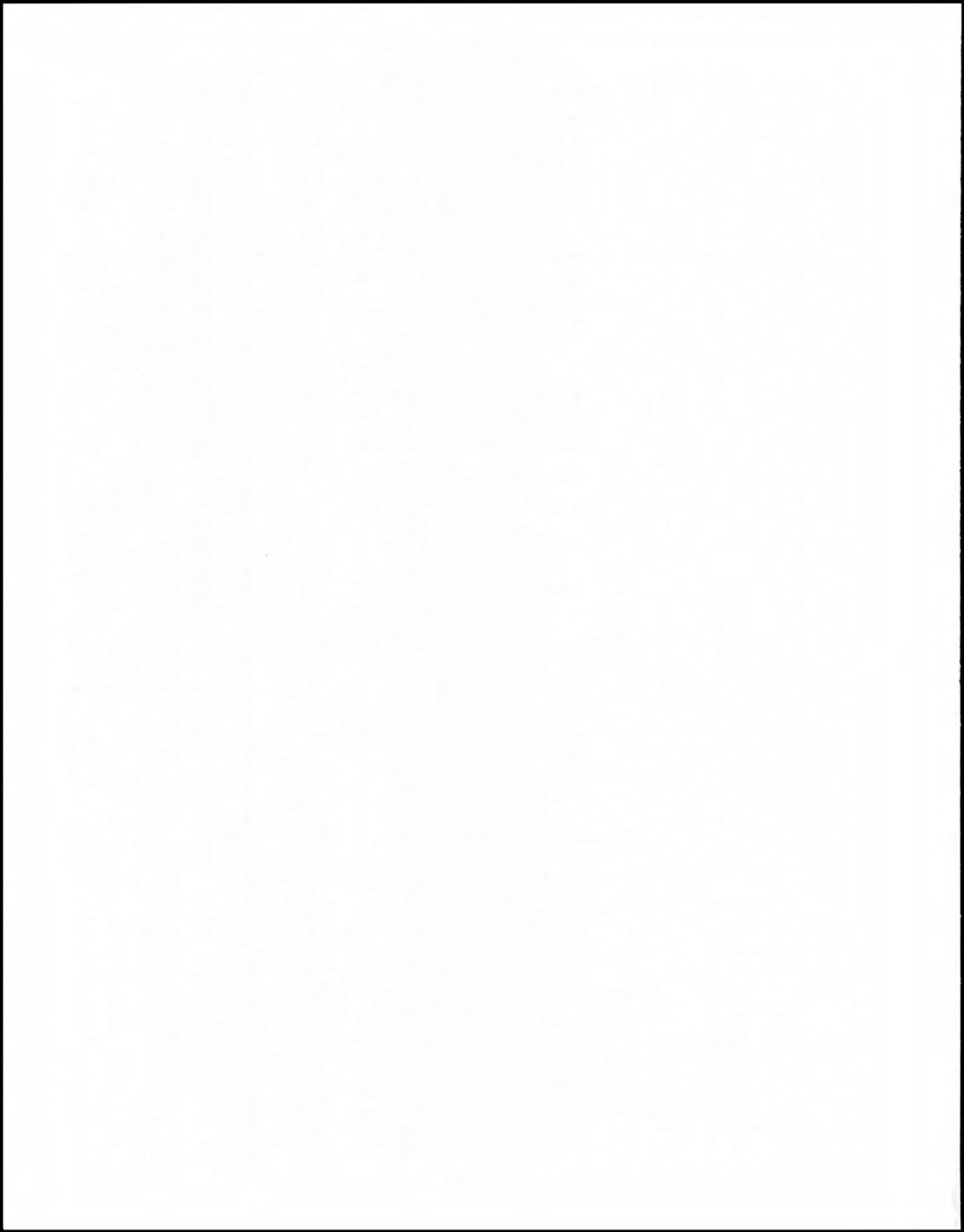
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Page 1: Doorway from *Treasure Houses of Britain* exhibition
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13.
THE SPORTING LIFE



PREFACE

The National Gallery's fiscal year ending 30 September 1986 was one of historic achievements on several fronts. I am delighted to report that the first public funding campaign the Gallery has ever undertaken, to endow the Patrons' Permanent Fund, was completed successfully in December 1985 with more than \$55 million in gifts committed, thereby exceeding our initial campaign objective of \$50 million. This fund is devoted to enhancing the Gallery's acquisitions capabilities, and the first use of income occurred in December 1985 with the purchase of Rembrandt Peale's 1801 masterpiece, *Rubens Peale with a Geranium*.

Private sector support, the cornerstone of the Gallery's collections, was also clearly evidenced during the year by important gifts of works of art, most particularly the gift of 186 objects by Mr. and Mrs. Paul Mellon. For their continuing and inspiring generosity to this nation we extend our heartfelt thanks.

We have continued our efforts to broaden the base of support for the Gallery in order better to reflect its national role. Contributors to the Patrons' Permanent Fund came from all parts of the country. In order to help sustain the momentum and involvement created by the campaign, the Board of Trustees established the Resources Planning Committee in February 1986. The Resources Planning Committee has as its focus meeting the long-range and on-going needs of the Gallery, and its members will help to identify and generate new and increased support for Gallery programs.

In addition to the Gallery's five private Trustees and the Director, we are privileged to have the help of the following Committee members: Charles F. Adams of Dover, Massachusetts, Robert M. Bass of Fort Worth, Theodore F. Brophy of Greenwich, Connecticut, Lois de Menil of New York City, Edward E. Elson of Atlanta, Katharine Graham of Washington, Louis J. Hector of Miami, R. L. Ireland III of New York City, George F. Jewett, Jr. of San Francisco, Alexander M. Laughlin of New York City, Frederick R. Mayer of Denver, James S. Smith of New York City, John C. Whitehead of Washington, and Eleanor Wood Prince of Chicago.

One of the first actions taken by the Resources Planning Committee was to create a new annual support group, The Circle of the National Gallery of Art. This national membership group, co-chaired by Katharine Graham and Robert H. Smith, has in only a few months made important and far-reaching contributions to the Gallery. A listing of Circle members appears under Donors and Acquisitions.

The high level of activity at the Gallery that I have described was more than matched by the schedule of special exhibitions. *The Treasure Houses of Britain*, the most ambitious exhibition in the Gallery's history, was a highlight in a year which, with the continuing attraction of the permanent collections, brought a record 8.7 million visitors through the Gallery's doors. During that same period another milestone occurred as the Extension Program audience soared to an estimated 170 million, an increase of some 44 million over fiscal year 1985.

With the abundant rewards of this exciting year in mind, the Gallery looks forward to continuing to meet its challenging role as a vital cultural resource with an ever-increasing national and international audience.

JOHN R. STEVENSON, *President*

Henri Matisse, *Pianist and Checker Players*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.25



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DIRECTOR'S REVIEW OF THE YEAR

Ansel Adams photographs exhibited The year began with the opening of *Ansel Adams: Classic Images*, the first full exhibition of the seventy-five photographs chosen by Adams before his death to represent best what his work was all about. This "museum set," as Adams christened it, was installed in the West Building where it offered a rewarding and informative proximity to kindred images: landscape paintings from the Gallery's collection of the nineteenth and early twentieth century. To this core, lent by Pacific Telesis, we added a few of Adams' large-scale monumental prints, generously lent by his family. During the course of the exhibition, Virginia Adams donated a museum set to the Gallery. Her generosity calls to mind the parallel gift of Georgia O'Keeffe, who gave Alfred Stieglitz's key set of photographs in 1949.

Old Master drawings from Stockholm An important exhibition of 118 master drawings from the fifteenth through the nineteenth century opened on 27 October. *Dürer to Delacroix: Great Master Drawings from Stockholm* comprised sheets from the Swedish Nationalmuseum, which ranks with the British Museum, the Louvre, and the Albertina as one of the world's great graphics collections. In addition to wonderful sheets by such masters as Raphael, Leonardo, Titian, Grünewald, Rubens, Rembrandt, Claude, Poussin, and Watteau, the exhibition included eighteenth-century drawings by four Swedish artists, among them Elias Martins' perceptive *An Art Auction in London*. The exhibition in Washington was supported by Volvo North America Corporation.

Collectors Committee annual meeting At their October meeting the Collectors Committee acquired for the Gallery Sam Francis' *White Line* (1958–1959). A deliberately engineered contrast between the density of color and the emptiness of white characterizes this first Francis canvas to enter the Gallery's collection. Formerly in an important California collection, *White Line* is a major addition to our holdings in American art of the 1950s. This year's meeting marked the tenth anniversary of the Collectors Committee, ably and energetically chaired since its inception by Ruth Carter Stevenson. Its members have given seventeen works



Sam Francis, *White Line*, Gift of the Collectors Committee, 1985.56.1

of art to the Gallery, and it is difficult to imagine our twentieth-century collection without their generous donations.

Treasure Houses of Britain

After six years of planning, one of the largest projects ever undertaken by the National Gallery came to fruition when *The Treasure Houses of Britain: 500 Years of Private Patronage and Art Collecting* opened on 3 November. Conceived and designed to illustrate the remarkable contribution that the British country house has made to Western culture, over eight hundred works of art were assembled in





The President and Mrs. Reagan visit *Treasure Houses*

a series of rooms which made reference to country-house interiors without attempting to reproduce them.

This large-scale undertaking was brought about by the cooperation of hundreds of people on both sides of the Atlantic. Ford Motor Company awarded the Gallery the largest exhibition grant it has ever received, and special funding from the 98th Congress, government indemnities from both countries, and help from the British Council also made it possible for the Gallery to mount *The Treasure Houses of Britain* on the grand scale necessitated by its theme. Unprecedented cooperation on the parts of the more than 226 lenders enhanced the exhibition with a particularly special dimension. The lenders' interest in and support of the project was measured not only in their generous sharing of their possessions but also in their attendance either at the opening or during the course of the exhibition. By its final day, 13 April, just short of one million visits had been made to it.

Royal Visit

Two visits were made by Their Royal Highnesses The Prince and Princess of Wales, the Patrons of the exhibition. On 10 November they took a private tour of the exhibition with the writer and with Gervase Jackson-Stops, our guest curator for the show, followed by a rare live press conference given by the Prince, which received intensive international print and television coverage. The next day, 11 November, the Prince and Princess of Wales returned to the Gallery for a small dinner and a larger reception, where His Royal Highness spoke briefly to the guests.

Numerous interpretive programs were carried out in conjunction with *The Treasure Houses of Britain*. In addition to an audiovisual introduction in the exhibition and a free brochure, there were early



The Prince and Princess of Wales with trustee Franklin Murphy

morning tours and introductory slide lectures (both given by our education department), as well as a special series of auditorium lectures. A film festival, sponsored by Ford, featured movies in which country houses played a prominent role; also, a screening of the entire series, *Brideshead Revisited*, was made possible by Granada Television. On 9 December the Gallery introduced a three-part television series made at the houses in Britain in conjunction with the show and written by Sir John Plumb. Narrated by The Viscount Norwich, and produced, in association with the Gallery, by Malone Gill Productions, U.K., the series included interviews with many owners and lenders who still live in country houses. The series was aired nationally on PBS stations during December with underwriting support from Ford Motor Company, and is distributed, for loan or purchase, in videocassette form by the Gallery. As this series did not document the exhibition itself, or what went into creating it, a videocassette, *Reflections*, has been made for distribution through the Gallery's publications service.

Rothko installation

In mid-November six large-scale mural panels by Mark Rothko went on display in the East Building. These major paintings, the *Seagram Murals* (1958–1959), were commissioned for New York's Seagram Building, designed by Mies van der Rohe and Philip Johnson. The paintings constitute an important moment in Rothko's career, for in working on the Seagram commission he moved away from his characteristic style of vertically stacked rectangles floating on a luminous field, developing a new format of single or paired rectangles on a dark, usually maroon field. The *Seagram Murals* were the first of 285 paintings and works on paper, and more than five hundred additional reference and study works, to be transferred to the Gallery



Guercino, *Joseph and Potiphar's Wife*, Patrons' Permanent Fund, 1986.17.2

from the Mark Rothko Foundation, which designated the National Gallery as the chief repository of its collection. This major gift, with important work from all phases of Rothko's career, is now housed at the National Gallery.

Peale portrait is first Patrons' Permanent Fund acquisition

On 5 December the Gallery made its first purchase using the income from its new Patrons' Permanent Fund. Our capital fund-raising campaign ended with the close of 1985, having exceeded its goal of fifty million dollars. The fund's principal will not be touched, and its income has been designated for major purchases like Rembrandt Peale's *Rubens Peale with a Geranium*. This quiet and informal portrait is no stranger in Washington, having been a key image in two major exhibitions here during the last decade. It appeared at the Corcoran Gallery of Art in *A New World: Masterpieces of American Painting 1760–1910* during the winter of 1983–1984, and in 1976 it was on loan to the Gallery for *The Eye of Thomas Jefferson*.



Titian's *Flaying of Marsyas*, on loan to the National Gallery from Czechoslovakia, collection of the Kroměříž Státní zámek

Painted just before Rembrandt and Rubens Peale left America for a European sojourn, the portrait pays tribute to scientific and artistic achievement at a time when these were considered among mankind's highest achievements. The inclusion of the geranium, thought by many to be the first such plant grown in the United States, signals the sitter's accomplishments as a botanist. The painter's skill at handling line and color, and his bravura treatment of the light reflected by the eyeglasses onto his brother's cheeks, make this one of the most memorable images from the nineteenth century. It represents the sort of masterwork that the Patrons' Permanent Fund is intended to be able to secure for the nation, and at the short notice of a now-or-never auction opportunity.

Guercino canvases acquired

At the same time that the Board authorized the Peale acquisition, it approved the purchase of a magnificent pair of canvases by Guercino. *Joseph and Potiphar's Wife* and *Amnon and Tamar* illustrate Old Testament themes of virtue, and with their dramatic composition

and rich color they are splendid examples of Guercino's mature style. They are the first paintings (other than a portrait) by this important baroque master to enter the collection.

Late Titian on loan On 17 January, one of the greatest and least known canvases by Titian went on view in the West Building. Lent by the State Museum in Kroměříž, *The Flaying of Marsyas* has been seen outside Czechoslovakia only twice since the seventeenth century, and the painting created a sensation in the 1983 *Genius of Venice* exhibition at London's Royal Academy of Arts. For fourteen weeks we were able to display and study this puzzling picture. The exact circumstances of its creation are not known, but there are reasons to believe that Titian's painting was meant to draw a parallel between the classical myth in which the satyr Marsyas was flayed alive by Apollo and the treatment the Venetians received at Famagusta, Cypress, in 1571. Although the precise origins of the painting may be unclear, Titian's mastery of paint and narrative skills are indisputable.

Impressionist exhibition At the opposite end of the West Building, and at the opposite end of the exhibition spectrum, the Gallery opened *The New Painting: Impressionism 1874-1886*. Shared with The Fine Arts Museums of San Francisco and conceived by its curator of paintings, Charles S. Moffett, the exhibition included only works that were actually part of the eight historic exhibitions which took place over that remarkable twelve-year period from 1874 to 1886. *The New Painting*, in effect, created a synthesis of those shows. This empirical approach afforded the opportunity to study, in chronological and historical context, the works that have come to define (generically and somewhat vaguely) what we call impressionism. Visitors to the exhibition left with a great respect for the artistic complexity of the 1870s, and a discovery for many was Gustave Caillebotte, who emerged not only as a superb painter but also as a sophisticated and discerning collector of paintings by his fellow artists. At the National Gallery the paintings were installed in a series of daylight galleries that had recently been completed. Never finished as gallery space, this area had been used for a variety of museum support functions. The ability to house the exhibition in the West Building was essential, since so much of the East Building was devoted to *The Treasure Houses of Britain*. Under usual scheduling conditions the Gallery would not have elected to overlap these two projects. But the imminent completion of Paris' Musée d'Orsay put the project in something of a now-or-never category and, given the historical requirement for including a painting in the exhibition, the generosity of our Paris colleagues was essential. We could hardly expect them to empty their new museum and so we went ahead with the show and are delighted to have done so.

The Washington venue of *The New Painting* was held in honor of Mr. and Mrs. Paul Mellon, preeminent collectors of French impressionist art. The exhibition catalogue, now an important source for

the study of the beginnings of the modern movement, bears a triple dedication to Paul and Bunny Mellon, John Rewald, and Charles Durand-Ruel, all of whom have contributed measurably to public appreciation of and access to the painting of late nineteenth-century France. The exhibition was made possible through the corporate support of AT&T.

Country house symposium From 5–8 February a symposium, *The Fashioning and Functioning of the British Country House*, brought to Washington a group of scholars who considered the processes by which the country house came into being and changed over time. The aim of the gathering was to contribute to an understanding of the variety of images, associations, and facilities sought by those who built and occupied British country houses. The symposium was sponsored by the Gallery's Center for Advanced Study in the Visual Arts, Dumbarton Oaks' Program of Studies in Landscape Architecture, and the Folger Shakespeare Library's The Folger Institute. It was held in conjunction with the Gallery's exhibition as well as the Folger Library's *The Complete Gentleman: Books from English Country Houses*, Dumbarton Oaks' *British Country House Gardens: Images in the Dumbarton Oaks Collection*, and The Octagon Museum's *The Architect and the English Country House*.

February was also distinguished by the visit of Her Royal Highness, the Princess Margaret, who spent much of one day in *Treasure Houses*, attended a dinner at the British Embassy inaugurating the symposium, and returned the following morning to see *The New Painting*.

Homer watercolor exhibition Winslow Homer placed great importance on his watercolors, and at the end of his life he declared that his future would be based on what he had achieved in that medium. Homer's evaluation of his own career was in part responsible for the mounting of *Winslow Homer Watercolors*, which went on view 2 March, celebrating the 150th anniversary of the artist's birth. The exhibition was the first major survey devoted to Homer's watercolors, and the works were gleaned from sixty public and private American collections and chosen on the grounds of their exceptional quality. Spanning thirty years of Homer's prolific career, the assembled sheets made it clear that Homer used watercolor as a proving ground for new subjects, themes, and experimental techniques. Whether in Maine or the Caribbean, the artist relied on this demanding medium at every significant stage in his artistic development. Helen A. Cooper, curator of American painting at the Yale University Art Gallery, organized the exhibition and wrote its accompanying publication. IBM supported the exhibition in Washington and also at the Amon Carter Museum in Fort Worth and the Yale University Art Gallery in New Haven.

Graphicstudio Archive established On 5 March the Gallery announced the formation of the Graphicstudio Archive. Composed of the prints and edition sculpture produced at Graphicstudio, a nonprofit publishing workshop operated under the auspices of Tampa's University of South Florida, the initial gift numbers nearly 250 works of art. Dedicated to research and development in the arts, Graphicstudio has attracted artists such as Rauschenberg, Dine, Rosenquist, Pearlstein, Ruscha, and Close. The work of each is part of the University of South Florida Foundation's gift. Taken in conjunction with the Gemini G.E.L. (Graphic Editions Limited) Archive, the gift of 1960s prints from the Tamarind Lithography Workshop, and numerous individual donations, the Graphicstudio Archive further enriches the Gallery as a primary center for the exhibition and study of contemporary prints and edition sculpture. An exhibition of selected prints and a scholarly catalogue are planned for the early 1990s, and traveling exhibitions derived from these materials are also envisioned.

Baroque paintings on view On 6 April a selection of thirty-three baroque paintings from Sarasota's John and Mabel Ringling Museum of Art went on display in the West Building. The great circus entrepreneur, Ringling, collected exceptional Italian and northern baroque canvases in the 1920s and early 1930s. Acquiring these pictures at a time when baroque painting was out of favor, Ringling formed a collection that is one of the most significant of its kind in the United States. Important examples of work by Guercino, Strozzi, Pietro da Cortona, Vouet, Poussin, Salvator Rosa, Guardi, Rubens, Hals, and de Heem were brought to Washington and helped to commemorate the fortieth anniversary of Florida's state ownership of the Ringling collection. Installed near the Gallery's own collection of baroque painting, the loan was an important enhancement of our seventeenth-century holdings.

Dutch drawings exhibition On 9 March a monographic drawings exhibition devoted to Jacques de Gheyn went on view. Ninety-nine drawings from thirty lenders presented an artist who is generally considered to be the finest Dutch draftsman before Rembrandt. De Gheyn was eclectic in both technique and subject matter. His interest in nature is to be found in drawings that detail the physiology of a dragonfly to studies that record the sweep of a panoramic landscape. In contrast are the images of fantasy, particularly de Gheyn's strikingly vivid scenes of witchcraft. Organized in conjunction with the Museum Boymans-van Beuningen, the show was also seen in Rotterdam.

Important loan from U.S.S.R The signing of the cultural agreement between the United States and the U.S.S.R. at November's Geneva summit made it possible to open an exhibition at the Gallery on 1 May. *Impressionist to Early Modern Paintings from the U.S.S.R: Works from the Hermitage Museum, Leningrad and the Pushkin Museum of Fine Arts, Moscow* brought to Washington forty-one of the finest examples of impressionist to early modern painting. Canvases by Cézanne, Monet, Renoir, van Gogh,

Gauguin, Matisse, and Picasso, through the good offices of Dr. Armand Hammer, were seen not only in Washington but also at the Los Angeles County Museum of Art and at New York's Metropolitan Museum of Art. As its part of the exchange, the Gallery sent forty of its own impressionist and post-impressionist works to Leningrad and Moscow. This was the first exhibition of National Gallery paintings ever shown in the Soviet Union, and Manet (whose work is rarely seen in Russia) was a particular favorite there. Both parts of the exchange were underwritten by the Armand Hammer Foundation. In Washington much of the adulation went to Matisse, who was represented by seven paintings, including *Nasturtiums with La Danse*, *Goldfish*, *The Conversation*, and *The Red Room*.

Mellon gift

Since their first gift of paintings in 1964, Mr. and Mrs. Paul Mellon have donated 822 works of art to the Gallery. Their most recent gift of 186 objects includes sculpture, painting, and works on paper, both European and American. Among the highlights are Winslow Homer's *Autumn*, and two important paintings by Matisse: *Checker Game and Piano Music* (1923) and *Still Life with Sleeping Woman* (1940). Seventeen Degas wax sculptures were also given, providing the Gallery with the largest and most important collection of Degas waxes in any public institution. A plaster cast of *Petite Danseuse de Quatorze Ans* was also part of this significant gift.

Edgar Degas, *Dressed Ballet Dancer (Petite Danseuse de Quatorze Ans)*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.62





Berthe Morisot, *Hanging the Laundry out to Dry*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.28

Mellon exhibition To mark both this recent donation and an extraordinary history of giving, *Gifts to the Nation: Selected Acquisitions from the Collections of Mr. and Mrs. Paul Mellon* opened on 20 July. Ninety gifts spanning the more than two decades that the Mellons have been donating art to the National Gallery were placed on view on the West Building's main floor and included drawings by Boudin, Cézanne, Constable, Degas, van Gogh, Harnett, Hassam, Matisse, Picasso, Pissarro, and Prendergast. Paintings by Bellows, Cézanne, Caillebotte, Corot, Eakins, Gauguin, Hogarth, Homer, Magritte, Manet, Matisse, Monet, Morisot, Renoir, Seurat, Toulouse-Lautrec, Vuillard, and Joseph Wright of Derby were also part of the installation. Sculpture

given by the Mellons was on view in the ground floor sculpture galleries and in the East Building, ranging dramatically in style, scale, and date—from Dalou's intimate terra-cotta sketch of a mother and child modeled in the 1870s to Henry Moore's monumental travertine *Stone Memorial* of 1961–1969.

American landscapes on view

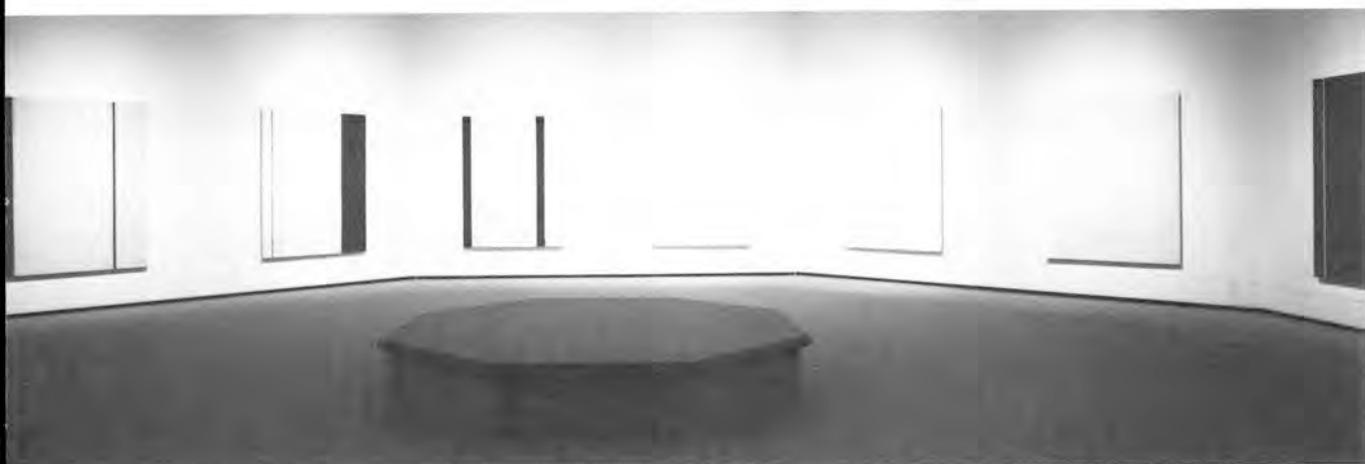
On 22 June *George Inness* opened in the West Building. A modified version of the retrospective which had been seen at The Metropolitan Museum of Art, The Cleveland Museum of Art, the Minneapolis Institute of Arts, and the Los Angeles County Museum of Art, the Inness show was made up of forty-three paintings selected specifically to highlight Inness' role in the evolution of American landscape painting. The artist felt strongly that the purpose of art was to awaken an emotion. Consequently, he set out to create landscapes that expressed feelings rather than those which were narrative or topographic. Inness' suggestive and intimate landscapes played an important role in shifting taste away from the grandiose and precisely detailed paintings of the Hudson River School. With the increasing abstraction that resulted from his blurring of forms and an approach to color that was more arbitrary than descriptive, Inness produced paintings that are now understood as an important link between American landscape paintings of the nineteenth and the twentieth centuries.

Renaissance bronzes from Vienna

Renaissance Master Bronzes from the Kunsthistorisches Museum, Vienna, organized by the Smithsonian Institution Traveling Exhibition Service in conjunction with the Gallery's sculpture department, opened in mid-August, supported by Republic Bank of New York. Collected by members of the royal houses of Austria and the Holy Roman Empire over a period of more than four hundred years, the seventy-five sculptures are from one of the greatest collections of Renaissance bronzes in the world and, in a number of cases, the objects can actually be traced back to their sixteenth-century Italian owners. Created, in part, to emulate the ancient bronzes that were being found in increasing numbers in Renaissance Italy, these small sculptures are not only beautiful in their own right, they also offer valuable clues to the Renaissance attitude toward antique form and subject matter. The selection afforded many rewarding cognates and parallels with pieces in the Gallery's own extensive collection of this significant Renaissance art form.

International meeting of art historians

On 10–15 August, the Comité International d'Histoire de l' Art held its twenty-sixth congress. The Washington meeting was only the second to be held in the United States since CIHA began in 1873. The writer served as vice-president of the organizing host committee, and both the opening and the closing receptions were held at the Gallery. Defying Washington's less than clement August temperatures, nearly



Barnett Newman, *The Stations of the Cross* and *Be II*, Robert and Jane Meyerhoff Collection, 1986.65.1-15

seven hundred delegates gathered for a congress entitled *World Art: Themes of Unity and Diversity*. For the first time, there were no geographical or chronological restrictions governing potential topics for papers, and so the entire history of world art through all periods was open to scholarly discussion and debate.

Installation of postwar American paintings

On 18 August a special installation of postwar painting opened in the East Building. *Seven American Masters*, chosen by a new member of the Gallery's twentieth-century curatorial team, Nan Rosenthal, presented important works by two generations central to the development of American art over the last forty years. Barnett Newman, Mark Rothko, Al Held, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, and Robert Rauschenberg all were shown in a series of concentrated overviews. Newman's *Stations of the Cross*, on loan from his widow Annalee Newman, had been a major component of an exhibition which marked the 1978 opening of the East Building. Their return was marked by a new chapellike installation, designed in accordance with the spirituality that Newman sought in painting and arranging the fifteen-canvas series. Among several important loans, the Gallery was fortunate to borrow Jasper Johns' *According to What* from Mr. and Mrs. S. I. Newhouse.

Staff changes

Important staff changes occurred throughout the year. Robert C. Goetz left his position as treasurer of the National Gallery to join the administration of The Catholic University of America. On 15 November Daniel Herrick was elected to the position. Since 1968 Mr. Herrick had served as The Metropolitan Museum of Art's vice president and chief financial officer, with responsibility for the Metropolitan's total operating budget. In addition to his experience in the museum

field, Mr. Herrick's distinguished professional background includes corporate and government finance. As the Gallery plans for its future it is particularly fortunate in having Mr. Herrick join its management team. Other changes included the naming of Elizabeth A. C. Weil as corporate relations officer. Most recently a vice president of corporate cultural affairs with Rogers and Cowan Inc., Ms. Weil has also served as director of the National Endowment for the Arts' challenge grant program, as an administrator of the NEA's museum program, and as a past program director of the American Association of Museums. She succeeds Alfred C. Viebranz, who is now engaged in planning special projects for the Gallery's fiftieth anniversary in 1991. Also, after four years of assisting with the highly successful campaign for the Patrons' Permanent Fund, Laura Smith was named development officer in April.

The 1986 fiscal year proved to be a year which yielded rewards that were commensurate with its demands. For more detailed accounts of what constituted business as usual in a most unusual year the reader is referred to the departmental reports which make up the majority of this annual review. There it is possible to learn, in greater depth, about the care and maintenance of the permanent collection, the programs of the Center for Advanced Study in the Visual Arts, the forty-fourth season of Sunday evening concerts, the dramatic growth in utilization nationally of our extension services, and other activities of an able and dedicated staff.



Rembrandt Peale, *Rubens Peale with a Geranium*, Patrons' Permanent Fund, 1985.59.1

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Frédéric Bazille, *Edmond Maitre*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.2



The Trawlers, 1885
oil on wood, .186 x .259 (7 3/16 x 10 3/16)
1985.64.4
Collection of Mr. and Mrs. Paul Mellon
Ship on the Touques, c. 1888/1895
oil on wood, .326 x .238 (12 1/16 x 9 3/8)
1986.36.1
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Braque, Georges, French, 1882–1963
The Garden Table, 1952
oil on canvas, 1.162 x .813 (45 3/4 x 32)
1985.64.5
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Caillebotte, Gustave, French, 1848–1894
Skiffs, 1877
oil on canvas, .889 x 1.162 (35 x 45 3/4)
1985.64.6
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Cézanne, Paul, French, 1839–1906
Harlequin, 1888/1890
oil on canvas, 1.011 x .657 (39 13/16 x 25 7/8)
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Bend in the Road, 1900/1906
oil on canvas, .821 x .660 (32 3/16 x 26)
1985.64.8
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Corot, Jean-Baptiste-Camille, French, 1796–1875
Young Girl Reading, 1868/1870
oil on canvas, .316 x .410 (12 5/16 x 16 1/8)
1985.64.9
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Courbet, Gustave, French, 1819–1877
Calm Sea, 1866
oil on canvas, .543 x .641 (21 3/8 x 25 1/4)
1985.64.10
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Degas, Edgar, French, 1834–1917
Woman Viewed from Behind
oil on canvas, .813 x .756 (32 x 29 3/4)
1985.64.11
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Derain, Andre, French, 1880–1954
View of the Thames, 1906
oil on canvas, .733 x .922 (28 7/8 x 36 5/8)
1985.64.12
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Dubuffet, Jean, French, 1901–1985
La dame au pompon, 1946
mixed media and oil on canvas, .806 x .647
(31 3/4 x 25 1/2)
1986.11.1
Chester Dale Fund

Dufy, Raoul, French, 1877–1953
July 14 in Le Havre, 1906
oil on canvas, .546 x .378 (21 1/2 x 14 7/8)
1985.64.13
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Music and the Pink Violin, 1952
oil on canvas, .600 x .727 (23 5/8 x 28 5/8)
1985.64.14
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Eakins, Thomas, American, 1844–1916
Study for "Negro Boy Dancing": The Boy, c. 1878
oil on canvas, .533 x .232 (21 x 9 1/8)
1985.64.15
Collection of Mr. and Mrs. Paul Mellon
Study for "Negro Boy Dancing": The Banjo Player, c. 1878
oil on canvas mounted on cardboard, .508 x .387
(20 x 15 1/4)
1985.64.16
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ACQUISITIONS

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

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Bazille, Frederic, French, 1841–1870
The Ramparts at Aigues-Mortes, 1867
oil on canvas, .603 x 1.030 (23 3/4 x 39 1/2)
1985.64.1
Collection of Mr. and Mrs. Paul Mellon
Edmond Maitre, 1869
oil on canvas, .832 x .640 (32 3/4 x 25 5/8)
1985.64.2
Collection of Mr. and Mrs. Paul Mellon

Boudin, Eugene, French, 1824–1898
Concert at the Casino of Deauville, 1865
oil on canvas, .417 x .730 (16 1/8 x 28)
1985.64.3
Collection of Mr. and Mrs. Paul Mellon

Eugène Boudin, *Concert at the Casino of Deauville*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.3



Feininger, Lyonel, American, 1871–1956

The Bicycle Race, 1912

oil on canvas, .803 x 1.003 (31 $\frac{3}{8}$ x 39 $\frac{1}{2}$)

1985.64.17

Collection of Mr. and Mrs. Paul Mellon

Forain, Jean-Louis, French, 1852–1931

The Race Track, c. 1891

gouache on canvas, .805 x 1.149 (31 $\frac{1}{16}$ x 45 $\frac{1}{4}$)

1985.64.18

Collection of Mr. and Mrs. Paul Mellon

The Artist's Wife Fishing, 1896

oil on canvas, .952 x 1.013 (37 $\frac{1}{2}$ x 39 $\frac{3}{8}$)

1985.64.19

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Francis, Sam, American, 1923–

White Line, 1958/1959

oil on canvas, 2.756 x 1.924 (108 $\frac{1}{2}$ x 75 $\frac{3}{4}$)

1985.56.1

Gift of the Collectors Committee

Gauguin, Paul, French, 1848–1903

Self-Portrait Dedicated to Carrière, 1888 and 1895

oil on canvas, .465 x .386 (18 $\frac{3}{16}$ x 15 $\frac{3}{16}$)

1985.64.20

Collection of Mr. and Mrs. Paul Mellon

Guercino, Italian, 1591–1666

Amnon and Tamar, 1649/1650

oil on canvas, 1.239 x 1.587 (48 $\frac{3}{4}$ x 62 $\frac{1}{2}$)

1986.17.1

Patrons' Permanent Fund

Joseph and Potiphar's Wife, 1649/1650

oil on canvas, 1.243 x 1.587 (48 $\frac{13}{16}$ x 62 $\frac{1}{2}$)

1986.17.2

Patrons' Permanent Fund

Homer, Winslow, American, 1836–1910

The Red School House, 1873

oil on canvas mounted on board, .555 x .390 (21

$\frac{5}{8}$ x 15 $\frac{3}{8}$)

1985.64.21

Collection of Mr. and Mrs. Paul Mellon

Autumn, 1877

oil on canvas, .971 x .589 (38 $\frac{1}{4}$ x 24 $\frac{3}{16}$)

1985.64.22

Collection of Mr. and Mrs. Paul Mellon

Lepine, Stanislas Victor, French, 1835–1892

View through Trees

oil on wood, .176 x .281 (6 $\frac{15}{16}$ x 11 $\frac{1}{16}$)

1985.64.23

Collection of Mr. and Mrs. Paul Mellon

Magritte, Rene, French, 1898–1967

The Blank Signature, c. 1956

oil on canvas, .813 x .651 (32 x 25 $\frac{3}{8}$)

1985.64.24

Collection of Mr. and Mrs. Paul Mellon

Matisse, Henri, French, 1869–1954

Pianist and Checker Players, 1924

oil on canvas, .737 x .924 (29 x 36 $\frac{3}{8}$)

1985.64.25

Collection of Mr. and Mrs. Paul Mellon



René Magritte, *The Blank Signature*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.24

Still Life with Sleeping Woman, 1940

oil on canvas, .825 x 1.007 (32 $\frac{1}{2}$ x 39 $\frac{3}{8}$)

1985.64.26

Collection of Mr. and Mrs. Paul Mellon

McEvoy, Ambrose, British, 1878–1927

Mrs. Francis Howard, c. 1916/1918

oil on canvas, 1.270 x 1.015 (50 x 39 $\frac{1}{16}$)

1986.34.1

Gift of Mrs. Carley Dawson

Molijn, Pieter de, Dutch, 1595–1661

Landscape with Open Gate, c. 1626

oil on wood, .336 x .479 (13 $\frac{1}{4}$ x 18 $\frac{3}{8}$)

1986.10.1

Ailsa Mellon Bruce Fund and Gift of Arthur K. and Susan H. Wheelock

Monet, Claude, French, 1840–1926

Cliffs at Pourville, 1882

oil on canvas, .603 x 1.000 (23 $\frac{3}{4}$ x 39 $\frac{3}{8}$)

1985.64.27

Collection of Mr. and Mrs. Paul Mellon

Morisot, Berthe, French, 1841–1895

Hanging the Laundry out to Dry, 1875

oil on canvas, .330 x .406 (13 x 16)

1985.64.28

Collection of Mr. and Mrs. Paul Mellon

Nicholson, Ben, British, 1894–1982

1969 (Holkham Sands No.1), 1969

relief, 1.216 x 2.140 (47 $\frac{7}{8}$ x 84 $\frac{1}{4}$)

1985.64.44

Collection of Mr. and Mrs. Paul Mellon

Peale, Rembrandt, American, 1778–1860

Rubens Peale with a Geranium, 1810
oil on canvas, .717 x .610 (28 ¼ x 24)
1985.59.1
Patrons' Permanent Fund

Pissarro, Camille, French, 1830–1903

A Creek in St. Thomas (Virgin Islands), 1856
oil on wood, .241 x .330 (9 ½ x 13)
1985.64.29

Collection of Mr. and Mrs. Paul Mellon

Two Women Chatting by the Sea, 1856
oil on canvas, .279 x .410 (11 x 16 ½)
1985.64.30

Collection of Mr. and Mrs. Paul Mellon

The Hedge, 1872
oil on canvas, .378 x .457 (14 ⅞ x 18)
1985.64.31

Collection of Mr. and Mrs. Paul Mellon

Charing Cross Bridge, London, 1890
oil on canvas, .600 x .924 (23 ⅞ x 36 ⅞)
1985.64.32

Collection of Mr. and Mrs. Paul Mellon

Prendergast, Maurice Brazil, American,
1859–1924

Salem Cove, 1916
oil on canvas, .613 x .765 (24 ⅞ x 30 ⅞)
1985.64.33

Collection of Mr. and Mrs. Paul Mellon

Princeteau, Rene Pierre Charles, French, ?
1844–1914

Horses
oil on canvas, .457 x .546 (18 x 21½)
1985.64.34

Collection of Mr. and Mrs. Paul Mellon

Renoir, Auguste, French, 1841–1919

Claude Monet, 1872
oil on canvas, .651 x .494 (25 ⅞ x 19 ⅞)
1985.64.35

Collection of Mr. and Mrs. Paul Mellon

*Child with Toys—Gabrielle and the Artist's Son,
Jean*, c. 1894
oil on canvas, .543 x .654 (21 ⅞ x 25 ¾)
1985.64.36

Collection of Mr. and Mrs. Paul Mellon

Rothko, Mark, American, 1903–1970

one hundred and seventy-three paintings
various media on canvas
1986.43.1–173

Gift of The Mark Rothko Foundation

Untitled (two women at the window) (Rothko
number 3088.36), late 1930s
oil on canvas, .914 x .610 (36 x 24)
1986.37.1

Gift of The Mark Rothko Foundation

Rouault, Georges, French, 1871–1958

The Breton Wedding, 1937
oil on canvas, .711 x 1.230 (28 x 48 ⅞)
1985.64.37

Collection of Mr. and Mrs. Paul Mellon



Henri de Toulouse-Lautrec, *A la Bastille (Jeanne Wenz)*, Collection of Mr. and Mrs. Paul Mellon,
1985.64.39

Sisley, Alfred, French, 1839–1899
Flood at Port-Marly, 1872

oil on canvas, .464 x .610 (18 ¼ x 24)
1985.64.38

Collection of Mr. and Mrs. Paul Mellon

Toulouse-Lautrec, Henri de, French,
1864–1901

A la Bastille (Jeanne Wenz), 1888
oil on canvas, .724 x .498 (28 ½ x 19 ⅞)
1985.64.39

Collection of Mr. and Mrs. Paul Mellon

Utrillo, Maurice, French, 1883–1955
The Pont Saint-Michel, Paris, c. 1908
 oil on wood, .460 x .536 (18 1/8 x 21 1/8)
 1985.64.40
 Collection of Mr. and Mrs. Paul Mellon

Vallotton, Felix Edouard, French, 1865–1925
The Wind, 1910
 oil on canvas, .892 x 1.162 (35 1/8 x 45 3/8)
 1985.64.41
 Collection of Mr. and Mrs. Paul Mellon

Vuillard, Edouard, French, 1868–1940
On the Beach, c. 1907
 distemper on canvas, 2.203 x 1.656 (86 3/4 x 65)
 1985.64.42
 Collection of Mr. and Mrs. Paul Mellon
Women Sewing, c. 1912
 gouache on paper on canvas, 1.799 x .959
 (70 3/16 x 37 3/4)
 1985.64.43
 Collection of Mr. and Mrs. Paul Mellon

SCULPTURE

Cavino, Giovanni da, Italian, 1500–1570
Marco Mantova Benavides, 1489–1582, lawyer and humanist, c. 1520/1530 (recto)
 Temple of Eternity, c. 1520/1530 (verso)
 bronze, .037 (1 7/8)
 1986.29.1 a & b
 Sculpture and Decorative Arts Curators Fund

Chapu, Henri Michel Antoine, French, 1833–1891
La Pensee, c. 1876/1877
 marble, .889 x .558 x .248 (35 x 22 x 9 3/4)
 1986.27.1
 Pepita Milmore Memorial Fund

Degas, Edgar, French, 1834–1917
Picking Apples, c. 1890
 red wax, .451 x .471 (17 3/4 x 18 3/4)
 1985.64.45
 Collection of Mr. and Mrs. Paul Mellon
Study in the Nude for the Dressed Ballet Dancer, 1878/1879
 red wax, .725 (28 1/2)
 1985.64.46
 Collection of Mr. and Mrs. Paul Mellon
Dancer Adjusting the Shoulder Strap of Her Bodice, 1882/1895
 yellow brown wax, .349 (13 3/4)
 1985.64.47
 Collection of Mr. and Mrs. Paul Mellon
The Tub, 1889
 brownish red wax, lead, plaster of Paris, cloth, .470 (18 1/2)
 1985.64.48
 Collection of Mr. and Mrs. Paul Mellon
Fourth Position Front, on the Left Leg, 1885/1890
 yellow brown wax, .568 (22 3/4)
 1985.64.49
 Collection of Mr. and Mrs. Paul Mellon



Marius-Jean-Antonin Mercié, *Gloria Victis!*,
 Andrew W. Mellon Fund, 1985.52.1

The Bow, c. 1885
 yellow wax, .333 (13 1/8)
 1985.64.50
 Collection of Mr. and Mrs. Paul Mellon
Woman Taken Unawares, c. 1892
 yellow brown wax, .406 (16)
 1985.64.51
 Collection of Mr. and Mrs. Paul Mellon
Dancer Putting on Her Stocking, 1896/1911
 yellow brown wax, .457 (18)
 1985.64.52
 Collection of Mr. and Mrs. Paul Mellon
Dancer Holding Her Right Foot in Her Right Hand, 1900/1910
 brown wax, .495 (19 1/2)
 1985.64.53
 Collection of Mr. and Mrs. Paul Mellon
Pregnant Woman, 1896/1911
 brown wax, .432 (17)
 1985.64.54
 Collection of Mr. and Mrs. Paul Mellon
Woman Stretching, 1896/1911
 red wax, .365 (14 3/8)
 1985.64.55
 Collection of Mr. and Mrs. Paul Mellon
Dancer Holding Her Right Foot in Her Right Hand, 1900/1910
 brown wax, .524 (20 3/8)
 1985.64.56
 Collection of Mr. and Mrs. Paul Mellon

Seated Woman Wiping Her Left Side, 1901/1911
 red wax, .349 (13 3/4)
 1985.64.57
 Collection of Mr. and Mrs. Paul Mellon
Woman Seated in an Armchair Wiping Her Neck, c. 1901
 green wax, .317 (12 1/2)
 1985.64.58
 Collection of Mr. and Mrs. Paul Mellon
Seated Woman Wiping Her Left Hip, 1901/1911
 brown wax, .444 (17 1/2)
 1985.64.59
 Collection of Mr. and Mrs. Paul Mellon
Woman Seated in an Armchair Wiping Her Left Armpit, 1901/1911
 brown wax, .317 (12 1/2)
 1985.64.60
 Collection of Mr. and Mrs. Paul Mellon
The Masseuse, Group, 1896/1911
 brown wax and plastaline, .413 x .381 x .305 (16 1/4 x 15 x 12)
 1985.64.61
 Collection of Mr. and Mrs. Paul Mellon
Dressed Ballet Dancer (Petite Danseuse de Quatorze Ans), 1880/1881
 plaster cast, 1.003 (39 1/2)
 1985.64.62
 Collection of Mr. and Mrs. Paul Mellon
Dancer with a Tambourine, c. 1885
 bronze cast, .276 (10 3/8)
 1985.64.63
 Collection of Mr. and Mrs. Paul Mellon
Dancer Adjusting the Shoulder Strap of Her Bodice, 1882/1895
 bronze cast, .349 (13 3/4)
 1985.64.64
 Collection of Mr. and Mrs. Paul Mellon
Woman Arranging Her Hair, 1896/1911
 bronze cast, .463 (18 3/4)
 1985.64.65
 Collection of Mr. and Mrs. Paul Mellon
Woman Seated in an Armchair Wiping Her Neck, c. 1901
 bronze cast, .317 (12 1/2)
 1985.64.66
 Collection of Mr. and Mrs. Paul Mellon
Study in the Nude for the Dressed Ballet Dancer, 1878/1879
 bronze cast, .724 (28 1/2)
 1985.64.67
 Collection of Mr. and Mrs. Paul Mellon
Dupre, Guillaume, French, c. 1576–1643
Marie de' Medici, 1573–1642, Queen of France 1600, 1615 (recto)
The Queen at the Helm of a Ship in Stormy Seas, 1615 (verso)
 gilt bronze, .062 (2 3/8)
 1986.29.2 a & b
 Gift of The Brown Foundation, Inc.



Marino Marini, *The Concept of the Rider (L'Idée del Cavaliere)*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.68

Galcotti, Pier Paolo, Italian, c. 1520–1584
Leonardo de Marini, died 1572, Archbishop of Lanciano, 1562/1566 (recto)
Daphne transformed into a Laurel Tree, 1562/1566 (verso)
 bronze, .057 (2 ¼)
 1986.29.3 a & b
 Gift of The Brown Foundation, Inc.

Graves, Nancy, American, 1940–
Spinner, 1985
 bronze with polychrome patina and glass enamel,
 1.346 x .889 x .298 (53 x 35 x 11 ¼)
 1986.19.1
 Gift of Lila Acheson Wallace

Lemoine, Jean-Baptiste II, French,
 1704–1778
Jules-David, Baron Cromot-Dubourg, c. 1757
 marble, .797 x .483 x .419 (31 ¾ x 19 x 16 ½)
 1985.39.1
 Gift of Camille de Nacheze, direct descendant,
 and her husband, John Hadley Cox

Marini, Marino, Italian, 1901–1980
The Concept of the Rider (L'Idée del Cavaliere),
 1952/1954
 bronze, 2.146 x 1.391 x .927 (84 ½ x 54 ¾ x 36 ½)
 1985.64.68
 Collection of Mr. and Mrs. Paul Mellon

Mercié, Marius-Jean-Antoin, French,
 1854–1916
Gloria Victis!, c. 1874
 bronze, 1.403 (55 ¼)
 1985.52.1
 Andrew W. Mellon Fund

Moore, Henry, British, 1898–1986
Sketch-Model for Reclining Figure, 1946
 terra-cotta, .168 x .083 x .072 (6 ¾ x 3 ¼ x 2 ¾)
 1983.18.3
 Given in memory of Frederick Zimmermann by his
 wife, Dorothy Zimmermann

Puget, Pierre, French, 1620–1694
Milo of Crotona, 17/18th C.
 bronze, .616 x .470 x .381 (24 ¼ x 18 ½ x 15)
 1985.51.1
 Andrew W. Mellon Fund

Roettiers, Jean, British, 1631–1703
William Laud, 1573–1645, Archbishop of Canterbury 1633 (obverse), c. 1661
 silver, .058 (2 ¼)
 1985.49.1.a
 Pepita Milmore Memorial Fund
Allegorical Scene (reverse), c. 1661
 silver, .058 (2 ¼)
 1985.49.1.b
 Pepita Milmore Memorial Fund

Venetian, 16th century, Attributed to Circle of
 Tullio or Antonio Lombardo
Female Figure with Raised Arms (a Niobid?),
 1520/1530
 bronze, .248 (9 ¾)
 1985.65.1
 Gift of Ashbjorn R. Lunde

Vianen, Paulus van I, Dutch, c. 1570–1613/14
Adoration of the Shepherds, c. 1590/1600
 bronze, .187 x .149 (7 ¾ x 5 ¾)
 1986.35.1
 Gift of Mr. and Mrs. Alex Wengraf

Wilmarth, Christopher, American, 1943–
Clearing, 1972
 etched plate glass and steel, with cable,
 1.353 x 1.524 x 1.181 (53 ¼ x 60 x 46 ½)
 1985.66.1
 Gift of Rose and Charles F. Gibbs

Youngerman, Jack, American, 1926–
Scarlet Yantra, 1982
 sculptured and knotted wool pile on cotton
 canvas, 2.692 x 2.719 (106 x 107)
 1986.9.1
 Gift of Regina Slatkin in memory
 of Charles E. Slatkin

PHOTOGRAPHS

Adams, Ansel, American, 1902–1984
Moonrise, Hernandez, New Mexico, 1941
 gelatin-silver photograph, 1980
 1986.3.1
 Gift of Virginia B. Adams
*Tenaya Creek, Dogwood, Rain, Yosemite National
 Park, California*, c. 1948
 gelatin-silver photograph, 1980
 1986.3.10
 Gift of Virginia B. Adams
*Lodgepole Pines, Lyell Fork of the Merced River,
 Yosemite National Park, California*, 1921
 gelatin-silver photograph, 1979
 1986.3.11
 Gift of Virginia B. Adams
*Eagle Peak and Middle Brother, Winter, Yosemite
 National Park, California*, c. 1968
 gelatin-silver photograph, 1979
 1986.3.12
 Gift of Virginia B. Adams
*High Country Crags and Moon, Sunrise, Kings
 Canyon National Park, California*, c. 1935
 gelatin-silver photograph, 1979
 1986.3.13
 Gift of Virginia B. Adams
*El Capitan Fall, Yosemite National Park,
 California*, c. 1940
 gelatin-silver photograph, 1981
 1986.3.14
 Gift of Virginia B. Adams
*Alfred Steglitz and Painting by Georgia O'Keeffe,
 An American Place, New York City*, 1939
 gelatin-silver photograph, 1981
 1986.3.15
 Gift of Virginia B. Adams
Dogwood, Yosemite National Park, California,
 1938
 gelatin-silver photograph, 1981
 1986.3.16
 Gift of Virginia B. Adams
*Spanish American Woman, near Chimayo, New
 Mexico*, 1937
 gelatin-silver photograph, 1981
 1986.3.17
 Gift of Virginia B. Adams
*Georgia O'Keeffe and Orville Cox, Canyon de
 Chelly National Monument, Arizona*, 1937
 gelatin-silver photograph, 1981
 1986.3.18
 Gift of Virginia B. Adams
Cypress and Fog, Pebble Beach, California, 1967
 gelatin-silver photograph, 1979
 1986.3.19
 Gift of Virginia B. Adams
*Monolith, the Face of Half Dome, Yosemite
 National Park, California*, 1927
 gelatin-silver photograph, 1980
 1986.3.2
 Gift of Virginia B. Adams

- Juniper Tree Detail, Sequoia National Park, California, c. 1927*
gelatin-silver photograph, 1981
1986.3.20
Gift of Virginia B. Adams
- Barn, Cape Cod, Massachusetts, c. 1937*
gelatin-silver photograph, 1981
1986.3.21
Gift of Virginia B. Adams
- Jose Clemente Orozco, New York City, 1933*
gelatin-silver photograph, 1981
1986.3.22
Gift of Virginia B. Adams
- Trailer Camp Children, Richmond, California, 1944*
gelatin-silver photograph, 1981
1986.3.23
Gift of Virginia B. Adams
- Winnowing Grain, Taos Pueblo, New Mexico, c. 1929*
gelatin-silver photograph, 1981
1986.3.24
Gift of Virginia B. Adams
- Rose and Riftwood, San Francisco, California, c. 1932*
gelatin-silver photograph, 1979
1986.3.25
Gift of Virginia B. Adams
- Half Dome, Merced River, Winter, Yosemite National Park, California, c. 1938*
gelatin-silver photograph, 1980
1986.3.26
Gift of Virginia B. Adams
- White Mountain Range, Thunderclouds, from the Buttermilk Country, near Bishop, California, 1959*
gelatin-silver photograph, 1981
1986.3.27
Gift of Virginia B. Adams
- Sequoia Gigantea Roots, Yosemite National Park, California, c. 1950*
gelatin-silver photograph, 1981
1986.3.28
Gift of Virginia B. Adams
- Rock and Grass, Moraine Lake, Sequoia National Park, California, c. 1932*
gelatin-silver photograph, 1981
1986.3.29
Gift of Virginia B. Adams
- Mount Williamson, the Sierra Nevada, from Manzanar, California, 1944*
gelatin-silver photograph, 1980
1986.3.3
Gift of Virginia B. Adams
- Merced River, Cliffs, Autumn, Yosemite Valley, California, c. 1939*
gelatin-silver photograph, 1980
1986.3.30
Gift of Virginia B. Adams
- Bridal Veil Fall, Yosemite National Park, California, c. 1927*
gelatin-silver photograph, 1981
1986.3.31
Gift of Virginia B. Adams
- Oak Tree, Snowstorm, Yosemite National Park, California, 1948*
gelatin-silver photograph, 1981
1986.3.32
Gift of Virginia B. Adams
- Siesta Lake, Yosemite National Park, California, c. 1958*
gelatin-silver photograph, 1981
1986.3.33
Gift of Virginia B. Adams
- Vernal Fall, Yosemite Valley, California, c. 1948*
gelatin-silver photograph, 1981
1986.3.34
Gift of Virginia B. Adams
- Moon and Half Dome, Yosemite National Park, California, 1960*
gelatin-silver photograph, 1980
1986.3.35
Gift of Virginia B. Adams
- Mount McKinley and Wonder Lake, Denali National Park, Alaska, 1947*
gelatin-silver photograph, 1981
1986.3.36
Gift of Virginia B. Adams
- Trailside, near Juneau, Alaska, 1947*
gelatin-silver photograph, 1981
1986.3.37
Gift of Virginia B. Adams
- Ghost Ranch Hills, Chama Valley, Northern New Mexico, 1937*
gelatin-silver photograph, 1981
1986.3.38
Gift of Virginia B. Adams
- Zabriskie Point, Death Valley National Monument, California, c. 1942*
gelatin-silver photograph, 1980
1986.3.39
Gift of Virginia B. Adams
- Winter Sunrise, the Sierra Nevada, from Lone Pine, California, 1944*
gelatin-silver photograph, 1980
1986.3.4
Gift of Virginia B. Adams
- Sand Dunes, Oceano, California, c. 1950*
gelatin-silver photograph, 1981
1986.3.40
Gift of Virginia B. Adams
- Redwoods, Bull Creek Flat, Northern California, c. 1960*
gelatin-silver photograph, 1980
1986.3.41
Gift of Virginia B. Adams
- Orchard, Portola Valley, California, c. 1940*
gelatin-silver photograph, 1980
1986.3.42
Gift of Virginia B. Adams
- Saint Francis Church, Rancho de Taos, New Mexico, c. 1929*
gelatin-silver photograph, 1981
1986.3.43
Gift of Virginia B. Adams
- Monument Valley, Arizona, 1958*
gelatin-silver photograph, 1981
1986.3.44
Gift of Virginia B. Adams
- Old Faithful Geyser, Yellowstone National Park, Wyoming, 1942*
gelatin-silver photograph, 1981
1986.3.45
Gift of Virginia B. Adams
- Leaves, Mount Rainier National Park, Washington, c. 1942*
gelatin-silver photograph, 1981
1986.3.46
Gift of Virginia B. Adams
- Church and Road, Bodega, California, c. 1953*
gelatin-silver photograph, 1981
1986.3.47
Gift of Virginia B. Adams
- Oak Tree, Rain, Sonoma County, California, c. 1960*
gelatin-silver photograph, 1980
1986.3.48
Gift of Virginia B. Adams
- Buddhist Grave Markers and Rainbow, Maui, Hawaii, c. 1956*
gelatin-silver photograph, 1981
1986.3.49
Gift of Virginia B. Adams
- The Tetons and the Snake River, Grand Teton National Park, Wyoming, 1942*
gelatin-silver photograph, 1980
1986.3.5
Gift of Virginia B. Adams
- Mrs. Gunn on Porch, Independence, California, 1944*
gelatin-silver photograph, 1981
1986.3.50
Gift of Virginia B. Adams
- Canyon de Chelly National Monument, Arizona, 1942*
gelatin-silver photograph, 1981
1986.3.51
Gift of Virginia B. Adams
- Sand Bar, Rio Grande, Big Bend National Park, Texas, 1947*
gelatin-silver photograph, 1980
1986.3.52
Gift of Virginia B. Adams
- Dune, White Sands National Monument, New Mexico, c. 1942*
gelatin-silver photograph, 1981
1986.3.53
Gift of Virginia B. Adams
- Mormon Temple, Maniá, Utah, 1948*
gelatin-silver photograph, 1980
1986.3.54
Gift of Virginia B. Adams
- Dawn, Autumn, Great Smoky Mountains National Park, Tennessee, 1948*
gelatin-silver photograph, 1981
1986.3.55
Gift of Virginia B. Adams

White House Ruin, Canyon de Chelly National Monument, Arizona, 1942

gelatin-silver photograph, 1981
1986.3.56

Gift of Virginia B. Adams

Clearing Storm, Sonoma County Hills, California, 1951

gelatin-silver photograph, 1981
1986.3.57

Gift of Virginia B. Adams

Grand Canyon of the Colorado River, Grand Canyon National Park, Arizona, c. 1942

gelatin-silver photograph, 1980
1986.3.58

Gift of Virginia B. Adams

Tenaya Lake, Mount Conness, Yosemite National Park, California, c. 1946

gelatin-silver photograph, 1980
1986.3.59

Gift of Virginia B. Adams

Aspens, Northern New Mexico, 1958

gelatin-silver photograph, 1980
1986.3.6

Gift of Virginia B. Adams

Evening Clouds and Pool, East Side of the Sierra Nevada from the Owens Valley, California, c. 1962

gelatin-silver photograph, 1980
1986.3.60

Gift of Virginia B. Adams

Grass and Pool, the Sierra Nevada, California, c. 1935

gelatin-silver photograph, 1980
1986.3.61

Gift of Virginia B. Adams

Pool, Acoma Pueblo, New Mexico, c. 1942

gelatin-silver photograph, 1981
1986.3.62

Gift of Virginia B. Adams

Metamorphic Rock and Summer Grass, Foothills, the Sierra Nevada, California, 1945

gelatin-silver photograph, 1981
1986.3.63

Gift of Virginia B. Adams

Autumn Storm, Los Trampas, near Penasco, New Mexico, c. 1958

gelatin-silver photograph, 1981
1986.3.64

Gift of Virginia B. Adams

Aspens, Dawn, Dolores River Canyon, Autumn, Colorado, 1937

gelatin-silver photograph, 1981
1986.3.65

Gift of Virginia B. Adams

Mono Lake, California, c. 1947

gelatin-silver photograph, 1981
1986.3.66

Gift of Virginia B. Adams

Trees, Slide Lake, Grand Teton National Park, Wyoming, c. 1965

gelatin-silver photograph, 1981
1986.3.67

Gift of Virginia B. Adams

The Golden Gate before the Bridge, San Francisco, California, 1932

gelatin-silver photograph, 1980
1986.3.68

Gift of Virginia B. Adams

Manly Beacon, Death Valley National Monument, California, c. 1952

gelatin-silver photograph, 1981
1986.3.69

Gift of Virginia B. Adams

Clearing Winter Storm, Yosemite National Park, California, 1944

gelatin-silver photograph, 1980
1986.3.7

Gift of Virginia B. Adams

Penitente Moranda, Coyote, New Mexico, c. 1950

gelatin-silver photograph, 1981
1986.3.70

Gift of Virginia B. Adams

Surf Sequence 1, San Mateo County Coast, California, 1940

gelatin-silver photograph, 1982
1986.3.71

Gift of Virginia B. Adams

Surf Sequence 2, San Mateo County Coast, California, 1940

gelatin-silver photograph, 1982
1986.3.72

Gift of Virginia B. Adams

Surf Sequence 3, San Mateo County Coast, California, 1940

gelatin-silver photograph, 1982
1986.3.73

Gift of Virginia B. Adams

Surf Sequence 4, San Mateo County Coast, California, 1940

gelatin-silver photograph, 1982
1986.3.74

Gift of Virginia B. Adams

Surf Sequence 5, San Mateo County Coast, California, 1940

gelatin-silver photograph, 1982
1986.3.75

Gift of Virginia B. Adams

Frozen Lake and Cliffs, the Sierra Nevada, Sequoia National Park, California, 1932

gelatin-silver photograph, 1980
1986.3.8

Gift of Virginia B. Adams

Sand Dunes, Sunrise, Death Valley National Monument, California, c. 1948

gelatin-silver photograph, 1980
1986.3.9

Gift of Virginia B. Adams

DRAWINGS

Anonymous, Italian, 17th or 18th century
Doorknocker with Triton, Nereid, and Putti,
pen and brown ink with blue, gray, and white
gouache
1985.68.1

Gift of Mr. and Mrs. Iain Nasatir

Anonymous, Italian, 17th or 18th century
Doorknocker with Zeus Vanquishing Giants,
pen and brown ink with blue, gray, and white
gouache
1985.68.2

Gift of Mr. and Mrs. Iain Nasatir

Audubon, John James, American, 1785–1851
Hermitt Thrush, 1820

black chalk, watercolor, and gouache over
graphite
1985.64.69

Collection of Mr. and Mrs. Paul Mellon

Blue Yellow Back Warbler, 1812
watercolor and gouache over graphite
1985.64.70

Collection of Mr. and Mrs. Paul Mellon

Both, Andries, Netherlandish, 1611/1612–1641
An Artist Seated at His Easel, c. 1624 (recto)
Fragmentary Studies for a Crucifixion (verso),
c. 1634

pen and brown ink

1985.41.1.a & b

Gift of Alice Steiner

Boudin, Eugene, French, 1824–1898

Two Ladies Seated and a Couple Walking on the Beach, c. 1866

watercolor over graphite

1985.64.77

Collection of Mr. and Mrs. Paul Mellon

A Couple Seated and a Couple Walking on the Beach, 1865

watercolor over graphite

1985.64.78

Collection of Mr. and Mrs. Paul Mellon

Four Ladies Seated at Trouville, 1866

watercolor and black chalk over graphite

1985.64.79

Collection of Mr. and Mrs. Paul Mellon

Four Ladies in Crinolines Walking at Trouville,
1865

watercolor over graphite

1985.64.80

Collection of Mr. and Mrs. Paul Mellon

A Couple Seated on the Beach with Two Dogs

watercolor over graphite

1985.64.72

Collection of Mr. and Mrs. Paul Mellon

Ladies and Gentleman Walking on the Beach with Two Dogs, 1866

watercolor over graphite

1985.64.73

Collection of Mr. and Mrs. Paul Mellon

Beach House with Flags at Trouville, c. 1865
watercolor over graphite

1985.64.74

Collection of Mr. and Mrs. Paul Mellon

Ladies and Gentlemen Seated on the Beach with a Dog, 1866

watercolor over graphite

1985.64.75

Collection of Mr. and Mrs. Paul Mellon

Ladies and Gentlemen on the Beach, in Two Registers

watercolor over graphite

1985.64.76

Collection of Mr. and Mrs. Paul Mellon

Cantarini, Simone, Italian, 1612–1648

The Holy Family under a Tree

pen and brown ink on laid paper

1986.7.1

Gift of Neil and Sharon Phillips

Cassatt, Mary, American, 1844–1926

The Black Hat, c. 1890

pastel

1985.64.81

Collection of Mr. and Mrs. Paul Mellon

Cézanne, Paul, French, 1839–1906

Mont Sainte-Victoire Seen Beyond the Wall of the Jus de Bouffan

watercolor and black chalk

1985.64.82

Collection of Mr. and Mrs. Paul Mellon

The Little Bridge (recto), c. 1880

Bust of Madame Cézanne (verso), 1884/1885

graphite

1985.64.83.a & b

Collection of Mr. and Mrs. Paul Mellon

Wash Basin and Scent Bottle (recto), 1877/1881

Seated Bather (verso), 1882/1885

graphite

1986.64.84.a & b

Collection of Mr. and Mrs. Paul Mellon

Self-Portrait (recto), c. 1880–1882

The Artist's Father and Objects on a Mantel

(verso), 1877/1881

graphite

1985.64.85.a & b

Collection of Mr. and Mrs. Paul Mellon

Trees Leaning Over Rocks, c. 1892

watercolor and black chalk

1985.64.86

Collection of Mr. and Mrs. Paul Mellon

Challe, Charles Michel-Ange, French, 1718–1778

Architectural Fantasy with a Pyramidal Mausoleum

pen and brown ink with brown wash on laid paper

1986.6.1

Ailsa Mellon Bruce Fund

Cochin, Charles-Nicolas II, French, 1715–1790

J. B. Cardon, 1782

black chalk

1986.49.1

Ailsa Mellon Bruce Fund



Vincent van Gogh, *The Harvest*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.91

P. J. Marco, 1784

black chalk

1986.49.2

Ailsa Mellon Bruce Fund

Corneille, Michel, French, 1642–1708

Studies of Young Women's Heads and Hair

black and red chalk heightened with white on light brown paper

1986.16.1

Ailsa Mellon Bruce Fund

Cox, David, British, 1783–1859

The Thames at Battersea, 1824

watercolor over graphite on wove paper

1986.21.1

Ailsa Mellon Bruce Fund

Degas, Edgar, French, 1839–1906

Three Dancers Resting, c. 1880

black chalk and pastel on tan wove paper

1985.64.87

Collection of Mr. and Mrs. Paul Mellon

Three Studies of Ludovic Halévy Standing

charcoal

1985.64.88

Collection of Mr. and Mrs. Paul Mellon

Three Studies of Ludovic Halévy Standing

charcoal counterproof

1985.64.167

Collection of Mr. and Mrs. Paul Mellon

Escher, M.C., Netherlandish, 1898–1972

Nieuwe Kerk, Delft, 1939

black crayon and white chalk on gray paper

1985.71.1

Gift of Dr. and Mrs. Ronald H. Cordover

Tuscania, San Pietro, 1959

black crayon and black ball-point pen on wove paper

1985.72.1

Gift of Arthur G. Rosen

Manourie, 1950

black crayon and white chalk on gray paper

1985.72.2

Gift of Arthur G. Rosen

Atrani, Coast of Amalfi, 1931

graphite and black crayon on wove paper

1985.73.1

Gift of Martin N. Rosen

Carruba Tree (Ravello), 1931

graphite on wove paper

1985.73.2

Gift of Martin N. Rosen

Forain, Jean-Louis, French, 1852–1931

The Farewell Dinner, 1895

pastel

1985.64.89

Collection of Mr. and Mrs. Paul Mellon

Crowd of Spectators at the Track, Deauville

pen and brush with black ink, blue crayon, and white heightening on tracing paper

1985.64.90

Collection of Mr. and Mrs. Paul Mellon

Gillot, Claude, French, 1673–1722

The Triumph of Marriage

pen and brown ink on laid paper

1986.5.1

Ailsa Mellon Bruce Fund

Gogh, Vincent van, Dutch, 1853–1890

The Harvest, 1889

pen and brown ink over graphite

1985.64.91

Collection of Mr. and Mrs. Paul Mellon

Guardi, Francesco, Italian, 1712–1793

An Elegant Couple, a Gooseboy, and a Gentleman

(recto), c. 1780

pen and brown ink with brown and gray wash over black chalk on laid paper

Two Elegant Couples (verso), c. 1780

pen and brown ink with brown and gray wash on laid paper

1986.13.1.a & b

Ailsa Mellon Bruce Fund

Guys, Constantin, French, 1805–1892

An Open Carriage

black wash

1985.64.92

Collection of Mr. and Mrs. Paul Mellon

Military Parade

pen and brown ink with gray wash over graphite

1985.64.93

Collection of Mr. and Mrs. Paul Mellon

Promenade in the Bois

pen and brown ink with watercolor over graphite

1985.64.94

Collection of Mr. and Mrs. Paul Mellon

The Brighton Coach

pen and brown ink with blue and green wash
1985.64.96

Collection of Mr. and Mrs. Paul Mellon

Guys, Constantin, attributed to, French,
1805–1892

Coachmen

brush and brown ink with watercolor
1985.64.95

Collection of Mr. and Mrs. Paul Mellon

The Strawberry Roans

pen and brown ink with watercolor and wash over
graphite

1985.64.97

Collection of Mr. and Mrs. Paul Mellon

Harnett, William Michael, American,
1848–1892

A Sprig of Plums, 1873

graphite and charcoal on gray paper
1985.64.98

Collection of Mr. and Mrs. Paul Mellon

Hassam, Childe, American, 1859–1935

Spectators at the Grand Prix, 1888

watercolor and gouache over graphite
1985.64.99

Collection of Mr. and Mrs. Paul Mellon

Hinman, Charles, American, 1932

Study for "Untitled," 1969

watercolor over graphite
1985.48.18

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

watercolor over graphite
1985.48.19

Gift of the University of South Florida Foundation

Hopper, Edward, American, 1882–1967

Jimmy Corsini, c. 1901

charcoal in black (and gray?) on laid paper
1986.40.1

Ailsa Mellon Bruce Fund

Jongkind, Johan Barthold, Dutch, 1819–1891

Grenoble, 1883

watercolor and gouache over black chalk
1985.64.100

Collection of Mr. and Mrs. Paul Mellon

A Stream Running between Houses and a Road

watercolor over graphite
1985.64.101

Collection of Mr. and Mrs. Paul Mellon

Landseer, Sir Edwin Henry, British,
1802–1873

The Challenge, c. 1844

pen and brown ink over graphite on wove paper
1985.42.1

Gift of William B. O'Neal

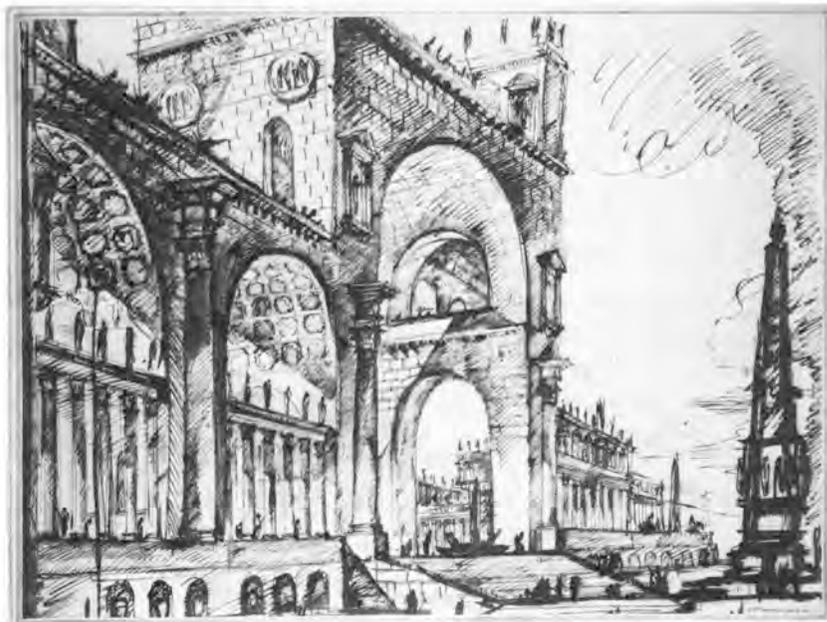
Ligorio, Pirro, Italian, c. 1513–1583

A Party in a Roman Villa (recto)

Studies for the Rape of the Sabine Women (verso)

pen and brown ink on laid paper
1986.38.1a & b

Ailsa Mellon Bruce Fund



Giovanni Battista Piranesi, *Fantasy on a Magnificent Triumphal Arch*, Ailsa Mellon Bruce Fund, 1986.32.1

Manet, Edouard, French, 1832–1883

Two Apples

watercolor over graphite
1985.64.102

Collection of Mr. and Mrs. Paul Mellon

Master of the Blue Landscape, Italian, active
1650

Village atop a River Cliff (recto)

Buildings on a River Bank (verso)

pen and brown ink and wash over traces of black
chalk on blue laid paper

1986.45.2a & b

Ailsa Mellon Bruce Fund

Matisse, Henri, French, 1869–1954

Self-Portrait, 1937

charcoal

1985.64.104

Collection of Mr. and Mrs. Paul Mellon

Mortimer, John Hamilton, British,
1741–1779

Bacchanal

pen and black ink on laid paper

1986.46.1

Ailsa Mellon Bruce Fund

Natoire, Charles Joseph, French, 1700–1777

Marino and the Alban Hills, 1769

pen and brown ink with brown and gray wash,

watercolor, white gouache on paper

1985.36.2

Gift of Phillips Family Fund

Pearlstein, Philip, American, 1924–

Study for "Untitled," 1969

graphite

1985.48.20

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

sepia wash

1985.48.21

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

graphite

1985.48.22

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

graphite

1985.48.23

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

graphite

1985.48.24

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

graphite

1985.48.25

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

graphite

1985.48.26

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

graphite

1985.48.27

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

graphite

1985.48.28

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

gray wash

1985.48.29

Gift of the University of South Florida Foundation

Picasso, Pablo, Spanish, 1881–1973

The Cup of Coffee, 1912

collage with paper, wallpaper, charcoal, and gouache

1985.64.105

Collection of Mr. and Mrs. Paul Mellon

Ruth Dangler, 1922

graphite

1985.64.106

Collection of Mr. and Mrs. Paul Mellon

Piombo, Sebastiano del, Italian, 1485–1547

A Prophet Addressed by an Angel, 1516/1517

black chalk with gray and brown wash, heightened with white, on paper

1985.40.1

Gift of Robert H. and Clarice Smith

Piranesi, Giovanni Battista, Italian,

1720–1778

An Old Man with a Cape and a Rustic with a Backpack, 1760s

pen and brown ink on laid paper

1985.70.1

Anonymous gift in honor of Andrew Robison

A Pregnant Young Woman and a Young Man with a Staff, 1760s

pen and brown ink on laid paper

1985.70.2

Anonymous gift in honor of Andrew Robison

Fantasy on a Magnificent Triumphal Arch, 1765

pen, brush, and brown ink on laid paper

1986.32.1

Ailsa Mellon Bruce Fund

Pissarro, Camille, French, 1830–1903

The Road from Versailles to Louveciennes, c. 1872

watercolor over graphite

1985.64.107

Collection of Mr. and Mrs. Paul Mellon

Bridge at Caracas, 1854

watercolor over graphite

1985.64.108

Collection of Mr. and Mrs. Paul Mellon

Factory on the Oise at Pontoise, 1873

watercolor over graphite

1985.64.109

Collection of Mr. and Mrs. Paul Mellon

Pollock, Jackson, American, 1912–1956

Untitled, c. 1943

pen and black ink on laid paper

1985.62.1

Ailsa Mellon Bruce Fund

Untitled, c. 1950

blue ink

1985.62.2

Ailsa Mellon Bruce Fund



Jackson Pollock, *Untitled*, Leonard R. Stachura Fund, 1985.62.4

Untitled, c. 1939/1942

brush and black ink on wove paper

1985.62.3

Leonard R. Stachura Fund

Untitled, c. 1945

pen and black ink on yellow gouache on brown paper

1985.62.4

Leonard R. Stachura Fund

Untitled, c. 1951

black and blue ink on rice paper

1985.78.1

Anonymous Gift

Untitled, c. 1951

black and blue ink on rice paper

1985.78.2

Anonymous Gift

Prendergast, Maurice Brazil, American,

1859–1924

Parisian Omnibus

watercolor over graphite

1985.64.110

Collection of Mr. and Mrs. Paul Mellon

Figures on a Beach, c. 1910–1915

watercolor over black chalk

1985.64.111

Collection of Mr. and Mrs. Paul Mellon

Revere Beach, c. 1896

watercolor

1985.64.112

Collection of Mr. and Mrs. Paul Mellon

Redon, Odilon, French, 1840–1916

Five Butterflies, c. 1912

watercolor

1985.64.113

Collection of Mr. and Mrs. Paul Mellon

Richardson, Jonathan, British, 1665–1745

Self-Portrait Wearing a Turban, 1728

black chalk heightened with white on blue laid paper

1986.15.1

Ailsa Mellon Bruce Fund

Robert, Hubert, French, 1733–1808

Fantasy on an Ancient Campidoglio

pen and black ink with gray wash on laid paper

1986.6.2

Ailsa Mellon Bruce Fund

Rothko, Mark, American, 1903–1970

one hundred and twenty-two drawings

various media on paper

1986.43.174–295

Gift of The Mark Rothko Foundation

Schapiro, Miriam, American, 1923–

Together, 1983

collage with printing and drawing

1985.48.52

Gift of the University of South Florida Foundation

Segonzac, Andre Dunoyer de, French,

1884–1974

Fruits with a Vase of Flowers on a Table, 1961

pen and brush with black ink, watercolor, and gouache

1985.64.115

Collection of Mr. and Mrs. Paul Mellon

Smith, Richard, British, 1931

Study for "Untitled," 1969

pastel and watercolor

1985.48.54

Gift of the University of South Florida Foundation

Study for "Untitled," 1969

pastel and watercolor

1985.48.55

Gift of the University of South Florida Foundation

Twombly, Cy, American, 1928–

Sylvae, 1981

paint stick, flat paint, crayon, and graphite on paper

1986.12.1

Gift of Lila Acheson Wallace

Sylvae, 1981

paint stick, flat paint, crayon, and graphite on paper

1986.12.2

Gift of Lila Acheson Wallace

Nike, 1981

flat paint, crayon, and graphite on paper

1986.12.3

Gift of Lila Acheson Wallace

Undetermined Pending Research

Cucumber with Leaves

watercolor and gray wash

1985.64.103

Collection of Mr. and Mrs. Paul Mellon

Undetermined Pending Research

English Black Cocks

watercolor and gouache over graphite

1985.64.71

Collection of Mr. and Mrs. Paul Mellon

Undetermined Pending Research

Four Peonies and a Crown Imperial
watercolor and gouache over graphite on parchment mounted on board
1985.64.114
Collection of Mr. and Mrs. Paul Mellon

Vuillard, Edouard, French, 1868–1940

The Square
brush and black ink
1985.64.116
Collection of Mr. and Mrs. Paul Mellon

PRINTS

Acconci, Vito, American, 1940–
four etchings
1986.26.1–4
Gift of the University of South Florida Foundation

Albers, Anni, American, 1899–
one print
1985.47.1
Gift of Benjamin B. Smith

Albers, Josef, American, 1888–1976
nineteen prints
1985.47.2–20
Gift of Benjamin B. Smith

Allen, Anne, French, c. 1760
Fantastic Flowers, No. 3, c. 1765/1770
color etching on light green wove paper
1985.60.1
Ailsa Mellon Bruce Fund
Fantastic Flowers, No. 4, c. 1765/1770
color etching on light green wove paper
1985.60.2
Ailsa Mellon Bruce Fund

Anonymous, American, 19th century
Lanius rufus
hand-colored etching
1985.64.117
Collection of Mr. and Mrs. Paul Mellon

Anonymous, American, 19th century
Sitta europaea
hand-colored etching
1985.64.118
Collection of Mr. and Mrs. Paul Mellon

Anonymous, Italian, 18th century
Lot and His Daughters, c. 1745
etching and engraving on laid paper
1985.58.1
Ailsa Mellon Bruce Fund

Anonymous, Netherlandish, 17th century.
Louis XIII
engraving on laid paper
1985.44.1
Gift of John O'Brien

Anuszkiewicz, Richard, American, 1930–
five lithographs
1986.26.5–10
Gift of the University of South Florida Foundation
lithograph
1986.26.246
Gift of the University of South Florida Foundation

Appian, Adolphe, French, 1818–1898
A Villefranche-sur-Mer, 1882
etching and monotype on thin laid paper
1985.53.1
Ailsa Mellon Bruce Fund

Arakawa, Japanese, 1936
Untitled 1, 1973
color lithograph (aluminum and stone) with collage on buff Arches Cover paper
1985.48.1
Gift of the University of South Florida Foundation

Untitled 2, 1973
color lithograph (aluminum) on Rives B.F.K. paper
1985.48.2
Gift of the University of South Florida Foundation

Untitled 3, 1973
color lithograph (stone and aluminum) on Arches Cover paper
1985.48.3
Gift of the University of South Florida Foundation

Untitled 4, 1973
color lithograph (aluminum) with collage on Arches Cover paper
1985.48.4
Gift of the University of South Florida Foundation

Untitled 5, 1973
color lithograph (aluminum) and silkscreen on Arches Cover paper
1985.48.5
Gift of the University of South Florida Foundation

Untitled 6, 1973
color lithograph (aluminum and stone) on Arches Cover paper
1985.48.6
Gift of the University of South Florida Foundation

one portfolio of prints
1986.26.186–194
Gift of the University of South Florida Foundation

Audran, Jean, French, 1667–1756
Antoine Coyzevox, 1708
engraving with etching on laid paper
1985.44.9
Gift of John O'Brien

Avery, Milton, American, 1893–1965
Gray Sea, 1963
color transfer lithograph (zinc) on Arches Cover paper
1985.45.6
Gift of Ruth Benedict

Aycock, Alice, American, 1946–
two hand-colored etchings
1986.26.11–12
Gift of the University of South Florida Foundation

Bailey, Oscar, American, 1925–
four color photographs
1986.26.13–16
Gift of the University of South Florida Foundation

Baskin, Leonard, American, 1922–
Goya, 1962
etching on Rives B. F. K. paper
1986.20.1
Ailsa Mellon Bruce Fund

Bell, Larry, American, 1939–
six screenprints with flocking
prints
1986.26.17–22
Gift of the University of South Florida Foundation

Bennett, William James, British, 1787–1844
Baltimore taken near Whetstone Point, pub. 1831
color aquatint, touches of engraving, hand-colored
1985.64.119
Collection of Mr. and Mrs. Paul Mellon

Baltimore from Federal Hill, pub. 1831
color aquatint, touches of etching, hand-colored
1985.64.120
Collection of Mr. and Mrs. Paul Mellon

Boston: From City Point near Sea Street
color aquatint, touches of engraving, hand-colored
1985.64.121
Collection of Mr. and Mrs. Paul Mellon

Boston: From the Ship House west end of the Navy Yard, pub. 1833
color aquatint, touches of engraving, hand-colored
1985.64.122
Collection of Mr. and Mrs. Paul Mellon

Niagara Falls from the Table Rock, pub. 1840
hand-colored aquatint
1985.64.128
Collection of Mr. and Mrs. Paul Mellon

Troy: Taken from the west bank of the Hudson, in front of the United States Arsenal, pub. 1838
hand-colored aquatint with touches of engraving
1985.64.132
Collection of Mr. and Mrs. Paul Mellon

View of the High Falls of Trenton: West Canada Creek, N.Y., pub. 1835
hand-colored aquatint
1985.64.133
Collection of Mr. and Mrs. Paul Mellon

View of the New York Quarantine, Staten Island, pub. 1833
hand-colored aquatint with touches of engraving
1985.64.135
Collection of Mr. and Mrs. Paul Mellon

West Point, from Phillipstown, pub. 1831
color aquatint, touches of engraving, hand-colored
1985.64.137
Collection of Mr. and Mrs. Paul Mellon

Bennett, William James, after Cooke, British, 1787–1844
City of Washington: From Beyond the Navy Yard, pub. 1834
hand-colored aquatint with touches of engraving
1985.64.125
Collection of Mr. and Mrs. Paul Mellon

- Richmond: From the Hill above the Waterworks*, pub. 1834
hand-colored aquatint
1985.64.131
Collection of Mr. and Mrs. Paul Mellon
- West Point, from above Washington Valley: Looking down the River*, pub. 1834
hand-colored aquatint with touches of engraving
1985.64.137
Collection of Mr. and Mrs. Paul Mellon
- Bennett, William James**, after Grain, British, 1787–1844
City of Detroit, Michigan: Taken from the Canada shore near the Ferry, pub. 1837
hand-colored aquatint with touches of engraving
1985.64.124
Collection of Mr. and Mrs. Paul Mellon
- Bennett, William James**, after Hill, British, 1787–1844
Buffalo, from Lake Erie, pub. 1836
hand-colored aquatint with touches of engraving
1985.64.123
Collection of Mr. and Mrs. Paul Mellon
- Bennett, William James**, after Mondelli, British, 1787–1844
New Orleans: Taken from the opposite side, a short distance above the middle or Picayune Ferry, pub. 1841
color aquatint, touches of engraving, hand-colored
1985.64.126
Collection of Mr. and Mrs. Paul Mellon
- Bennett, William James**, after Murray, British, 1787–1844
Niagara Falls from the American Side, pub. 1840
hand-colored aquatint with touches of engraving
1985.64.127
Collection of Mr. and Mrs. Paul Mellon
- Bennett, William James**, after Ward, British, 1787–1844
View of the Natural Bridge, Virginia, pub. 1835
hand-colored aquatint
1985.64.134
Collection of Mr. and Mrs. Paul Mellon
- Biscaino, Bartolomeo**, Italian, 1632–1657
The Holy Family Adored by Angels (The Large Nativity)
etching on laid paper
1985.54.1
Ailsa Mellon Bruce Fund
- Bisschop, Jan de**, Netherlandish, 1628–1671
Paradigmata Graphices variorum Artificium, 1671
two parts in one vol.: engravings
1986.44.1
Ailsa Mellon Bruce Fund
- Brebiette, Pierre**, French, 1598–c. 1650
Two Children Playing with Kitchen Utensils
etching on laid paper
1986.14.1
Ailsa Mellon Bruce Fund
- Callot, Jacques**, French, 1592–1635
The Enrollment of the Troops, c. 1614
engraving
1986.42.1
Ailsa Mellon Bruce Fund
- Canaletto**, Italian, 1697–1768
Vedute, c. 1735–1746
thirty-one etchings on eighteen sheets
1985.64.138–155
Collection of Mr. and Mrs. Paul Mellon
- Chodowiecki, Daniel Nikolaus**, German, 1726–1801
The Small Ombre Table, 1758
etching and aquatint with engraving on laid paper
1986.22.1
Ailsa Mellon Bruce Fund
- Lorrain, Claude**, French, 1600–1682
The Tempest, with a Shipwreck (Le naufrage)
etching
1986.1.1
Ailsa Mellon Bruce Fund
- Clemente, Francesco**, Italian, 1952–
Morning, 1982
color woodcut
1985.76.1
Gift of Joshua P. Smith
- Close, Chuck**, American, 1940–
three gravures
1986.26.23–25
Gift of the University of South Florida Foundation
- Cornell, Thomas Browne**, American, 1937–
Cézanne's Father, 1970
etching with soft ground and false biting
1985.64.156
Collection of Mr. and Mrs. Paul Mellon
- Cort, Cornelis**, Netherlandish, 1533–1578
The Rest on the Return from Egypt, 1575
engraving on laid paper
1985.67.1
Gift of Ann Cylkowski
- Crane, Hart**, American, 1899–1932
Voyages: Six Poems from White Buildings, 1957
one volume with ill.: three wood engravings
printed in black
1986.24.1
Ruth and Jacob Kainen Collection
- Crutchfield, William**, 1932–
three prints
1985.47.21–23
Gift of Benjamin B. Smith
- Currier & Ives Publisher**, American, 1857–1907
Broadway, New York: From the Western Union Telegraph Building Looking North, pub. 1875
hand-colored lithograph
1985.64.161
Collection of Mr. and Mrs. Paul Mellon
- Daret de Cazeneuve, Pierre**, French, 1604–1678
Francois Maynard, 1646
engraving and etching on thin laid paper
1985.44.2
Gift of John O'Brien
- Davis, Ronald**, American, 1937–
fifteen prints
1985.47.24–38
Gift of Benjamin B. Smith
- Dawe, Philip**, attributed to, British, 1750–1785
The Bostonian's Paying the Excise Man, or Tarring & Feathering, pub. 1774
mezzotint
1985.64.165
Collection of Mr. and Mrs. Paul Mellon
- Degas, Edgar**, French, 1834–1917
Horse
pastel over monotype
1985.64.166
Collection of Mr. and Mrs. Paul Mellon
- Woman by a Fireplace*
monotype
1985.64.168
Collection of Mr. and Mrs. Paul Mellon
- Diebenkorn, Richard**, American, 1922–
Blue Club, 1981
soft-ground etching aquatint in black, brown, blue, and green
1985.76.2
Gift of Joshua P. Smith
- Self-Portrait*, 1978
drypoint on wove paper
1985.76.3
Gift of Joshua P. Smith
- Dine, Jim**, American, 1935–
The Plant Becomes a Fan #1, 1974
lithograph (aluminum) in black and neutral with a screenprinted varnish
1985.48.7
Gift of the University of South Florida Foundation
- The Plant Becomes a Fan #2*, 1974/1975
lithograph (aluminum) in black and neutral with a screenprinted varnish
1985.48.8
Gift of the University of South Florida Foundation
- The Plant Becomes a Fan #3*, 1974
lithograph (aluminum) in black and neutral with a screenprinted varnish
1985.48.9
Gift of the University of South Florida Foundation
- The Plant Becomes a Fan #4*, 1974/1975
lithograph (aluminum) in black and neutral with a screenprinted varnish
1985.48.10
Gift of the University of South Florida Foundation
- The Plant Becomes a Fan #5*, 1974/1975
lithograph (aluminum) in black and neutral with a screenprinted varnish
1985.48.11
Gift of the University of South Florida Foundation

Bathrobe, 1974/1975
lithograph (stone) in black on Natusume 4007
Japanese paper
1985.48.13

Gift of the University of South Florida Foundation

Bathrobe, 1974/1975
color woodcut on Natusume 4007 Japanese paper
1985.48.14

Gift of the University of South Florida Foundation

Bathrobe, 1974/1975
color woodcut on Natusume 4007 Japanese paper
1985.48.12

Gift of the University of South Florida Foundation

Bathrobe, 1974/1975
color woodcut and lithograph in black on
Natusume 4007 Japanese paper
1985.48.16

Gift of the University of South Florida Foundation

two sculptures
1986.26.26–28

Gift of the University of South Florida Foundation
eleven prints, sixteen proofs for prints and two
drawings

1986.26.212–243

Gift of the University of South Florida Foundation

Dix, Otto, German, 1891–1969

Otto Klemperer, 1923

lithograph on wove paper

1985.77.1

Ruth and Jacob Kainen Collection

Dubuffet, Jean, French, 1901–1985

Plumeuse, 1944

lithograph on handmade Auvergne paper

1985.74.1

Gift of Michael Marsh

Dupin, Pierre II, French, 1753–1805

Marie Antoinette

engraving and etching on laid paper

1985.44.8

Gift of John O'Brien

Dupuis, Nicolas-Gabriel, French, 1698–1711

Gaspard Duchange, 1755

engraving and etching on laid paper

1985.44.13

Gift of John O'Brien

Durrie, George Henry, American, 1820–1863

The Farm-Yard in Winter, pub. 1861 by Currier &
Ives

hand-colored lithograph

1985.64.162

Collection of Mr. and Mrs. Paul Mellon

Escher, M.C., Dutch, 1898–1972

San Giorgio in Vellabro, 1934

woodcut

1985.73.3

Gift of Martin N. Rosen

Fichter, Robert, American, 1939–

nine photographs and one print

1986.26.29–37

Gift of the University of South Florida Foundation



Ernst Ludwig Kirchner, *Five Tarts*, Ruth and Jacob Kainen Collection, 1985.46.1

Francis, Sam, American, 1923

fourteen prints

1985.47.39–52

Gift of Benjamin B. Smith

Frye, Thomas, Irish, 1710–1762

A Man with a Turban and Striped Shirt, 1760

mezzotint with some engraving on laid paper

1986.49.3

Ailsa Mellon Bruce Fund

Gericault, Theodore, French, 1791–1824

The Boxers, 1818

lithograph

1985.64.169

Collection of Mr. and Mrs. Paul Mellon

Ghisi, Giorgio, Italian, 1520–1582

The Eritrean Sibyl, early 1570s

engraving on laid paper

1985.57.2

Ailsa Mellon Bruce Fund

The Delphic Sibyl, early 1570s

engraving on laid paper

1985.57.3

Ailsa Mellon Bruce Fund

The Prophet Jeremiah, early 1570s

engraving on laid paper

1985.57.4

Ailsa Mellon Bruce Fund

The Prophet Joel, early 1570s
engraving on laid paper
1985.57.5

Ailsa Mellon Bruce Fund

The Persian Sibyl, early 1570s
engraving on laid paper
1985.57.6

Ailsa Mellon Bruce Fund

The Prophet Ezekiel, early 1570s
engraving on laid paper
1985.57.7

Ailsa Mellon Bruce Fund

Gibbs, James, British, 1682–1754

Bibliotheca Radcliviana: or, A Short Description of the Radcliffe Library, pub. 1747

one vol.: ill.: twenty-two full-page engravings after Kneller, and twenty-one plates after Gibbs
1985.42.2

Gift of William B. O'Neal

Glier, Michael, American, 1953–

five etchings, six proofs for etchings, and five drawings

1986.26.38–53

Gift of the University of South Florida Foundation

Goode, Joe, American, 1937–

five prints

1985.47.53–57

Gift of Benjamin B. Smith

Gordy, Robert, American, 1933–

two aquatints

1986.54–55

Gift of the University of South Florida Foundation

Graham, Robert, American, 1938–

three prints

1985.47.58–60

Gift of Benjamin B. Smith

Heindorff, Michael, German, 1949

Affirmations V, 1980

drypoint on wove paper

1985.76.4

Gift of Joshua P. Smith

Hill, John, after Bennett, British, 1770–1850

Niagara Falls: Part of the American Fall, from the Foot of the Stair Case

hand-colored aquatint and etching

1985.64.129

Collection of Mr. and Mrs. Paul Mellon

Niagara Falls: Part of the British Fall, taken from under the Table Rock

hand-colored aquatint and etching

1985.64.130

Collection of Mr. and Mrs. Paul Mellon

Hinman, Charles, American, 1932–

four prints

1986.26.56–59

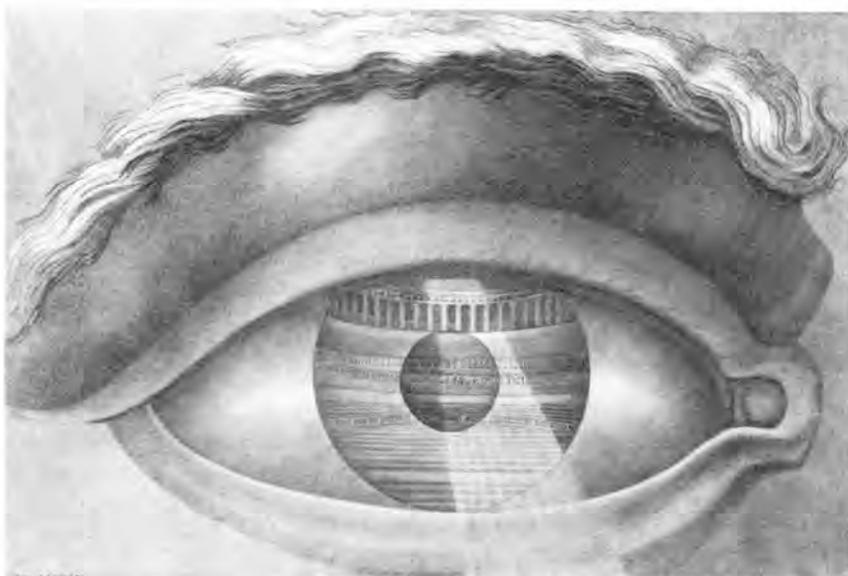
Gift of the University of South Florida Foundation

Hockney, David, British, 1937–

one print

1985.47.61

Gift of Benjamin B. Smith



Engraving by Ledoux, acquired through David K.E. Bruce Fund; The Morris and Gwendolyn Cafritz Foundation; the Mark J. Millard Architectural Collection, 1985.61

Hodgkin, Howard, British, 1932–

Black Moonlight (left half), 1980

color lithograph with hand-coloring

1985.76.5

Gift of Joshua P. Smith

Black Moonlight (right half), 1980

color lithograph with hand-coloring

1985.76.6

Gift of Joshua P. Smith

Homer, Winslow, American, 1836–1910

two hundred and seventy-three wood engravings

1986.31.1–273

Avalon Fund

Hubert, Francois, French, 1744–1809

Marie Antoinette

engraving and etching on laid paper

1985.44.7

Gift of John O'Brien

Imperiale, Girolamo I, Italian, c. 1639

Guardian Angel, 1622

etching and engraving

1986.39.1

Ailsa Mellon Bruce Fund

Ives, James Merritt, after Palmer, American, 1824–1895

Across the Continent: "Westward the Course of Empire Takes its Way," pub. 1868

hand-colored lithograph

1985.64.160

Collection of Mr. and Mrs. Paul Mellon

Jacque, Charles Emile, French, 1813–1894

Sheep at the Watering Place (Abreuvoir aux moutons), 1888

etching on imitation vellum paper

1986.41.1

Ailsa Mellon Bruce Fund

Jagher, Christoffel, after Sir Peter Paul Rubens,

Flemish, 1596–1652/1653

Susanna Surprised by the Two Elders

woodcut on heavy laid paper

1986.48.1

Ailsa Mellon Bruce Fund

Janinet, Jean-Francois, French, 1752–1814

Colonade et Jardins du Palais Medicis (Colonnade and Gardens of the Medici Palace) c. 1776

etching and wash-manner engraving printed in yellow, blue, red, and black

1986.30.1

Gift of Ivan Phillips

Johns, Jasper, American, 1930–

one print

1985.47.62

Gift of Benjamin B. Smith

Kelly, Ellsworth, American, 1923–

forty-eight prints

1985.47.63–110

Gift of Benjamin B. Smith

Kirchner, Ernst Ludwig, German, 1880–1938

Five Tarts, 1914

woodcut on blotting paper

1985.46.1

Ruth and Jacob Kainen Collection

Street Corner in Dresden, 1909

drypoint on blotting paper

1985.77.2

Ruth and Jacob Kainen Collection

Bridge on Crown Prince Embankment, 1909

drypoint with tonal etching on blotting paper

1985.77.3

Ruth and Jacob Kainen Collection

Klauber, Ignaz Sebastian, German, 1753–1817

Carle Vanloo

engraving on laid paper

1985.44.11

Gift of John O'Brien

Krushenick, Nicholas, American, 1929–eight lithographs

1986.26.60–66

Gift of the University of South Florida Foundation

eight lithographs

1986.26.143

Gift of the University of South Florida Foundation

Lenfant, Jean, French, c. 1615–1674

Portrait of an Unknown Gentleman

engraving on laid paper

1985.44.3

Gift of John O'Brien

Lepicie, Bernard, French, 1698–1755

Nicholas Bertin, 1740

engraving and etching on heavy laid paper

1985.44.10

Gift of John O'Brien

Levasseur, Jean Charles, French, 1734–1816

Jean Restout

engraving with etching

1985.44.5

Gift of John O'Brien

Lichtenstein, Roy, American, 1923–

sixteen prints

1985.47.111–126

Gift of Benjamin B. Smith

Loughi, Alessandro, Italian, 1733–1813

Self-Portrait, 1762

etching on laid paper

1985.54.3

Ailsa Mellon Bruce Fund

Lorraine, Jean-Baptiste, French, 1737–?

Le Comte de Caylus

engraving and etching on heavy laid paper

1985.44.6

Gift of John O'Brien

Mantegna, Andrea, Italian, 1431–1506

The Entombment, 1465–1470

engraving

1986.98.1

Patrons' Permanent Fund

Mapplethorpe, Robert, American, 1946–

five photogravures and four proofs for photogravures

1986.26.67–75

Gift of the University of South Florida Foundation

Maratti, Carlo, Italian, 1625–1713

The Mystic Marriage of Saint Catherine

etching on laid paper

1985.54.2

Ailsa Mellon Bruce Fund



Engraving by Marieschi, acquired through David K.E. Bruce Fund; The Morris and Gwendolyn Cafritz Foundation; the Mark J. Millard Architectural Collection, 1985.61

Master MZ, German, c. 1500

The Testing of the King's Sons, c. 1500

engraving on laid paper

1985.50.1

Ailsa Mellon Bruce Fund

Matham, Jacob, Netherlandish, 1571–1631

The Four Elements, prob. 1588

engraving on laid paper

1986.23.1

Gift of Ruth B. Benedict

Eros and Anteros, prob. 1588

engraving on laid paper

1986.23.2

Gift of Ruth B. Benedict

Venus, Bacchus, Ceres, prob. 1588

engraving on laid paper

1986.23.3

Gift of Ruth B. Benedict

Miger, Simon Charles, French, 1736–1820

Louis Michel Vanloo, 1779

engraving with etching on wove paper

1985.44.12

Gift of John O'Brien

Modeste, W., Netherlandish,

De Veldgezangen Van Thyrsis, pub. 1702

one vol.: ill.: frontispiece by Elandt, twenty unsigned etched illustrations

1985.43.2

Gift of Mr. and Mrs. Arthur Vershbow

Moran, Peter, American, 1841–1914

The Ploughman, 1886

etching on wove paper

1986.47.1

Ailsa Mellon Bruce Fund

Motherwell, Robert, American, 1915–

seven prints

1985.47.127–133

Gift of Benjamin B. Smith

Nauman, Bruce, American, 1941–

nine prints

1985.47.134–142

Gift of Benjamin B. Smith

Obsequens, Julius, French

Iules Obsequent des prodiges. Plus Trois Liures de

Polydore Vergile sur la mesme matiere, pub. 1555

one vol.: ill.: fifty-one woodcuts attributed to

Salomon

1985.43.1

Gift of Mr. and Mrs. Arthur Vershbow

Oldenburg, Claes, American, 1929–

three prints

1985.47.143–145

Gift of Benjamin B. Smith

Palmer, Frances Florabond, British, 1812–1876

American Farm Scenes: No. 4, pub. 1853 by

Nathaniel Currier

hand-colored lithograph

1985.64.157

Collection of Mr. and Mrs. Paul Mellon

American Winter Scenes: Morning, pub. 1854 by

Nathaniel Currier

hand-colored lithograph

1985.64.158

Collection of Mr. and Mrs. Paul Mellon



Andrea Mantegna, *The Entombment*, Patrons' Permanent Fund, 1986.98.1

Paoli, Paolo Antonio, Italian, 1720–1790

Paesti quod Posidoniam etiam dixere videra (Rovine della città di Pesto detta ancora Posidonion), 1784

one volume: text and engraved title pages and frontispiece

1985.55.1

Ailsa Mellon Bruce Fund

Parsons, Charles R., British, 1821–1910, and Atwater, Lyman W.

Summer Scenes in New York Harbor, pub. 1869 by Currier & Ives

color lithograph with hand-coloring

1985.64.164

Collection of Mr. and Mrs. Paul Mellon

Pearlstein, Philip, American, 1924–

Two Female Models on Rocker and Stool, 1975

lithograph (aluminum) in black on Arches Cover paper

1985.48.30

Gift of the University of South Florida Foundation

seven prints

1986.26.76–80

Gift of the University of South Florida Foundation

seven prints

1986.26.244–245

Gift of the University of South Florida Foundation

Piranesi, Giovanni Battista, Italian, 1720–1778

View of the Remains of the Cella of the Temple of Neptune, 1777/1778

etching on laid paper

1985.69.1

Gift of Samuel Josefowitz

The Triumphal Arch, 1745/1747

etching on laid paper

1986.8.1

Ailsa Mellon Bruce Fund

The Monumental Tablet, 1745/1747

etching on laid paper

1986.8.2

Ailsa Mellon Bruce Fund

The Tomb of Nero, 1745/1747

etching on laid paper

1986.8.3

Ailsa Mellon Bruce Fund

The Skeletons, 1745/1747

etching on laid paper

1986.8.4

Ailsa Mellon Bruce Fund

Price, Kenneth, American, 1935–

six prints

1985.47.146–151

Gift of Benjamin B. Smith

Quaglio, Domenico, German, 1786–1837

Gothischer Kreuzgang (Gothic Cloister), 1808

lithograph on wove paper

1986.18.5

Ailsa Mellon Bruce Fund

Raffaele, Joe, American, 1933–

one print

1985.47.152

Gift of Benjamin B. Smith

Ramos, Mel, American, 1935–

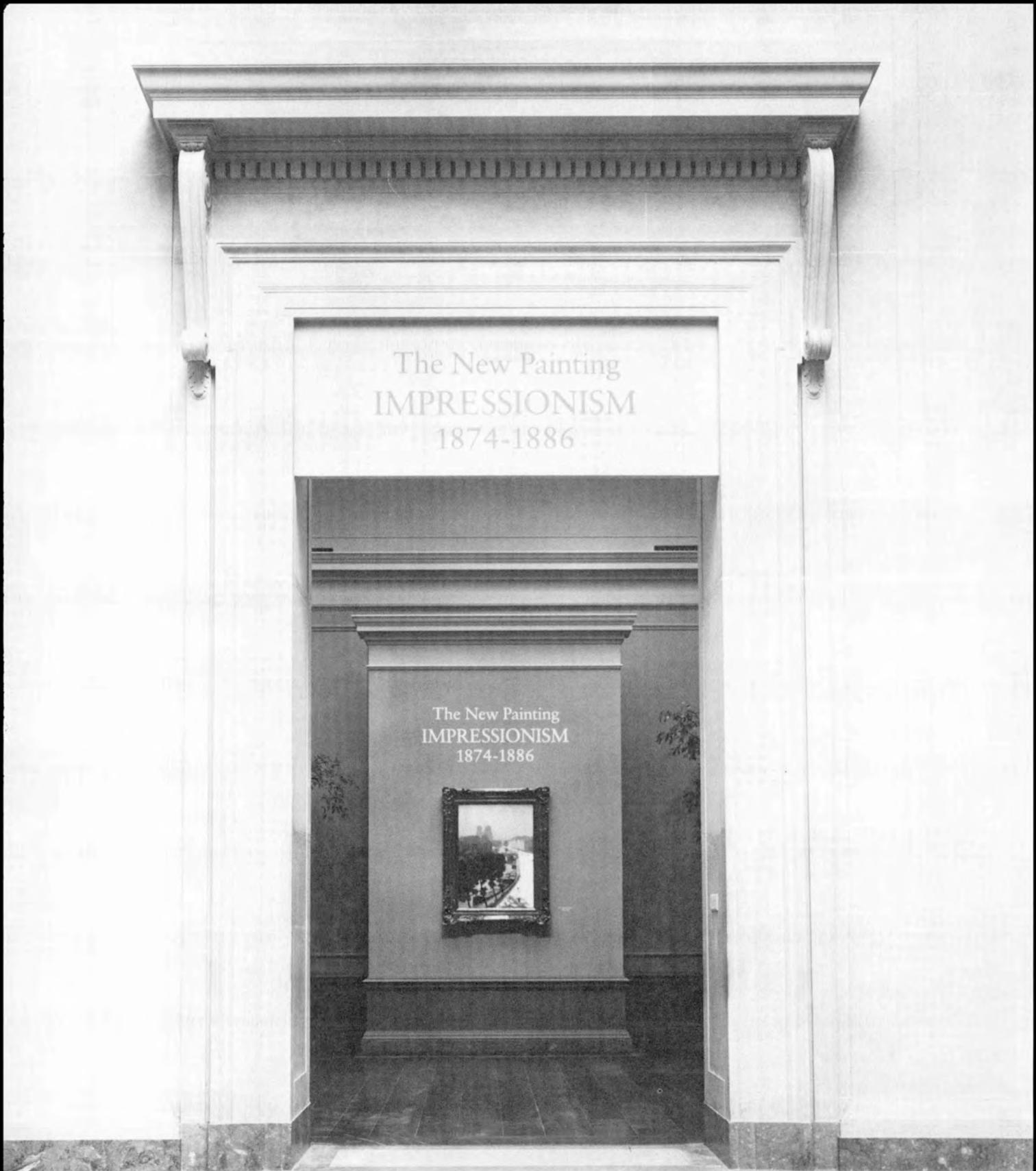
two lithographs

1986.26.81–82

Gift of the University of South Florida Foundation

- Rampolla, Frank**, American, 1931–1971
one lithograph
1986.26.83
Gift of the University of South Florida Foundation
- Rauschenberg, Robert**, American, 1925
Untitled, 1972
lithograph (stone) in black
1985.48.35
Gift of the University of South Florida Foundation
Untitled, 1972
color lithograph
1985.48.36
Gift of the University of South Florida Foundation
Tampa 1, 1972
lithograph (stone and aluminum) in black with a varnish overprint on tar paper
1985.48.37
Gift of the University of South Florida Foundation
Tampa 2, 1972/1973
blueprint and lithograph (aluminum) in blue and green on Rives B.F.K. paper
1985.48.38
Gift of the University of South Florida Foundation
Tampa 7, 1972
lithograph (aluminum) in yellow, red, and blue on American Etching paper
1985.48.39
Gift of the University of South Florida Foundation
Tampa 7, 1972
lithograph (aluminum) in yellow, red, and blue on American Etching paper
1985.48.40
Gift of the University of South Florida Foundation
Tampa 8, 1972/1973
lithograph (aluminum) and silkscreen in black and white with collage on Rives B. F. K. paper
1985.48.41
Gift of the University of South Florida Foundation
Tampa 10, 1972/1973
lithograph (stone and aluminum) in black, beige, and white on Rives B. F. K. paper
1985.48.42
Gift of the University of South Florida Foundation
Tampa 12, 1972/1973
lithograph (aluminum) in pink and brown sepia on Rives B. F. K. paper
1985.48.43
Gift of the University of South Florida Foundation
Features 55–80 from the series, *Currents*, 1970
screenprint in black and pink
1985.75.1–26
Gift of Lawrence Ziecklin
Surface Series 37–54, from the series, *Currents*, 1970
screenprint in flat black, white, and gloss black
1985.75.27–44
Gift of Lawrence Ziecklin
twenty-nine prints
1985.47.153–181
Gift of Benjamin B. Smith
twenty-five prints, twenty-nine color photographs, and five sculptures
1986.26.84–142
Gift of the University of South Florida Foundation
- Redon, Odilon**, French, 1840–1916
The Race Horse
lithograph
1985.64.170
Collection of Mr. and Mrs. Paul Mellon
- Robertson, Archibald**, British, 1765–1835
New York, pub. 1790
hand-colored etching
1985.64.171
Collection of Mr. and Mrs. Paul Mellon
- Rosa, Salvator**, Italian, 1615–1673
Jason and the Dragon, 1663/1664
etching and drypoint on laid paper
1985.57.1
Gift of Neil and Sharon Phillips
Alexander in the Studio of Apelles, c. 1662
etching and drypoint on laid paper
1985.63.1
Ailsa Mellon Bruce Fund
- Rosenquist, James**, American, 1933–
Untitled
lithograph
1985.48.44
Gift of the University of South Florida Foundation
Untitled
lithograph
1985.48.45
Gift of the University of South Florida Foundation
Tampa–New York 1188, 1975
color lithograph (aluminum) on Arches paper
1985.48.46
Gift of the University of South Florida Foundation
Iris Lake, 1975
color lithograph (aluminum) on Arches paper
1985.48.47
Gift of the University of South Florida Foundation
Mirage Morning, 1975
color lithograph (aluminum) on Arches paper
1985.48.48
Gift of the University of South Florida Foundation
Rails, 1976
lithograph (aluminum) in black, blue, and silver with a screenprinted varnish
1985.48.49
Gift of the University of South Florida Foundation
Pale Cradle, 1975/1976
lithograph (aluminum) in blue and red, silkscreen in silver, with collage
1985.48.50
Gift of the University of South Florida Foundation
Tumbleweed, 1970
lithograph in gray and blue on black paper
1985.76.7
Gift of Joshua P. Smith
nineteen prints
1986.26.144–162
Gift of the University of South Florida Foundation
- Rummell, Richard**, American, 1848–1924
Yale University, 1906
hand-colored photogravure
1985.64.173
Collection of Mr. and Mrs. Paul Mellon
- Ruscha, Edward**, American, 1937–
Air, 1969
lithograph in green and gray
1985.76.8
Gift of Joshua P. Smith
six prints
1985.47.182–187
Gift of Benjamin B. Smith
six lithographs
1986.26.163–168
Gift of the University of South Florida Foundation
- Sadeler, Raphael I**, Netherlandish, 1560/1561–1628/1632
Delilah Cutting Samson's Hair, 1589
engraving on laid paper
1986.18.1
Ailsa Mellon Bruce Fund
Solomon Led to Idolatry by His Wives, 1589
engraving on laid paper
1986.18.2
Ailsa Mellon Bruce Fund
Sardanapalus among the Concubines, 1589
engraving on laid paper
1986.18.3
Ailsa Mellon Bruce Fund
Heliogabalus and the Wise Women, 1589
engraving on laid paper
1986.18.4
Ailsa Mellon Bruce Fund
- Saff, Donald Jay**, American, 1937–
one lithograph
1986.26.169
Gift of the University of South Florida Foundation
- Saint-Aubin, Augustin de**, French, 1736–1807
P.J. Mariette, 1765
etching and engraving on laid paper
1986.2.1
Ailsa Mellon Bruce Fund
- Schapiro, Miriam**, American, 1923–
Rococo, 1983
color lithograph with collage
1985.48.51
Gift of the University of South Florida Foundation
Rococo, 1983
offset lithograph
1985.48.53
Gift of the University of South Florida Foundation
one lithograph with collage
1986.26.170
Gift of the University of South Florida Foundation
- Schutler, John**, ?
Home to Thanksgiving, pub. 1867 by Currier & Ives
hand-colored lithograph
1985.64.163
Collection of Mr. and Mrs. Paul Mellon
- Serra, Richard**, American, 1939–
three prints
1985.47.188–190
Gift of Benjamin B. Smith

- Severin, Charles**, Polish, active 1845–1860s
Peytona and Fashion: In Their Great Match for \$20,000, pub. in or after 1845 by Nathaniel Currier
hand-colored lithograph
1985.64.159
Collection of Mr. and Mrs. Paul Mellon
Peytona and Fashion's Great Match, pub. 1845
lithograph in black and beige
1985.64.172
Collection of Mr. and Mrs. Paul Mellon
- Seymour, Samuel**, American, 1796–1823
Brilliant Naval Victory, pub. 1812
copper plate
1985.64.174
Collection of Mr. and Mrs. Paul Mellon
Brilliant Naval Victory, pub. 1812
aquatint and etching
1985.64.175
Collection of Mr. and Mrs. Paul Mellon
- Sigler, Hollis**, American, 1948–
one lithograph
1986.26.172
Gift of the University of South Florida Foundation
- Smith, Richard**, British, 1931–
two lithographs
1986.26.173–174
Gift of the University of South Florida Foundation
- Sonnier, Keith**, American, 1941–
eight prints
1985.47.191–198
Gift of Benjamin B. Smith
- Steinen, Theophile Alexandre**, French, 1859–1923
Winter: Cat on a cushion
color lithograph
1986.4.1
Gift of Lesley Hughes
- Stella, Frank**, American, 1936–
thirty prints
1985.47.199–228
Gift of Benjamin B. Smith
- Stock, Mark**, American, 1951–
Playground, 1977
etching, aquatint, and spitbite on gray wove paper
1986.25.1
Gift of Mark Stock
one lithograph
1986.26.171
Gift of the University of South Florida Foundation
- Tardieu, Alexandre**, French, 1756–1844
Queen Christina of Sweden
engraving on laid paper
1985.44.4
Gift of John O'Brien
- Tissot, James Jacques**, French, 1836–1902
Frontispiece, 1882
etching in brown on wove paper
1985.45.1
Gift of Ruth Benedict
- The Departure*, 1882
etching on laid paper
1985.45.2
Gift of Ruth Benedict
In Foreign Climes, 1882
etching on laid paper
1985.45.3
Gift of Ruth Benedict
The Return, 1882
etching on laid paper
1985.45.4
Gift of Ruth Benedict
The Fatted Calf, 1882
etching on laid paper
1985.45.5
Gift of Ruth Benedict
- Toulouse-Lautrec, Henri de**, French, 1864–1901
At the Ambassadeurs, 1894
color lithograph
1985.64.176
Collection of Mr. and Mrs. Paul Mellon
Sleep, 1896
lithograph in red on Japan paper
1985.64.177
Collection of Mr. and Mrs. Paul Mellon
Sleep, 1896
lithograph in red
1985.64.178
Collection of Mr. and Mrs. Paul Mellon
- Various authors and illustrators**
Illustrated books on architecture
1985.61
Mark J. Millard Architectural Collection; David K.E. Bruce Fund; The Morris and Gwendolyn Cafritz Foundation
- Various artists**
Calceographia di Roma and Quadreria Medicea
prints and restrikes
1986.50.1–38
Transferred from the Library of Congress
- Vernet, Carle**, French, 1758–1836
Dragoon with Rearing Horse, 1816
lithograph on wove paper
1985.45.7
Gift of Ruth Benedict
- Villon, Jacques**, French, 1875–1963
Sulking Woman, 1900
color etching and aquatint
1985.64.179
Collection of Mr. and Mrs. Paul Mellon
The Cards, 1903
color etching, drypoint, and aquatint
1985.64.180
Collection of Mr. and Mrs. Paul Mellon
Social Comedy, 1903
color etching and aquatint
1985.64.181
Collection of Mr. and Mrs. Paul Mellon
The Parisienne, 1903
color etching and aquatint
1985.64.182
Collection of Mr. and Mrs. Paul Mellon
- Nevers at Paris or the Reveler*, 1904
color aquatint and drypoint
1985.64.183
Collection of Mr. and Mrs. Paul Mellon
Nevers at Paris or the Reveler, 1904
color aquatint and drypoint
1985.64.184
Collection of Mr. and Mrs. Paul Mellon
Gossip, 1904
drypoint in brown
1985.64.185
Collection of Mr. and Mrs. Paul Mellon
Yvonne D. in Profile, 1913
drypoint
1985.64.186
Collection of Mr. and Mrs. Paul Mellon
- Vitruvius Pollio, Marcus**, Italian
M. Vitruvii De Architectura Libri decem nuper maxima diligentia castigati atq., pub. 1522
one vol.: ill.: woodcut illustrations
1985.43.3
Gift of Mr. and Mrs. Arthur Vershbow
- Ware, Isaac**, British, c. 1707–1766
The Plans, Elevations, and Sections; Chimney-Pieces, and Cielings [sic] of Houghton in Norfolk, pub. 1760
one vol.: ill.: twenty-eight engravings by Fourdrier and Ware after Ware, Kent & Ripley
1985.42.3
Gift of William B. O'Neal
- Warhol, Andy**, American, 1928–1987
one print
1985.47.229
Gift of Benjamin B. Smith
- Wiley, William T.**, American, 1937–
O.T.P.A.G., 1978
color monoprint
1985.76.9
Gift of Joshua P. Smith
- Witkin, Joel Peter**, American, 1939–
seven photogravures
1986.26.176–182
Gift of the University of South Florida Foundation
- Wujcik, Theodore**, American, 1936–
one relief etching
1986.26.183
Gift of the University of South Florida Foundation
- Yunkers, Adja**, American, 1900–1983
three lithographs
1986.26.175
Gift of the University of South Florida Foundation
three lithographs
1986.26.184–185
Gift of the University of South Florida Foundation
- Zao, Won-Ki**, French, 1921–
Untitled, 1965
five-color etching from two plates on wove paper
1986.28.1
Gift of Mrs. Najeeb E. Halaby



Entrance to the impressionism exhibition, on view from 17 January to 6 April in the new galleries of the West Building

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E. J. van Wisselingh and Co.
Erving and Joyce Wolf
The Earl of Yarborough
The Marquess of Zetland

PUBLIC COLLECTIONS

AUSTRALIA

Melbourne, National Gallery of Victoria

AUSTRIA

Vienna, Kunsthistorisches Museum

BELGIUM

Brussels, Musée des Beaux-Arts de Belgique

CANADA

Montreal Museum of Fine Arts

CZECHOSLOVAKIA

Kroméřiz, Státní zámek (Art Historical Museum, State Castle)
Prague, Národní Galerie v Praze

DENMARK

Copenhagen, Department of Prints and Drawings, The Royal
Museum of Fine Arts

ENGLAND

Brighton, The Royal Pavilion
The Bristol Museum and Art Gallery
Burnley, Towneley Hall Art Gallery
Leeds City Art Gallery
London, The Greater London Council
London, The National Portrait Gallery
London, The National Trust, Anglesey Abbey, Attingham Park,
Belton House, Benningbrough Hall, Blickling, Calke Abbey,
Clandon Park, Claydon House, Cotehele, Coughton Court,
Dunham Massey, Dyrham Park, Erddig, Felbrigg, Ham
House, Hardwick Hall, Ickworth, Kingston Lacy,

Knightsayes Court, Knole, Montacute House, Osterley Park,
Petworth House, Polesden Lacey, Powis Castle, Saltram,
Shugborough, Sizergh Castle, Stourhead, Tatton Park, Uppark,
Upton House, The Vyne, Wallington, Wightwick Manor,
Wimpole Hall

London, The Trustees of the British Museum
London, The Trustees of the National Gallery
London, The Trustees of the Victoria and Albert Museum
Victoria University of Manchester
Nottingham Castle Museum and Art Gallery
Oxford, The Visitors of the Ashmolean Museum
Oxford, The Governing Body of Christ Church

FRANCE

Musée de Cambrai
Paris, Fondation Custodia (coll. F. Lugt) Institut Néerlandais
Paris, Cabinet des Dessins du Musée du Louvre
Paris, Musée Marmottan
Paris, Musée d'Orsay (Galerie du Jeu de Paume)
Paris, Musée du Petit Palais
Musée Municipal de Pau
Musées de Pontoise
Musée des Beaux-Arts de Rennes

FEDERAL REPUBLIC OF GERMANY

Berlin, Staatliche Museen Preussischer Kulturbesitz,
Kupferstichkabinett
Braunschweig, Herzog Anton Ulrich-Museum
Hamburg, Hamburger Kunsthalle
Munich, Staatliche Graphische Sammlung
Stuttgart, Graphische Sammlung Staatsgalerie

HUNGARY

Budapest, Szépművészeti Múzeum

ITALY

Florence, Galleria d'Arte Moderna
Piacenza, Galleria d'Arte Moderna Ricci Oddi

JAPAN

Kurashiki, Ohara Museum of Art
Tokyo, The National Museum of Western Art

THE NETHERLANDS

Amsterdams Historisch Museum
Amsterdam, P. and N. de Boer Foundation
Amsterdam, Rijksprentenkabinet, Rijksmuseum
Groningen, Groninger Museum
Haarlem, Teylers Museum
Leiden, Prentenkabinet der Rijkuniversiteit
Otterlo, Rijksmuseum Kröller-Müller
Rotterdam, Museum Boymans-van Beuningen

NORWAY

Oslo, Nasjonalgalleriet

SCOTLAND

Edinburgh, The National Trust of Scotland, Brodick Castle,
Castle Fraser, Fyvie Castle

SWEDEN

Stockholm, Nationalmuseum

SWITZERLAND

Geneva, Petit Palais

UNION OF SOVIET SOCIALIST REPUBLICS

Leningrad, The Hermitage Museum

Moscow, The Pushkin Museum of Fine Arts

UNITED STATES

California

Claremont, Scripps College

Los Angeles County Museum of Art

Malibu, The J. Paul Getty Museum

San Diego, Timken Art Gallery

The Fine Arts Museums of San Francisco, Achenbach

Foundation for Graphic Arts

San Francisco Museum of Modern Art

The Santa Barbara Museum of Art

Stanford University Museum of Art

Stockton, The Haggin Museum

Colorado

The Denver Art Museum

Connecticut

Hartford, Wadsworth Atheneum

The New Britain Museum of American Art

New Haven, Yale University Art Gallery

District of Columbia

Corcoran Gallery of Art

Hirshhorn Museum and Sculpture Garden, Smithsonian

Institution

National Museum of American Art, Smithsonian Institution

The Phillips Collection

Delaware

Wilmington, Delaware Art Museum

Florida

Sarasota, John and Mable Ringling Museum of Art

Georgia

Atlanta, The High Museum of Art

Illinois

The Art Institute of Chicago

Evanston, Terra Museum of American Art

Indiana

Indianapolis Museum of Art

Kansas

Lawrence, Spencer Museum of Art (The William Bridges Thayer Memorial), The University of Kansas

Maine

Brunswick, Bowdoin College Museum of Art

Portland, The Joan Whitney Payson Gallery of Art, Westbrook College

Maryland

The Peabody Institute of the City of Baltimore, on indefinite loan to The Baltimore Museum of Art

Massachusetts

Mead Art Museum, Amherst College

Andover, Addison Gallery of American Art, Phillips Academy

Boston, Museum of Fine Arts

Cambridge, Harvard University Art Museums (Fogg Art Museum)

Northampton, Smith College Museum of Art

South Hadley, Mount Holyoke College Art Museum

Springfield, Museum of Fine Arts

Springfield, The George Walter Vincent Smith Art Museum

The Wellesley College Museum

Williamstown, Sterling and Francine Clark Art Institute

Williamstown, Williams College Museum of Art

Worcester Art Museum

Minnesota

The Minneapolis Institute of Arts

Missouri

Kansas City, The Nelson-Atkins Museum of Art

The Saint Louis Art Museum

Nebraska

Omaha, Joslyn Art Museum

New Jersey

Montclair Art Museum

Plainfield Public Library

The Art Museum, Princeton University

New York

Armonk, IBM Corporation

The Brooklyn Museum

Buffalo, Albright-Knox Art Gallery

Canajoharie Library and Art Gallery

Glens Falls, The Hyde Collection

New York, The Metropolitan Museum of Art

New York, The Museum of Modern Art

New York, The Pierpont Morgan Library

North Carolina

Winston-Salem, Reynolda House Museum of American Art

Ohio

Cincinnati Art Museum

The Cleveland Museum of Art

The Toledo Museum of Art

Oregon

Portland Art Museum

Pennsylvania

Greensburg, Collection of The Westmoreland County Museum of Art

John G. Johnson Collection, at the Philadelphia Museum of Art

Philadelphia Museum of Art

Pittsburgh, Museum of Art, Carnegie Institute

Rhode Island

Providence, Museum of Art, Rhode Island School of Design

Tennessee

Memphis Brooks Museum of Art

Texas

Houston, The Museum of Fine Arts

Vermont

Shelburne Museum

LENDERS OF WORKS OF ART DISPLAYED
WITH THE GALLERY COLLECTIONS

GEORGE AND VIRGINIA ABLAH

Henry Moore, *Reclining Connected Forms*
Henry Moore, *Reclining Figure: Hand*
Henry Moore, *Reclining Figure: Angles*
Henry Moore, *Three Way Piece No. 1: Points*
Henry Moore, *Large Torso: Arch*

KURT ALLEN BROD

Peter Paul Rubens, *Triumph of Henry IV*

FISK UNIVERSITY, THE ALFRED STIEGLITZ COLLECTION

Georgia O'Keeffe, *Radiator Building—Night, New York*

COLLECTION OF HELEN FRANKENTHALER

Helen Frankenthaler, *Mountains and Sea*

JOHN R. GAINES

Gian Lorenzo Bernini, *Saint Bibiana*

GUIDO GOLDMAN SPRINKLING TRUST

Anthony Caro, *Scheherazade*

COLLECTION OF ESTHER GOTTLIEB

Adolph Gottlieb, *Black Plus White*

ADOLPH AND ESTHER GOTTLIEB FOUNDATION, INC.

Adolph Gottlieb, *Expectation of Evil*

Adolph Gottlieb, *Flotsam*

COLLECTION OF MRS. ERNEST HEMINGWAY

Joan Miro, *The Farm*

COLLECTION OF MR. AND MRS. RAYMOND J. HOROWITZ

Dennis Bunker, *Roadside Cottage*

J. Alden Weir, *U.S. Thread Company Mills, Willimantic, Connecticut*

PETER JAY

Gilbert Stuart, *John Jay*

COLLECTION OF JASPER JOHNS

Jasper Johns, *Target*

Jasper Johns, *No*

Jasper Johns, *Untitled*

COLLECTION OF BORIS AND SOPHIE LEAVITT

William Baziotes, *Tropical*

Adolph Gottlieb, *Coalescence*

Philip Guston, *Beggar's Joy*

Willem de Kooning, *Woman*

Robert Motherwell, *Two Figures with Cerulean Blue Stripe*

MUSEE DU LOUVRE, REUNION DES MUSEES NATIONAUX

Venetian School, *Cupid on a Dolphin*

THE MEDICAL MUSEUM OF THE ARMED FORCES

INSTITUTE OF PATHOLOGY

Thomas Eakins, *Dr. John H. Brinton*

COLLECTION OF MR. AND MRS. PAUL MELLON

Balthasar van der Ast, *Basket of Flowers*

Balthasar van der Ast, *Basket of Fruit*

George Bellows, *New York, February, 1911*

Abraham Bosschaert, *Vase of Flowers in a Niche*

Jan Brueghel, the Elder, *A Basket of Mixed Flowers and a Vase of Flowers*

Richard Diebenkorn, *Ocean Park No. 50*

Richard Diebenkorn, *Ocean Park No. 61*

Richard Diebenkorn, *Ocean Park No. 87*

Mark Rothko, *Red, Black, White on Yellow*

Mark Rothko, *No. 20*

Mark Rothko, *White and Greens in Blue*

Mark Rothko, *Yellow and Blue*

Mark Rothko, *Blue, Green and Brown*

COLLECTION LOIS AND GEORGES DE MENIL

Morris Louis, *Veil*

COLLECTION OF ROBERT MOTHERWELL

Robert Motherwell, *Mural Sketch* (no. SLO-380-2-10-76)

Robert Motherwell, *Mural Sketch* (dated 22 October 1975)

Robert Motherwell, *Sketch for Celebration Elegy*

NATIONAL MUSEUM OF AMERICAN ART

Guernico, *Pope Gregory XV*

Sebastiano Mazzoni, *The Banquet of Cleopatra*

Hiram Powers, *Clytie*

Hiram Powers, *Eve Disconsolate*

Hiram Powers, *Louisa Greenough Powers Ibbotson*

Augustus Saint-Gaudens, *Judge Edward S. Pierrepont*

THE MORTON G. NEUMANN FAMILY COLLECTION

Paul Klee, *Capriccio in February*

MR. AND MRS. S. I. NEWHOUSE JR.

Jasper Johns, *Screen Piece 3*

Jasper Johns, *Weeping Women*

Jasper Johns, *Untitled*

Jasper Johns, *Jubilee*

Jasper Johns, *According to What*

Robert Rauschenberg, *Summerstorm*

ANNALEE NEWMAN

Barnett Newman, *The Stations of the Cross, (First Station through Fourteenth Station and Be II)*

Barnett Newman, *The Name II*

Barnett Newman, *Achilles*

ALFRED STIEGLITZ COLLECTION, LENT BY GEORGIA O'KEEFFE

Georgia O'Keeffe, *Lake George with Crows*

Charles Demuth, *Chimneys and Water Tower*

THE PELL FAMILY TRUST

George Caleb Bingham, *The Jolly Flatboatmen*

THE RIJKSMUSEUM, AMSTERDAM

G. A. Berckheyde, *Town Hall of Amsterdam*

P. Wouwerman, *The Riding School*

J. Lingelbach, *Italian Harbor*

Jan Steen, *Supper at Emmaus*

J. C. Verspronck, *Portrait of a Man*

THE JOHN AND MABLE RINGLING MUSEUM, SARASOTA, FLORIDA

Jan Davidsz. de Heem, *Still Life with Parrots*

Joseph Wright of Derby, *Moonlight Landscape*

JILL AND ARTHUR M. SACKLER COLLECTION OF EUROPEAN BRONZE SCULPTURE

Anonymous Paduan, late 15th or early 16th century, *Walking Boy*

Severo da Ravenna, *Atalanta*

COLLECTION OF CANDIDA AND REBECCA SMITH,

COURTESY OF M. KNOEDLER & COMPANY, NEW YORK

David Smith, *Sentinel*

David Smith, *Gondola II*

David Smith, *Zig V*

David Smith, *Sentinel V*

THE TOLEDO MUSEUM OF ART; GIFT OF EDWARD
DRUMMOND LIBBEY

Willem van de Velde the Younger, *Ships in a Stormy Sea*

WHITE HOUSE COLLECTION

Paul Cézanne, *House on the Marne*

Paul Cézanne, *The Forest*

Paul Cézanne, *House on a Hill*

ERVING AND JOYCE WOLF

Paintings:

Ralston Crawford, *Industrial Landscape, Buffalo*

William L. Picknell, *Wingsheek Creek Beach, Gloucester*

Francis A. Silva, *Indian Rock, Narragansett Bay*

Sculptures:

Augustus Saint-Gaudens, *Victory*

Augustus Saint-Gaudens, *Amor Caritas*

Augustus Saint-Gaudens, *Robert Louis Stevenson*

Frederick MacMonnies, *Young Faun with Heron*

Frederick MacMonnies, *Bacchante and Infant Faun*

Frederick MacMonnies, *Pan of Rohallion*

RICHARD S. ZEISLER COLLECTION

Laszlo Moholy-Nagy, *Z VII*

ANONYMOUS

Attributed to Giovanni Bologna, *Rape of the Sabines*

Dirck Bouts, *Madonna and Child*

Burgundian or North French, *Heraclius I*

Central or North Italian, 16th century, *Madonna and Child with
Saint John*

Central Italian, mid-16th century, *Feast of the Olympian Gods*

Central Italian, mid-16th century, *Apollo and Marsyas*

Sam Francis, *Untitled*, 1966

Sam Francis, *Untitled*, 1966

Sam Francis, *Untitled*, 1968

Sam Francis, *Untitled*, 1968

Sam Francis, *Untitled, No. 11*, 1973

Sam Francis, *Looking Through (Untitled)*

German or South Netherlandish, *Triumph of Wealth*

Jean Leon Gérôme, *Bashi Bazouk*

Arshile Gorky, *Self-Portrait*

Al Held, *Roberta's Trip II*

Al Held, *Ivan the Terrible*

Al Held, *Mao*

Al Held, *Promised Land*

Al Held, *Black Nile VII*

Al Held, *Untitled*

Al Held, *Untitled*

Al Held, *Mercury Zone VIII*

Italian, 16th century, *Hercules*

Ellsworth Kelly, *Kite II*

Ellsworth Kelly, *Yellow White*

Ellsworth Kelly, *Blue Green*

Ellsworth Kelly, *Blue Yellow Red III*

Ellsworth Kelly, *Chatham V: Red Blue*

Ellsworth Kelly, *Green Curve III*

Ellsworth Kelly, *Window, Museum of Modern Art, Paris*

Ellsworth Kelly, *White Relief*

Ellsworth Kelly, *Painting for a White Wall*

Ellsworth Kelly, *Tiger*

Ellsworth Kelly, *Relief with Blue*

Franz Kline, *Caboose*

Roy Lichtenstein, *Rouen Cathedral, Set III*

Roy Lichtenstein, *Yellow Brushstroke II*

Roy Lichtenstein, *Look Mickey*

Roy Lichtenstein, *GRRR*

Roy Lichtenstein, *Girl with Hair Ribbon*

Roy Lichtenstein, *Still Life with Goldfish Bowl*

Roy Lichtenstein, *Cosmology*

Thomas Moran, *Green River Cliffs, Wyoming*

Netherlandish, second half 16th century, *Amorous Couple*

Isamu Noguchi, *Untitled*

Georgia O'Keeffe, *Black Place III*

Georgia O'Keeffe, *From a New Jersey Weekend II*

Georgia O'Keeffe, *From the Lake No. III*

Georgia O'Keeffe, *In the Patio IX*

Georgia O'Keeffe, *Dark Tree Trunks*

Georgia O'Keeffe, *Jack-in-the-Pulpit II*

Georgia O'Keeffe, *Jack-in-the-Pulpit III*

Georgia O'Keeffe, *Jack-in-the-Pulpit IV*

Georgia O'Keeffe, *Jack-in-the-Pulpit V*

Georgia O'Keeffe, *Jack-in-the-Pulpit VI*

Robert Rauschenberg, *Female figure (Blueprint)*

Robert Rauschenberg, *White Painting*

Robert Rauschenberg, *Untitled (Venetian)*

Robert Rauschenberg, *Blue Eagle*

Robert Rauschenberg, *Red Rock*

Robert Rauschenberg, *Minutiae*

Robert Rauschenberg, *Black Painting*

Robert Rauschenberg, *Automobile Tire Print*

Thomas Sully, *Queen Victoria*

Auguste Renoir, *Claude Monet*, Collection of Mr. and Mrs. Paul
Mellon, 1985.64.35



LOANS TO EXHIBITIONS

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

AUSTRIA

Vienna, Historisches Museum der Stadt Wien, Künstlerhaus Wien
TRAUM UND WIRKLICHKEIT—WIEN 1870–1930, 28 March–
6 October 1985
Gustave Klimt, *Baby*

DENMARK

Humblebaek, Louisiana Museum of Modern Art
GLOBAL DIALOGUE: MODERN ART AND THE INSPIRATION
FROM THE THIRD WORLD, 8 May–14 September 1986
Amedeo Modigliani, *Head of a Woman*

ENGLAND

London, Royal Academy of Arts
GERMAN ART IN THE 20TH CENTURY, 11 October–22
December 1985
Wassily Kandinsky, *Improvisation 31 (Sea Battle)*
Circulated to Staatsgalerie Stuttgart, Stuttgart, Federal Republic
of Germany, 8 February–27 April 1986

London, Royal Academy of Arts
SIR JOSHUA REYNOLDS, 16 January–31 March 1986
Sir Joshua Reynolds, *Lady Caroline Howard*

FRANCE

Paris, Musée national d'art moderne, Centre Georges Pompidou
HENRI LAURENS, 18 December 1985–16 February 1986
Henri Laurens, *L'Instrument de musique*
Circulated to The Fort Worth Art Museum, Fort Worth, Texas,
11 March–15 May 1986

Saint-Germain-en Laye, Musée du Prieuré
LE CHEMIN DE GAUGUIN, GENÈSE ET RAYONNEMENT,
8 October 1985–2 March 1986
Paul Gauguin, *The Invocation*

FEDERAL REPUBLIC OF GERMANY

Aldersbach (near Regensburg), Kloster Aldersbach
COSMAS DAMIEN ASAM, 15 August–19 October 1986
Egid Quirin Asam, *Design for the Dome of the Jesuit Church in
Mannheim*

Cologne, Museum Ludwig

EUROPE/AMERICA—THE HISTORY OF AN ARTISTIC
FASCINATION SINCE 1940, 6 September–30 November 1986
Winslow Homer, *Right and Left*
Mark Rothko, *Untitled*

Dusseldorf, Kunstsammlung Nordrhein-Westfalen

RETROSPECTIVE OF THE WORK OF DAVID SMITH,
14 March–27 April 1986
David Smith, *Cubi XXVI*
David Smith, *Sentinel I*
David Smith, *Voltri VII*
Circulated to Städtisches Kunstinstitut und Städtische Galerie,
Frankfurt, Federal Republic of Germany, 18 June—
28 September 1986

Frankfurt, Städtische Galerie Liebieghaus

NATURE AND ANTIQUITY IN THE ITALIAN RENAISSANCE,
5 December 1985–2 March 1986
Anonymous Italian 15th or 16th century, *A Table-Bell*
Anonymous Italian 16th century, *Charity*
Anonymous Italian 16th century, *Writing Casket*
Anonymous Italian 16th century, *A Sand-Box*
Anonymous Italian 16th century, *A Toad*
Attributed to Vincenzo Danti, *Bacchus*
Andrea Riccio, *Pomona*
Andrea Riccio, *A Crab on a Toad*
Andrea Riccio, *Venus Chastising Cupid*
Andrea Riccio, *A Satyr Uncovering a Nymph*
Andrea Riccio, *A Satyr Family*
Attributed to Workshop of Andrea Riccio, *Inkwell in the Form of
a Frog Beside a Tree Stump*
Attributed to Francesco da Sant'Agata, *Hercules and Antaeus*
Severo da Ravenna, *Neptune on a Sea Monster*
Agostino Zoppo, *Incense Burner*

Stuttgart, Württembergischer Kunstverein

HANS ARP, 13 July–31 August 1986
Jean Arp, *Shirt Front and Fork*
Circulated to Musée d'Art Moderne, Strasbourg, France,
16 September–16 November 1986

ITALY**Bologna, Pinacoteca Nazionale and Museo Civico**

THE AGE OF CORREGGIO AND THE CARRACCI: EMILIAN PAINTING OF THE 16TH AND 17TH CENTURIES, 10 September–10 November 1986

Annibale Carracci, *Landscape*

Annibale Carracci, *Venus Adorned by the Graces*

Lodovico Carracci, *The Dream of Saint Catherine of Alexandria*

Correggio, *The Mystic Marriage of Saint Catherine*

Giovanni Andrea Donducci, called Mastelletta, *Allegorical Landscape*

Guercino, *Cardinal Francesco Cennini*

Venice, Palazzo Grassi

FUTURISMO E FUTURISMI, 3 May–12 October 1986

Max Weber, *Rush Hour, New York*

JAPAN**Tokyo, The National Museum of Western Art**

TURNER EXHIBITION IN JAPAN, 16 August–5 October 1986

J.M.W. Turner, *Keelmen Heaving in Coals by Moonlight*

J.M.W. Turner, *The Dogana and Santa Maria della Salute, Venice*

THE NETHERLANDS**Amsterdam, Rijksmuseum**

ART BEFORE THE ICONOCLASM, NORTH NETHERLANDISH ART 1525–1580,

13 September–23 November 1986

Maerten van Heemskerck, *The Rest on the Flight into Egypt*

Rotterdam, Museum Boymans-van Beuningen

JACQUES DE GHEYN II, DRAWINGS, 14 December 1985–9 February 1986

Jacques de Gheyn II, *Bacchus and Ceres*

Jacques de Gheyn II, *Landscape with Resting Figures*

Jacques de Gheyn II, *Saint Matthew*

Jacques de Gheyn II, *Witchcraft Scene with a Vampire*

Circulated to National Gallery of Art, Washington, 9 March–11 May 1986

SCOTLAND**Edinburgh, Royal Scottish Museum**

FRENCH CONNECTIONS: SCOTLAND AND THE ART OF FRANCE, 10 August–10 November 1985

Jacques-Louis David, *Napoleon in his Study*

SPAIN**Madrid, Ministerio de Cultura, Salas Pablo Ruiz Picasso,****Biblioteca Nacional**

JUAN GRIS, 24 September–24 November 1985

Juan Gris, *Fantômas*

Madrid, Ministerio de Cultura, Museo Español de Arte Contemporáneo

CLAUDE MONET, 1 May–30 June 1986

Claude Monet, *Bazille and Camille*

Claude Monet, *Bridge at Argenteuil on a Gray Day*

SWEDEN**Stockholm, Nationalmuseum**

AMERICAN LANDSCAPE, 18 September–23 November 1986

Thomas Cole, *The Notch of the White Mountains*

John Frederick Kensett, *Beacon Rock, Newport Harbor*

SWITZERLAND**Basel, Galerie Beyeler**

LANDSCAPES BY MAX ERNST, 3 June–12 October 1985

Max Ernst, *A Moment of Calm*

UNION OF SOVIET SOCIALIST REPUBLICS**Leningrad, State Hermitage Museum**

MASTERPIECES OF FRENCH PAINTING OF THE SECOND

HALF OF THE NINETEENTH TO THE BEGINNING OF THE

TWENTIETH CENTURY FROM THE NATIONAL GALLERY OF

ART IN WASHINGTON, 3 February–9 March 1986

Forty impressionist and post-impressionist paintings

Circulated to State Pushkin Museum of Fine Arts, Moscow,

21 March–13 May 1986

UNITED STATES**ALABAMA****Birmingham Museum of Art**

ZORN AND HIS CONTEMPORARIES, 13 April–30 May 1986

Anders Zorn, *Hugo Reisinger*

Circulated to The Dixon Gallery and Gardens, Memphis,

Tennessee, 24 June–10 August 1986 and Museum of Fine Arts,

St. Petersburg, Florida, 27 August–15 October 1986

ARKANSAS**Little Rock, The Arkansas Arts Center**

THE FINE LINE: DRAWING WITH SILVER IN AMERICA,

4 October–17 November 1985

Tom Lea, *Texas Farm*

CALIFORNIA**San Francisco, M. H. de Young Memorial Museum, The Fine Arts Museums of San Francisco**

THE NEW PAINTING: IMPRESSIONISM 1874–1886, 19

April–20 July 1986

Gustave Caillebotte, *Skiffs*

Mary Cassatt, *Children Playing on the Beach*

Claude Monet, *Woman with a Parasol—Madame Monet and Her Son*

Berthe Morisot, *Hanging the Laundry Out to Dry*

Camille Pissarro, *Orchard in Bloom, Louveciennes*

Camille Pissarro, *Peasant Girl with a Straw Hat*

Auguste Renoir, *The Dancer*

Georges Seurat, *The Lighthouse at Honfleur*

DELAWARE**Winterthur, The Henry Francis du Pont Winterthur Museum, Inc.**

A GENTLEMAN'S PURSUIT: OUR FOX-HUNTING

FOREFATHERS, 5 April–1 June 1986

Anonymous American 19th century, *The Start of the Hunt*

Anonymous American 19th century, *The End of the Hunt*

DISTRICT OF COLUMBIA**Washington, National Air and Space Museum, Smithsonian Institution**

FIRE AND ICE: A HISTORY OF COMETS IN ART, 23 October

1985–31 March 1986

Albrecht Dürer, *Melancholia I*

Albrecht Dürer, *The Seven Angels with the Trumpets*

Honoré Daumier, *Ah! . . . les comètes . . .*

Washington, National Museum of American Art, Smithsonian Institution

THE ART OF NEW MEXICO 1900-1945: THEMES AND PERSPECTIVE, 7 March-15 June 1986

John Marin, *Storm over Taos*

Circulated to the Cincinnati Art Museum, Cincinnati, Ohio, 18 July-21 September 1986

Washington, National Museum of American History, Smithsonian Institution

NEW AND DIFFERENT: DOMESTIC INTERIORS IN EIGHTEENTH-CENTURY AMERICA, 17 August 1986-17 August 1987

Anonymous American 19th century, *The Sargent Family*

Washington, National Portrait Gallery, Smithsonian Institution

JOHN FRAZEE, SCULPTOR, 25 April-24 August 1986

Pierre-Jean David d'Angers, *Thomas Jefferson*

GEORGIA

Atlanta, Emory University Museum of Art and Archaeology

ALBRECHT DÜRER: AN EXHIBITION OF PRINT CONNOISSEURSHIP, 8 April-7 June 1986

Albrecht Dürer, *The Assumption and Coronation of the Virgin*

Albrecht Dürer, *Christ Carrying the Cross*

Albrecht Dürer, *The Deposition*

Albrecht Dürer, *The Vision of the Seven Candlesticks*

Albrecht Dürer, *The Madonna on the Crescent*

Albrecht Dürer, *The Annunciation*

ILLINOIS

Champaign, Krannert Art Museum, University of Illinois at Urbana-Champaign

JACQUES CALLOT AND THE IDEA OF THEATER, 20 January-2 March 1986

Jacques Callot, *First Intermezzo*

Jacques Callot, *Second Intermezzo*

Jacques Callot, *Third Intermezzo*

Jacques Callot, *Solimano: Frontispiece*

Jacques Callot, *Solimano: Act I*

Jacques Callot, *Solimano: Act II*

Jacques Callot, *Solimano: Act III*

Jacques Callot, *Solimano: Act IV*

Jacques Callot, *Solimano: Act V*

KENTUCKY

Louisville, J.B. Speed Art Museum

A TRUTHFUL LIKENESS: CHESTER HARDING AND HIS PORTRAITS, 27 September-9 December 1985

Chester Harding, *Amos Lawrence*

Chester Harding, *Charles Carroll of Carrollton*

MASSACHUSETTS

Boston, Museum of Fine Arts

RENOIR, 9 October 1985-6 January 1986

Auguste Renoir, *Pont Neuf, Paris*

Auguste Renoir, *Madame Monet and Her Son*

Auguste Renoir, *Young Woman Braiding Her Hair*

MICHIGAN

The Detroit Institute of Arts

ITALIAN RENAISSANCE SCULPTURE IN THE TIME OF DONATELLO, 21 October 1985-5 January 1986

Leon Battista Alberti, *Self-Portrait*

Bartolommeo Bellano, *The Dead Christ with Two Angels*

Follower of Donatello, mid-15th century, *Madonna and Child Within an Arch*

Mino da Fiesole, *The Virgin Annunciate*

Florentine School, c. 1464-1470, *Cosimo de' Medici*

Francesco di Giorgio, *Saint John the Baptist*

Benedetto da Maiano, *Madonna and Child*

Bernardo or Antonio Rossellino, *The David of the Casa Martelli*

Antonio Rossellino, *The Young Saint John the Baptist*

Andrea del Verrocchio, *A Lady of the Vespucci Family (?)*

(marble)

Circulated to Kimbell Art Museum, Fort Worth, Texas,

24 February-27 April 1986; six works were also circulated to

Forto Belvedere, Florence, Italy, 15 June-8 September 1986

NEW JERSEY

Montclair Art Museum

GEORGE CATLIN: PIONEER PAINTER OF THE NORTH AMERICAN INDIAN, 22 September 1985-12 January 1986

George Catlin, nineteen paintings of Indian life

NEW YORK

New York, Asia Society Gallery

AKBAR'S INDIA: ART FROM THE MUGHAL CITY OF VICTORY, 10 October-5 January 1986

Anonymous Indian, Imperial Manufacture, *Large Animal Rug*

Circulated to Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 24 January-16 March 1986

New York, The Metropolitan Museum of Art

JOHN FREDERICK KENSETT, 29 October 1985-19 January 1986

John Frederick Kensett, *Beacon Rock, Newport Harbor*

John Frederick Kensett, *Beach at Newport*

New York, The Metropolitan Museum of Art

AUGUSTUS SAINT-GAUDENS, 19 November 1985-26 January 1986

Augustus Saint-Gaudens, *Diana of the Tower*

Circulated to Museum of Fine Arts, Boston, Massachusetts,

26 February-11 May 1986

New York, The Metropolitan Museum of Art

FRANÇOIS BOUCHER, 17 February-4 May 1986

François Boucher, *Madame Bergeret*

Circulated to The Detroit Institute of Arts, Detroit, Michigan,

27 May-17 August 1986; and Réunion des musées nationaux,

Galerías nationales du Grand Palais, Paris, France,

19 September 1986-5 January 1987

New York, The Metropolitan Museum of Art

GOthic AND RENAISSANCE ART IN NUREMBERG, 8 April-22 June 1986

Hans Baldung Grien, *Saint Anne with the Christ Child, the Virgin, and Saint John the Baptist*

Hans Baldung Grien, *Head of Saint John the Baptist*

Hans Sebald Beham, *Saint Sebald Carrying the Model of the Church of Saint Sebald, Nuremberg*

Albrecht Dürer, *Madonna and Child with reverse Lot and His Daughters*

Albrecht Dürer, *Woman in Netherlandish Dress*

Peter Vischer the Younger, *Orpheus and Eurydice*

Four works circulated to Germanisches Nationalmuseum, Nuremberg, Federal Republic of Germany, 24 July–28 September 1986

New York, The Metropolitan Museum of Art

RODIN: THE B. GERALD CANTOR COLLECTION, 19 April–15 June 1986

Auguste Rodin, *Jean d'Aire*

New York, Museum of American Folk Art

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 10 September–1 December 1985

Sixty American naive paintings

Circulated to The Society of the Four Arts, Palm Beach, Florida, 10 January–9 February 1986; Tennessee Botanical Gardens and Fine Arts Center, Inc., at Cheekwood, Nashville, Tennessee, 1 March–13 July 1986 and Amon Carter Museum, Fort Worth, Texas, 1 August–21 September 1986

New York, The Museum of Modern Art

HENRI DE TOULOUSE-LAUTREC, 19 October 1985–26 January 1986

Henri de Toulouse-Lautrec, *La Modiste—Renée Vert*

Henri de Toulouse-Lautrec, *La Modiste—Renée Vert*

Henri de Toulouse-Lautrec, *Pour toi! . . .*

Henri de Toulouse-Lautrec, *Pour toi! . . .*

Henri de Toulouse-Lautrec, *Pour toi! . . .*

Henri de Toulouse-Lautrec, *Sagesse*

Henri de Toulouse-Lautrec, *Miss Loie Fuller*

Henri de Toulouse-Lautrec, *A la Renaissance: Sarah Bernhardt dans "Phèdre"*

Henri de Toulouse-Lautrec, *Mlle Marcelle Lender, en buste*

Henri de Toulouse-Lautrec, *Miss May Belfort saluant*

Henri de Toulouse-Lautrec, *Ce que dit la pluie*

Henri de Toulouse-Lautrec, *L'Hareng Saur*

Henri de Toulouse-Lautrec, *Océano Nox*

Henri de Toulouse-Lautrec, *Floréal*

Henri de Toulouse-Lautrec, *La Valse des Lapins*

Henri de Toulouse-Lautrec, *Souper à Londres*

Henri de Toulouse-Lautrec, *Procès Lebaudy—Déposition de Mlle Marsy*

Henri de Toulouse-Lautrec, *Procès Lebaudy—Déposition de Mlle Marsy*

Henri de Toulouse-Lautrec, *Le Compliment du jour de l'an*

Henri de Toulouse-Lautrec, *Le Jockey*

New York, The Museum of Modern Art

SELF-PORTRAIT: THE PHOTOGRAPHER'S PERSONA 1840–1985, 7 November 1985–7 January 1986

Alfred Stieglitz, *Self-Portrait*

New York, The Solomon R. Guggenheim Museum

TRANSFORMATIONS IN SCULPTURE: FOUR DECADES OF AMERICAN AND EUROPEAN ART, 22 November 1985–16 February 1986

David Smith, *Voltri VII*

New York, Whitney Museum of American Art

RALSTON CRAWFORD, 2 October 1985–2 February 1986

Ralston Crawford, *Lights in an Aircraft Plant*

Circulated to The Phillips Collection, Washington, D.C.,

19 April–1 June 1986; Portland Art Museum, Portland, Oregon,

12 July–31 August 1986; and Akron Art Museum, Akron, Ohio,

18 September–2 November 1986

Purchase, Neuberger Museum, State University of New York at Purchase

THE WINDOW IN TWENTIETH-CENTURY ART, 20 September 1986–18 January 1987

Mark Rothko, *Untitled (Two Women at the Window)*

Southampton, The Parrish Art Museum

IN SUPPORT OF LIBERTY: EUROPEAN PAINTINGS AT THE 1883 PEDESTAL FUND ART LOAN EXHIBITION, 29 June–1 September 1986

Jean-Jacques Henner, *Reclining Nude*

Circulated to National Academy of Design, New York, New York, 18 September–7 December 1986

Utica, Munson-Williams-Proctor Institute

THOMAS COLE COMPARED: THE TWO VOYAGES OF LIFE, 5 October–15 December 1985

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*

NORTH CAROLINA

Charlotte, The Mint Museum of Art

AMERICAN MASTERPIECES FROM AMERICAN MUSEUMS, 10 November 1985–5 January 1986

Erastus Salisbury Field, *Mrs. Paul Smith Palmer and Her Twins*

OHIO

Cincinnati Art Museum

FRANZ KLINE IN RETROSPECTIVE, 29 November 1985–2 March 1986

Franz Kline, *Four Square*

Circulated to San Francisco Museum of Modern Art, San Francisco, California, 18 April–8 June 1986 and The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, 26 June–5 October 1986

Cincinnati, The Taft Museum

A FORTUNE IN FANTASY: A TREASURY OF RARE DECORATIVE ARTS, 21 November 1985–19 January 1986

Anonymous Italian 16th century, *Rock Crystal Vase Mounted in Gold and Enamels*

Cleveland Museum of Art

GEORGE INNESS (1825–1894), 21 August–6 October 1985

George Inness, *The Lackawanna Valley*

Circulated to The Minneapolis Institute of Arts, Minneapolis, Minnesota, 10 November 1985–12 January 1986; and Los Angeles County Museum of Art, Los Angeles, California,

20 February–11 May 1986

The Mansfield Art Center

THE AMERICAN ANIMAL: FROM THE 1730'S THROUGH THE 1930'S, 9 March–6 April 1986

Anonymous American 18th century, *Boy in Blue Coat*

George Catlin, *Buffalo Lancing in the Snow Drifts—Sioux*

The Toledo Museum of Art

THE GOLDEN AGE OF SPANISH STILL LIFE: 1600-1650,
7 September-3 November 1985
Juan van der Hamen y Leon, *Still Life*

PENNSYLVANIA

Philadelphia, The National Archives, Philadelphia Branch

THE WORKS PROGRESS ADMINISTRATION IN
PHILADELPHIA: WORKS BY AND FOR THE PEOPLE,
21 January-31 July 1986

Austin Davison, *Decorated Box*, 1938 (exhibited 28 January-
28 April 1986)

Austin Davison, *Sgraffito Plate*, 1938 (exhibited 29 April-
29 July 1986)

Elmer Kottcamp, *Fractur*, c. 1939 (exhibited 29 April-29 July
1986)

Elmer Kottcamp, *Bride Box*, c. 1940 (exhibited 29 April-29 July
1986)

Elmer Kottcamp, *Woodcarving of an Indian: Capt. John Carlton*,
c. 1939 (exhibited 28 January-28 April 1986)

Philadelphia, The Rosenbach Museum and Library

MONSTERS: FRIENDLY AND FEARSOME, 24 October 1985-
12 January 1986

Peregrino da Cesena, *Panel of Ornament with a Satyress Feeding
Two Children*

RHODE ISLAND

Providence, Museum of Art, Rhode Island School of Design

THE EDEN OF AMERICA: RHODE ISLAND LANDSCAPES,
1820-1920, 4 January-27 April 1986

William T. Richards, *Paradise Neuport*

TENNESSEE

Memphis, The Dixon Gallery and Gardens

DEGAS AND HIS FRIENDS, 13 September-26 October 1986

Jean-Louis Forain, *Behind the Scenes*

Edouard Manet, *Oysters*

TEXAS

Fort Worth, Amon Carter Museum

WINSLOW HOMER WATERCOLORS, 6 June-27 July 1986

Winslow Homer, *A Good Shot, Adirondacks*

Winslow Homer, *Sketch for "Hound and Hunter"*

Winslow Homer, *Key West, Hauling Anchor*

Winslow Homer, *On the Trail*

Winslow Homer, *Salt Kettle, Bermuda*

Circulated to Yale University Art Gallery, New Haven,
Connecticut, 11 September-2 November 1986

Fort Worth, Kimbell Art Museum

GIUSEPPE MARIA CRESPI (1664-1747) AND THE
EMERGENCE OF GENRE PAINTING IN ITALY, 13 September-
16 November 1986

Giuseppe Maria Crespi, *Lucretia Threatened by Tarquin*

WASHINGTON

Seattle Art Museum

JACOB LAWRENCE: AMERICAN PAINTER, 10 July-
7 September 1986

Jacob Lawrence, *Daybreak—A Time to Rest*

WISCONSIN

Milwaukee Art Museum

LA TAUROMAQUIA: GOYA, PICASSO AND THE BULLFIGHT,
18 September-16 November 1986

Francisco de Goya, *La desgraciada muerte de Pepe Illo en la
plaza de Madrid*

TEMPORARY EXCHANGE LOANS

UNION OF SOVIET SOCIALIST REPUBLICS

Leningrad, State Hermitage Museum

27 May-15 July 1986

Francisco de Goya, *The Marquesa de Pontejos*

UNITED STATES

DISTRICT OF COLUMBIA

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

1 January 1986-31 August 1987

George Bellows, *Club Night*

FLORIDA

Sarasota, The John and Mable Ringling Museum of Art

5 June 1985-31 December 1986

Sir Anthony van Dyck, *Doña Polyxena Spinola Guzman de
Leganés*

OHIO

The Toledo Museum of Art

7 February-26 November 1985

Frans Hals, *Portrait of a Gentleman*

**EXTENDED LOANS FROM THE GALLERY'S
COLLECTIONS**

AUSTRALIA

Canberra, United States Embassy

Anonymous American 19th century, *Stylized Landscape*
George Catlin, three paintings of Indian life

AUSTRIA

Vienna, United States Embassy

Ammi Phillips, *The Strawberry Girl* (returned)

George Catlin, four paintings of Indian life (returned)

Gilbert Stuart, *Mr. Ashe*

Gilbert Stuart, *Sir John Dick*

Gilbert Stuart, *George Washington*

Thomas Sully, *Joseph Dugan*

Thomas Sully, *Henry Pratt*

Thomas Sully, *Robert Walsh*

BELGIUM

Brussels, United States Ambassador to NATO

Gilbert Stuart, *George Pollock*

Gilbert Stuart, *Mrs. George Pollock*

Thomas Sully, *Ann Biddle Hopkinson*

Thomas Sully, *Francis Hopkinson*

Thomas Sully, *The Leland Sisters*

CANADA**Ottawa, United States Embassy**

John James Audubon, *Farmyard Fowls*
 Studio of John James Audubon, *Long-Tailed Weasel*
 John Woodhouse Audubon, *Black-Footed Ferret*
 John Woodhouse Audubon, *Long-Tailed Red Fox*
 Attributed to John Woodhouse Audubon, *A Young Bull*

COLOMBIA**Bogotá, United States Embassy**

Anonymous American 19th century, *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 (returned)

London, United States Embassy

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*

FRANCE**Paris, Musée du Louvre**

Severo da Ravenna, *The Christ Child*

Paris, United States Embassy

George Catlin, five paintings of Indian life (two returned)
 Gilbert Stuart, *Dr. William Hartigan(?)* (returned)
 Thomas Sully, *John Quincy Adams* (returned)
 Jeremiah Theus, *Mrs. Cuthbert* (returned)
 John Singer Sargent, *Mrs. Joseph Chamberlain*

FEDERAL REPUBLIC OF GERMANY**Bonn, United States Embassy**

Anonymous American 19th century, *Bucks County Farm Outside Doylestown, Pennsylvania*
 Anonymous American 19th century, *Composite Harbor Scene with Castle*
 George Catlin, three paintings of Indian life

IRELAND**Dublin, United States Embassy**

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

ITALY**Rome, United States Embassy**

Anonymous American 19th century, *Boston and North Chungahochie Express*
 Anonymous American 19th century, *Fruit and Flowers*
 Anonymous American 19th century, *View of Concord*
 Leila T. Bauman, *U. S. Mail Boat*
 Walt Kuhn, *Green Apples and Scoop*

JORDAN**Amman, United States Embassy**

George Catlin, five paintings of Indian life

LUXEMBOURG**Luxembourg, United States Embassy**

George Catlin, four paintings of Indian life
 J. G. Tanner, *Engagement Between the Monitor and the Merrimac, Hampton Road*

MEXICO**Mexico City, United States Embassy**

Thomas Hart Benton, *Trail Riders* (returned)
 George Catlin, four paintings of Indian life (returned)

THE NETHERLANDS**The Hague, United States Embassy**

Anonymous American 19th century, *Civil War Battle*
 Billy Morrow Jackson, *Eve*
 Walt Kuhn, *Dryad*
 Walt Kuhn, *Pumpkins*
 Allen Tucker, *Madison Square, Snow*

NORWAY**Oslo, United States Embassy**

Anonymous American 19th century, *Farmhouse in Mahantango Valley*
 Winslow Homer, *Sunset*
 Walt Kuhn, *Zinnias*
 Gilbert Stuart, *Captain Joseph Anthony*
 Alexander H. Wyant, *Peaceful Valley*

SAUDI ARABIA**Riyadh, United States Embassy**

Anonymous American 19th century, *Spring on the Range*
 Attributed to Charles S. Humphreys, *The Trotter*
 Walt Kuhn, *Hare and Hunting Boots*

SWEDEN**Stockholm, United States Embassy**

Anonymous American 19th century, *Portrait of a Man* (returned)
 Lyonel Feininger, *Storm Brewing* (returned)
 Rembrandt Peale, *George Washington* (returned)
 Susan C. Waters, *Brothers* (returned)
 Benjamin West, *Elizabeth, Countess of Effingham* (returned)

SWITZERLAND**Bern, United States Embassy**

Anonymous American 19th century, *Matilda Caroline Cruger (?)*
 Anonymous American 19th century, *"We Go For the Union"*
 George Washington Mark, *Marion Feasting the British Officer on Sweet Potatoes*
 Thomas Sully, *The Vanderkemp Children*
 Marguerite Zorach, *Christmas Mail*

Geneva, United States Ambassador to the United Nations Mission

Anonymous American 19th century, *Abraham Lincoln*
 T. Davies Bangor, *Ship in Full Sail*
 George Catlin, *Falls of the Snake River*
 Gilbert Stuart, *Ann Barry*
 Gilbert Stuart, *Mary Barry*

UNION OF SOVIET SOCIALIST REPUBLICS**Moscow, United States Embassy**

James Reid Lambdin(?), *Daniel Webster*
 James McNeill Whistler, *Head of a Girl*

VENEZUELA**Caracas, United States Embassy**

George Catlin, two paintings of Indian life

Rembrandt Peale, *George Washington*Matthew Pratt, *George Washington***YUGOSLAVIA****Belgrade, United States Embassy**Charles S. Humphreys, *Trotter at Belmont Driving Park, Philadelphia***UNITED STATES****DISTRICT OF COLUMBIA****Washington, The Architect of the Capitol**Franklin C. Courter, *Lincoln and His Son, Tad***Washington, Department of State, Diplomatic Reception Rooms**

George Catlin, six paintings of Indian life

Washington, The Director of the Central Intelligence AgencyAnonymous American 19th century, *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***Washington, National Museum of American Art, Smithsonian Institution**Jacob Eichholtz, *James P. Smith*Edward Greene Malbone, *Maria Miles Heyward* (locket)**Washington, National Museum of American History, Smithsonian Institution**Anonymous American 18th century, *Catharine Hendrickson*Anonymous American 19th century, *The Presidents Fan*Jacob Eichholtz, *Robert Coleman*Robert Edge Pine, *General William Smallwood*Charles Peale Polk, *General Washington at Princeton*Thomas Sully, *Major Thomas Biddle***Washington, National Portrait Gallery, Smithsonian Institution**Gardner Cox, *Earl Warren*Chester Harding, *Self-Portrait*Daniel Huntington, *Dr. James Hall*Daniel Huntington, *Henry Theodore Tuckerman*John Wesley Jarvis, *Thomas Paine*Gilbert Stuart, *Stephen Van Rensselaer***Washington, National Trust for Historic Preservation**Bernard Hailstone, *David E. Finley***Washington, The Octagon, The American Institute of Architects Foundation**Gilbert Stuart, *William Thornton*Gilbert Stuart, *Mrs. William Thornton***Washington, The Secretary of Agriculture**Anonymous American 19th century, *The Start of the Hunt*Anonymous American 19th century, *The End of the Hunt*Anonymous American 19th century, *Washington at Valley Forge*
Amzi Emmons Zcliff, *The Barnyard***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**Joseph Bartholomew Kidd, *Orchard Oriole* (returned)Hugues Merle, *Children Playing in a Park* (returned)Maurice Utrillo, *Street at Corté, Corsica***Washington, The Secretary of Housing and Urban Development**Anonymous French 19th century, *Race Course at Longchamps*
Attributed to Marco Ricci, *A View of the Mall from Saint James's Park***Washington, The Secretary of State**Jean Béraud, *Paris, Rue du Havre*Thomas Chambers, *Boston Harbor*Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*George Peter Alexander Healy, *Roxanna Atwater Wentworth*Henri Moret, *The Island of Raguenez, Brittany*After Gilbert Stuart, *James Lloyd***Washington, The Secretary of Transportation**Anonymous American 19th century, *A City of Fantasy*Anonymous American 19th century, *Northwestern Town*

George Catlin, two paintings of Indian life

Washington, Supreme Court of the United States

Mr. Chief Justice Warren Earl Burger

Anonymous American 19th century, *Boy and Girl*Anonymous American 19th century, *Boy in Blue*Anonymous American 19th century, *Pink Roses*Anonymous Unknown Nationality 18th century, *Portrait of a Man*Lily Cushing, *Chapala Beach*Lily Cushing, *Posada Garden with a Monkey*Jacob Eichholtz, *Julianna Hazlehurst*Attributed to Sturtevant Hamblin, *Little Girl with Pet Rabbit*Ammi Phillips, *Jane Storm Teller*John Toole, *Skating Scene*Susane Walters, *Memorial to Nicholas M. S. Catlin***Mr. Justice Thurgood Marshall**Anonymous American 19th century, *Leaving the Manor House*Enrique Castro, *Untitled*Imitator of van Gogh, *Landscape***Mme. Justice Sandra Day O'Connor**

George Catlin, five paintings of Indian life

Mr. Justice William H. RehnquistCircle of Hendrik van Anthonissen, *Ships in the Scheldt Estuary* (returned)

George Catlin, three paintings of Indian life

Anonymous Chinese, Ch'ing Dynasty, *Archery Contest*George Cuitt the Younger, *Easby Abbey, Near Richmond*Leonid, *Faraduro* (returned)Thomas Sully, *Thomas Alston*



J.M.W. Turner, *Keelmen Heaving in Coals by Moonlight*, on loan to exhibition in Tokyo, Japan

Frits Thaulow, *River Scene*
Eugene Laurent Vail, *The Flags, Saint Mark's, Venice*

Mr. Justice John Paul Stevens

Anonymous American 19th century, *Portland Harbor, Maine*
George Catlin, *Scene from the Lower Mississippi*
Gustave Courbet, *Landscape Near the Banks of the Indre* (returned)
Alphonse Legros, *Hampstead Heath*
Franz Winterhalter, *Queen Victoria*

Washington, The United States Trade Representative

Anonymous American 19th century, *Indians Cooking Maize*
Anonymous American 19th century, *Muster Day for Charles Granger*
Anonymous American 19th century, *New England Farm in Winter*
George Catlin, two paintings of Indian life

Washington, The Vice President's House

Anonymous American 19th century, *Girl with Toy Rooster*
Anonymous American 19th century, *Flowers and Fruit*
John Bradley, *Little Girl in Lavender*
Frederick Carl Frieseke, *Memories*
Childe Hassam, *Oyster Sloop*

Washington, The White House

Anonymous American 18th century, *Attack on Bunker's Hill with the Burning of Charles Town* (returned)
George Catlin, thirty-three paintings of Indian life
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
Studio of Gerard Terborch II, *The Concert*

NEW YORK

Hamilton, The Picker Art Gallery, Colgate University
Andy Warhol, *A Boy for Meg*

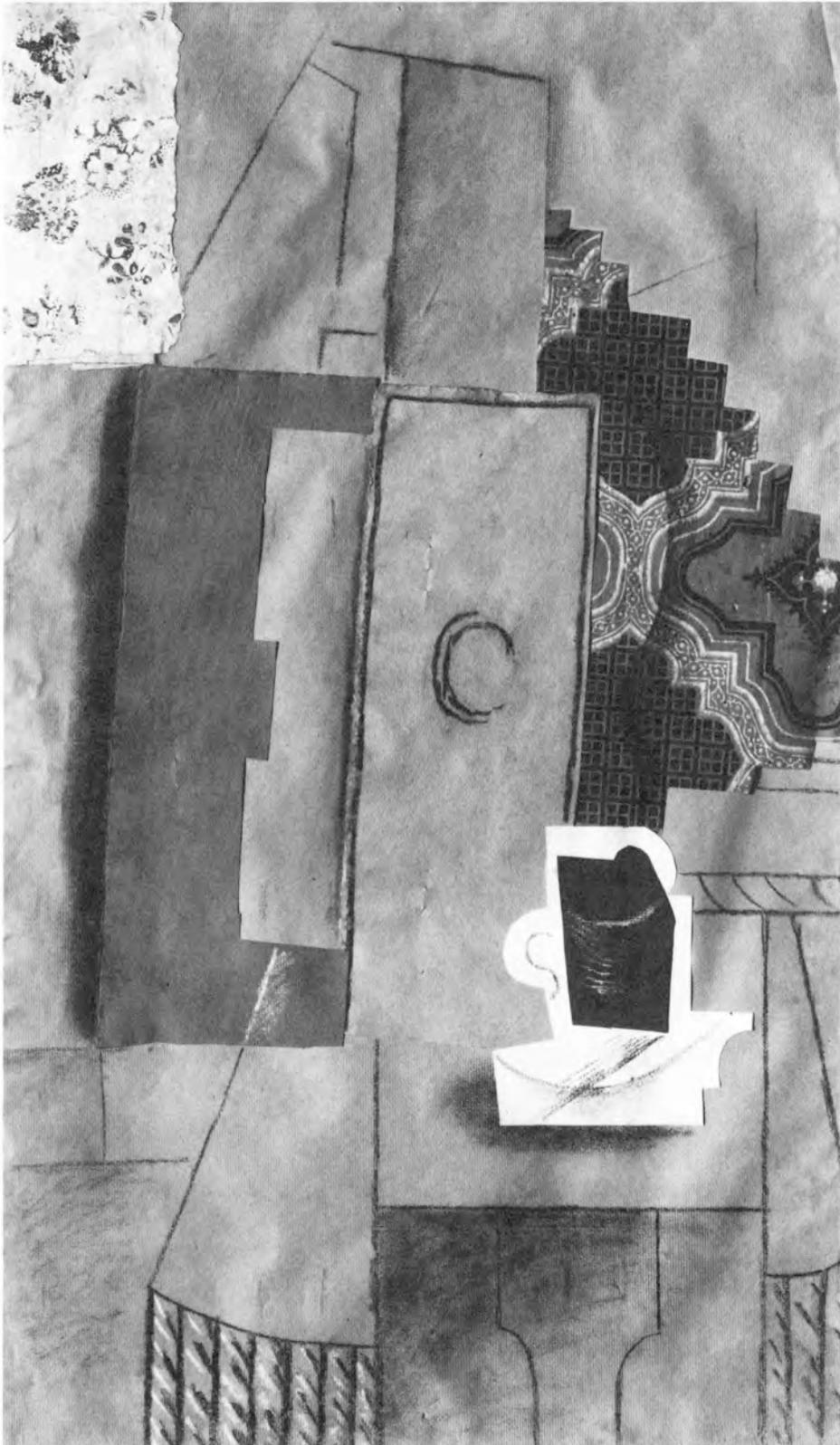
OKLAHOMA

Oklahoma City, Oklahoma Museum of Art
Pierre Bonnard, *Bouquet of Flowers*
Jean-Louis Forain, *The Stockade*
Berthe Morisot, *Young Woman with a Straw Hat* (returned)
Auguste Renoir, *Nude*
Gilbert Stuart, *John Bill Ricketts*

VIRGINIA

Alexandria, Boyhood Home of Robert E. Lee, Lee-Jackson Foundation, Inc.
Anonymous American 19th century, *Portrait of a Man* (returned)
Anonymous British 18th century, *Honorable Sir Francis N. P. Burton (?)* (returned)
James Frothingham, *Ebenezer Newhall* (returned)
After Stuart, *William Constable* (returned)

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



Pablo Picasso, *The Cup of Coffee*,
Collection of Mr. and Mrs. Paul Mellon,
1985.64.105

EDUCATIONAL SERVICES

EDUCATION DIVISION

The education division provides programs and information to the Gallery's visitors and, through its extension programs, produces and distributes films, slides, and videotapes about art to millions of people in this country and abroad. The recent organization of the department of public programs was well timed to meet the challenges of the major exhibitions in 1986. The education division produced a greater variety and number of programs to accompany these exhibitions, and served a larger audience within the Gallery than in any previous year. 1986 also witnessed a number of major personnel shifts when Danielle Rice, the curator in charge, and Kent Lydecker, deputy curator in charge, left for positions in other museums. In May, J. Russell Sale became acting curator in charge of education.

DEPARTMENT OF PUBLIC PROGRAMS

The department consists of two sections: an information unit and an interpretation unit. The art information department handles questions from the public concerning the Gallery's collections, exhibitions, or various art subjects. Many of these can be answered immediately and only those which require special time and research are recorded. The annual tallies reveal the Gallery's extensive service to the public nationwide and abroad.

Inquiries Requiring Special Research

Letters from 44 states, the District of Columbia, and 18 foreign countries	466
Telephone inquiries	276
Total	742

The annual survey of visitors asking questions at the information desks was conducted during one week in the summer.

Visitors Stopping at Information Desks

From 50 states	2,275
From 62 foreign countries	903
Total	3,178

The system of volunteer information specialists staffing the National Gallery's information desks has been serving the needs of visitors for two years. Trained by members of the education staff, and now comprising nearly eighty members, the volunteers were primarily recruited from civic and service organizations or through an appeal published in the Gallery's monthly calendar of events. Many participants, however, became a part of the group through a spontaneous and unsolicited inquiry about the program. This kind of enthusiasm has developed a strong feeling of cohesiveness and dedication within the volunteers, who meet regularly for additional training and discussion of their common goals and problems. The program has proved to be not only a great asset to the education division and the Gallery, but also an excellent means for involving the community at large in Gallery activities.

The interpretation unit of public programs, consisting of professional staff who are responsible for lectures and other educational programs for Gallery visitors, has continued to expand the range of offerings to the public. Traditionally, these include general tours, special subject tours, collection highlight talks on single objects, special-appointment tours, and courses. In addition, the department introduced the "Learning to Look" discussion groups which presented interested visitors with a more intensive learning experience by providing an interactive environment for discussing painting, sculpture, and graphics. The series was sufficiently popular to be repeated in August, and will be continued. The week-long pilot program of introducing adolescents to the museum, begun in 1985 for the District of Columbia Recreation Department, was ex-

panded. For the first time it was opened to the public and was advertised in the Gallery's calendar of events. It was received warmly, and major features of the program will be offered again.

Over the year the department produced thirty-nine radio talks to accompany the broadcasts of the National Gallery concerts aired over radio station WGMS. Several firsts were introduced into the intermission talks and features during this concert season to upgrade and enliven its format. Among the innovations were three-party interviews, mini art history courses, talks recorded "live" in Gallery exhibition spaces, conversations with collectors whose art was featured in a Gallery show, and interviews with composers whose scores were performed on the evening concert.

Education's involvement with special exhibitions was highly active in 1986, encompassing new programs and traditional activities. A significant innovation was the inauguration of "celebrations" in conjunction with the openings of major exhibitions. These events featured lectures by scholars, panel discussions, films, and tours, of the exhibitions. For *Ansel Adams: Classic Images*, a keynote lecture was given by John Szarkowski, director of the department of photography at the Museum of Modern Art, New York, in addition to a film, tours, and the Sunday lecture by Mary Alinder. For *The Treasure Houses of Britain*, a morning-long panel discussion was presented. Titled "Life in the Country House: The Insiders' View," it included a greeting by J. Carter Brown, an introduction by Michael Saunders-Watson, president of Historic Houses Association, and slide presentations and a panel discussion by owners and others intimately associated with country houses including: the Earl of March, Goodwood House; Lady Victoria Leatham, Burghley House; Anthony Mitchell, Dyrham Park; and Mrs. Elsie Gibbs, Sheldon Manor. For *The New Painting: Impressionism 1874-1886*, presentations and a panel discussion were made by the following: Charles S. Moffett, curator in charge of painting, Fine Arts Museums of San Francisco; Richard Brettell, Searle curator of European painting, Art Institute of Chicago; Françoise Cachin, conservateur, Musée d'Orsay; and Robert Rosenblum, professor of fine arts, New York University. In addition, special exhibition guest lecturers and performers who presented auditorium programs under the auspices of the education department included Gretchen Schneider, "The Dynamic Country House: Clothing and Social Interaction in the 18th Century"; "Stately Pleasures" by Interact, a performance of poetry, prose, music, and melodrama on life in the country house in the eighteenth and nineteenth centuries; and William Everson,

who spoke and presented film clips for "The Country House on Film."

Education staff expanded the recently inaugurated slide lecture courses with five courses based on three of the special exhibitions. These were "Taste and Treasures: An Introduction to the British Country House," a seven week series; "The British Country House: Architecture and Gardens," and "The British Country House: Paintings and the Decorative Arts," both four-week series; "Impressionism: A New Way of Seeing," lasting six weeks; and "Winslow Homer: Man and Nature," for four weeks. Each of these courses has been well-received, with requests for increased programming in this format. Approximately 13,000 people attended the courses.

The production of wall texts, brochures, and recorded tours for several of the special exhibitions was supervised by education staff. Two recorded "Director's Tours" also were produced and were based on the permanent collection for use during the summer months. The recorded tours reached a record audience of nearly half a million visitors. In collaboration with an outside audiovisual firm, the education department supervised the production of a major audiovisual program for *The Treasure Houses of Britain*.

The department's responsibility for crowd control during this extraordinary year of popular exhibitions was a major challenge and preoccupation. Since tours through the crowded exhibitions during regular hours were impossible, the department instituted slide overviews and before-hour tours. More than forty temporary staff were hired and trained by education staff to accommodate the huge numbers of visitors.

The department supervised the summer intern program, which matched twelve graduate students with different departments of the Gallery. As a group, the students attended interview sessions on all phases of museum operations; individually they participated in the activities of the departments to which they were assigned. The education department interns, for example, prepared and delivered a collection highlight talk and text and lectured regularly. Most interns did curatorial research for entries in the systematic catalogues on the Gallery's collections. The students and the offices in which they served were: Jonathan Bloom, twentieth century; David Cateforis, nineteenth century; Susan Davis, curatorial records; Caitlin Flanagan, education; Megan Fox, graphic arts; Gregor Kalas, education; Patricia Kazmierowski, decorative arts; Kathleen Knutsen, baroque painting; Daniel Levine, northern European painting; Thomas McGrath, American painting; Ellen Marks, Italian painting; and Pamela Patton, sculpture.

DEPARTMENT OF VOLUNTEER DOCENT TRAINING AND YOUNG PEOPLE'S PROGRAMS

Two special exhibitions and a full calendar of regular tours brought the busiest season in twelve years to the department of volunteer docent training and young people's programs. Volunteer docents were trained to give tours of both *The Treasure Houses of Britain* and *The New Painting: Impressionism*, and they presented early morning talks every day to capacity audiences of elementary and high school students. To prepare high school students for viewing *The Treasure Houses*, the department made available an educational packet including an introductory essay, lesson plans, slides, and a glossary and bibliography. In addition, six workshops for teachers were offered on Saturday mornings in October and November. Because of the great response from adult groups as well, some docents also helped out the staff by presenting half-hour introductory slide lectures on *The Treasure Houses*.

Family programs took place throughout the school year on Saturday mornings and included films and special activities followed by gallery tours. Highlights were a visit from the Landon School choir at Christmas and a demonstration by Folger Library docents who showed children how Renaissance clothing was worn. The big event of the year was provided by James Heard, an educator and artist from London, who appeared as the French painter Edgar Degas. He "invited" both school classes and families to his studio in the West Building auditorium to help him paint a picture of Miss Lala, the famous star of the Cirque Fernando. Held in conjunction with the exhibition *The New Painting*, where the real *Miss Lala* was hanging, Mr. Heard's performances were designed to be educational rather than purely entertaining—to teach children about the processes of art. This program entitled "Meet the Artist" was sponsored by AT&T and enthralled an audience of about 2,800 people during two weeks in March and April. Because conditions were so crowded in *The Treasure Houses of Britain*, parents and children attending family programs first saw slides and talked about life in country houses, then enjoyed finding specific objects in the show by following a self-guide entitled "The Mystery of the Hidden Treasures."

In addition to tours, the volunteer docents participated in or sponsored a number of other activities. The docent council, composed of the five committee chairmen and two members of the education department, continued to meet monthly and discuss topics of common importance. A new revised version of the volunteer docent newsletter, "DocenTimes," was published. Top priority this season

was the institution of a program of peer evaluation to ensure high quality tours. Also the volunteers were pleased to hostess interchanges at the Gallery with docents from the Art Institute of Chicago and the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. In September, a new docent lounge on the main floor of the West Building was completed. It provides a pleasant place to relax between tours and is also ideal for small gatherings. The foreign language docent program was expanded by offering weekly tours of the collection to walk-in visitors. Available every Tuesday at noon, these tours were given in French, Spanish, German, and Italian on a rotating basis. Eight foreign language and sixteen school docents were certified in the spring, making a total of twenty-four new members and an all-time high of 204 volunteer docents.

Young people's programs focused not only on tours but also on teachers this season. A number of different types of workshops were held, both orientation sessions at local schools and day and weeklong programs at the museum. Particularly important were two series of workshops conducted during the summer. In response to local school systems' renewed interest in fine arts, we offered one three-day series and one intensive five-day program. Both emphasized art appreciation, art history, and resources available at the National Gallery of Art.

STATISTICAL SUMMARY

Types of Educational Events	Number	
	Given	Attendance
Introductions to the Collection	654	15,674
Special Subject Tours	298	9,764
Collection Highlights	307	7,331
Special Appointment Tours	1,194	42,324
Special Programs	177	16,994
Scheduled Visits for Area School Children	2,194	32,396
Scheduled Tours in a Foreign Language	115	1,559
Sunday Auditorium Programs	50	20,872
Scheduled Film Programs	421	88,059
Recorded Tours		
(number available and used)	9	442,195
Total	5,419	677,168

SUNDAY LECTURES

The Sunday 4:00 p.m. auditorium programs consisted of hour-long formal lectures with slides. Twelve Sunday talks were given by the following education and curatorial personnel: Susan Arensberg, Marilyn Brockway, Nicolai Cikovskiy, Jr., Elizabeth Eder, Frances Feldman, Betsie Cross, Donna Mann, Margaret O'Neil, William J. Wil-

liams, who gave two, John Wilmerding, and Christopher B. With.

There were thirty-four guest speakers: Lukas Foss, the 1986 Andrew W. Mellon Lecturer in the Fine Arts, gave six talks with piano accompaniment, "Confessions of a Twentieth Century Composer." Sunday guest lecturers and their topics for 1986 included:

MARY ALINDER, editor, Ansel Adams' Autobiography, Carmel, California

"Ansel Adams: The Development of Vision"

JAMES BECK, chairman, department of art history, Columbia University, New York

"Desiderio da Settignano and the Medici"

PER BJURSTROM, director, Nationalmuseum, Stockholm, Sweden

"The Collection of Drawings at the Nationalmuseum, Stockholm"

KERMIT S. CHAMPA, professor of history of art, Brown University, Providence

"What is an Impressionist Painting Really About?"

NICOLAI CIKOVSKY, JR., curator of American painting, National Gallery of Art

"George Inness and Modern Landscape"

JUDITH COLTON, associate professor of art history, Yale University, New Haven

"Politics, Poetry and the English Landscape Garden"

HELEN A. COOPER, curator of American art, Yale University Art Gallery, New Haven

"Winslow Homer Watercolors"

KAREN CRENSHAW, senior conservator, The Baltimore Museum of Art, Baltimore

"George Inness: Technique and Style"

THOMAS CROW, assistant professor, department of art and archaeology, Princeton University, Princeton

"Watteau and the Fête Galante"

MARTIN DRURY, Historic Buildings secretary, The National Trust, London

"The Survival of the British Country House"

JILL FINSTEN, Erindale College, University of Toronto, Ontario

"Portraits and Propaganda"

SIR BRINSLEY FORD, O.B.E., F.S.A., London

"The Englishman on the Grand Tour in the Eighteenth Century"

SYDNEY FREEDBERG, chief curator, National Gallery of Art

"The Lion in Great Age: Titian's Late Works"

MARK GIROUARD, architectural historian, London
"The Power Houses: Politics and Status in the Country House"

SARAH GREENOUGH, guest scholar, Stieglitz Collection, National Gallery of Art

"A Portrait of America: Abstract Portraits by the Stieglitz Artists in the 1920s"

GEORGE HEARD HAMILTON, director emeritus, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

"Claude Monet: 'The fire? always, and the vision always. . .'"

JOHN HARRIS, director, Royal Institute of British Architects, London

"And They All Came Tumbling Down: The Demolition of the Great Country Houses in Britain, 1870-1970"

NEIL HARRIS, professor of art history, The University of Chicago

"Selling the Arts to America during the Jazz Age"

FRANCIS HASKELL, professor of art history, University of Oxford, England

"The Formation of the British Country House Collection"

MARY E. HAZARD, associate professor of English, Drexel University, Philadelphia

"Hardwick Hall: Monument to a Feminine Patron of the Arts"

GERVASE JACKSON-STOPS, curator, *The Treasure Houses of Britain*, National Gallery of Art

"Temples of the Arts: British Country Houses and Their Creators"

J. RICHARD JUDSON, professor of art history, University of North Carolina, Chapel Hill

"Jacques de Gheyn as a Draftsman"

ROGER C. KENNEDY, director, National Museum of American History, Smithsonian Institution, Washington

"Country Houses in Context: The American Scene"

LINDA NOCHLIN, distinguished professor of art history, The Graduate School and University Center of New York
"Renoir's Men and Other Interesting Issues in Impressionist Painting"

LORD JOHN JULIUS NORWICH, writer and documentarist of historic houses, London

"The Palladian Country House in England"

RONALD PAULSON, Mayer professor of the humanities, The Johns Hopkins University, Baltimore

"Hogarth's Analysis of Beauty"

TERISIO PIGNATTI, professor of art history, University of Venice, Italy

"Vittore Carpaccio's 'Legend of St. Ursula' Restored"

ERIC SHANES, editor, *Turner Studies*, Tate Gallery, London

"Turner in the National Gallery of Art, Washington"

RICHARD SHIFF, associate professor of art, University of North Carolina, Chapel Hill

"The End of Impressionism"

LAWRENCE STONE, department of history, Princeton University, Princeton

"The Sociology of the English Country House"

RICHARD TREXLER, department of history, State University of New York, Binghamton

"Journey of the Magi: The Social History of a Christian Image"

SIR FRANCIS WATSON, historian of decorative arts, London

"The English as Collectors of French Furniture"

KATHARINE WATSON, director, Bowdoin College Museum of Art, Brunswick, Maine

"Masterworks in Miniature: Statuettes by Giambologna"

The education department's summer Sunday lecture series traditionally is given by staff lecturers and is based, often, on a common theme. The 1986 summer lecture theme, "Celebrated Cities," proved to be extraordinarily popular. During the course of its nine-week run, audiences filled the 435-seat East Building auditorium to maximum, standing-room-only capacity.

THE ANDREW W. MELLON LECTURES 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 Sculpture'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"

1984 Richard Wollheim, "Painting as an Art"

1985 James S. Ackerman, "The Villa in History"

1986 Lukas Foss, "Confessions of a Twentieth-Century Composer"

SLIDE LIBRARY

A total of 159,853 slides are now in the education division's slide library. During the year, 11,052 accessions (including 795 replacements) were made. This figure includes new photography of Gallery objects (3,258), coverage of exhibitions (3,182), and material for lectures (2,075). Purchases from outside sources numbered 1,056. Furthermore, a total of 647 slides were donated to the library, including slides on British country houses from the Gallery's publications office and from Francis D. Weeks.

Also, slides on the Alhambra and Seville were given by William Kloss as well as a gift of 114 slides on Art Deco architecture in the Washington area from Douglas Lewis. In addition, Paul Denis kindly permitted the Gallery to duplicate his personal collection of slides on the work of his father, Maurice Denis. The number of new slides catalogued was 7,116 and, with receipt of new information, 795 were recatalogued. During the year the staff mounted 10,207 slides in metal binders and approximately 6,000 slides in cardboard.

A total of 39,045 slides were borrowed from the library this year, an overall increase of twelve percent over last year's loans. The staff used 15,283 slides, a one percent increase, and 23,752 slides were borrowed by 738 people outside the Gallery, an increase of nineteen percent. The slide library had 200 slides duplicated in-house and gave permission to have 527 slides copied on the outside, in order to provide slides of National Gallery objects not available through the publications office to members of the public and the academic community. In addition, 521 slides were made for CASVA scholars and 431 were made for staff members. Three hundred fifty-five slides of temporary exhibitions were sold to participating museums.

FILM

Throughout the year documentary films on art and artists were shown to the public in the East Building auditorium on a daily schedule. In addition, a number of feature film series were organized to complement special exhibitions as well as the National Gallery's permanent collection. During the fall of 1985 a series of classic German silent films, including the rarely shown Fritz Lang film *Dr. Mabuse the Gambler* (1922) and a restored 35mm print of F. W. Murnau's *Nosferatu* (1922), ran on Saturday afternoons in October in conjunction with the exhibition of German expressionist prints from the Ruth and Jacob Kainen collection. Live piano accompaniment for the films in this series was provided by Ray Brubacher.

In association with *The Treasure Houses of Britain* William K. Everson, professor of cinema studies at New York University, was invited to make selections for a series entitled "The Country House on Film." The purpose of the series was to survey and celebrate the role of the English country house in narrative filmmaking. In all, Professor Everson chose twenty-four feature motion pictures, both English and American, spanning the years 1934 to 1975. Included were several newly minted 35mm prints of films that have not been available to American audiences for many years, titles such as *Blanche Fury* (1947) with Val-

erie Hobson and Stewart Granger, *Jassy* (1947) with Margaret Lockwood and Dennis Price, *Elizabeth of Ladymead* (1948) with Anna Neagle, *Don't Take It To Heart* (1945) with Richard Greene, and *One More River* (1934) with Diana Wynyard and C. Aubrey Smith. This series, which attracted a total of 18,514 viewers from November through February, also included a number of well-known British comedies such as Anthony Asquith's adaptation of Oscar Wilde's *The Importance of Being Earnest* (1952) and David Lean's production of Noel Coward's *Blithe Spirit* (1945). Professor Everson delivered a lecture "The English House on Film" at the start of the series, which was illustrated by clips from films in his extensive private collection.

In addition to the weekend matinee feature series, a documentary film program was organized to accompany *The Treasure Houses of Britain*. The seven-part Thames Television serial entitled *The English Garden*, and two BBC series, *Royal Heritage* and *Spirit of the Age*, were included in this documentary film festival. Granada Television's highly acclaimed eleven-part adaption of Evelyn Waugh's novel *Brideshead Revisited* was shown in its entirety to mark the closing of *The Treasure Houses of Britain*.

Four films by Jean Renoir, *Nana* (1926), *La Chienne* (1931), *Les Bas-Fonds* (1936), and *La Bête Humaine* (1938), were shown on weekends in March in conjunction with *The New Painting: Impressionism*. The popular Kenneth Clark series *Pioneers of Modern Painting*, released in 1972, was also shown in the spring.

On 5 and 6 April the Washington premiere of *The Mystery of Picasso*, a 1956 French feature film by Henri-Georges Clouzot, which has long been unavailable to American audiences, was attended by 1,321 viewers in two screenings in the auditorium. *The Mystery of Picasso* was the first presentation in a twelve-week film and lecture series that explored the relationship between painting and narrative motion pictures. Titled "Through the Frame: Film Encounters the Painterly Image," this series included introductory lectures by noted historians and critics prior to the films. Informal discussion with the audience followed each of the presentations. Besides *The Mystery of Picasso*, this series included *Blood and Sand* (1940), *French Cancan* (1955), *Ordet* (1955), *Viridiana* (1961), *The Spider's Stratagem* (1970), *The Lacemaker* (1977), *The Marquise of O* (1976), *Pennies from Heaven* (1981), *Passion* (1982), *Nostalghia* (1983), and *A Sunday in the Country* (1984).

During July and August, a film series devoted to contemporary American painters was organized as an adjunct to the exhibition *Seven American Masters*. Recently re-

leased films on Mark Rothko, Barnett Newman, Roy Lichtenstein, and Robert Rauschenberg were included. This series also presented films on Jackson Pollock, Arshile Gorky, Lee Krasner, Frank Stella, and other American painters in the Gallery's collections. During August and September, Kenneth Clark's *Civilisation* series was shown on weekends.

Seventeen new titles were acquired for the film collection. Among them were *In a Brilliant Light: Van Gogh in Arles* (1984, Metropolitan Museum of Art) and *Miro—Theatre of Dreams* (1980, BBC and RM Arts). Thames Television presented to the National Gallery seven 16mm prints of their *English Garden* series.

AUDIOVISUAL SERVICES

Various media activities were performed in association with the exhibition *The Treasure Houses of Britain*. A multi-image introduction to the exhibit was installed and operated by seven temporary projectionists hired by the audiovisual department for the duration of the exhibition. The construction of the exhibition and installation of the objects was recorded on videotape, edited, and made available for television news, universities, and for a documentary program being made by WETA, the local PBS affiliate. Several receptions and events associated with the exhibition, such as the royal visit of Prince Charles and Lady Diana, were also videotaped.

The documentation of temporary exhibitions held at the Gallery was continued, to give an overview of the exhibition layout and experience. The exhibits recorded were *The Treasure Houses of Britain*, *The New Painting: Impressionism*, *Ansel Adams: Classic Images*, and *Winslow Homer Watercolors*. Video documentation of other events held at the Gallery this year included James Heard's performance as Edgar Degas and the reception for the opening of *Impressionist to Early Modern Painting from the U.S.S.R.* Video as well as film was used to record the conservation work performed on Giovanni Bellini's painting, *The Feast of the Gods*.

Michael Sassani, the audiovisual department head, oversaw the installation at the Los Angeles County Museum of Art of the media program that accompanied the exhibit *Collection for A King: Old Master Paintings from the Dulwich Picture Gallery*.

"Ancient Art of the American Woodland Indians," a television public service announcement produced in 1985, was nominated for an Emmy award by the Washington chapter of the National Academy of Television Arts and Sciences.

The orientation slide program in the West Building in-

formation room was reprogrammed and reinstalled using state-of-the-art technology to give the museum visitor a more reliable overview of gallery events and locations.

DEPARTMENT OF EXTENSION PROGRAMS

Extension program audience reports indicate that in fiscal 1986, 170,513,085 persons viewed extension programs, not merely sustaining but exceeding by over thirty-five percent the record-breaking audience level achieved last year. Such extraordinary dimensions of service reflect the effectiveness of departmental efforts directed toward enhancing the flow of programmatic resources to borrowers, particularly to those organizations that use programs for television presentation. Coherent and systematic promotion of program material to a large number of educational and cultural organizations and to public television facilities made it possible to surpass the record levels of both audiences and program presentations, and, in the course of the year, over 150 million viewers in communities in every state in the nation saw extension programs on public and educational television alone. Meeting audience needs for direct presentation of films and for new film and video programs for broadcast is of primary importance to future audience development as well as to sustaining service at existing levels.

Within the total audience, more than five million persons used extension programs through either the direct (short-term) loan system or through the Affiliate (long-term) Loan System; audience reports demonstrate better and more frequent use of programs in schools and in other educational and community settings. Based on data provided by our borrowers, total program presentations rose to 85,145—the highest level in the department's history.

To a large extent, this rise reflects the effectiveness of our efforts to continue developing the Affiliate Loan Program; levels of use of programs by participant organizations showed a marked increase—over eighty-five percent. In fiscal 1986, almost one hundred new organizations joined this alternate distribution system, through which agencies such as educational resource centers, public libraries, school systems, colleges, universities, instructional media and television facilities, and museums serve as subsidiary distributors of extension programs. One of the advantages of this distribution option is the increased accessibility of these materials to audiences in discrete geographical areas. Another important element in the increase in program utilization and in audiences is heightened interest in our videocassette programs. Last year, in response to borrower demand, the department began offer-

ing videocassette titles in one-half-inch Beta and VHS sizes, along with the three-quarter-inch size previously available. The dramatic upsurge noted in fiscal 1985 in videocassette use and audiences was repeated in the past fiscal year, in which videocassette use doubled.

The department continues to encourage circulation of programs to U.S. embassies abroad through USIA and to military installations within the United States, in Europe, and in Asia. A large group of extension programs was made available on long-term loan to 109 Army community libraries throughout Europe and to 59 remote site libraries in Germany, the Netherlands, Italy, Greece, Turkey, and Great Britain through the Special Services of the Headquarters, U.S. Army, Europe, and the 7th Army, Library Division. Gallery films such as *Important Information Inside: John F. Peto and the Idea of Still-Life Painting* and *Femme/Woman: A Tapestry by Joan Miro* represented the United States in international film festivals in such varied places as Spain, Pakistan, Belgium, and Chile. The film *John James Audubon: The Birds of America*, produced by the department in 1985, received a CINE Golden Eagle Award. Further, it was selected for worldwide satellite transmission via USIA's WORLDNET, as were Gallery films on Alexander Calder and on David Smith. The latter was chosen for presentation at the Kunstsammlung Nordrhein-Westfalen, a new museum of modern art in Dusseldorf, Federal Republic of Germany, to supplement that museum's inaugural exhibition of David Smith sculpture.

During fiscal 1986, program development and production activities of department staff members revolved around research, writing, development, and production of a film entitled *Winslow Homer: The Nature of The Artist*. Produced in connection with the Gallery's very popular exhibition of Homer watercolors, the film traces the development of Homer's art from his early illustrations of the Civil War, his scenes in the countryside and at the shore, to the powerful images of nature that characterize his mature and late work. The film includes commentary by the Gallery's deputy director, John Wilmerding. The film is available for direct presentation, and video forms are being provided for educational and public television.

In the course of the year, department staff completed research, development, and production of two new color slide programs based on Gallery exhibitions *Ancient Art of the American Woodland Indians* and *German Expressionist Prints*. Both programs contain images selected to illuminate the main ideas of the exhibitions, audiocassettes with curatorial commentary, text brochures illustrated by pictures of the objects discussed, and, where relevant, maps

and chronological information. This year, the department also added to its offerings a series of three one-hour television programs on *The Treasure Houses of Britain*, shown originally as PBS specials in connection with the Gallery's major exhibition of the same title. Each of the programs is available on VHS videocassette. Research on the etchings of the American expatriate artist James McNeill Whistler has begun, as has the development and production of slide and filmographic programs on Whistler's life and art. Although the current extension programs catalogue was published only last year, a special catalogue supplement is being produced to reflect the addition of many new titles and to inform our audiences more effectively of the availability of these programs.

ART & MAN

The subjects of *Art & Man*, the secondary-school magazine published by Scholastic Magazines, Inc. in cooperation with the National Gallery, were extremely diverse and included the work of artists such as Leonardo, Seurat, Eakins, and Marisol. The magazine continues to be well received; the subscription level for 1985-1986 was 158,000, an increase of 18,000 over the previous year.

SUMMARY STATISTICS

In fiscal 1986, Extension Programs were shown 85,145 times to a total audience reported at 170,513,085 persons throughout the nation and in over fifty-six foreign countries.

A summary of Extension Programs' use for fiscal 1986 is shown below:

	Showings	Audiences
Color Slide Programs	18,026	727,186
Automated Programs	170	29,375
Films	26,592	1,305,719
Videocassettes	3,386	134,132
Special Long-term Loans	1,294	129,400
Affiliate Loan System:		
Extended Loans	28,856	2,699,774
Public Educational Television	6,781	163,887,499
International Television	40	1,600,000
Totals	85,145	170,513,085



Sebastiano del Piombo, *A Prophet Addressed by an Angel*, Gift of Robert H. and Clarice Smith, 1985.40.1

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

At the founding of the Center in 1980 a four-part program was instituted. During the sixth year, in addition to the ongoing activities in those four areas—fellowships, meetings, publications, and research—the Center continued to develop relations with other scholarly institutions.

The Center works to strengthen relations among kindred organizations, both locally and nationally, by periodically convening representatives of those institutions. Delegates from art departments in local universities belonging to the Consortium of Washington Area Universities met several times at the Center during 1985–1986 to discuss such cooperative ventures as: the creation of a Consortium course in conservation for art historians; shared standards for internships in museum studies curricula; and listings of all Consortium art history faculty members and their areas of research with a view to requests for thesis direction or independent studies. Students enrolled at Consortium universities may register in courses for credit at other member schools. To facilitate their selection of courses, this spring the Center compiled for distribution to graduate students a list of the graduate courses offered in the coming year by all these universities.

During the year the Center also convened three meetings of the association of research institutes in art history, an informal organization comprising twelve institutions in North America that support advanced research through fellowship and related programs. The primary topic of discussion at the meetings, held in Washington in October 1985 and August 1986 and in New York in February 1986, was the possibility of incorporating as an official association. Incorporation would enable member institutions, as a group: to develop programs and projects that any one institution would not or could not undertake on its own; to seek funding for jointly-sponsored programs and projects that might not be available to single institutions; to share visiting scholars among institutions; and to facilitate the exchange of information among member institutions.

The Center also continued to participate in and host meetings of the newly established Washington Collegium for the Humanities, a consortium of nine research institutions. The Collegium's primary activity in 1985–1986 was the sponsorship of an inaugural lecture series on "Centers of Empire," intended to examine such issues as political and social concepts of empire, the development of an imperial cultural identity in art and architecture, and the absorption of the artistic and intellectual values of other cultures into the imperial identity. The first lecture in this series was presented at the Center on 25 February 1986.

The resident community of scholars at the Center during its sixth year included the Kress Professor, senior and visiting senior fellows and two predoctoral fellows, as well as research assistants and associates. As in several previous years, one of the senior fellows held a concurrent half-time appointment as distinguished professor in the department of art history of George Washington University.

In the program of scholarly meetings, the Center initiated a limited series of seminars on the state of research in various areas of art history. These meetings are intended to assist the work of the authors commissioned to write articles for the *Art Bulletin*. Flexible formats for colloquia begun the previous year were continued, allowing senior fellows to present their research in the manner most appropriate to the stage they have reached in their work. Seminars, colloquia, and shoptalks are by design limited to a relatively small number of participants. Among the larger meetings organized by the Center were five symposia, one of which was held in Paris, and two lectures.

Publications of the Center during the academic year include: *Center 5*, the fifth annual report of the Center; two volumes in the symposium series of *Studies in the History of Art*; and two volumes of *Sponsored Research in the History of Art*.

The Architectural Drawings Advisory Group (ADAG), a long-term research project of the Center, continued to plan

for implementation of an automated catalogue of architectural drawings and records.

The programs of the Center are supported by a variety of private sources. Fellowships are funded by endowments from the Andrew W. Mellon Foundation, the Chester Dale Bequest, and Robert and Clarice Smith, and by a grant from the Samuel H. Kress Foundation. Two symposia in 1985–1986 were made possible by special funds: *Winslow Homer* was underwritten by the IBM Corporation; and the sessions of the symposium on *The Fashioning and Furnishing of the British Country House* held at the Gallery were sponsored by Joe L. and Barbara B. Allbritton. Support for the staff and the work of the Architectural Drawings Advisory Group was provided by The J. Paul Getty Trust.

BOARD OF ADVISORS AND SELECTION COMMITTEE MEMBERS

The members of the Board of Advisors of the Center have overlapping appointments, usually for three-year terms. In December 1985, James Cahill (University of California, Berkeley) and Alfred Frazer (Columbia University) completed their terms. Three new members began in January 1986: Wanda Corn (Stanford University), Jan Fontein (Museum of Fine Arts, Boston), and Cecil L. Striker (University of Pennsylvania). Four others continued to serve: Dore Ashton (Cooper Union), Charles Dempsey (The Johns Hopkins University), Ilene Forsyth (University of Michigan), and Alan Shestack (Minneapolis Institute of Arts).

Twice during the year, on 11 October 1985 and on 11 April 1986, the Board convened in Washington to discuss the policies and programs of the Center. Members of the Board also comprised the five selection committees that reviewed fellowship applications for the coming year. From a total of 121 applications—37 for senior fellowships, 22 for visiting senior fellowships, one for an associate appointment, 2 for the National Gallery of Art curatorial fellowship, and 59 for predoctoral fellowships—the Board nominated 8 senior fellows and 5 alternates, 10 visiting senior fellows, one associate and 4 alternates, 5 predoctoral fellows and 2 alternates, and one curatorial fellow.

MEMBERS

Scholars in residence at the Center during 1985–1986 included the Kress Professor, seven senior fellows, eleven visiting senior fellows, and two predoctoral fellows. Their research involved diverse media including architecture, painting, sculpture, photography, textiles, manuscript illumination and other arts of the book, originating in cultures

ranging from ancient Greece and preconquest America to twentieth-century Europe. A selection from the topics bespeaks the variety of approaches and concerns of the fellows: some focused on matters of historiography, criticism, style, or iconography; others questioned the relation between art and the history of ideas, or examined art as evidence either for patterns of social organization or for the continuity of beliefs and practices between successive cultural entities.

Two events at the beginning of the year brought the new members of the Center together with their colleagues from the National Gallery and from local universities, museums, and other institutions. The first, organized by the senior curator of the Gallery and the dean of the Center and held on 19 September, was the annual meeting at which curators from the Gallery and senior members of the Center acquaint one another with their current research in brief presentations and discussions. On 3 October, the annual reception was held in the West Building to introduce the Kress Professor and other new members to their associates in the Gallery and the Washington area.

Members assembled for weekly lunch meetings during the academic year, from mid-September to mid-May, either to discuss a paper presented at the Center during the previous week or to share ideas and information on a variety of scholarly issues. Visiting scholars and curators as well as curators from the National Gallery were periodically invited to join these gatherings. Members also met more informally with one another and with people from the staff of the Gallery at Thursday tea throughout the year.

Past and present members gathered at their fifth annual reunion in February, held in New York at the 1986 meeting of the College Art Association.

KRESS PROFESSOR

GEORGE KUBLER, Professor of the History of Art at Yale University since 1947, has pioneered the study of pre-Columbian and Latin American art in the United States. He received his A.B. (1934), A.M. (1936), and Ph.D. (1940) degrees from Yale, where he began teaching in 1938. At Yale, he was Robert Lehman Professor from 1963 until 1975, when he was named Sterling Professor. In addition, Professor Kubler has taught at the University of Chicago (1946), the University of San Marcos, Lima, Peru (1948–1949), the University of Mexico (1958), Harvard University (1966–1967), and the University of Pennsylvania (1981).

The historiography of the aesthetic appreciation of ancient Amerindian art was the focus of Professor Kubler's research in 1985–1986. He completed for publication a

paper from a symposium on Latin American cities held at the Universidad Menéndez Pelayo in Seville, and read proofs for the Spanish translation of the third edition of his *Art and Architecture of Ancient America*, which was published in 1986. An article entitled "Eidetic Imagery and Palaeolithic Art" appeared in *The Journal of Psychology* in November 1985.

SENIOR FELLOWS

RÓZSA FEUER-TÖTH

Hungarian Academy of Sciences

Samuel H. Kress Senior Fellow, 1985–1986 (Deceased before she could commence the fellowship.)

Giardino pensile: An Early Renaissance Garden-type and its Classical Sources

W. STEPHEN GARDNER

Harvard University (Mellon Faculty Fellowship Program)

Ailsa Mellon Bruce Senior Fellow, 1985–1986

Paris and the Origins of Gothic Architecture

LOUIS HAWES

Indiana University Samuel H. Kress Senior Fellow, fall 1985

The British Vision of Switzerland in the Early Romantic Era (1770–1810)

LAWRENCE NEES

University of Delaware

Samuel H. Kress Senior Fellow, spring 1986

Hercules and the Classical Tradition at the Carolingian Court

PATRICIA NETHERLY

University of Massachusetts, Amherst

Samuel H. Kress Senior Fellow, 1985–1986

Ducal Social Organization in Andean Art and Architecture

JACK J. SPECTOR

Rutgers University

Ailsa Mellon Bruce Senior Fellow, 1985–1986

Hegel, Trotsky, and Freud as Sources for Breton's Surrealism (1924–1932)

FIKRET K. YEGÜL

University of California, Santa Barbara

Ailsa Mellon Bruce Senior Fellow, 1985–1986

Bathing and Baths in Classical Antiquity

REINER TOM ZUIDEMA

University of Illinois, Urbana

Ailsa Mellon Bruce Senior Fellow, 1985–1986

Inca and Huari Royal Tunics

VISITING SENIOR FELLOWS

MICHAEL BURY

University of Edinburgh

Ailsa Mellon Bruce Visiting Senior Fellow, spring 1986

The Critical Reputation of Pietro Vannucci, Known as Perugino

NICOLE DACOS CRIFÒ

Fonds National de la Recherche Scientifique de Belgique, Brussels University

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1985

Drawings by Pedro Campaña (Peter de Kempeneer)

MARCELLO FAGIOLO

Università di Firenze

Ailsa Mellon Bruce Visiting Senior Fellow, summer 1986

Centers and Peripheries of the Baroque

JAROSLAV T. FOLDA

University of North Carolina, Chapel Hill

Ailsa Mellon Bruce Visiting Senior Fellow, summer 1986

The Kahn and Mellon Madonnas in the National Gallery of Art

ULRICH HIESINGER

Philadelphia

Ailsa Mellon Bruce Visiting Senior Fellow, winter 1985–1986

Vincenzo Camuccini and Painting in Rome c. 1780–1830

ADELE M. HOLCOMB

Bishop's University

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1985

Anna Jameson as an Art Scholar: Her Strategies of Interpretation

JAN VAN DER MARCK

The Detroit Institute of Arts

Ailsa Mellon Bruce Visiting Senior Fellow, spring 1986

The Place of Decorated Bookbinding in the Arts of this Century

GUY PAUL R. MÉTRAUX

York University, Toronto

Ailsa Mellon Bruce Visiting Senior Fellow, summer 1986

Ancient Medicine and Greek Sculpture: A Preliminary Study

PAUL M. MYLONAS

National Academy of Fine Arts, Athens

Ailsa Mellon Bruce Visiting Senior Fellow, winter 1986

The Affinity between Greek and Roman Cultures, as Revealed through a Research Translation of Vitruvius into Greek, and Commentary

ALLAN SEKULA

California Institute of the Arts

Ailsa Mellon Bruce Visiting Senior Fellow, summer 1986

Between Instrumental Realism and Modernism: the Physiognomic Paradigm and the Model of the Archive in Photographic Practice, 1880–1940

DAVID VAN ZANTEN

Northwestern University

Ailsa Mellon Bruce Visiting Senior Fellow, summer 1986

Louis Sullivan, 1890–1895: America's Profoundest Classical Architect

NATIONAL GALLERY OF ART CURATORIAL FELLOW

DIANE M. DE GRAZIA

National Gallery of Art, Curator of Italian Drawings

Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow.

spring-summer 1985
Jacopo Bertola, 1544-1573/1574

FELLOWS

FREDERICK BOHRER

[The University of Chicago]

Samuel H. Kress Fellow, 1985-1987

Studies in the Reception of Mesopotamian Art in London, Paris, and Berlin from the Mid-Nineteenth Century to World War I

ALAN CHONG

[New York University, Institute of Fine Arts]

Robert H. and Clarice Smith Fellow, 1985-1986

Social Meanings in the Paintings of Aelbert Cuyper

SARAH B. COHEN*

[Yale University]

Mary Davis Fellow, 1984-1986

Antoine Watteau's *Fête Galante* and Its Relationship to Eighteenth-Century Dance

TRACY COOPER

[Princeton University]

David E. Finley Fellow, 1984-1987

The Campaign of Decoration in the Church of S. Giorgio Maggiore, Venice

JEFFREY HAMBURGER*

[Yale University]

David E. Finley Fellow, 1983-1986

The *Rothschild Canticles*: Art and Mysticism in Flanders and the Rhineland c. 1300

MARK JARZOMBEK

[Massachusetts Institute of Technology]

Chester Dale Fellow, 1985-1986

Leon Baptista Alberti: His Philosophy of Cultural Criticism

MARY ALICE LEE

[The Johns Hopkins University]

Mary Davis Fellow, 1985-1987

Problems of Criticism, Style, and Iconography in Roman Monumental Decoration

MICHAEL LEJA

[Harvard University]

Chester Dale Fellow, 1985-1986

The Ideology of the New York School

LOUISE MARSHALL

[University of Pennsylvania]

Chester Dale Fellow, 1985-1986

"Waiting on the Will of the Lord": The Imagery of the Plague

JEFFREY H. ROSEN

[Northwestern University]

Chester Dale Fellow, 1985-1988

Lemercier et Cie: The Advent of Photolithography and the Transformation of Print Production During the Second Empire

ELIZABETH STREICHER

[Columbia University]

David E. Finley Fellow, 1985-1986

The Graphic Work of Max Klinger

MEETINGS

COLLOQUIA

The Center provides the Kress professor and senior fellows with the opportunity to present their work to their colleagues. As in the previous year, the formats of the nine colloquia (XLVIII - LVI) were varied in 1985-1986. Some fellows elected to speak informally to the other members of the Center, while others gave more formal talks to larger audiences, followed by dinner in the refectory. Those invited to attend the latter included faculty members in art history, senior curators and museum directors, fellows from local research institutes (such as Dumbarton Oaks and the Smithsonian Institution), and other independent or affiliated scholars in the Washington area engaged in advanced research in art history or related disciplines.

17 October 1985

Jack J. Spector, "Dreams of Desire, Dreams of Power in the Early Surrealism of Breton"

29 October 1985*

Adele Holcomb, "Anna Jameson, the *Sistine Madonna* and the Doctrine of Separate Spheres"

7 November 1985*

George Kubler, "Eidetic Imagery and Paleolithic Figuration"

5 December 1985

Fikret Yegül, "Baths and Bathing in Classical Antiquity"

9 January 1986*

Louis Hawes, "The British Vision of Switzerland in the Early Romantic Era (1700-c.1800)"

20 February 1986

Stephen Gardner, "Paris, 'The Twelfth-Century Renaissance' and the Birth of Gothic Architecture"

8 April 1986*

R. Tom Zuidema, "Royal Tunics from Cuzco and Huari"

10 April 1986

Lawrence Nees, "The Hercules Ivories of the *Cattedra Petri* and the Problem of the Classical Tradition at the Carolingian Court"

8 May 1986

Patricia Netherly, "The Double Image: Principles of Duality in Andean Architecture and Art"

*in residence 1985-1986

*Presentations to members of Center only

SHOPTALKS

Three predoctoral fellows presented shoptalks on their dissertation research to colleagues at the Center and other art historians at the Gallery. These gatherings allow fellows to present their findings and to receive critical evaluation of their methods and ideas on work in progress.

12 December 1985

Jeffrey Hamburger, "The *Rothschild Canticles* and the Origins of the *Andachtsbild*"

16 January 1986

Sarah Rachel Cohen, "Watteau's Arabesques"

17 April 1986

Mark Jarzombek, "'De Pictura' and the Cultural Philosophy of Leon Baptista Alberti"

SEMINARS

Each year the Center holds several seminars, informal meetings organized for the appraisal and examination of theoretical, methodological, and historiographic issues in art history and related disciplines. The goal of this series is to encourage discussion on a wide range of issues and themes. Customarily there are no formal presentations at these unstructured roundtable discussions, although readings may be suggested to the participants in advance to stimulate discussion. Attendance is limited to approximately twenty scholars, usually from universities and research institutes in the United States. The choice of seminar topics is often guided by the current research interests of the members of the Center or of colleagues in the Washington area and elsewhere.

When the editor of the *Art Bulletin* announced this year that he had commissioned a number of articles by scholars to assess the current state of art-historical research in a variety of fields, the Center decided in turn to invite several of the authors to lead seminars in preparation for their articles. Two such meetings were held in the spring of 1986, one devoted to research on the Northern Renaissance, the other to the state of Italian Renaissance studies. Two additional meetings are projected for 1986–1987. A third seminar in spring 1986 brought together scholars of the Islamic illustrated book to reconsider approaches to the study of medieval Arab, Persian, and Turkish manuscripts in their historical contexts. In the fall, architectural historians specializing in urban planning and urban history gathered in a seminar to discuss city projects in late-fifteenth-century Italy.

22 November 1985

City Making in Central Italy: 1460–1480

20–21 March 1986

(Re)Writing the History of the Islamic Illustrated Manuscript

9 May 1986

Northern Renaissance Studies: The State of Research

16 May 1986

Italian Renaissance Studies: The State of Research

INCONTRI

Incontri are informal meetings occasioned by the short visit to the Center of a scholar, usually from abroad. One such gathering during 1985–1986 gave the members of the Center and other invited colleagues the opportunity to hear about the discoveries resulting from the cleaning of the Sistine Chapel ceiling.

19 February 1986

Fabrizio Mancinelli, Vatican Museum

Michelangelo Unveiled: the Restoration of the Sistine Ceiling

SYMPOSIA

In 1985–1986, five symposia were organized under the auspices of the Center, four of which were co-sponsored by sister institutions here and abroad. One was held in Paris. Those invited to participate included art historians and other scholars specializing in the fields under discussion.

In October, the Center joined the Ecole des Hautes Etudes en Sciences Sociales in Paris for three days of papers exploring the impact of the United States on modern international architecture and design. Travel for participants from the United States was made possible by a grant from the United States Information Agency. Three research institutes in Washington—the Center, Dumbarton Oaks, and the Folger Institute at the Folger Shakespeare Library—cooperated to present a four-day symposium on the British country house in early February. Two days of talks at the Gallery focused on the houses themselves, the architecture, interior furnishings, and collections. The sessions at the Folger Library concerned the country house as a locus of literary and political activity, and those at Dumbarton Oaks were devoted to country-house gardens. The papers from all sessions of the symposium will be gathered and published in a future volume in the symposium series of *Studies in the History of Art*.

Post-modernism was the topic of the annual spring symposium jointly sponsored by the Center and the Department of the History of Art at The Johns Hopkins University. Eight papers were delivered during two days in Baltimore in mid-March. In early April, the Center hosted the Sixteenth Annual Middle Atlantic Symposium, cosponsored by the Department of Art History at the University of

Maryland. One graduate student in art history was selected by each of eight universities in the middle Atlantic region to present a research paper at the symposium. Each speaker was introduced by a faculty member representing the sponsoring department. Also in April the Center organized a one-day symposium on Winslow Homer to coincide with the exhibition of Homer watercolors then on view in the West Building. The papers from this meeting will also be published as a volume in *Studies in the History of Art*.

23–25 October 1985

L'Américanisme et la modernité

Jointly sponsored with the Ecole des Hautes Etudes en Sciences Sociales and held in Paris. Travel for U.S.A. participants was supported by U.S.I.A.

L'Américanisme: concepts fondamentaux

François Furet, Ecole des Hautes Etudes en Sciences Sociales
Président

Marc Auge, Ecole des Hautes Etudes en Sciences Sociales
Ouverture du colloque

Hubert Damisch, Ecole des Hautes Etudes en Sciences Sociales
"La scène de la vie future"

Philippe Boudon, Ecole d'Architecture de Paris-La Villette
"L'Américanisme ou le changement d'échelle"

Stanislaus Von Moos, Universität Zürich
"Sigfried Giedion et le second américanisme"

Werner Oechslin, Kunsthistorisches Institut der Universität Bonn
"L'éclipse des-ismes aux USA"

Architecture et politiques sociales

Christian Topalov, Centre de Sociologie Urbaine, Paris
Président

Victoria De Grazia, Rutgers University
"Américanisation et culture de masse"

Lion Murard, Ecole d'Architecture de Paris-Villemin
Patrick Zylberman, Ecole d'Architecture de Paris-Villemin
"L'hygiène publique en France: une entreprise américaine"

Marino Folini, Istituto Universitario di Architettura, Venice
"Le Moderne et le Nouveau"

Quand les usines étaient blanches

Henry Millon, Center for Advanced Study in the Visual Arts
Président

Reyner Banham, University of California, Santa Cruz
"L'architecture moderne et l'usine américaine"

Rosemary Haag Bletter, New York
"Le gratte-ciel: un type américain"

Mary McLeod, Columbia University
"Américanisme et pensée technocratique dans l'architecture française"

Mardges Bacon, Trinity College, Hartford
"Le voyage de Le Corbusier en Amérique, 1935"

Francesco Passanti, New York

"Le Corbusier et le gratte-ciel, aux origines du Plan Voisin"

Du Bâtiment au territoire: les objets de l'américanisme

Jean-Louis Cohen, Ecole d'Architecture de Paris-Villemin

Président

Alain Arvois, Collège de Philosophie

"Varèse, l'Amérique, Le Corbusier"

Aldo de Poli, Istituto Universitario di Architettura, Venice

"L'Américanisme et la ville idéale du rationalisme européen"

Madeleine Deschamps, American Center

"Land art et modernité"

Philippe Gresset, Ecole d'Architecture de Paris-Villemin

"L'acclimatation des formes urbaines au Nouveau Monde"

Yves Hersant, Ecole des Hautes Etudes en Sciences Sociales

"Coup d'oeil sur le Kitsch américain"

Philippe Jonathan

"La Chine aujourd'hui: l'américanisme ou la cinquième modernisation"

Marino Narpozzi, Istituto Universitario di Architettura, Venice

"Autour des manuels italiens"

Yannis Tsiomis, Ecole d'Architecture de Paris-La Villette

"Athènes et Washington: question de villes avec ou sans histoires"

Wolfgang Voigt

"Le projet Atlantropa de 1932"

FranceUSA et retour

Hubert Damisch

Président

Marc Bedarida

"Une reconstruction 'Made in USA': Reims 1918–1925"

Jean Castex, Ecole d'Architecture de Versailles

"Frank Lloyd Wright et Viollet-Le-Duc"

Olivier Cinqualbre

"La France et l'usine américaine: voyages d'ingénieurs et tourisme industriel"

Isabelle Gournay, Yale University

"Retours d'Amérique 1918–1960: voyages d'architectes"

Patrice Noviant, Université de Paris XII

Bruno Veyssière, Ecole d'Architecture de Paris-Nanterre

"L'américanisation des politiques techniques"

Pierre Saddy, Ecole d'Architecture de Paris-Belleville

"Le climat artificiel 'goût américain,' Alexis Carrel, André Misenard et Le Corbusier"

L'américanisme à grand spectacle

Françoise Choay, Université de Paris VII

Président

Jean-Louis Cohen, Ecole de Architecture de Paris-Villemin

"L'Oncle Sam au pays des Soviets"

Hartmut Frank, Hochschule für bildende Künste, Hamburg

"Des gratte-ciel pour le Führer"

Giorgio Ciucci, Istituto Universitario di Architettura, Venice
"L'Américanisme dans l'architecture du fascisme italien"

Marco de Michelis, Istituto Universitario di Architettura, Venice
"Berlin-Chicago"

Carlo Sambricio, Escuela Técnica Superior
de Arquitectura de Madrid
"L'Amérique à travers l'Allemagne: Madrid 1920-1940"

De l'idéal au projet

Jean-Pierre Epron, Département Echanges et Formation à
l'Institut Français d'Architecture
Président

Tom van Leeuwen, Technische Hogeschool, Delft
"Le Mythe de la croissance naturelle"

Dominique Rouillard, Ecole d'Architecture de Lille
"L'Amérique n'a pas de monuments"

Joseph Rykwert, University of Essex
"Songe américain, songe européen"

Rem Koolhaas
"Manhattan dérive"

Jean-Pierre Dupont, Ministère de l'Urbanisme, du Logement et
des Transports
Clôture du colloque

5-8 February 1986

The Fashioning and Furnishing of the British Country
House

Jointly sponsored with the Folger Institute of the Folger
Shakespeare Library and the Program of Studies in Land-
scape Architecture at Dumbarton Oaks, and held at the
National Gallery of Art, the Folger Shakespeare Library,
and Dumbarton Oaks

5 February 1986 National Gallery of Art

Architecture

John Harris, Royal Institute of British Architects
"William Kent and Esher Place"

Pierre du Prey, Queen's University, Kingston
"The *Bombé* Fronted Country House from Talman to Soane"

John Wilton-Ely, University of Hull
"Pompeian and Etruscan Tastes in the Neoclassical Country
House Interior"

Damie Stillman, University of Delaware
"The Neoclassical Transformation of the English Country House"

Paintings and Collections

Sir Brinsley Ford, London
"Portraits of the English Abroad in Countries Other than Italy"

St. John Gore, The National Trust
"Old Masters in English Collections"

Francis Russell, Christie's, London
"The Hanging and Display of Pictures, 1700-1850"

6 February 1986 National Gallery of Art
Interiors

John Cornforth, *Country Life*, London
"A Georgian Patchwork: Attitudes to and Uses of Color, Material,
and Pattern in Eighteenth-Century Country House Decoration"

Oliver Impey, The Ashmolean Museum
"Turkey-work, china, and jappan"

Anna Somers Cocks, Victoria and Albert Museum
"The Ornamental Use of Ceramics in Country Houses from the
Late-Seventeenth to the Twentieth Centuries"

Gervase Jackson-Stops, The National Trust
"A Rural Parnassus: Mythology in the Country House"

Alastair Laing, London
"The Chimney-piece in England in the Eighteenth Century"

A. A. Tait, University of Glasgow
"The Duke of Hamilton's Palace: The Cult of Napoleon"

7 February 1986 The Folger Shakespeare Library
Literature and the Country House

Barbara K. Lewalski, Harvard University
"The Lady of the Country-House Poem"

William Alexander McClung, Mississippi State University
"The Country-House Arcadia"

Political thought and the Country House

Michael Mendle, University of Alabama
"'Business' and the *Convivium Philosophicum*: The Politics of
Great Tew"

Richard Tuck, Oxford University
"Philosophy at the Country House: The Ideas of the Tew Circle"

Mark Girouard, London
"The Country House and the Town House in the Eighteenth Cen-
tury"

8 February 1986 Dumbarton Oaks

Travel and the Garden

Elisabeth MacDougall, Dumbarton Oaks
Introduction

John Dixon Hunt, University of East Anglia
"The British Garden and the Grand Tour"

A. A. Tait, University of Glasgow
"The View from the Road: Joseph Spence's Picturesque Tours"

The Writer's Idea of the Garden

Robert Williams, London
"Uncommon Ground: Landscape and Garden in Georgian Eng-
land"

Michel Baridon, University of Dijon
"Time and the English Landscape Garden, 1700-1760"

Alistair M. Duckworth, University of Florida
"Social and Political Uses of the Garden in English Fiction"

13–14 March 1986

Historicizing Post-Modernism

Jointly sponsored with the Department of the History of Art, The Johns Hopkins University, and held in Baltimore

Thomas Crow, Princeton University

"The Idea of the Post-Modern and the Critique of the Enlightenment"

Stephen Melville, Syracuse University

"The Post-Modern Availability of Kant"

Douglas Crimp, *October Magazine*

"The Post-Modern Museum"

Mary McLeod, Columbia University

"Post-Modern Architecture: The Question of Meaning"

Benjamin Buchloh, State University of New York, Old Westbury

"The Reconstruction of Modernism: Paradigm-Repetition of the Neo-Avant-Garde"

Rosalind Krauss, Hunter College and The Graduate Center, City University of New York

"Post-Modernism and Post-Structuralism: An Archaeology"

Yve-Alain Bois, The Johns Hopkins University

"Post-Modernism: Merchandising or Questioning History?"

Hayden White, University of California, Santa Cruz

"Post-Modernism and Historicism"

5 April 1986

Middle Atlantic Symposium in the History of Art: Sixteenth Annual Sessions

Introduction: Professor Mary D. Garrard

Rosemary J. Poole, [American University]

"Hans Baldung Grien's *Bewitched Groom*: Witchcraft and Sexuality"

Introduction: Professor David Summers

Dwight Shurko, [University of Virginia]

"The Carracci, Caravaggio, and Federico Zuccaro: Some Reflections on the Theory of Imitation in Roman Painting"

Introduction: Professor Arthur Wheelock

Kathleen Pedersen Knutsen, [University of Maryland]

"The Painting As Object: Hendrick Avercamp's *Scene on the Ice*"

Introduction: Professor Arthur S. Marks

Brandon B. Fortune, [University of North Carolina, Chapel Hill]

"Charles Willson Peale's Portraits of American Worthies, 1780–1827"

Introduction: Professor Kim Hartswick

Kimberly B. Kroeger, [George Washington University]

"William Rush: *The River God* in a New Context"

Introduction: Professor Aaron Sheon

Elisabeth Roark, [University of Pittsburgh]

"Courbet's *Joueurs de Dames* and 'La Vie de Bohème'"

Introduction: Professor Wayne Craven

Gail E. Huseh, [University of Delaware]

"George Caleb Bingham's *County Election*: For or Against the Common Man?"

Introduction: Professor Yve-Alain Bois

Marc Gotlieb, [The Johns Hopkins University]

"The Nabis and the Aesthetic of the Arabesque"

18 April 1986

Winslow Homer

Moderator: Helen Cooper, Yale University Art Gallery

John Wilmerding, National Gallery of Art

Introduction

Lucretia Giese, Rhode Island School of Design

"Winslow Homer: 'best chronicler of the war'"

Roger B. Stein, State University of New York, Binghamton

"Winslow Homer and His Literary Contemporaries: Sources, Affinities, and the Structure of Art"

Henry Adams, Nelson-Atkins Museum of Art

"The Influence of Winslow Homer's Trip to France"

David Park Curry, The Denver Art Museum

"Homer's *Dressing for the Carnival*"

David F. Tatham, Syracuse University

"Winslow Homer at the North Woods Club"

Nicolai Cikovsky, Jr., National Gallery of Art

"Homer Around 1900"

RESEARCH PROGRAMS

The Architectural Drawings Advisory Group (ADAG), now in its fourth year, with a staff supported by the J. Paul Getty Trust, continued to prepare international standards for the cataloguing and sharing of information about architectural drawings in repositories in North America, Europe, and England. Project staff developed conceptual designs, dictionaries, and other documentation necessary for automation. The cataloguing system is intended to be a flexible standard for research and cataloguing of architectural drawings, albums, sketchbooks, and archives. Initial cataloguing is expected to begin in 1987, using an automated system prepared by the Art History Information Program of the J. Paul Getty Trust.

PUBLICATIONS

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 5*, published in October 1985, contains general information about the fellowship program, the program of meetings, and the publication and research programs, along with the roster of the board of advisors, the professional and support staff and the members of the Center, as well as the list of activities for 1984–1985. *Center 5* also contains summary reports on research conducted by the resident members of the Center in 1984–1985, and by several predoctoral fellows from the previous academic year.

Publication of the proceedings of Center symposia in *Studies in the History of Art* continued in 1985–1986 with the appearance of two such volumes. *Pictorial Narrative in Antiquity and the Middle Ages*, resulting from the symposium sponsored by the Center and The Johns Hopkins University in March 1984, was edited by Marianna S. Simpson and Herbert Kessler and issued as volume 16 of *Studies*. The papers presented in the January 1983 meeting on *Raphael Before Rome*, edited by James Beck, appeared as volume 17. Other symposia volumes being edited for publication are: *James McNeill Whistler; Italian*

Medals; Italian Plaquettes; Antoine Watteau; Retaining the Original: Multiple Originals, Copies, and Reproductions; The Fashioning and Furnishing of the British Country House; and Winslow Homer.

Another regular publication project of the Center is a directory of art history research projects supported by granting institutions in the United States and abroad. This year saw the publication of *Sponsored Research in the History of Art 4*, listing awards for 1983–1984 and 1984–1985, as well as *Sponsored Research 5*, a combined register of grants from 1980 through 1986.

Mark Rothko, *Antigone* (Rothko number 3240.38), Gift of The Mark Rothko Foundation



OTHER DEPARTMENTAL REPORTS

CURATORIAL

PAINTING AND TWENTIETH-CENTURY ART

The efforts of the curatorial departments continued to be devoted to three primary aims: research toward the systematic catalogue, care and presentation of the collections, and temporary exhibitions. To assist with the systematic catalogue, funds will be allocated to employ research assistants to help in the preliminary stages of research, thus accelerating progress toward the actual writing of the catalogues.

Exhibitions

The closing of *The Treasure Houses of Britain* exhibition released major spaces in the East Building for smaller exhibitions and for the reinstallation of portions of the twentieth-century collection. Reinstallation is also in continuous process in the West Building; the installations on the main floor at the furthest western end of the West Building (later Italian paintings) have this year undergone considerable alteration. This area housed the exhibition *Baroque Paintings from the John and Mable Ringling Museum of Art*, with thirty-three seventeenth- and eighteenth-century paintings by Italian, French, and Netherlandish artists, and was on view from April to late September.

Also in the West Building was the department of modern painting's exhibition *The New Painting: Impressionism 1874-1886*, which opened in mid-January for a two-and-a-half month stay. This commemorated the hundredth anniversary of the last of the group shows arranged by the founding members of the French impressionist movement.

A single-picture exhibition of great distinction was of a late masterpiece by Titian, *The Flaying of Marsyas*, from the State Museum of Kroměříž in Czechoslovakia. This was the first showing of the Titian in America and only the second time that the painting had ever left its host country.

We celebrated the November signing of a cultural ex-

change agreement between the United States and the Soviet Union by arranging an exchange of exhibitions between the National Gallery, the Hermitage Museum, Leningrad, and the Pushkin Museum, Moscow. At the end of January an exhibition of forty nineteenth-century French paintings from the Gallery opened in Leningrad. *Impressionist to Early Modern Paintings from the U.S.S.R., the Russian half of our exchange of exhibitions, opened in Washington on the first of May.*

For the installation *Seven American Masters*, collection holdings were used, as well as existing loans from Robert Rauschenberg, Ellsworth Kelly, Roy Lichtenstein, and Mr. and Mrs. Paul Mellon (who lent Mark Rothko works). The exhibition was supplemented by new loans of major Jasper Johns paintings from Mr. Johns and Mr. and Mrs. S. I. Newhouse, Jr., the Barnett Newman *Stations of the Cross* lent by Mrs. Annalee Newman, and a select historical group of Al Held paintings lent by Mr. Held.

Two major exhibitions were organized by the department of American art during the past year: *Ansel Adams: Classic Images* and *Winslow Homer Watercolors*, both of which received great popular and critical acclaim. *Winslow Homer Watercolors* brought together an unprecedented group of ninety-nine of Homer's most important watercolors. After being seen at the Gallery in the spring, the exhibition traveled to the Amon Carter Museum in Fort Worth, Texas, and to the Yale University Art Gallery.

Concurrent with the summer exhibition *George Inness*, which was seen in four other American museums, seventy-two American naive paintings and graphics from the Gallery's collection were installed in the East Building.

At the end of the fiscal year, the American collection was removed from the permanent galleries to make room for *The Age of Correggio and the Carracci: Emilian Painting of the 16th and 17th Centuries*. A selection of masterpieces from the collection was readied for installation in the Ground Floor galleries of the West Building, to be



Gustave Caillebotte, *Skiffs*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.6

seen in conjunction with the exhibition *American Furniture from the Kaufman Collection*.

Acquisitions

The permanent collections were enriched by a number of significant purchases. The highlight of the year was the purchase of Rembrandt Peale's *Rubens Peale with a Geranium* at Sotheby's in December. Peale's masterpiece of informal portraiture was one of the most important American paintings remaining in private hands, and it was the first purchase by the Gallery using income from the new Patrons' Permanent Fund.

The American collection was also enhanced by the gift of five works—two each by Winslow Homer and Thomas Eakins, and one by Maurice Prendergast—from the collection of Mr. and Mrs. Paul Mellon.

The Gallery's holdings of seventeenth-century Emilian paintings were greatly enhanced by the acquisition of two Old Testament scenes by Guercino, *Joseph and Potiphar's Wife* and *Amnon and Tamar*, clearly conceived as a pair. An early seventeenth-century landscape was also acquired this past year, Pieter Molijn's *Landscape with Open Gate*. This painting from the Haarlem school is the first early realist landscape in the Dutch collection.

In the department of twentieth-century art, a number of extraordinary acquisitions were made through both gift and purchase. The Mark Rothko Foundation completed its donation program of over seven hundred paintings, drawings, and archival materials, making the National Gallery the primary repository of the Foundation holdings. This department, in consultation with other support departments, began the preliminary drafting of the research and

use programs to share the work of this great American artist with institutions worldwide and to support Rothko loan exhibitions.

Major gifts of twentieth-century art from the collection of Mr. and Mrs. Paul Mellon included the rarely published fauve painting by Andre Derain, *View of the Thames*; Henri Matisse, *Pianist and Checker Players* and *Still Life with Sleeping Woman*; Ben Nicholson, 1969—*Holkam Sands No. 1*; Lyonel Feininger, *Bicycle Racers*; Felix Vallotton, *The Wind*; Rene Magritte, *The Blank Signature*; and a cubist collage *The Cup of Coffee* by Pablo Picasso. Twenty-seven nineteenth-century French paintings were also given, including *Skiffs*, our first Caillebotte, and *Hanging the Laundry out to Dry* by Morisot, both of which figured in *The New Painting* exhibition, along with Bazille's introspective portrait of his friend *Edmond Maître*, Cézanne's festive *Harlequin*, Degas' crisp *Woman Viewed from Behind*, and the delicate *Flood at Port-Marly* by Sisley.

We received from the estate of Mrs. Max Beckmann the last Beckmann triptych in private hands, *The Argonauts*, and two other works, *Falling Man* and *Christ in Limbo*.

The Collectors Committee purchased and gave to the Gallery the large and impressive acrylic on canvas, *White Line*, by Sam Francis. This is the first Francis painting to enter the collection, and it greatly strengthens our important holdings in abstract-expressionism.

With the Chester Dale Fund we were able to acquire the haunting *La dame au pompon* by Jean Dubuffet. We are pleased to have acquired this rare, important work from the collection of an early Dubuffet enthusiast, the Philippine-born artist Alphonso Ossorio.

Loans

In exchange for our painting *Portrait of a Gentleman* by Frans Hals, the Toledo Museum of Art sent to the Gallery a major work by Willem van de Velde the Younger, *Ships in a Stormy Sea*. This large marine painting was hung together with two comparable paintings from the Gallery's collection: Aelbert Cuyp's *The Maas at Dordrecht* and Ludolf Bakhuizen's *Dutch Ships in a Stormy Sea*.

A number of important American works were lent during the past year, most notably sixty paintings from the Garbisch collection. These are being circulated by the International Exhibitions Foundation. Thomas Cole's four-part cycle *The Voyage of Life* went to Utica, New York, where it joined the Munson-Williams-Proctor's set in an exhibition devoted to Cole's creation of the famous series. This marked the first time that the two sets of *The Voyage of Life* had ever been seen together.

Research and Conservation

Research and preparation continued on *The Age of Correggio and the Carracci*, a major international exhibition organized jointly with the Pinacoteca Nazionale in Bologna and the Metropolitan Museum of Art. The exhibition opened on 10 September in Bologna to widespread critical acclaim.

Work continued on the first volume of the Gallery's series of systematic catalogues. This volume, devoted to Netherlandish painting of the fifteenth and sixteenth centuries, results from research and writing carried on over a five-year period by curators John Hand and Martha Wolff. The authors spent the greater part of the year preparing for the exhibition *The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century*. Also, progress was made on the three-volume systematic catalogue of American paintings, with substantial progress made on the volume devoted to the Garbisch collection.

Major treatment of Andrea Solario's *Lamentation* was completed. Cleaning, together with David Brown's research for the systematic catalogue, provided significant new information about the picture. This material was included in the exhibition *Solario en France*, held at the Louvre in autumn 1985. Thomas Eakins' *Baby at Play* was rehung following the completion of its cleaning and treatment in the conservation laboratory. Two major paintings—Rembrandt's *Polish Nobleman* and Pieter Saenredam's *Cathedral of Saint John at 's-Hertogenbosch*—were reframed, and a number of baroque paintings were treated.

Staff Changes

After more than six years at the Gallery, Martha Wolff left the department of northern Renaissance painting to become curator of European paintings before 1750 at the Art Institute of Chicago. Beverly Louise Brown, who had formerly acted as research curator of European painting, was appointed to the position of curator of southern baroque painting. Gregory Rubinstein joined the department to assist in research for the systematic catalogue of Dutch and Flemish paintings. John Hayes, director of the National Portrait Gallery, London, has continued his work on the systematic catalogue of the British paintings. In July, Susan Currie left to join the department of exhibitions and loans, and her place was taken by Elizabeth Yancey.

Julie Aronson, research assistant, left the department of American art at the end of July to return to graduate school. Sarah Cash, her replacement and a former summer intern, began in September.

In the department of modern painting, Kevin V. Bu-

chanan replaced Suzanne G. Lindsay as a research associate for exhibitions. Nancy J. Iacomini became an exhibition assistant, leaving the department of curatorial records and files.

Many staff changes took place in the department of twentieth-century art. Jeremy Strick, a Harvard Ph.D. candidate, joined the department as assistant curator. Marla Price, the former assistant curator for the department and the *Henri Matisse* exhibition, left the Gallery to become chief curator of the Fort Worth Art Museum. Debra Easterly became the new curatorial secretary. Laura Coyle joined the department as exhibition assistant to the Georgia O'Keeffe centennial exhibition project.

GRAPHIC ART

The rotating series of exhibitions from the Gallery's permanent collection, providing historical surveys of artists' prints and drawings, continued this year with a survey of figure prints, accompanied by a gallery of figure drawings followed by one of composition drawings. We then exhibited a survey of recent acquisitions of prints and drawings, chosen to coincide with the Washington meeting of the Print Council of America. After *The Index of American Design: Watercolors of American Decorative Arts* closed, we mounted another installation from the Index, ninety *Watercolors of Textiles and Costume*.

Department members helped organize several thematic exhibitions this year. *German Expressionist Prints from the Collection of Ruth and Jacob Kainen*, continuing from last year, showed a survey of the expressionists' freedom in draftsmanship and creative use of printmaking media, with special emphasis on Ernst Ludwig Kirchner. A small exhibition of Homer prints in the Gallery collection was prepared to accompany *Winslow Homer Watercolors. Gifts to the Nation: Selected Acquisitions from the Collections of Mr. and Mrs. Paul Mellon* opened with a room of prints and drawings chosen to show the finest donations and presented in thematic groups evocative of a private collection in a domestic environment.

Further exhibitions were organized by guest curators, with extensive involvement by department members. *Master Drawings from Titian to Picasso: The Curtis O. Baer Collection* continued into this fiscal year with one hundred works from this major private collection. *Dürer to Delacroix: Great Master Drawings from Stockholm*, based on the collections in the Swedish Nationalmuseum, included exceptional works by Ghirlandaio, Dürer, Watteau, and Rembrandt as well as a representative group of Swedish drawings from the eighteenth century. *The Drawings of Jacques de Gheyn* featured one hundred of the finest works

known by this extraordinary draftsman, ranging from tiny, precise portraits and emotionally charged studies of natural specimens to wild fantasies of witchcraft and panoramic landscapes. Each of the above exhibitions was accompanied by a scholarly catalogue or brochure.

The magnificent gifts this year from Mr. and Mrs. Paul Mellon are of enormous importance to the Gallery's collection of graphic art. The drawings include what are now our best Boudins, our best Pissarros, our first Cézannes—two watercolors and three pencil sketches—our first van Gogh—the delicate reed pen *Harvest*, our first Cassatt pastel, the gorgeous *Black Hat*, and our best Picassos—a cubist collage *The Cup of Coffee* and a classical portrait of *Ruth Dangler*. In addition to a complete set of Canaletto etchings, the prints included one of Gericault's finest lithographs, *The Boxers*, a marvelous group of Villon color aquatints, and one of Degas' greatest monotypes, *Woman by the Fireplace*.

Gifts of individual drawings included Robert and Clarice Smith's donation of their great Sebastiano del Piombo, *A Prophet Addressed by an Angel*, one of the finest and most powerful Renaissance drawings in America. Mr. and Mrs. Neil Phillips provided funds to purchase a lively Cantarini pen drawing of *The Holy Family*, and an exemplary Natoire watercolor *Marino and the Alban Hills*. Mrs. John Steiner gave a charming genre scene by Andries Both of *An Artist Seated at His Easel*. Two Piranesi figure drawings were donated anonymously, and Professor William O'Neal gave Landseer's sketch for *The Challenge*, just as the famed picture came here for *The Treasure Houses of Britain* exhibition.

Donations of individual prints began with Ruth and Jacob Kainen's gift of Kirchner's *Five Tarts*, one of the icons of twentieth-century printmaking. It is a fine impression combining strength with tonal accents, characteristic of the artist's own proofs. The Kainens then added two early Kirchner drypoints, plus a Dix portrait of *Otto Klemperer*. Samuel Josefowitz gave a rich proof before the letters of one of Piranesi's large views of Paestum, and Ivan Phillips provided funds to purchase Janinet's rare color print *Colonnade and Gardens of the Medici Palace*. Among many other gifts of prints and illustrated books, three groups of contemporary works stand out. Benjamin B. Smith virtually doubled the size of our growing Gemini Archive by giving 221 prints by twenty-one artists published at Gemini G.E.L. from the mid-1960s through the late 1970s, including especially strong groups of Rauschenberg, Stella, and Kelly. Joshua Smith gave a number of prints selected by the Gallery from his collection to add new artists and styles from the most recent contemporary work.

Among the donations of modern prints and drawings the most substantial came from the University of South Florida Foundation, establishing the second major archive of contemporary prints at the National Gallery, this one of works published by Graphicstudio, Tampa, Florida. From 1969 to the present, Graphicstudio has produced over 180 prints and sculpture editions by some of the foremost contemporary artists. Their non-profit status has enabled the shop to be wide-ranging and experimental. The Graphicstudio Archive is complete to date with the donation of 255 prints and special proofs, 26 preparatory drawings and maquettes, and one woodblock. Among the most important additions to the Gallery for this archive are major groups of works by Dine, Rauschenberg, and Rosenquist; it also adds our first works by many artists, including Philip Pearlstein, Richard Smith, Chuck Close, and Vito Acconci.

Purchases of drawings this year included a number of fine eighteenth-century pieces. Foremost was Piranesi's *Fantasy on a Magnificent Triumphal Arch*. One of a half-dozen enormous presentation drawings by Piranesi, this is perhaps the most important drawing from the height of his career in the 1760s, and is the only drawing known which is fully signed and dated by the artist. We also purchased one of Guardi's sheets of elegantly dressed figures promenading in brilliant Venetian light, added a triumphal procession by Gillot, and architectural fantasies by Challe and Robert. Our small group of English watercolors grew with a poetic river scene by Cox and a romantic seacoast by Callow. Finally, from the estate of Jackson Pollock the Gallery acquired six drawings showing a variety of his subjects and styles—intense, exploratory, and lyrical—from the late 1930s to the early 1950s.

Purchases of prints were highlighted by two extraordinary works unexpectedly available through the auction of unique and rare prints from Chatsworth. Mantegna's *Entombment* is the first great print of Italian art, an epitome of Mantegna's strength in invention, composition, and modeling, as well as spiritual intensity. Generally known in later, worn impressions, the *Entombment* appears to survive in only four examples which are excellent in both impression and condition. The one now at the Gallery appears the very best and is one of the greatest of our early Italian prints. The Gallery also acquired Chatsworth's unique complete set of Piranesi's *Grotteschi* in their first edition, the finest presentation of his most provocatively rococo etchings. Other prints acquired included particularly fine and early impressions of the Master MZ's *Testing of the King's Sons*, Claude's *Shipwreck*, Biscaino's *Holy Family Adored by Angels*, and a proof with monotype of an



Jim Dine, *Bathrobe*, Gift of the University of South Florida Foundation. 1985.48.17

Appian landscape. We also added a complete set of Homer's 294 wood engravings.

Acquisitions of illustrated books this year focused on the Mark Millard Architectural Collection. Begun with Mr. Millard's donation in 1981, and extensively described in the 1984 *Annual Report*, the Gallery's acquisition of these rare books and suites of prints was completed this year with donations from Mr. Millard's estate and further support from the Cafritz Foundation. The collection of more than 750 volumes from the late fifteenth to the early nineteenth century surveys the best publications on European architectural theory and practice, views and topography, design and ornament. The Gallery has now embarked on a scholarly catalogue of the collection, to be written by four prominent specialists in architectural books and history, and generously supported by the Millard Foundation.

Work proceeded on the computerization of our graphic art collection. Records for over 21,000 prints were completed as of 1 September 1986. The Index of American Design continued to make audiotaped interviews with former Index artists. These have significantly added to our documentary record of the project. The two-and-a-half year project to place all the renderings of the Index in acid-free permalife folders and solander boxes has now been completed. The computerization of the Index also continues.

Judith Brodie joined the staff to work on the computerization of prints and drawings and now has replaced Ginger Tuttle as assistant curator working as registrar for the department. Ginger resigned from the department in May to pursue a career as a landscape designer and to do research on nineteenth-century American landscape architecture. We also welcomed Margaret Cooley as half-time exhibitions secretary.

We received 1,350 visitors to work in our two study rooms this year; 1,634 works of art were accessioned or catalogued; and 83 works were lent to twenty-five exhibitions in this country and abroad.

SCULPTURE AND DECORATIVE ARTS

Progress continued on the systematic catalogue volumes on Renaissance plaquettes and ancient, medieval, and northern Renaissance sculpture and decorative arts. Candace Adelson visited in April to work on the textile catalogue volume, as did Graham Pollard, who is preparing the volume on medals, and Rudolf Distelberger, who is writing the section on jewels and rock crystals.

The department's curatorial research assistant Alan Braddock worked intensely with the conservation laboratory on the x-ray fluorescence spectroscopy testing of medals and plaquettes, to provide information of unprecedented thoroughness for these respective catalogues. The resulting volumes are expected to set a new standard for publications of this kind.

Small bronzes, medals, and plaquettes were transferred to the new study-storage room in the West Building. This entailed reorganizing the collections along chronological and geographic lines; designing flexible foam matrices to accommodate the medals in drawers, permitting easy accounting for removed objects and speedy, accurate replacement of works being returned to storage; and the creation of a computerized locations index to track the objects in storage, on exhibition, or in processing.

The gallery's collection of Italian Renaissance furniture was rearranged to place virtually every object on public view, in the ground floor decorative arts galleries and main floor sculpture galleries of the West Building.

A major group of fifteenth-century Italian sculptures in marble and bronze was lent to the Detroit Institute of Arts for the exhibition *Italian Renaissance Sculpture in the Time of Donatello*, commemorating the six hundredth anniversary of the great sculptor's birth. Subsequently, most of the works traveled to the Kimbell Museum in Fort Worth and then to Florence, where they were exhibited at the Fortezza di Belvedere.

A group of nineteenth- and twentieth-century American bronzes was lent to the National Gallery by Erving and Joyce Wolf of New York. The curators of American art arranged a display of several of these with a selection of American paintings in gallery 69-A, while the Macmonnies *Pan of Rohallion* was exhibited in the center of gallery GN-16.

In conjunction with *The Treasure Houses of Britain* exhibition, three major bronze sculptures by Henry Moore were lent to the Gallery by George and Virginia Ablah, and exhibited in the north court outside the East Building, in a landscape setting specially designed by James Urban.

The exhibition of *Renaissance Master Bronzes from the Kunsthistorisches Museum, Vienna* opened on 17 August. The seventy-five bronzes were selected by Dr. Manfred Leithe-Jasper, head of the sculpture and decorative arts department at the Kunsthistorisches Museum; by the Gallery's curator of sculpture, Douglas Lewis; and by Donald McClelland, international exhibition coordinator at SITES.

Summer interns Patricia Kazmierowski and Pamela Patton carried on research on medieval objects for the relevant systematic catalogue volume, and worked on information leaflets for the Renaissance sculpture galleries, making a number of new discoveries about objects in the collection in the course of their investigations.

Alan Braddock, the curatorial assistant in the department since immediately after his summer internship in 1984, left the Gallery in August to begin graduate school at The Johns Hopkins University. Donald Myers arrived in September to begin a year appointment as a volunteer intern, as part of the graduate program in museum studies at the University of Southern California at Los Angeles.

DIVISION OF RECORDS AND LOANS

The year has been an active one for the division of records and loans. The office of the registrar was particularly busy, managing the complex arrangements for transporting the objects for *The Treasure Houses of Britain* to the Gallery, installing them, dismantling the exhibition, and sending the works back to their owners. Including the 717 objects in that exhibition, the office handled 465 shipments to the

Gallery involving 3,887 works of art during the course of the year, and sent out 266 shipments, comprising 2,231 objects. Accessioned into the collection were 226 paintings, 36 sculptures, one decorative art object, and 1,634 works of graphic art. Eighty-eight copyists' permits were issued.

Work continued on the systematic catalogue of the collections, now projected to include twenty-seven volumes. A number of research assistants have been hired to help with this task. Manuscripts have been completed on many aspects of the decorative arts holdings, and the work on British paintings and American naive paintings is well advanced.

The demands of the catalogue have in turn engendered a major effort in the department of curatorial records and files to improve the information maintained on provenance history. Records housed in various departments of the Gallery are being brought together, along with documentation from sale catalogues, dealer records, and a variety of other sources. The department of curatorial records and files is also cooperating with the Getty Provenance Index project, which is creating a computerized data base on provenance, drawing on the resources of the Gallery's object records and those of other museums.

The National Gallery's computerized art information data base has now grown to some 32,000 records on individual objects in the collection. All the paintings, sculpture, decorative arts, and drawings are already catalogued on-line, and a massive effort is under way to complete cataloguing of the prints by the end of fiscal 1987. Several new capabilities have been added, such as the ability to browse by location. All data regarding the acquisition of works purchased by the Gallery have been gathered and entered.

The Museum Prototype Project, an undertaking by a consortium of eight American museums under the aegis of the J. Paul Getty Trust, has been working somewhat parallel with the Gallery. The Prototype has been exploring cataloguing standards for Western painting and has developed a data base for the Gallery on a personal computer that affords far greater flexibility for querying and report-writing than does our system.

Increasingly, as more people become familiar with the capabilities of the computer, the Gallery's two object data bases are being used to answer questions, prepare reports, and produce standard forms, such as labels for works of art, photograph labels, and index cards for offices which still maintain manual records. A terminal at the information desk in the East Building allows the staff at the desk to answer a variety of questions from visitors. Other termi-

nals are placed throughout the office areas to afford the staff access to up-to-date information on the Gallery's holdings.

The department of loans and the National Lending Service has seen a twenty-three percent increase in the volume of loans from the Gallery to other institutions. During fiscal 1986, the department administered the loans of 218 objects to forty-nine temporary exhibitions at seventy-four other institutions and 255 objects on extended loan to fifty-three museums and U.S. government officials and embassies. In addition, four paintings were on temporary exchange loan at one foreign and three domestic institutions. Within this total figure, there were 104 objects from the National Lending Service lent to twenty-one exhibitions at thirty-two institutions. The majority of objects on extended loan, 253 works, are from the lending service. One such painting, *Club Night* by Bellows, was on temporary exchange loan to the National Museum of American Art, Smithsonian Institution, Washington.

At the same time, the National Lending Service is continuing to ready groups of objects that can be borrowed in a variety of configurations by other institutions wishing to create custom-tailored exhibitions. Watercolors from the Index of American Design will constitute the first group to be made available. A thorough review has been made of the criteria that potential borrowers must meet in order to be eligible for loans.

During the year a group of almost three hundred paintings and drawings by Mark Rothko, the gift of The Mark Rothko Foundation, was received by the Gallery. The 173 paintings in the gift are assigned to the National Lending Service, and twenty-seven have already been approved or promised for loan to several temporary exhibitions.

Housing the Rothkos has necessitated revamping several storage areas. In addition, a new system was devised for storing the medals, plaquettes, and small bronzes in a recently outfitted study-storeroom. Conversion of yet another storage area into office space required revision of the storage for some of the decorative arts holdings.

The division underwent a number of staffing changes during the year. Denna Jones Anderson filled the vacancy in the curatorial records office left by the departure of Nancy Iacomini. Patricia Harpring assumed the role of Gallery representative for the Museum Prototype Project, succeeding M. E. Warlick. Leslie Reinhardt assisted in the office of loans during Marion Diffenderfer's maternity leave. Greg Jecmen succeeded Judith Brodie on the graphics computerization project. Kathleen Kelley resigned as assistant registrar.

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing 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 the 1986 fiscal year.

PAINTING

The following list is arranged in alphabetical order according to former attribution; where more than one work by an artist was reattributed, the objects appear alphabetically by title.

<i>Number and Former Attribution</i>	<i>Changed to</i>
1953.5.1 L. Allen <i>Miss Lucia Leonard Burbank</i> Gift of Edgar William and Bernice Chrysler Garbisch	Luther Allen <i>Lucia Leonard</i>
1947.17.41 Anonymous Unknown Nationality 17th Century <i>Portrait of a Lady</i> Andrew W. Mellon Collection	18th Century
1947.17.64 Anonymous Unknown Nationality 18th Century <i>Portrait of a Man</i> Andrew W. Mellon Collection	17th Century
1971.83.8 M. (?) Kranz <i>Man of Science</i> Gift of Edgar William and Bernice Chrysler Garbisch	Anonymous Unknown Nationality 19th Century

SCULPTURE

Listed in numerical order by accession number

<i>Number and Former Attribution</i>	<i>Changed to</i>
1937.1.131 Attributed to Adriaen de Vries <i>Mercury</i> , c. 1603/1613 Andrew W. Mellon Collection	Attributed to Francesco Righetti (1749–1819) Roman, c. 1780–1800, after Giambologna

GRAPHICS

arranged numerically by accession number

<i>Number and Former Attribution</i>	<i>Changed to</i>
1943.3.233 Heinrich Aldegrever <i>The Rich Man Being Carried away by the Devil</i> Rosenwald Collection	After Heinrich Aldegrever
1943.3.234 Heinrich Aldegrever <i>The Rich Man in Hell</i> Rosenwald Collection	After Heinrich Aldegrever
1943.3.8883 Carlo Saraceno <i>Scene from a Monastic Order</i> Rosenwald Collection	Anonymous Italian 17th Century <i>The Meeting of San Carlo Borromeo and San Filippo Neri</i>
1971.67.3 Bartholomeus Breenbergh <i>Fantastic Heads</i> Ailsa Mellon Bruce Fund	Jacques de Gheyn III <i>Grotesque Heads</i>
1979.20.94 Albert Newsam <i>Edwin Forrest</i> John Davis Hatch Collection	Albert Newsam, after Thomas Sully <i>Gideon Fairman</i>
B 020913 Emile Bernard <i>Trois Bretons</i> Rosenwald Collection	Armand Seguin <i>Three Breton Women with Infants</i>

LIBRARY

1986 was a significant year for the library with much progress being made in automation and a continuation of efforts to streamline procedures and increase productivity. The most momentous news was the retirement of chief librarian J. M. Edelstein. Mr. Edelstein held his position for more than fourteen years and guided the library through a period of explosive growth in which the library moved to new quarters in the East Building and acquired a book and journal collection of international renown.

The library was the recipient of two grants. The J. Paul Getty Trust gave a substantial sum of money for the purchase of books on Italian art. In addition, the Gladys Kneble Delmas Foundation gave us a generous grant for the purchase of books on Venice. These grants will allow us to considerably strengthen our already impressive holdings in Italian art.

The principal effort in reader services this past year has been directed toward continued and improved service to library users, particularly in the area of circulation, reference information, interlibrary loan, and computerized database searching and information retrieval.

The circulation section has undertaken a review of its procedures to provide prompt retrieval of requested materials, strengthen control over its records, and provide more efficient space allocation for the library's growing collection. The office inventories program continues to reconcile the circulation files with books on loan. A standardization of clearance procedures for departing staff, CASVA members, and interns has been put into effect.

The library continues to serve a wide range of users. Graduate students, visiting scholars, and representatives from area galleries and museums make up the majority of the outside readers. As in the past, the library serves many scholars from abroad, including the U.S.S.R., Poland, Bulgaria, Czechoslovakia, China, The United Kingdom, Italy, West Germany, Spain, Israel, France, Canada, and Mexico.

The reference section has added WILSONLINE, an important new database to its on-line search service. Wilson's bibliographic files are the counterparts of the H. W. Wilson Company's printed indexes, such as *Art Index*, *Book Review Digest*, and *Reader's Guide to Periodical Literature*. Another improvement in computer access to information is the IBM-PC with printer, which facilitates bibliographic searching on the RLIN network for both reference and interlibrary loan functions.

This year Lamia Doumato, reference librarian, provided instruction to librarians from the following institutions: RLIN searching for the humanities reference librarians of The Johns Hopkins University, the Avery Reference Files of RLIN for the reference staff of the American Institute of Architects, and DIALOG and WILSONLINE searching of art databases for the librarian of the Hirshhorn Museum.

New acquisitions in the reference section include:

Avery Index to Architectural Periodicals, 4th supplement, 1979-1982. 4 vols. (Boston, 1985).

Oto Bihalji-Merlin, *World Encyclopedia of Naive Art* (London, 1984).

Dizionario della Civiltà Etrusca (Florence, 1985).

Wolfgang M. Freitag, *Art Books: A Basic Bibliography of Monographs on Artists* (New York, 1985).

Heinrich Fuchs, *Die österreichischen Maler des 20 Jahrhunderts*. Band 1, A-F, Band 2, G-K (Vienna, 1985-).

A. Stuart Gray, *Edwardian Architecture: A Biographical Dictionary* (London, 1985).

George Kaftal, *Iconography of the Saints in the Painting of North West Italy* (Florence, 1985).

Kataloge der Bibliotheca Hertziana in Rom: (Max-Planck-Institut), 3 vols. (Wiesbaden, 1985).

Sylvain Laveissière, *Dictionnaire des artistes et ouvriers d'art de Bourgogne*. Tome 1: A-K (Paris, 1980-).

Metropolitan Museum of Art Library, *Library Catalog of the Met-*

ropolitan Museum of Art, New York. 2 ed., supplement 2, 4 vols. (Boston, 1985).

Sally Mitchell, *The Dictionary of British Equestrian Artists* (Suffolk, 1985).

Chris Petteys, *Dictionary of Women Artists* (Boston, 1985).

A Supplement to the Oxford English Dictionary, ed. R.W. Burchfield, 3 vols. (Oxford, 1972-1986).

Virginia Watson-Jones, *Contemporary American Women Sculptors* (Phoenix, 1986).

Who Was Who in American Art, ed. Peter Hastings Falk (Madison, Conn., 1985).

The library held two exhibitions in fiscal 1986 which highlighted two special collections in the National Gallery library: "The Paris Salon" (March-August 1986) and "Surrealism" (September-December 1986). Both exhibitions were organized and installed by Caroline Backlund and Ann O'Connell.

The gift and exchange section continued to process large amounts of material received from donors and exchange partners; in addition, significant progress was made in reducing the extensive backlog of unaccessioned gift books, especially the Parkhurst and Pope collections.

We have begun an inventory of gallery exhibition catalogues available for exchange, with a view toward developing an updated exchange list that will be sent to non-exchange institutions when we request publications.

The vertical file section, staffed through a generous grant from the A. W. Mellon Foundation, processed and filed more than ten thousand brochures, exhibition catalogues, and pictorial material. We have been fortunate in having several volunteers, with excellent language abilities, who have been labeling pamphlets, filing, and revising the artists' files. Requests for vertical file material increased steadily during the year as did the number of items circulated.

The bindery began a major project to bind and preserve our extensive collection of European auction sales. In all, over five thousand auction sales catalogues were bound. American sales catalogues are scheduled for the same treatment next year.

The library received gifts from seventy-one individual donors, including George H. Kelley who gave Jean Pillement, *Recueil de différent bouquets de fleurs . . .* (Paris, [n.d.]). James V. Sallemi donated a leather-bound album of stamps commemorating the birthday of Leonardo da Vinci. Sarah Epstein continued to donate English translations of Swedish and Italian articles on Edvard Munch. S. Lane Faison, Jr. gave various documents relating to the work of the Art Looting Investigating Unit, OSS, adding to an extensive collection of material on this topic from other

donors. NGA and CASVA staff members also made important contributions to the collection.

We continued to receive large donations from the Library of Congress, including seven portfolios of reproductions issued by the International Chalcographical Society and eight large portfolios of facsimile reproductions of old master etchings and woodcuts.

In fiscal 1986 the cataloguing section made significant progress in the area of automation. The section's participation in the RLIN (Research Libraries Information Network) system increased dramatically in our second year of membership as a result of three major projects. Assistance from the J. Paul Getty Trust enabled us to begin conversion of pre-1978 manual cataloguing records to machine-readable form. By the end of the year approximately 4,000 titles had been converted, and plans call for the conversion of another 4,000 titles by May 1987. The artist monograph reclassification project resumed in August on RLIN, thus extending the scope of the retrospective conversion project by an estimated 1,000 titles. In May approximately 33,400 cataloguing records created by us on the OCLC (Online Computer Library Center) system between April 1978 and December 1984 were transferred via magnetic tape to the RLIN system. By the end of the year nearly 42,000 of the library's bibliographic records were added to the RLIN system.

The contract cataloguing project utilizing the services of TeleSec, an outside firm, was continued. Approximately 3,000 titles were selected from various special collections and from the regular backlog for cataloguing on the OCLC system. All cataloguing records created on OCLC after December 1984 will be transferred eventually to the RLIN system.

Several of the library's uncatalogued collections received special attention from the section. More than half of the Reti and Sallemi collections on Leonardo have been catalogued. The section also began to catalogue archival and manuscript material as well as the library's comprehensive collection of works on the Paris Salons.

In August the serials section hosted SCIPIO's semi-annual meeting, which included representatives from The Metropolitan Museum of Art, The Cleveland Museum of Art, The Art Institute of Chicago, the J. Paul Getty Museum, The Nelson Gallery/Atkins Museum, and the University of California at Santa Barbara. The National Gallery of Art has continued to contribute to SCIPIO, adding over 2,000 auction catalogues into the database this year. Except for the J. Paul Getty Center for the History of Art and the Humanities, our contribution has exceeded that of all other other libraries.

Notable serial acquisitions:

Ape Italiana dell Belle Arti, vols. 1-5 (1835-1938).

El Arte en España, nos. 1-36, [n.d.].

Blanc et Noir, nos. 1-5 (1885-1892).

Bulletin de la Commission Royale des Monuments et des Sites, Brussels, vols. 10-18 and n.s. vols. 1-10 (1959-1981).

Mélanges de la Casa Velasquez, vols. 1-19 (1965-1983).

Paris Vivant, nos. 1-18 (May-August 1883).

Il Primato Artistico Italiano, vols. 1-4 (1919-1922).

In addition to our current subscriptions, 531 non-current European and American auction catalogues, primarily of the nineteenth and twentieth century were purchased.

The order section staff focused their efforts on the tasks of bibliographic checking, ordering new titles, and accessioning books.

Notable book acquisitions:

ABC (New York, 1983).

Henri Toulouse-Lautrec, *Album de marine*. / M.C. Dortu (Paris, 1953).

Francesco Algarotti, conte, *Il Newtonianismo per le dame, ovvero Dialoghi sopra la luce e i colori* (Naples s.n., 1737).

Aperture/no. 7:3 Ruth Bernhard, no. 9:3 Laughlin . . . no. 9:4 Symposium, no. 10:2 Rogovin, no. 10:3 Teske, no. 10:4 Sommer, no. 11:3 Northwest Photographers (s.l., s.n., 1958-).

Zacharie Astruc, *Le salon intime: exposition au Boulevard des Italiens* (Paris, 1860).

G. Albert Aurier, *Oeuvres posthumes de G. Albert Aurier* (Paris, 1893).

Pietro Sante Bartoli, *Recueil de peintures antiques trouvées à Rome* (Paris, 1783).

Bible. O. T. German. Wenzelsbibel, *Richter-Ruth-I Samuel. Vollständige farbige faksimile Ausgabe*. Codex Vindobonens is 2759 (Graz, 1984).

Bibliographie zur symbolik, ikonographie und mythologie (Baden-Baden, 1968-1984).

Bibliotheca sanctorum (Rome, 1961).

Constant Bourgeois, *Voyage pittoresque à la Grande Chartreuse with Monuments Romains du Nimes par Alp* (Paris, [1821], 1818).

Calli e canali in Venezia ? F. Ongania (Venice, 1890-1891).

Catalogue of the Rudimentary series: in the arrangement of 1873 with Ruskin's comments of 1878 (London, 1984).

Lodovico Carracci 1555-1619, *Il Claustro di S. Michele in Bosco di Bologna, dipinto dal famosa Lodovico Carracci, e da altri . . .* (Bologna, 1694).

Henry Certigny, *Le Douanier Rousseau et son temps: biographie et catalogue raisonné* (Tokyo, 1984).

d'Argenville Dezallier, Joseph Antoine, *Abrege de la vie des fameux peintres, avec leurs portraits graves en taille-douce, les indications de leurs . . .* (Paris, 1745).

Elisabeth Dhanens, *Jean Boulogne, Giovanni Bologna Fiammingo; Douai 1529—Florence 1600: bildrage tot de studie van de Kunst betrekkingen tussen het Graafschap Vlaanderen . . .* (Brussels, 1959).

Exposition Universelle, 1878; Paris, France, *L'art moderne à l'exposition de 1878; par Th. Biais, E. Chesnau . . .* (Paris, 1878).

Exposition Universelle, 1878; Paris, France, *Les chefs-d'oeuvre d'art à l'Exposition universelle, 1878; sous la direction de M. E. Bergerat* (Paris, 1878).

Gaetano Angerio Guglielmo Filangieri, *Effemeridi delle cose fatte per il Duca di Calabria (1484-1491) di Joampiero Leostello da Volterra da un codice della Biblioteca Nazionale di Parigi* (Naples, 1883).

Gaetano Angerio Guglielmo Filangieri, *Estratti di schede notarili* (Naples, 1884-1885).

Franz Oelmann dem langjährigen Direktor des Rheinischen Landesmuseums Bonn Zum 75. Geburtstag am 30. Mai 1958 in Dankbarkeit gewidmet (Kevelaer, 1959-1961).

T. Hippert, *Le peintre-graveur Hollandais et Belge du XIXe siècle* (Brussels, 1874-79).

Die Kunstdenkmäler von Bayern. V: Regierungsbezirk Mittelfranken. Vol. I: Stadt Eichstätt mit Einschluss der Gemeinden Marienstein . . . (Munich, 1924).

C. Lemonnier, *G. Courbet et son oeuvre! Gustave Courbet à la Tour de Peilz . . .* (Paris, 1878).

Leon Maillard, *Henri Boutet: graveur et pastelliste* (Paris, 1895).

Memoire de Velazquez sur quarante et un tableaux envoyés par Philippe IV à L'Escurial (Paris, 1874).

Minsky in London, edited with an introduction by Pamela Moore (London and New York, 1980).

Napoli Nobilissima; Rivista di topografia ed arte Napoletana. Series I and II (Naples, 1892-1922).

The National Academy of Design's exhibition catalogs: 1826-1925; 1881-1889.

New York Public Library, *Corolla. Ludwig Curtius zum sechzigsten Geburtstag dargebracht . . .* (Stuttgart, 1937).

Un peintre de paysage au XVIIIe siècle Louis Moreau. / G. Wildenstein (Paris, 1923).

Josephin Peladan, *Catalogue de Salon de la Rose-Croix* (Paris, 1892).

Peter Paul Rubens, Pierre Francois Basan, *Catalog des estampes gravées d'après P. P. Rubens . . .* (Paris, 1767).

Salon de l'art nouveau, premier catalogue (1895) (Hotel Bing, Paris). (Paris, s.d.).

Albert Soubiès, *Les membres de l'Academie des beaux-arts depuis la foundation de l'Institut* (Paris, 1904-1906).

Schola italica picturae, sive, Selectae . . . (Rome s.n., 1773).

Christof Spengemann, *Die Wahrheit über Anna Blume: Kritik der Kunst, Kritik der Kritik, Kritik der Zeit* (Hannover, 1920).

Matthias Stenglin, *Das Herrn Daniel Stenglin in Hamburg Sammlung von Italienischen, Hollanischen und Deutschen Gemälden* (Berhm, 1763).



Edouard Vuillard, *Women Sewing*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.43

Brook Taylor, *Linear perspective: or a new method of representing justly all manner of objects as they appear to the eye in a situation* (London, 1715).

Tresor de numismatique et de glyptique, ou recueil general de medailles, monnaies, pierres gravées, bas reliefs, etc . . . (Paris, 1834-1858).

Ennio Quirino, Visconti, *Iconographie ancienne: Iconographie Romaine, iconographie Grecque* (Paris, 1817-1829).

Voluptes de Paris [photographies de Brassai] (Paris, c. 1950).

Adam Young, *A Selection from the Medals in the Cabinet of Ada Young*. (manuscript volume) (s.l., s.n., 1835).

Notable microfilm/microform acquisitions:

L'Artiste, 1831-1899, 1901 and 1904 (Paris).

Museum of Modern Art (New York). *Artists Scrapbooks* (Cambridge, 1986).

British Museum. *Cutting Notebooks Relating to English Artists* (s.l., s.n. n.d.).

Le Bulletin de l'art ancien et moderne, 1899-1935 (Paris).

Emblem Books [microform]: 354 titles (Zurich, 198-).

Der Querschnitt (Düsseldorf: s.n. 1921-1936).

La Revue Blanche, 1891-1903 (Paris).

John Ruskin. *Catalogue of the rudimentary series in the facsimile arrangement of 1873 with Ruskin's comments of 1878* (London, 1984).

Kate M. Allen, secretary, joined the library in June. Lynne E. Woodruff filled the vacancy left by Cassandra H. Johnson, vertical files librarian. Virginia B. Burch, librarian, joined the cataloguing section to work on the retrospective conversion project, and Jack Robertson, librarian, joined the section to work on the artist reclassification project during August and September. Zachary B. Deutch interned from 30 June to 15 August. New library technicians in circulation are Marlene Deemer, Ariadne Dubasky, and Claudette Smith. Kim Y. Johnson, student aide, joined the staff while two student aides graduated from school and resigned to begin new careers, and a third resigned to devote full time to studies. Two volunteers served in reader services: Constance C. Koch from January 1985 to December 1986, and Ann O'Connell from November 1985 to the present.

COMPARATIVE LIBRARY STATISTICS—FISCAL YEAR 1986

	1985	1986
Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	122,164	127,882
Serials accessioned (including auction catalogues)	13,364	13,727
Titles/volumes acquired with federal funds	1,447/1,716	1,176/1,476
Titles/volumes acquired with trust funds	488/519	1,014/1,049
Titles/volumes acquired by gift	1,433/1,500	1,045/1,084
Titles/volumes acquired by exchange	561/617	524/529
Added microform titles	13	
Added vertical file material	11,974	9,941
Added unprocessed ephemera	1,682	1,362
NCA publications distributed to exchange partners	1,778	2,012

	1985	1986
Continuing serial subscriptions	869	874
Total serial titles/volumes	1,644/18,867	1,652/20,447

Library Services

Reference inquiries	7,663	10,967
Computer-based bibliographic searches (RLIN, OCLC, ILS, ARTQUEST, DIALOG)	2,603	1,899
Outside visitors	1,718	1,929
New registrants	416	309
Volumes retrieved for visitors	6,620	6,592
Volumes reshelved	32,300	30,170
Tours	165	116
Microform readers	128	139
Vertical file requests	215	320
Vertical file circulation	000	271
Interlibrary loans obtained for NGA staff and CASVA fellows	1,736	1,554
Interlibrary loans to other institutions	163	102

Technical Services

Monograph titles/volumes catalogued	4,352/5,008	4,498/4,868
Serials titles/volumes catalogued	118/417	126/439
Catalogue cards filed	46,600	54,900
Monographs bound	3,678	2,122
Serials volumes bound		868
Auction catalogues bound	1,861	5,458
Bibliographic checking		
Total titles checked	7,375	7,550
Titles owned	6,045	4,806
Titles not owned	1,330	2,744

PHOTOGRAPHIC ARCHIVES

Reflecting substantial advances in technology, the photographic archives has augmented the black-and-white photographs, which are its basic holdings, by adding microfiche and microfilm collections. More than four million images of works of art are presently available to researchers.

The Samuel H. Kress Foundation continued its generous support, and is primarily responsible for the growth of our collections. It has also helped the archives in less direct fashion by providing subventions for photographs to individual scholars who agree, in turn, to deposit the resulting photographs with us. In this manner we received this year photographs from the Royal Irish Academy, Dublin, and arrangements have been made for us to receive photographs of all the permanent collections of the Royal Academy, London, including diploma works.

Other groups of photographs acquired include more than 800 of the drawings of Leonardo da Vinci at Windsor

Castle; 875 photos of all the paintings in the National Gallery of Scotland; approximately 1,600 photographs from Zodiaque of Romanesque art and architecture in England and France, especially Brittany; and photos of all the Dutch and Flemish paintings in the Musée Royal des Beaux-Arts, Brussels.

The archives continues to build its collection of nineteenth-century photographs of works of art adding this year the following important albums: *Sculpture of Jean Baptiste Carpeaux*, c. 1876; *Notices of Sculpture in Ivory*, The Arundel Society, 1871; *Decorative Furniture*, The Arundel Society, 1856. We added three volumes to our collection of Paris Salon albums giving us a total of thirteen volumes dating from 1872–1887.

Professor William Brumfield continued his generous loan of negatives of Russian architecture, from which the archives has made over 2,600 prints. These unique photographs have been catalogued and added to the department's on-line research and retrieval system.

This year also began a project to catalogue photographs of the European and American paintings in the National Gallery collection. In conjunction with this, our on-line artist authority file was cross-indexed to reconcile it with the artist authorities of both the library and the Gallery.

CONSERVATION DIVISION

CHIEF OF CONSERVATION

The exhibition *The Treasure Houses of Britain* continued to be a major focus for the conservation division this past year. Most of the previous year was spent on the examination of works at lenders' homes, development of packing specifications, and making conservation arrangements for over two hundred works that required treatment before shipment. By early October 1985, the works were safely in Washington. Considerable effort was then required by the division to perform minor treatments on many works and to provide assistance during installation. Throughout the exhibition, the condition of each work was carefully monitored by the staff. At the end of the exhibition, the conservation and registrar's staffs accompanied the works on their return to the lenders in Great Britain under the coordination of the conservator for exhibitions and loans, Mervin Richard. Each object in the exhibition was personally escorted to the lender's home and a final condition report completed. The exhibition was achieved with virtually no significant damage to the works of art.

While *The Treasure Houses of Britain* was the Gallery's major exhibition, consuming the time and energy of the conservation staff, there were eleven shows in total that re-

quired considerable effort on the part of the division. This involvement typically included examining works arriving for exhibitions, preparing condition reports, assisting with aspects of installation, matting and framing works, preparing packing specifications, and serving as couriers on shipments.

Mervin Richard, conservator for loans and exhibitions, presented a lecture with Ross Merrill, chief of conservation, to the Washington Conservation Guild on the conservation and packing of works in the exhibition *The Treasure Houses of Britain*. He also spent three weeks working with Paul Schwartzbaum and Alfeo Michieletto on paintings in the Peggy Guggenheim Collection in Venice.

The science department appointed Susanne Quillen Lomax to the position of organic scientist for the laboratory. Susan Heald is on a temporary appointment to investigate the packing and environmental factors effecting works of art as they are transported to and from exhibitions.

The assistance of a number of conservators—Robin Chamberlin, Sonja Fogle, Rupert Harris, Daphne Barbour, and Katherine Singley—was required in order to complete all the necessary treatments and examinations for *The Treasure Houses of Britain*. Daphne Barbour and Katherine Singley were hired on contract to assist the objects laboratory in the examination and packing of the objects.

Recruitment of candidates for the new Mellon Fellows for the laboratories brought about the appointment of Susanna Pauli in paintings conservation, Sarah Bertalan in paper conservation, and Judy Ozone in objects conservation.

PAINTING CONSERVATION

During the year the majority of work in the department was devoted to major treatments on paintings, major examinations for the systematic catalogue, examinations of paintings for incoming and outgoing exhibitions, and the continuous monitoring of the permanent collection.

Twenty-one major treatments were completed during the year on paintings representing most of the schools in the permanent collection. The smallest in dimension, but perhaps the finest in quality, was Gerard David's *Rest on the Flight to Egypt*. This jewel of a panel was covered with a very discolored varnish, whose removal revealed the exquisite quality of brushwork and color. By contrast in size, the large panel by Solario of the *Pietà* was a major recovery from the discolored varnish and overpainting that had long obscured its dramatic quality.

The English School was represented by the cleaning of Gainsborough's *Seascape* and Romney's *Miss Willoughby*. The fluent and cool brushwork of Gainsborough had been hidden under a moderately discolored varnish, and the

liveliness and freshness of Romney's enchanting portrait has now been regained.

Three paintings selected for the exhibition *The Age of Correggio and the Carracci: Emilian Painting of the 16th and 17th Centuries* were treated in the department: Annibale Carracci's *Landscape* and *Venus Adorned by Three Graces* and Ludovico Carracci's *The Dream of St. Catherine*.

The first stage of the technical analysis of Bellini/Titian's *Feast of the Gods* was completed and the removal of many layers of heavily discolored varnishes and overpaints was begun. This has revealed the extraordinary qualities of the great painting, enabling a closer study to be made of the authorship of the various passages.

There have been 185 major examinations for the systematic catalogue; the majority were of paintings from the American School. Work is now commencing on the examination of the Dutch and British Schools. These examinations take an average of three days for each painting and constitute a large part of staff time.

PAPER CONSERVATION

Paper conservators completed 44 major and 207 minor treatments on works of graphic art. Among the artworks that received major treatment were: a volume of Piranesi prints *Vedute di Roma*; Andrea Andreani's multicolored woodblock print *Rape of the Sabines*; Whistler's working proof for his etching *Venice*; and a handcolored engraving of the *Boston Massacre* by Paul Revere. Master drawings by Dürer, van Ruysdael, Delacroix, and Gericault received treatment, as did Andrew Wyeth's watercolor *The Stall*, and Charles Sheeler's pencil drawing of *Chartres Cathedral*.

Large groups of graphics receiving minor treatment included early Netherlandish prints, Callot prints, prints and drawings by Muirhead Bone, and thirty-five recent acquisitions including fifteen Paul Mellon Collection drawings.

The permanent collection was routinely surveyed for treatment problems, including those on Stieglitz photographs, Garbisch watercolors, and the recent gift from The Mark Rothko Foundation.

Paper conservators engaged in investigations of materials and techniques for the treatment and safekeeping of works of art on paper. These included the design and installation of a small suction apparatus to facilitate the local removal of stains; a survey of fumigation alternatives for works of art on paper; consideration and monitoring of formaldehyde vapors released by materials in the museum environment; and a consideration of cover sheets to be

used with artworks having particularly sensitive or delicate surfaces.

Research continued on Degas pastels. Samples of fixed pastels were analyzed using high performance liquid chromatography. Other innovative techniques being investigated and used for the study of the binders and fixatives in the pastels were based on immunological research; among them was the study of antibody reactions using fluorescent microscopy.

The study of watermarks in artist's papers, particularly Rembrandt prints, also continued. All the watermarks recorded to date by beta radiography at the National Gallery are being organized into a watermark archive. Data is entered into a computer. This information and contact prints of the watermarks are mounted on archive record cards and organized by century, country, and artist. Rembrandt watermarks from the National Gallery collection have been fully entered and work continues with other artists and schools. The project to systematically study Rembrandt watermarks has expanded beyond the Gallery, and paper conservators have examined Rembrandt prints at the Metropolitan Museum, Boston Museum of Fine Arts, and the J. Pierpont Morgan Library.

Exhibition related activities included monitoring light levels in all exhibitions containing graphic art and examining art for incoming and outgoing condition for several major loan shows: *Gemini G.E.L.*, *Winslow Homer Watercolors*, *Master Drawings from Stockholm*, *Ansel Adams: Classic Images*, *The Treasure Houses of Britain*, and both in-house and traveling exhibitions of the Index of American Design. Paper conservators also assisted with the installation and packing of objects for *The Treasure Houses of Britain*.

The matting and framing workshops prepared approximately 1,213 objects for special exhibitions, in-house surveys, and loans. This includes the installation of books and graphics in the library of *The Treasure Houses of Britain* and the mounting of a twenty-one-foot drawing by Robert Rauschenburg in *Seven American Masters*. Seventy-two of the Gallery's new acquisitions were prepared for display and storage; 1,515 works on paper were matted for storage as part of the continuing maintenance of the collection.

In addition to their routine duties, the matting and framing staff packed the books and graphics shown in *The Treasure Houses of Britain* and assisted conservators in packing several tapestries and the *Calke Abbey* bed. They gave workshops in conservation framing to preparators from other museums and they began designing plans for future storage facilities for oversized graphics.



Conservator Shelley Sturman treats new acquisition

OBJECT CONSERVATION

Preparation for the exhibition *The Treasure Houses of Britain* has been one of the major activities this past year for the object conservation department. With the assistance of conservators hired on contract, over 100 objects were treated and nearly 1,500 examinations were performed during the many months that the treasures were on loan to the National Gallery.

The newly acquired marble bust of *Jules-David, Baron Cromot Dubourg* by Jean-Baptiste Lemoyne appears much improved following major treatment. Aged stains and ingrained dirt were removed and old losses were filled and inpainted. Another new acquisition, Henry Moore's maquette *Reclining Female Figure*, also required lengthy treatment to regain its original appearance. Chemical and microscopic tests verified that the piece is terra-cotta and not plaster. The fragile sculpture had been broken, poorly restored, and then painted to conceal the joins. Remnants of the dark coating that was added, brittle adhesive resi-

dues, and old filling materials were all removed before the piece was cleaned, filled, and freshly inpainted.

A group of fifteenth-century works from the National Gallery collections were prepared for the exhibition *Italian Renaissance Sculpture in the Time of Donatello*. *Shirt Front and Fork* by Jean Arp was stabilized prior to loan to Stuttgart, Strassbourg, and Paris for the *Hans Arp Retrospective*, and Auguste Rodin's plaster model and *Jean D'Aire* were cleaned and consolidated for loan to the Metropolitan Museum of Art. Two small Renaissance tables were restored and the remaining eighteenth-century ormolu mounts for the seventeenth-century Chinese porcelains were cleaned of accumulated dirt and corrosion products. Experiments were set up to determine the most appropriate protective coating for these fire-gilded ornaments. An additional sixty-seven objects received minor treatment throughout the year.

Tests were conducted on a number of materials for storage of medals and plaquettes in the recently completed bronze storage/conference room. Research projects on the composition of enamels and identification of waxes were begun in collaboration with the science department.

During the second year, the Mellon Fellow research project was supplemented by visits to museums in the United States and Europe for close examination of sculptures attributed to the Paduan sculptor Severo da Ravenna. The resultant original report is based on detailed technical examinations, x-radiography, x-ray diffraction, and x-ray fluorescence studies to determine casting techniques, finishing processes, and material composition of the works associated with this sixteenth-century artist. Sculptures from the Frick Collection, The Metropolitan Museum of Art, the Victoria and Albert Museum, the Louvre, the Kunsthistorisches Museum, and the Museo Nazionale are among those compared with the seven sculptures attributed to Severo in the collections of the National Gallery.

The department performed four major treatments and seventy-one minor treatments upon pieces of sculpture and decorative arts. In addition, five objects from Vienna received minor treatment and 123 objects were treated for *The Treasure Houses of Britain* with the help of external contractors. Six of the treatments were extensive. In anticipation of a loan to the Palazzo Venezia for an exhibition on Renaissance portraiture, thirty Renaissance medals received major systematic catalogue examinations. Fifteen other major examinations and 100 minor examinations were performed. A lengthy number of examinations were conducted for *The Treasure Houses of Britain* and examinations for *Renaissance Master Bronzes from the Kunsthistorisches Museum, Vienna* were completed.

SCIENCE DEPARTMENT

During the last year the science department has continued to grow and is now complete with nine physical scientists. Equipment continued to be upgraded and improved and several regular research projects were initiated.

During fiscal 1986, 108 requests were addressed, an increase of over fifty percent compared to the previous year. Technical support was provided to curators, conservation, and administrative staff. These included identification and characterization of organic and inorganic materials used in conservation treatment, study of artists' materials and methods, and support in the design and installation of a new fume exhaust system for the conservation treatment labs.

Several major analytical projects continued on works in the collection to provide information for the systematic catalogue, including studies of cast medals and plaquettes, identification of photographic processes used in objects from the Stieglitz collection, and investigations on panel painting wood supports.

Dendrochronology, the study of tree ring patterns, was applied to nearly one hundred panel paintings from European artists. In addition, we initiated a program of study—the first of its type—for works of art on wooden support by American artists using North American woods.

The research program for development of methods to characterize and identify binding media continued to expand. Emphasis was placed on chromatography, including thin layer, gas, and high performance liquid methods. These techniques were applied to a small number of drawings and paintings at this time. In addition, we continued to explore the uses of immunological staining and antibody methodologies for binding media identification.

Research on the protection of works of art in transit greatly expanded. In association with Gallery exhibitions and loans, we further developed instrumentation to monitor changes in relative humidity, temperature, and shock and vibration. To improve packing and handling procedures, we began testing new packing materials and evaluating packing case design and materials.

FRAME CONSERVATION

The frame department has been especially productive this year. Twenty-two new frames have been made in-house, and antique frames were selected to reframe Rembrandt's *Polish Nobleman*, Saenredam's *Cathedral of St. Johns at s'Hertogenbosch*, and Bakhuyzen's *Dutch Ships in a Stormy Sea*. Special treatments were done on the Kress antique frame collection and the permanent collection. One hun-

ded seventy-five frames were inspected before going out from the Gallery on loan.

Eighty-nine major treatments and 115 minor treatments were undertaken. While exhibitions provided a major part of the work this year, tutorials, training of interns, and conservation demonstrations for summer interns and docents were also a part of the activity in the frame conservation laboratory.

EDITORS OFFICE

The catalogue for the exhibition *The Treasure Houses of Britain*, one of the most complex and time-consuming projects of the editors office, was completed at the beginning of this fiscal year. At 682 pages and with more than 700 color illustrations, it was easily our largest exhibition catalogue. *The Treasure Houses of Britain* was reprinted four times and sold well over 50,000 copies at the Gallery during the run of the exhibition. Other items produced for the exhibition included five posters, notecards, postcards, two guides to the exhibition (one in a large-type format), packaging for video cassettes, an address book, a daybook, and *The Country House: A Grand Tour*, published in association with Weidenfeld and Nicolson and Little, Brown.

The Treasure Houses of Britain and *Winslow Homer Watercolors* were distributed by Yale University Press. In addition to exhibition catalogues, the following books were produced: *In Honor of Paul Mellon: Collector and Benefactor*, *Piranesi: The Architectural Fantasies*, and a handsome facsimile of a Turkish manuscript, the *Süleymanname*. *Piranesi* and the *Süleymanname* are being distributed by Chicago University Press and Harry N. Abrams, respectively.

Brochures, posters, and postcards were made to accompany the exhibitions *The Treasure Houses of Britain*, *The New Painting: Impressionism 1874–1886*, *Winslow Homer Watercolors*, *Gifts to the Nation: Selected Acquisitions from the Collection of Mr. and Mrs. Paul Mellon*, and *Impressionist to Early Modern Paintings from the U.S.S.R: Works from the Hermitage Museum, Leningrad, and the Pushkin Museum of Fine Arts, Moscow*. Brochures were produced for Titian's *Flaying of Marsyas* and for the exhibition *Baroque Paintings from the John and Mable Ringling Museum of Art*. A poster was designed for our new acquisition: *Rubens Peale with a Geranium* by Rembrandt Peale.

For the Center for Advanced Study in the Visual Arts, the office edited, designed, and produced *Center 6* (their annual report), *Sponsored Research 5*, and the invitation for the Comité International d'Histoire de l'Art.

Three issues of *Studies in the History of Art* were published during the year: *Pictorial Narrative in Antiquity and*

the Middle Ages (volume 16), *Raphael Before Rome* (volume 17), and *Collected Articles* (volume 18).

Work continued on the systematic catalogue *Early Netherlandish Painting*, on *Artists' Pigments: A Handbook of Their History and Characteristics*, and on *European Paintings: An Illustrated Catalogue*. We expect these volumes to be published in late 1986. The National Gallery of Art *Annual Report* for 1985 was issued as well as the 1986 Holiday Catalogue, newly designed holiday cards, and a revised combined map of the East and West Buildings, and the NGA Style Guide was updated. Universe Books distributed our 1987 desk calendar (the theme being *Pleasures and Pastimes*) and the *Homer and Seasons* pocket calendars. All wall texts and labels for exhibitions were edited and typeset in the office. A membership brochure for the new group, the Circle of the National Gallery of Art, was also designed and produced.

The editors office received awards this year from the American Association of Museums for the design of the catalogue *The Treasure Houses of Britain* and for the *petit journal* produced for the exhibition *The New Painting: Impressionism 1874-1886*. Design awards were given by the Art Directors Club of New York for the National Gallery *Animal Kingdom* guest book and *Matisse Jazz* address book.

Jill Steinberg, who had been a National Gallery summer intern as well as a January intern, joined the staff as editor, and Carolyn Mitchell became secretary of the department.

EXHIBITIONS OFFICE

During the year the exhibitions department administered loans to sixteen exhibitions for which more than 1,800 works were borrowed from 431 lenders. The staff also worked on another forty exhibitions to be held over the next two years.

The spring and summer brought an increase in the number of staff working on exhibitions, as well as changes in personnel. In July Carolina J. Olivieri left the department in order to continue her studies and was succeeded by Susan H. Currie as secretary for administration of loans. Kerry S. Mallett joined the department as secretary for exhibition planning, replacing Pamela McIntyre-Heidenberg who left the department in February. Heather Reed came to the exhibitions department in April as secretary for special projects and receptionist for the office of the deputy director. During the summer, Joan M. Michaelson joined the department temporarily to assume the duties of Deborah F. Shepherd, who was on maternity leave.

The staff continued to implement new automated sys-

tems for tracking loan status, budgets, insurance, and exhibition histories, and trained other curatorial departments in automated procedures.

The temporary exhibitions and their dates were:

MASTER DRAWINGS FROM TITIAN TO PICASSO: THE

CURTIS O. BAER COLLECTION

continued from the previous fiscal year to 6 October 1985

coordinated by The High Museum of Art, Atlanta, and Andrew Robison

FIGURE DRAWINGS FROM THE COLLECTION

continued from the previous fiscal year to 19 October 1986

GERMAN EXPRESSIONIST PRINTS FROM THE RUTH AND JACOB KAINEN COLLECTION

continued from the previous fiscal year to 9 February 1986

coordinated by Andrew Robison

FIGURE PRINTS FROM THE COLLECTION

continued from the previous fiscal year to 19 February 1986

ANSEL ADAMS: CLASSIC IMAGES

6 October 1985 to 26 January 1986

coordinated by James Alinder and Nicolai Cikovsky, Jr.
supported by the Pacific Telesis Group

DURER TO DELACROIX: GREAT MASTER DRAWINGS FROM STOCKHOLM

27 October 1985 to 5 January 1986

coordinated by Per Bjurström, Nationalmuseum, Stockholm, and Andrew Robison
supported by Volvo North America Corporation and the Federal Council on the Arts and the Humanities

THE TREASURE HOUSES OF BRITAIN: 500 YEARS OF PRIVATE PATRONAGE AND ART COLLECTING

3 November 1985 to 13 April 1986

coordinated by Gervase Jackson-Stops, The British Council, and D. Dodge Thompson
supported by the Ford Motor Company, indemnities from Her Majesty's Treasury, the Federal Council on the Arts and the Humanities, and British Airways

THE NEW PAINTING: IMPRESSIONISM 1874-1886

17 January to 6 April 1986

coordinated by Charles S. Moffett, The Fine Arts Museums of San Francisco, and Charles F. Stuckey
supported by AT&T and the Federal Council on the Arts and the Humanities

TITIAN: THE FLAYING OF MARSYAS

17 January to 20 April 1986

coordinated by Sydney J. Freedberg
supported by the Federal Council on the Arts and the Humanities

WINSLOW HOMER WATERCOLORS

2 March to 11 May 1986

coordinated by Helen A. Cooper, Yale University Art Gallery, and Nicolai Cikovsky, Jr.
supported by the IBM Corporation

DRAWINGS BY JACQUES DE GHEYN

9 March to 11 May 1986

coordinated by A.W.F.M. Meij and J.A. Poot, Museum Boymans-van Beuningen, and Andrew Robison
supported by the Federal Council on the Arts and the Humanities

BAROQUE MASTERPIECES FROM THE JOHN AND MABLE RINGLING MUSEUM OF ART
6 April to 29 September 1986
coordinated by Anthony Janson, The John and Mable Ringling Museum of Art, and Beverly Louise Brown

IMPRESSIONIST TO EARLY MODERN PAINTINGS FROM THE U.S.S.R.: WORKS FROM THE HERMITAGE MUSEUM, LENINGRAD AND THE PUSHKIN MUSEUM OF FINE ARTS, MOSCOW
1 May to 15 June 1986
coordinated by D. Dodge Thompson
supported by Occidental Petroleum Corporation, the Armand Hammer Foundation, and the Federal Council on the Arts and the Humanities

GEORGE INNESS
22 June to 7 September 1986
coordinated by Michael Quick, Los Angeles County Museum of Art, and Nicolai Cikovsky, Jr.

GIFTS TO THE NATION: SELECTED ACQUISITIONS FROM THE COLLECTIONS OF MR. AND MRS. PAUL MELLON
20 July to 7 September 1986
coordinated by Charles F. Stuekey

RENAISSANCE MASTER BRONZES FROM THE KUNSTHISTORISCHES MUSEUM, VIENNA
17 August to 30 November 1986
coordinated by Manfred Leithe-Jasper, Kunsthistorisches Museum, Donald McClelland, the Smithsonian Institution Traveling Exhibition Service, and Douglas Lewis supported by Republic National Bank of New York and Banco Safra, S.A., Brazil

DEPARTMENT OF DESIGN AND INSTALLATION

The Treasure Houses of Britain (3 November 1985–13 April 1986), the most ambitious and complex exhibition ever held at the National Gallery of Art, occupied the energies and utilized the varied talents of the members of the design department over a period of five years. It became a splendid reality on 3 November 1985. Only the task of designing and producing the combined exhibitions inaugurating the East Building in 1978 compares in magnitude to the developing, designing, and installing of this evocation of five hundred years of British history in terms of connoisseurship, patronage, and art collecting.

Three levels of the East Building, incorporating 35,000 square feet, were totally transformed for the exhibition. The design process was a team effort whose principals included J. Carter Brown, Gaillard F. Ravenel, Mark Leithauser, and Gervase Jackson-Stops, the exhibition's British curator. After two years of planning, there followed a period of three years of complex negotiation and exacting design work. The shaping of the exhibition, the selection of loans, and the design of the installation were carried on

simultaneously, a process of intense creative synthesis made visible by Mark Leithauser's extraordinarily detailed drawings of the appearance of each room with every object in place. From these a construction package of hundreds of drawings was developed as the basis for fabricating the exhibition under the guidance of Gordon Anson and Floyd Everly, a process which called upon the skills of the entire design department and an exceptional group of craftsmen.

On the ground floor of the East Building a pass-distribution center, crowd control office, and satellite introductory audiovisual theater were provided for visitor management. The number of visitors allowed into the exhibition each hour was carefully controlled by a free-pass system and closely monitored not only to assure visitor comfort but also to provide safe conditions for the objects and to assure the proper maintenance of temperature and humidity within the exhibition. The audiovisual theater on the ground floor provided an opportunity to view an introduction to the exhibition. Its design was exceptional for the size of its high-resolution, rear projection screen measuring nearly eight feet high by eighteen feet wide, which assured a remarkably sharp image.

The exhibition proper began on the mezzanine terrace where title banners, introductory text panels, and gigantic photomurals of the exterior of Blenheim Palace and the gates of Syon House flanked dual entrances, one leading to an audiovisual theater and the other leading to the first room of the exhibition. The title banner gave great weight to the subtitle of the exhibition, *Five Hundred Years of Private Patronage and Art Collecting*, in order to emphasize its central theme. To help the public understand the size of country houses, a key to their scale was provided in a text panel comparing the facades of the White House in Washington (168 feet long) to Hardwick Hall (209 feet long), Castle Howard (667 feet long), Kedleston Hall (360 feet long) and Floors Castle (412 feet long). The mezzanine level audiovisual theater gave the visitor another opportunity to see the slide overview created to introduce the exhibition in the context of the architecture and gardens of the houses from which the objects were borrowed.

The idea of replicating existing country house rooms had been rejected for two reasons, the first being that to do so, if not physically impossible, would have been prohibitively expensive. The second and determining reason was that the objects in each room were composed of loans from many houses; therefore, it would have been inappropriate to recreate any specific historical room for their presentation. The exhibition spaces served as idealized backgrounds for the experience of the works of art, which were related to each other in settings that enhanced their ap-



Cervase Jackson-Stops, Mark Leithauser, J. Carter Brown, and Gaillard F. Ravenel (left to right) looking at drawings of the *Treasure Houses* exhibition during its construction

pearance and made their relation to the overall ideas of the exhibition more comprehensible. In many cases, without attempting to be period rooms, our exhibition rooms reflected the scale, color, aesthetic, and architectural detail of specific historical precedents. In a few cases, simplified contemporary museum installations were made to group objects such as porcelain, photographs, or books. The seventeen principal rooms, by their architectural settings and installations, evoked a country-house aesthetic in which the objects were seen both as individual works of art and as related to each other and to the historical idea underlying each room.

The exhibition was organized in four major sections with

a total of twenty individual rooms covering a historical period of five hundred years.

The Tudor Renaissance, which began the first section "From Castle to Country House: 1485–1714," derived its architectural details and austere mood from the late fifteenth- and sixteenth-century great halls such as those at Cotehele and Warwick Castle. The blocked pattern of the floor covering and Tudor arches were articulated to simulate stone, the platforms were covered in rush matting and the walls lime-washed. This first gallery was not elaborately detailed but rather designed as a spacious room with historical references in which elaborately carved furniture, tapestries, portraits, sculpture, and armor were arranged as they would have been in Tudor entrance halls. The *Lumley Horseman*, a unique polychromed, life-size, equestrian statue dominated the center of the first half of the gallery allowing the visitor to experience the sculpture in the round.

The Jacobean Long Gallery, in marked contrast to the abstract simplicity of the previous room, was a period evocation similar in feeling to long galleries in country houses. Capitalizing on the availability of daylight, the extraordinary length of the mezzanine terrace, and existing ceiling height of the space, a room 21½ feet wide by 86 feet long by 12½ feet high was constructed. The principal elements in the room were derived from the long gallery seen in the background of Daniel Mytens' portrait, *Alath-eia Talbot, Countess of Arundel*, including the ceiling configuration, wall color, floor matting, side lighting, and arrangement of paintings. The simulated stone doorways with grotesque heads and mullioned windows with leaded glass were drawn specifically from existing prototypes at Castle Ashby and Hardwick Hall, respectively. The period evocation required hiding the supplementary lighting system within the beamed ceiling and distressing the walls to give the illusion of age. This glazing of walls became an essential element in the rooms throughout the exhibition as we needed to establish a harmony between the aged and patinated surfaces of objects and their backgrounds. At the far end of the room Sir Anthony van Dyck's great double portrait of the Stuart brothers was flanked by gilt bronze busts by Hubert Le Sueur on pedestals which echoed in form, color, and proportion the ones seen in the van Dyck painting. Such visual puns enhanced the sense of rightness between objects displayed in meaningful juxtaposition.

Anglo-Dutch Taste and Restoration Opulence was divided into two separate spaces, both of which were derived from existing architectural sources. The smaller room was a special setting for Samuel van Hoogstraeten's trompe



Chimneypiece from *Treasure Houses*

l'oeil painting *A View Down a Corridor*, set in a walnut-paneled room, in a doorframe based precisely on its own setting at Dyrham Park. In the second and larger room, devoted to Restoration Opulence, the paneling and doorframes with bolection moldings were painted a subtle gray-green, "stone color" found in the state apartments at Boughton House. This color covered the wall paneling from the ceiling to the baseboard giving the room a sense of solidity almost as if it were entirely built of stone.

The last room of Section I, the Triumph of the Baroque, was designed as a complex museum space for a series of period vignettes. In addition to a great buffet display of monumental baroque silver, abstracted from seventeenth-

century engravings, and the silver furniture from Knoke, presented as it has always been—displayed against a Mortlake tapestry—the room contained a corner chimneypiece for the display of Chinese blue and white porcelain. Analogous corner chimneypieces are to be found in many British country houses, such as Chatsworth and Beningborough House, which served as our source for designing an idealized setting for fourteen documented pieces of seventeenth-century porcelain from Burghley House and an extraordinary assemblage of baroque silver hearth furniture.

The second section of the exhibition, "The Grand Tour: 1714–1770," began at the top of the spiral staircase that links the mezzanine and the upper levels. This transition was preceded by an antechamber with photomurals depicting great country-house staircases from different periods. The sense of entrance to the new era, that of the Grand Tour, was reinforced by silkscreened elevations of neo-Palladian and Adam buildings seen at the base of the stairs.

The naturally lit Lord Burlington and the Palladian Revolution evoked a setting which, though scaled down and simplified, reflected the rediscovery of the architecture of Andrea Palladio by Richard Boyle (1695–1753), the third earl of Burlington and William Kent (1685–1748). Classical cornices, dadoes, and pedimented doorframes accompanied a handblocked wallpaper, with an Italian damask pattern printed in deep red exactly matching one found at Lydiard Tregoze in Wiltshire and Temple Newsam House in Leeds. These elements suggested an environment reminiscent of one of the rooms at Chiswick Hall. The articulated space provided an ideal background for the massing of Burlingtonian and Kentian objects. Carefully juxtaposed to speak to each other, these works of art presented in a complex, layered pattern created an experience of extraordinary richness.

Souvenirs of Italy reflected a more simplified neo-Palladian aesthetic in a room twice the size of the Palladian room, a play on the idea of juxtaposing a single cube room next to a double cube room. The wallpaper chosen for this room was handprinted in blue-gray from existing eighteenth-century blocks of an Amberly pattern found in mid-eighteenth-century examples at Kedleston Hall and Petworth House. The elaborate architectural furniture together with the layered hanging—alternating Grand Tour portraits with Italian view paintings—recalled country-house rooms in which one can still see assemblages of objects brought back in the eighteenth century from years on the Grand Tour on the continent.

The Sculpture Rotunda was not only one of the most difficult rooms to engineer and construct, but also one of the

high points of the exhibition. This pantheon, monumental in feeling but small in size, a domed oval space measuring twenty-six feet by thirty-four feet with a twenty-nine foot-high oculus that allowed for natural light, accommodated some thirty pieces of sculpture ranging in height from eighteen inches to nearly eight feet. The idea for the room was derived from many sources: the density and variety of objects as seen in the painting *Charles Towneley in His Library* by Johan Zoffany, also exhibited in this room; the lightness of detail and the oculus from the exquisite suite of rooms designed by Robert Adam for antique sculpture at Newby Hall; and the layered staging of objects from nineteenth-century photographs of the eighteenth-century sculpture rotunda at Ince Blundel, among others. The resulting space, finished in tones of grays and off-whites with a simulated stone floor, contributed a unifying harmony to a complex body of works allowing them to be seen both individually and in related groups. Antique and eighteenth-century busts in the antique style, and marbles of animals on antique bases were juxtaposed with figural sculpture in niches and on wall brackets. An extraordinary table with a specimen marble top was surmounted by two eighteenth-century marble urns by Giovanni Battista Piranesi mounted on brackets flanking the Petworth Praxiteles. Above, two oval portrait reliefs and four marble busts were installed in oculi. Meeting the challenge of creating this triumphant gallery was pivotal to the conception of the exhibition since the passion for collecting antique sculpture lay at the very center of Grand Tour taste and affected the whole future development of British art. With few exceptions, most of the great English sculpture collections have been dispersed or reinstalled in modern museum settings which deprives them of their former glory.

At this point the visitor was given the choice of exiting for later reentry or continuing through the rest of the exhibition. In order to effect this double exit from the Sculpture Rotunda it was necessary to cut through a portion of the perimeter wall linking the north bridge to the upper level, northeast pod, thus achieving a new flexibility for the configuration of future exhibitions.

Augustan Taste evoked a spacious salon of the Adam period with crimson, damask-covered walls and delicate neoclassic detail in the plaster cornice and door surrounds. The wall covering was specially handloomed for the exhibition using a fabric design by Robert Adam in clear red, derived from an eighteenth-century example. The makeup of this room recalled such prototypes as the great salon at Corsham Court. It focused on great European old master paintings, seen in the context of extraordinary eighteenth-century English neoclassical furniture



Design and installation staff at work in the Sculpture Rotunda of the *Treasure Houses* exhibition

and decorative accessories from the most renowned English cabinetmakers and craftsmen of the period. The Adam design for the wall covering—with its anthemions and urns, winged griffons and paterae—and the detailing in the decorative plasterwork were designed and scaled to harmonize with the exquisite marquetry and ormolu decoration of the furniture.

The Dutch Cabinet, intimate in scale, simple in detail, cool in color, and densely hung with small pictures in ornate gold frames, formed a contrast to the preceding room, as is often the case in the mid-eighteenth-century English country houses. Using Johan Zoffany's charming *Sir Lawrence Dundas and His Grandson in the Pillar Room at 19 Arlington Street* as the model, this space not only replicated the small proportions of the room, the rich blue-

green color of the walls, the delicate gold fillet border, and the convention of multitiered picture hanging seen in the painting, but also incorporated the painting by Jan van de Cappelle, *A Calm*, which is seen hanging over the mantlepiece in Zoffany's picture, as well as the garniture of seven Giacomo Zoffoli Grand Tour bronzes, exactly as they are depicted in the painting.

Landscape and the Picturesque completed Section II with a presentation of great European and English landscapes by Claude Lorrain, Nicolas Poussin, Salvator Rosa, Aelbert Cuyp, Jacob van Ruysdael, Philips Koninck, Thomas Gainsborough, Joseph Wright of Derby, and Richard Wilson, seen against a recessive moss-green wall which duplicated the color used in the landscape room at Calke Abbey.

The third section, "The Gentleman Collector: 1770–1830," began with two museum-style presentations: The Country House Library, and Chinoiserie and Porcelain. Given the fragility of the books, drawings, and watercolors exhibited, and the low light levels required for their conservation, we did not to attempt an evocation of a country-house library, but relied upon photomurals of great libraries of Strawberry Hill and Sledmere to suggest the scale and architectural variety of these rooms. Similarly, the porcelain in the Chinoiserie and Porcelain room was organized by country and factory in an apselike configuration of wall cases. The *State Bed* from Calke Abbey, which had never been exhibited before, was placed on a simple, raised wooden platform and surrounded by objects in the chinoiserie style. It, too, required extremely low light levels in order to preserve the freshness of the color in its hangings. The precise placing of the lighting from room to room, with special concerns for conservation requirements, was orchestrated so that the viewer's eyes could adapt to different levels of light without being aware of radical shifts of brightness.

The wall color of the room *The Sporting Life*, a rich glazed yellow, proved to be an ideal background for neo-classical mahogany furniture and ornately framed sporting paintings. Especially successful was the pairing on an axial long view of George Stubbs' *Mares and Foals Without a Background* with the sideboard, urns, and winecooler made in Thomas Chippendale's shop for Harewood House. Robert Adam's designs for the dining room at Kedleston Hall suggested the idea behind our assembling a group of the finest English silver and silver gilt from Paul de Lamerie to Paul Storn presented layer upon layer in a dining room apse.

The Waterloo Gallery completed the section on "The Gentleman Collector" and formed the crescendo of the ex-

hibition, celebrating the great period of eclectic collecting in the early nineteenth century. In many ways it was the most impressive single room in the exhibition, containing an extraordinary number of great works of art. It was the only room that was on a scale commensurate with some of its more modest prototypes. The space in which this gallery was built had previously held the highly minimal David Smith amphitheater. The form of the Waterloo Gallery, the largest in the exhibition, was principally derived from the monumental picture gallery at Attingham Park designed by John Nash in 1807. The archaeologically correct Pompeian-red of the walls, the incorporation of natural overhead light, and the creation of a three-part room with great screens of porphyry ionic columns all recalled the Attingham Park picture gallery, as well as being reminiscent of the room in Charles Robert Leslie's painting of *The Grosvenor Family*. The specific configuration of the room with its center section wider than its ends, however, was a result of our maximizing the use of the existing space. All of the detailing from prototype sources was reconsidered to create a grand classical architectural simplicity. The red walls were densely hung with European old master and English eighteenth- and nineteenth-century paintings. English and French furniture and decorative objects were interspersed with sculpture, and Antonio Canova's *The Three Graces* made an arresting centerpiece for the room. In order to suggest the extraordinarily eclectic collecting during this period, wall cases displayed majolica, Limoges, objects made of semi-precious stones, and a group of jeweled tiaras.

The fourth section of the exhibition, "The Romantic Vision: 1830–1985," summarized late-nineteenth- and twentieth-century collecting with period vignettes. The paintings and furniture in *The Highlands* and *Victorian Spirit* were presented against Black Watch tartan, taking a clue from similar wall treatments at Balmoral; the paintings in *The Pre-Raphaelite Era* were set against William Morris wallpaper, the portraits by John Singer Sargent in *Edwardian Elegance* and the *Continuing Tradition* were seen in a room painted an Edwardian, striated, olive green.

The Epilogue: *Life in the British Country House* presented a panorama of images taken from photograph albums assembled during the nineteenth and twentieth centuries as well as a group of original albums which illustrated the living aspect of these great houses, an aspect not adequately communicated by the works of art in the preceding rooms of the exhibition. As a summation of the exhibition, the last room displayed the *Nostell Priory Dolls' House*, attributed to Thomas Chippendale's shop, in a large wall case which gave the spectator a view in micro-

cosm of a country house complete with the original chimney pieces, textiles, pictures, furniture, and inhabitants, including a glass mouse scurrying under the kitchen table.

The Treasure Houses of Britain should not be seen as an isolated event but rather as a highpoint in the history of the Gallery's exhibition program over the past fifteen years. It was the product of literally hundreds of people working together over a period of five years.

In addition to *The Treasure Houses of Britain*, the department of design and installation mounted thirteen exhibitions and worked on numerous reinstallations of the permanent collection in both the East and West Buildings, including presentations of the American naive paintings from the Garbisch collection, and small French paintings from the Ailsa Mellon Bruce and other Gallery collections. The *Ansel Adams* exhibition was installed in a series of simple open spaces designed to accommodate large crowds. The galleries were painted in tones of gray known to be preferred by Ansel Adams as the background for his photographs.

Following *Ansel Adams, Winslow Homer Watercolors* was installed in the central gallery with the addition of free-standing baffles to articulate the spaces. Chronological and thematic section divisions were orchestrated both architecturally and by changes in wall color. Given the extreme fragility of the watercolors, light levels had to be kept very low without the exhibition appearing gloomy. This was achieved by careful balancing of the light focused on the works of art in relation to the room's ambient light through the use of lenses and screens so that the objects, although lit at five foot candles, appeared to be the brightest focus in the room. For the third exhibition presented in the central gallery during fiscal year 1986, *George Inness*, we adopted a rich palette typical of nineteenth-century America: deep reds and red-browns which set off the pictures to great advantage.

Graphics exhibitions including *Dürer to Delacroix: Great Master Drawings from Stockholm* and the *Index of American Design* were installed in the outer tier of the ground floor graphics galleries in the West Building, utilizing a panel system for background accent colors and greater visual focus on the works of art. In the East Building, *Drawings by Jacques de Gheyn* was installed in a series of six small galleries on the ground floor, northwest. The configuration of this exhibition was designed in relation to the following exhibition, *The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century* which was to occupy the same space.

Eight newly constructed nineteenth-century French galleries, and four connecting, renovated galleries on the

main floor of the West Building were inaugurated for the presentation of *The New Painting: Impressionism 1874–1886*. This installation of 150 paintings, drawings, and pastels was selected from the 1,700 works that had been included in the original eight impressionist exhibitions held between 1874 and 1886. Following this exhibition, *Gifts to the Nation: Selected Acquisitions from the Collections of Mr. and Mrs. Paul Mellon*—a selection of paintings, prints, and drawings given to the National Gallery by Mr. and Mrs. Mellon—was installed in a series of the new galleries. Arranged by media and nationality, the exhibition began with a room of drawings, watercolors, and prints organized in a layered hanging so that works by different artists but of related subjects or styles spoke to the interests, connoisseurship, and range of the collectors' appreciation and imagination. The succeeding sections of English and American painting led to a series of three galleries devoted to nineteenth- and twentieth-century French and American paintings.

The exhibition *Baroque Paintings from The John and Mable Ringling Museum of Art* was hung in three galleries in the West Building adjacent to relevant pictures in the Gallery's own collection.

On the concourse level of the East Building the exhibition *Impressionist to Early Modern Paintings from the U.S.S.R.: Works from the Hermitage Museum, Leningrad and The Pushkin Museum of Fine Arts, Moscow* was divided into five sections—Paul Cézanne, Pierre-Auguste Renoir and Claude Monet, Paul Gauguin, Henri Matisse, and Pablo Picasso. The works by each artist were of such quality and power, that each section was made a monographic experience. The spaces designed for the nineteenth-century artists were given traditional cornices, chair rails, and door surrounds, while the spaces devoted to Matisse and Picasso were designed in a more contemporary idiom. Matisse's *Harmony in Red* was exhibited only in Washington; of great historical importance and aesthetic power, the painting was installed in a large area at the beginning of the exhibition so that the visitor could view it both before entering the exhibition and seeing the rest of the twentieth-century collection.

As a major aspect of the reinstallation of the upper level of the East Building galleries after the close of *The Treasure Houses of Britain*, *Seven American Masters* was held in galleries devoted to Barnett Newman, Mark Rothko, Al Held, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, and Robert Rauschenberg. In extreme contrast to the installation for *The Treasure Houses of Britain*, the galleries were spare, neutral, white spaces scaled to the works of each artist and ideally suited for the presentation of con-

temporary art. A special installation was provided for Barnett Newman's *Stations of the Cross*, which we had presented in a very different manner in 1978. Rethinking the dynamics of the series, we decided to present the fifteen canvases in an octagon with walls fourteen feet high and twenty feet wide, precisely scaled to the works of art. Using the available daylight, a special suspended ceiling was designed with a nine-foot continuous band of theatrical scrim around the perimeter allowing for diffused natural light to be focused on the paintings. In the center of the room a combination of valence and raised ceiling provided both a hidden source of artificial light and blocked the daylight from the center of the room, again concentrating the energies of the space on the paintings. The dynamics of the room, faceting of the walls, control of the light, and openness of the space allowed the visitor to experience the works both individually and as a series.

Renaissance Master Bronzes from the Kunsthistorisches Museum, Vienna posed a challenging series of problems because the objects were complex in form, often small in scale, but monumental in expression. A four-part installation with long vistas was devised to accommodate the material. As a reference to the period in which these objects were created, the spaces were articulated with cornice, base moldings, and a series of arches derived from Renaissance prototypes; this gave the installation a wonderful rhythm and grandeur while at the same time providing a scale reference for the sculpture. The pedestals, bases, and cases for each piece or groups of pieces were individually proportioned in order to present the objects at their ideal viewing height. The background colors and fabrics were carefully chosen so as not to intrude on or obscure the wide range of color variation in the patination of the bronzes. Most importantly, every feature of each bronze was fully lit while allowing for the presence of transparent shadows, essential to understanding the modeling of the surfaces.

During fiscal year 1986 the department prepared the designs for the installation of *American Furniture from the Kaufman Collection*. Working closely with the collectors in examining past conventions for presenting furniture in a museum context, an altogether new approach was attempted, synthesizing the best aspects of period rooms and an abstract presentation, the results of which will be analyzed in the 1987 *Annual Report*.

During the past year, Barbara Keyes was promoted to head of the silkscreen shop after that position was vacated by Fred Parker. Linda Heinrich, who has a masters degree in architecture, was hired to replace John Zelenik, the departmental draughtsman. Gretchen Van Dusen joined

the staff as the departmental secretary. Jeff Wilson was hired as an exhibits specialist and added to the silkscreen shop's staff.

GALLERY ARCHIVES

In May, I. M. Pei & Partners, planners and architects of the National Gallery's East Building, donated to the Gallery records of the building's design and construction. The records include correspondence, drawings, renderings, specifications, shop drawings, photographs, slides, and studies, which provide exceptionally rich documentation of the architectural development of the East Building. When used in conjunction with the Gallery's own records, the materials provide historical and artistic insight of unparalleled depth into contemporary design and construction processes.

Other important recent donations include records concerning stonework at the East Building job site, donated by Willy Arnheim, stone construction consultant, and materials relating to the career and activities of Dr. Raymond Stites, formerly curator in charge of education, donated by Mrs. Stites.

During the year, archival staff made significant progress processing historical records and making them available for research use. The rich files of the music department, directed by Richard Bales from 1942 through 1985, were sorted and organized into more than ninety containers. Arrangement, description, and conservation of the Gallery's historical photograph file, 1941-1985, was completed, and more than 160 containers of the Gallery's central subject and chronological files, 1939-1970, were opened for research use.

General records schedules for recurring administrative and financial records in Gallery offices were developed and surveys of several large offices were undertaken to help ensure that current records will be available for historians and administrators of the future. Under the Gallery's vital records program, a system for monthly transfer of computer tapes to security storage off-site was implemented.

The Gallery archives provided information and consultation concerning archival practices to archivists and others from many parts of the United States and from the People's Republic of China, Finland, Hungary, Israel, Italy, Paraguay, and Spain.

The office of planning and construction completed design of the Gallery's archival facility, which will be located near Gallery archives offices on the ground floor of the West Building. The new facility will provide superb protection for the Gallery's historical records and architec-

tural materials and will significantly promote their increased availability for use. Plans call for the facility to be occupied early in 1987.

PHOTOGRAPHIC 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.

In addition to the photographs distributed as listed, several large groups of photographs were exchanged, through the photographic archives, with such diverse institutions as the Winterthur Museum and the Smith College Museum of Art in this country, and the Museum of Fine Arts, Budapest, and the Bayerische Staatsgemaldesammlung, Munich, abroad.

The committee for media projects continued 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 provided continuing support for most of the programs and activities of the Gallery. The number of requests for photographic services reached a new high this year due, primarily, to support for special exhibitions. Photography is done for publicity purposes, indoor and outdoor signage, examination reports, design and installation, requests from owners and lending institutions, and to document special social events in connection with the exhibitions.

Photography for the systematic catalogues continued with work on the French furniture, textile, and Chinese porcelain collections. Photographic documentation of new acquisitions, especially the large number of new graphic works, required an increasing portion of the department's resources.

Important among the department's support for other Gallery activities is photography for CASVA programs and scholars. The department provided slides, copy photographs, and documentation for the annual publication *Center 5*.

Several physical changes and improvements were made in the photographic laboratory during the year. The ceiling tiles were replaced with a new material in order to eliminate dirt and dust problems. New storage cabinets and racks were installed to provide more protection for delicate

photographic equipment and convenient access to photographic background materials. A third view camera outfit was acquired to accommodate the increased camera work load. The large graphic arts copy camera was reinstalled in the West Building. Gallery personnel provided electrical and plumbing service for the camera and its adjoining processing room. The camera will be available in the future for certain types of specialized photography.

During the year Kathleen Buckalew, archives photographer, was granted a five-month leave of absence to pursue graduate work. Jane Fisher was given a temporary appointment to fill this vacancy.

Black and white photographs added to the files of prints available, 20,216

Color transparencies added to files, 1,282

Black and white photographs sold, 2,165

Black and white photographs distributed for official use within the Gallery, 11,579

Permits authorizing reproduction of works of art from the Gallery's collections, 1,433

Color transparencies lent for reproduction, 1,932

Works authorized for reproduction, 3,837

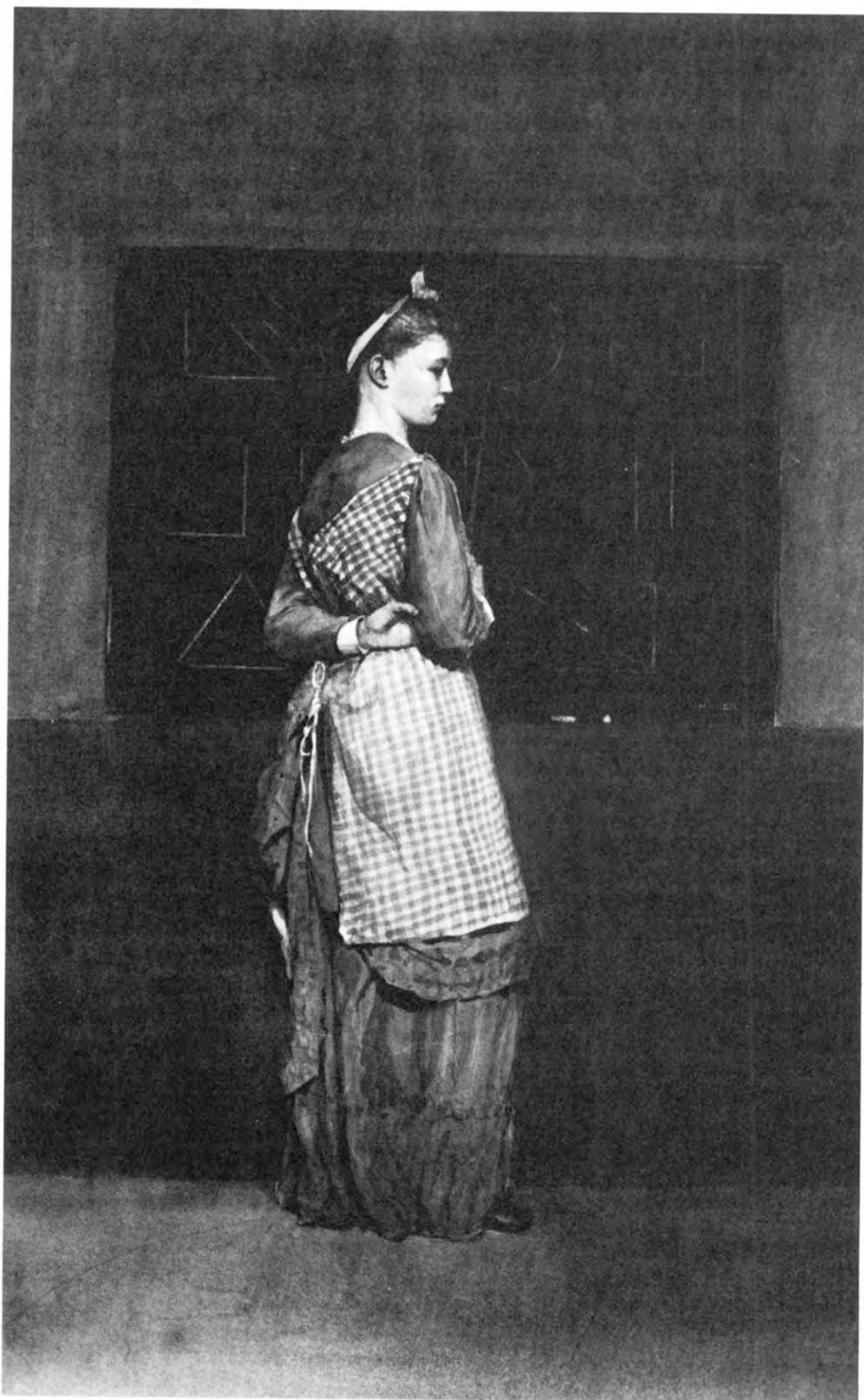
Black and white negatives produced, 5,833

Black and white prints produced, 39,475

35mm slides produced, 20,823

Color transparencies produced, 1,908

Color negatives produced, 1,773



Winslow Homer,
Blackboard, Collection
of Jo Ann and
Julian Ganz, Jr.

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. Reappointed by President Reagan in 1985, he continued to serve as chairman of the Commission of Fine Arts, a panel that meets monthly to review architectural and design proposals and to advise the President, 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, as well, as a member of the President's Committee on the Arts and Humanities, and to serve as treasurer of the White House Historical Association. He served on the board of trustees of the National Geographic Society and on the boards of the Winterthur Museum, the Corning Museum of Glass, Storm King Art Center, the National Trust for Historic Preservation, and the American Federation of Arts, of whose national exhibitions committee he is chairman. In addition, he served on the Harvard College Visiting Committee for the Arts, as vice president of the U.S. National Committee for the History of Art, and continued as a member of the advisory boards of the Morris and Gwendolyn Cafritz Foundation, the Brown University Department of Art, and the Federal Reserve System. He also continued as a member of the National Portrait Gallery Commission, serving on its acquisitions committee. In September he was awarded the Austrian Cross of Honor for Arts and Letters, and Groton School designated him Distinguished Grotonian.

JOHN WILMERDING, deputy director, continued to serve as vice president of the Shelburne Museum (Vermont) and the Dunlap Society and to sit on the boards of trustees of the Saint-Gaudens National Historic Site, Monticello, The Thomas Jefferson Memorial Foundation, the Lewis Walpole Library (Farmington, Connecticut), the Northeast Harbor Library, Maine, and the Wendell Gilley Museum, Southwest Harbor, Maine. During the year he was elected a trustee of the Wyeth Endowment for American Art, Boston. He continued as honorary curator of paintings at the Peabody Museum (Salem, Massachusetts) and as consultant to the curator of the White House. He continued to serve on the advisory boards of The New Zealand-United States Foundation, 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, and on the editorial boards of *The American Art Journal* and Smithsonian Institution Press. During the year he presented lectures on various American artists and aspects of American art at the Norfolk Society of Arts, Munson-Williams-Proctor Institute, The Bayou Bend Collection (Houston), Whitney Museum (Distinguished Lecture), American Studies Program, Museum of Art, Rhode Island School of Design, Amon Carter Museum, U.S.S. Constitution Museum (S.E. Morison Lecture), College of the Atlantic (Maine), Yale University Art Gallery, and the College of Environmental Science & Forestry, State University of New York. During the winter he delivered a series of four lectures as part of a three-week residency as Oates Fellow in American Studies at Princeton University. In conjunction with the Gallery's Department of Extension Programs, he completed a half-hour film entitled *Winslow Homer: The Nature of the Artist*.

HENRY A. MILLON, dean of the Center for Advanced Study in the Visual Arts, 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 Board of Directors of the College Art Association, the committee on computerization of art history information, as the scientific secretary of the working group for art history information of the International Committee of the History of Art, on the U.S. Committee overseeing the merger of the U.S.-based *Repertoire internationale de la littérature d'art* (RILA) and the French *Repertoire d'art et archeologie* (RAA), as vice chairman of the Council of American Overseas Research Centers, as a delegate to the International Committee of the History of Art, and on the architecture advisory group for the Art and Architecture Thesaurus. In addition, he was appointed to the Visiting Committee of the School of Architecture of the University of Maryland and to the Advisory Committee of the Leventritt Lecture Series at the Fogg Museum. He also served on the review panel for the Gladys Kriebel Delmas Foundation. Professor Millon presented papers on Michelangelo and Pirro Ligorio at St. Peter's at the University of Kansas in April, on the development of the Washington Mall at a colloquium in Paris on "Américanisme et la Modernité," and chaired a session at the annual meeting of the College Art Association on computers and research in art history. He conducted a seminar on seventeenth- and eighteenth-century architecture in Italy at the Massachusetts Institute of Technology in the spring.

PHILIP C. JESSUP, JR., secretary-general counsel, delivered the keynote address at the Arts Law Conference, Washington Area Lawyers for the Arts, at the Smithsonian Institution, 22 November 1985. He also participated in a panel on "Permanent Collections: Should They Be Insured?" at the fourteenth annual American Law Institute-American Bar Association course on "Legal Problems of Museum Administration" held in San Francisco in March 1986. In addition, he continued as a member of the National Advisory Committee of the Hubert H. Humphrey Fellowship Program (funded by the United States Information Agency) and as a trustee of the Obor Foundation. He also served on the advisory committee of the Asia Society/Washington Center.

SYDNEY J. FREEDBERG, chief curator, continued this year to serve on several advisory committees and boards, among them that for the Lehman Collection catalogue in The Metropolitan Museum of Art; the John Simon Guggenheim Memorial Foundation; the Harvard University Center

for Renaissance Studies at Villa I Tatti; the International Foundation for Art Research; Save Venice, Inc.; and the International Fund for Monuments. He served on the visiting committees of the department of paintings at the Metropolitan Museum in New York and the Museum of Fine Arts in Boston. He was elected a fellow of the Ateneo Veneto (Venice) and an Accademico d'Onore of the Accademia Clementina (Bologna).

NANCY ASH, senior paper conservator, served as editor of the *Paper Conservation Catalog*. She also presented a paper on beta radiography of Rembrandt watermarks at a paper conservation conference in Oxford, England.

CAROLINE BACKLUND, head of reader services, served as chairman of the fifteenth annual ARLIS/NA (Art Libraries Society of North America) conference to be held in Washington in 1987. She continued to serve on the advisory board of the National Museum of Women in the Arts.

RICHARD BALES was named conductor emeritus of the National Gallery of Art by the Board of Trustees on 1 November 1985.

IRA BARTFIELD, coordinator of photography, photographic services, served as membership chairman for the international organization, Visual Resources Association.

BEVERLY LOUISE BROWN, curator of southern baroque painting, lectured at the Lowe Art Museum in Coral Gables, Florida, on "Giorgione, Bergamo, and the Painted Allegory." She gave a lecture at the Corcoran Gallery of Art on "Mannerism: That Most Stylish of Styles," and for a seminar at The Johns Hopkins University on "Veronese's *Last Communion and Martyrdom of Saint Lucy*." For the Harvard University Graduate Society she presented a talk entitled "Sneak Preview: Impressionist to Modern Painting from the U.S.S.R." During the year she gave talks to groups from the Fogg Art Museum and the American Association of Psychoanalysts. She participated in two seminars held at the Center for Advanced Study in the Visual Arts. One was on fifteenth-century Italian urbanism, the other on the state of Renaissance studies in America.

DAVID BROWN, curator of Italian painting, lectured at the Corcoran Gallery in February 1986 on the current restoration of Leonardo's *Last Supper*. In May 1986 he participated in a seminar given by the National Gallery's Center for Advanced Study in the Visual Arts on the present state of Renaissance studies. He continued as a member of the advisory board to the Center for Renaissance and Baroque Studies at the University of Maryland.

RITA CACAS, photographic services, participated in the Ghent Arts Festival (Norfolk, Virginia) and exhibited color photographs in May. She also exhibited photographs in a two-person show at the Montpelier Cultural Arts Center (Laurel, Maryland) in November.

DEBORAH CHOTNER, assistant curator of American art, gave a talk on "American Naive Paintings at the National Gallery: Research in Progress" at a symposium organized by the Museum of American Folk Art.

NICOLAI CIKOVSKY, JR., curator of American art, delivered lectures on George Inness at the Minneapolis Institute of Arts, the Inness Symposium at the Los Angeles County Museum of Art, Stanford University, and the National Gallery of Art. He spoke on topics related to Winslow Homer at the University of Delaware, Greenville County (South Carolina) Museum of Art, and at the Homer symposium at the Gallery, which he organized. He taught a seminar on Winslow Homer at the University of Delaware during the fall semester and contributed to a course on George Inness at Georgetown University. He served as a member of the Smithsonian Institution Scholarly Studies Program evaluation committee.

JANE COLLINS, half-time serials cataloguer, attended the annual ARLIS/NA (Art Libraries Society of North America) conference held in New York in February where she participated in a symposium on authority control. She also attended the American Libraries Association annual conference held in New York in June.

FLORENCE E. COMAN, assistant curator of modern painting, lectured about Renoir for the Smithsonian Resident Associate Program and about impressionism for Georgetown University.

VICTOR COVEY, conservator for special assignments, traveled to India to ensure the safe return of the works of art on loan for *The Sculpture of India* before retiring early in the year after thirteen years of service at the National Gallery.

JACK COWART, curator and head of the department of twentieth-century art, lectured at the Baltimore Museum of Art on "Contemporary Art in West Germany," at the Los Angeles County Museum of Art on "Henri Matisse in the South of France 1916-1932," at the Virginia Museum of Fine Arts symposium *Art of Our Time in the Sydney and Frances Lewis Collection* on "Dazzling Gifts, the Sydney and Frances Lewis Collection," subsequently giving three lectures—"The Art of Our Time as Seen Through the Syd-

ney and Frances Lewis Collection," for the Affiliates of the Virginia Museum of Fine Arts (Fine Arts Center, Newport News; Museum of Fine Arts, Roanoke; Fine Arts Association, Staunton), at the Torpedo Factory, Alexandria, on "Judge's Critique," and at the Contemporary Arts Museum, Houston, on "Roy Lichtenstein Sculpture." He judged at the Seventh Annual Art Exhibition at Goldsboro, North Carolina, at the Thirty-Ninth Annual Art Show at The Plains, Virginia, and at the June Exhibition at the Torpedo Factory, Alexandria. He continued as a member of the Exhibition Advisory Committee of the American Federation of Art; the Fine Arts Committee of the Morris Arboretum, University of Pennsylvania, Philadelphia; and the editorial advisory board of the *New Art Examiner*. He was elected to the advisory committee of The Hereward Lester Cooke Foundation, Washington, in support of visual artists in mid-career.

MAYGENE DANIELS, chief of the Gallery archives, served as United States Representative to a meeting of the International Council on Archives Working Group on Architectural Records. She continued to serve as chair of the Society of American Archivists International Archival Affairs Committee and was appointed chair of the Finding Aids Award Committee of the Mid-Atlantic Regional Archives Conference. She also served as shorter features editor of the *American Archivist*. During the year she presented a paper on museum archives at the annual meeting of the Society of American Archivists and spoke concerning archival description and certification for archivists at the Mid-Atlantic Regional Archives Conference. She taught on the faculty of the Smithsonian's 1985 and 1986 Museum Archives Workshops.

DIANE DE GRAZIA, curator of Italian drawings, took a leave of absence from the Gallery beginning in January 1986 to be a guest scholar at the J. Paul Getty Museum in Malibu, California, for three months. This was followed by four months in Italy as the Center for Advanced Study in the Visual Arts' curatorial fellow. She was completing research for her book *Jacopo Bertola and the Farnese Court*.

ERIC DENKER, lecturer, served as an adjunct assistant professor at George Mason University, teaching "A Survey of European Printmaking, 1400-1900" and "Impressionism in Context." He lectured on "The Treasure Houses of Britain" to the Blue Ridge Chapter of the Virginia Museum of Fine Arts in Winchester, Virginia, and to George Mason University alumni, Dickinson College alumni, and the Friends of the Del Gado Museum of Art in New Orleans.

Mr. Denker also addressed the Art Seminar Group of Baltimore on "Toulouse-Lautrec and His Circle." In the spring of 1986 he became vice president of the Washington Print Club for a two-year term, 1986-1988.

ELIZABETH EDER, lecturer, spoke on "The New Painting: Impressionism—An Overview" in a series on impressionism for the Smithsonian Resident Associate Program. She also conducted three adult-child workshops for the Smithsonian Young Associates Program and one children's workshop for the Virginia Museum of Fine Arts in Richmond.

GWENDOLYN EVERETT, lecturer, delivered a slide lecture on "The Treasure Houses of Britain" to the San Diego Museum of Art in California. She also presented two lectures for the Smithsonian Resident Associates Program, "Camille Pissarro and Georges Seurat: The Search for Unity" and "Colorful Madness: Matisse and Fauvism." She served on a panel entitled "The Diversity of Your Public," presented by the museum education department at George Washington University. She also participated in a three-day workshop on "Adolescents and the Museum," sponsored by the Metropolitan Museum of Art.

SUZANNAH FABING, managing curator of records and loans, is preparing the Etruscan section of an exhibition of figurative classical bronzes for The Cleveland Museum of Art, scheduled to open in 1988. She continued to serve on the Museum Computer Network's board of trustees and the Textile Museum advisory committee, and chaired the Visiting Committee of the Fitchburg Art Museum. She also served on the search committee for a director of the Wellesley College Art Museum.

GAIL FEIGENBAUM, curator in charge of special projects for the education department, was a visiting scholar, department of art history, The Johns Hopkins University, and was awarded a J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for 1986/1987.

FRANCES FELDMAN, lecturer, delivered four lectures on "The Treasure Houses of Britain" for the Historical Society of Savannah, Georgia, the Atlanta Historical Society, the John F. Kennedy Center for the Performing Arts' "Focus on the Arts Program," and the University of South Carolina, Beaufort. She lectured on "The New Painting: Impressionism 1874-1886" for the Lord and Taylor Art Series, on "Claude Monet: From Gare St. Lazare to Giverny" for the Smithsonian Resident Associates Program, as part of a series on *The New Painting: Impressionism 1874-1886*, and on "Florence and the Medici" at Georgetown University.

RUTH E. FINE, curator of prints and drawings, lectured on Whistler's etchings at the van Gogh Museum in Amsterdam and on "Gemini G.E.L.: Art and Collaboration" at The Nelson-Atkins Museum of Art in Kansas City in conjunction with the exhibition there, at Colorado College, and at the Nova Scotia College of Art and Design in Halifax. At Colorado College she also lectured on "Paperworks from Tyler Graphics," and at The Nova Scotia College of Art and Design, on "The Rosenwald Collection." At the Kansas City Art Institute and the New Jersey State Museum, she spoke on "American Prints Today: Innovation and Tradition." She also presented a lecture on print connoisseurship for the Washington Print Club, using examples from the National Gallery's collections. At the University of Maryland in College Park she was the panel chairman for "The Role of Handmade Paper in International Cultural Interchange." She continued to serve on the board of directors of the Print Council of America, on the advisory boards of the Philadelphia Print Club and the Washington Print Clubs, and as a member of the editorial board of *The Tamarind Papers*, Tamarind Institute, Albuquerque, New Mexico.

SHELLEY FLETCHER, head of paper conservation, was elected vice president of the American Institute for Conservation of Artistic and Historic Works.

SARAH E. FONTANA, legal assistant for the secretary-general counsel, served as president of the National Capital Paralegal Association. She also served on the advisory board of the Legal Assistant Program, George Washington University, and on the Marymount University of Arlington, Virginia Legal Assistant Program Advisory Committee.

MARGARET M. GRASELLI, assistant curator of prints and drawings, lectured on "The Treasure Houses of Britain" to the Coast Guard Officers' Wives Association in November 1985.

BETSIE GROSS, lecturer, spoke on "Distinctive Conceptions of Reality: Van Gogh and Gauguin" for a Smithsonian Resident Associates Program series on impressionism and post-impressionism.

GRETCHEN HIRSCHAUER, assistant curator of Italian painting, accompanied a Smithsonian Associates group to Tuscany in September 1986.

HELEN INCALLS, Mellon Fellow, produced an original paper on the technique of Severo da Ravenna as part of her fellowship research.

LEO J. KASUN, museum specialist, delivered a lecture in December entitled "Nineteenth-Century Paintings from the Collections of the Munson-Williams-Proctor Institute," in conjunction with an exhibition at the Montgomery Museum of Fine Arts, Montgomery, Alabama.

CAROL KELLEY, assistant to the deputy director, gave slide lectures of the collection to groups from IBM and from the Connolly School of the Holy Child Auction Benefit, and spoke on careers in art museums to students at Woodrow Wilson Senior High School. In May 1986 she joined the board of the Junior League of Washington as Education Council Director.

FRANKLIN KELLY, assistant curator of American art, lectured on Asher B. Durand at the National Museum of American Art and on Frederic Edwin Church at George Mason University and the Institute of Fine Arts, New York University. He also taught classes on American painting for the Resident Associates Program of the Smithsonian Institution and on George Inness at Georgetown University. Mr. Kelly's doctoral dissertation on Frederic Church was named the outstanding dissertation in the humanities for 1986 by the University of Delaware.

ROGER LAWSON, head of library cataloguing section, served as chairman of the ARLIS/NA Art and Architecture Thesaurus Ad-hoc Advisory Committee. In February he attended the annual ARLIS/NA conference held in New York for which he coordinated several small workshops devoted to the practical applications of authority control in library catalogues; he prepared a chapter on these workshops for publication in the future issue of the society's *Occasional Paper*. At the conference he also participated in a panel presentation entitled "New Serial in Review." He assisted with the planning of the society's 15th annual conference, held 13-19 February 1987 in Washington, and served as conference publications coordinator.

DOUGLAS LEWIS, curator of sculpture, continued to serve as chairman of the Quality Assurance Subcommittee, and as vice chairman of the Citizens' Stamp Advisory Committee, of the United States Postal Service. He worked as a member of the *consiglio scientifico* of the Center for the International Study of Architecture in Vicenza, Italy, the American fellowship committee of the Belgian-American Educational Foundation, the counselors' committee and the visiting committee of the Smith College Museum of Art, the art advisory committee of the Mount Holyoke College Art Museum, and as a lecturer with the rank of professor at Georgetown University. He led two Georgetown seminars on Italian sculpture during the fall, and taught a

university course on European decorative arts in the spring, in conjunction with *The Treasure Houses of Britain* exhibition. He delivered an Anniversary Series Lecture on "The Sculpture of Jacopo Sansovino" at the University of Delaware, Newark, in January, and also spoke on "The Public Exhibitions of the Impressionist Movement" for Georgetown University's Liberal Studies Program. In March he lectured on "The Shakespearean 'Myth of Venice'" for the annual meeting of the Shakespeare Association of America, in Montreal. At the annual meeting of the Society of Architectural Historians in Washington in April, he presented a paper on "Functional Contradictions: The Wings of Palladio's Palatial Villas," and gave a seminar on "The Architecture of Baldassare Longhena" at the Massachusetts Institute of Technology's department of architecture. In June he led a two-week alumni study tour at Georgetown University's Villa Le Balze in Fiesole, near Florence, on Italian Renaissance art and architecture of the fifteenth and sixteenth centuries in Florence, Siena, Orvieto, and Rome. In July he lectured on "Donatello and His World" for an Alumni College course on Renaissance Italy at Washington and Lee University in Lexington, Virginia; on "The Italian Renaissance Villa as an Ideal Humanist Environment" for a Summer Institute on "Humanistic Perspective in the Fine Arts" at the University of Maryland in College Park; and on "Art Deco in Washington" in a series of lectures and on-site seminars for Georgetown University's Alumni College.

SUZANNE G. LINDSAY, research associate for exhibitions, was the Jarvis A. Stewart Memorial Lecturer at Ohio Wesleyan University, Delaware, Ohio, in April, presenting several class lectures and studio critiques and a university-wide lecture, "Guilt and Longing: The Art of Collective Participation in Multi-Medium Environments." In September she began a semester-long lectureship in the department of the history of art at the University of Pennsylvania, where she taught a course on eighteenth- and nineteenth-century European sculpture.

ALISON LUCHS, assistant curator of sculpture, gave a presentation in November before the District of Columbia Historic Preservation review board in support of an application to make the house of Washington painter Alma Thomas (1891-1978) a landmark; the review board subsequently approved the application. She gave additional slide presentations on Alma Thomas and her house for the Dupont Circle Conservancy in January and the Dupont Circle Citizens' Association in February.

PETER MACHARE, library technician, began course work in January for a master's degree in library science at the University of Maryland.

DONNA MANN, lecturer, delivered a talk, "Comedy and the Visual Arts," at the Smithsonian Institution. In conjunction with the 1986 world premier of Giancarlo Menotti's opera *Goya*, she served as an editorial consultant for *The Washington Opera Magazine*. In September 1986 she was the Smithsonian Institution travel representative for a two-week study tour in Italy.

GEORGE MANOS, assistant to the director for music, continued as a member of the board of the Kindler Foundation, the music committee of the Cosmos Club, the Philadelphia New Music Group, Alea III Boston University, and honorary member of the Levine School of Music. Compositions by Mr. Manos, reedited this past season, were performed by Beverly Benso and the UMBC Camerata, including his *Seven Creek Songs*, *Four Early German Songs*, and the *Missa Brevis*. Manos received the Library of Congress Kindler Foundation Composers Commission this year. He was also elected to membership in the National Press Club.

ROSS MERRILL, chief of conservation, presented a paper to the American Institute for Conservation on the use of computers for surveying collections.

JOAN MICHELSON, staff archivist, served as chairman of a session on museum archives at the annual meeting of the American Association of Museums.

MELANIE B. NESS, managing editor, participated on a panel entitled "Finding and Working with Professional Designers," part of the George Washington University workshop series on museum publications. She is serving as the field faculty member for a student in the Master of Arts program at Vermont College/Norwich University.

MARGARET O'NEIL, lecturer, delivered three lectures on "The Treasure Houses of Britain" at St. Albans School in Washington and for members of the Montreal Museum of Art and members of the Henry Ford Museum. She spoke on "Italian Renaissance Painting" for Georgetown University and on "The Child in French and Spanish Art" for the Foreign Language Teacher Institute, Georgetown University.

TRUDI OLIVETTI, half-time monographic cataloguer, attended the annual ARLIS/NA conference in New York where she participated in a symposium on authority control by leading a small group session on uniform titles.

CARLOTTA J. OWENS, assistant curator of prints and drawings, gave a talk on the history of printmaking to visiting members of the New Canaan Historical Society. She spoke to members of the National Fine Arts Association on the Gallery's graphic collection and gave a presentation, "Silkscreens from the National Gallery's Collection," to studio art students from Montgomery College.

MARGARET PARSONS, coordinator of auditorium programs, served as a juror for the 28th American Film and Video Festival in New York.

HUGH PHIBBS, head of West Building matting/framing, spoke at the Professional Picture Framers Association on "Archival Matting and Framing Techniques."

ANNA RACHWALD, head of library order section, completed in December 1985 the Masters of Library Science program at the University of Maryland. In February 1986 she attended the Art Library Society of North America conference in New York.

DANIELLE RICE, curator in charge of education (through 30 April 1986), served on an advisory panel on museum education sponsored by the Getty Trust. She gave a lecture entitled "The Rivalry Between Vigée Lebrun and Labille Guillard" for the National Museum of Women in the Arts.

CHARLES M. RITCHIE, museum technician in the Index of American Design, was a member of the review panel for the Congressional Arts Caucus Arts Competition.

ANDREW C. ROBISON, curator of prints and drawings and senior curator, lectured on "Piranesi's *Carceri*: Psychology or Antiquity?" at Indiana University; on "Goya's *Caprichos* and *Disparates*" at Wake Forest University; on "Three Masters of Eighteenth-Century Venetian Prints" and "When the Beauty of Landscape was Enough" at the University of Iowa; on "Connoisseurship of Drawings" to the Washington Print Club; and on "Collecting for a National Gallery of Master Prints" at the Minneapolis Institute of Art. He served on an Art Dealers Association panel, "The Getty Museum and its Influence." He was re-elected president of the International Advisory Committee of Keepers of Public Collections of Graphic Art, and continued to serve on the international editorial advisory board of *Master Drawings*, the board of directors of the Drawing Society, and the advisory board of the Washington Print Club.

NAN ROSENTHAL, curator, department of twentieth-century art, lectured on "Hairpin Turns on the Road to the End of Idealism: the Banal, the Collaborative, and the

Indexical as Signifiers of Authenticity in the Work of Rauschenberg and Klein," at the Philadelphia Museum of Art, and on "Robert Rauschenberg, Work from Four Series: A Sesquicentennial Exhibition," at the Contemporary Arts Museum in Houston. She gave the introduction to Jean Cocteau's film, *Blood of a Poet*, at the French Chancellery in Washington for the *Washington Review*. She is a member of the panel awarding 1987-1988 National Endowment for the Humanities Art History Fellowships for University and College Teachers.

H. DIANE RUSSELL, assistant head of the department of prints and drawings, served as chair of the Barr Award Committee for the College Art Association of America, and presented the award at the annual meeting in New York in February 1986. She serves as adjunct professor in the department of art at The American University and taught a course in baroque painting during the fall term 1986. She was a member of the Folger Institute's colloquium on "Women in the Renaissance" in 1985-1986, and is now serving as co-chair of the colloquium for 1986-1987.

LYNN RUSSELL, curator for young people's programs, presented slide lectures on "The Treasure Houses of Britain" to several organizations, including the Women's Club of Roland Park, Baltimore, Phi Delta Epsilon medical fraternity, Washington, and the Alexandria Association. She also acted as an advisor for a children's book produced by E.P. Dutton, *Visiting the Art Museum*.

J. RUSSELL SALE, curator in charge of education, was project manager for the Museum Prototype Project of the Getty Art History Information Program, October 1985 through April 1986. He lectured on "The Museum Prototype Project of the J. Paul Getty Art History Information Program" at the College Art Association Meeting in February in New York.

MICHAEL B. SASSANI, head of the audiovisual department, produced and directed a television commercial and a public service announcement, "Diego Rivera: A Retrospective" for the Detroit Institute of Arts. He served on the Media Advisory Panel of the D.C. Commission on the Arts and Humanities. He was also a host for the Smithsonian Institution workshop for museum professionals, "Current Trends: Audiovisuals in Museums."

WILFORD W. SCOTT, lecturer, presented a slide talk to the United States Naval Academy History Club on the "Art of the Renaissance." He led a seminar discussion on French impressionism for the University of Maryland Hon-

ors Program, and also lectured to the Blue Ridge Chapter of the Virginia Museum of Art on "The New Painting: Impressionism 1874-1886." He spoke to the Smithsonian Associates on "Winslow Homer's Colors of Summer" and conducted a tour of the *Winslow Homer Watercolors* exhibition for members of the Washington Print Club. He delivered slide presentations on "The Treasure Houses of Britain" to the Cabin John Chapter of the Questors Antique Study League, the Vienna Arts Society, the Air Force Officers' Wives' Club of Washington, as well as groups from the San Antonio Art Museum, the Griswold Museum, and the High Museum of Art. He also continues as the chairman of the Planning and Zoning Commission of the City of Annapolis.

MARIANNA SHREVE SIMPSON, associate dean of the Center for Advanced Study in the Visual Arts, once again gave a course in the 1985 fall semester at Georgetown University entitled "Introduction to Islamic Art: Art of the Object and Art of the Book." In the spring she served on the Nominating Committee for the Board of Directors of the College Art Association, the review panel for the Rockefeller Foundation Residency Program in the Humanities at the Smithsonian Institution, and the jury for the David Lloyd Kreeger Prizes in Fine Arts at Georgetown University. She presented a paper on "Codicology in the Service of Chronology: the case of some Safavid manuscripts," at a conference on Islamic codicology and paleography held in Istanbul under the auspices of the Institut Francais d'Etudes Anatoliennes, and a lecture on "Book of Kings, Tales of Heroes in Iranian Art and Literature" at the Textile Museum in Washington.

MICHAEL SKALKKA, assistant for conservation programs, delivered a lecture on museum management, budgets, and funding to graduate students in the arts management program for the University of Akron, Akron, Ohio.

FRANCES P. SMYTH, editor-in-chief, delivered a lecture on "The Problems of Co-publishing and Book Distribution" at the Museum Store Association annual meeting.

JEREMY STRICK, assistant curator, department of twentieth-century art, gave a public lecture on "Modern Painting, Paris, and the Cone Collection" at the Baltimore Museum of Art.

CHARLES F. STUCKEY, curator of modern painting, a contributing editor of *Art in America* since 1980, joined the editorial board of *Studies in the History of Art* in 1985. He moderated "The New Painting: A Panel Discussion" at the National Gallery in January and in May was the co-

moderator for "The Era of 'The New Painting: Impressionism 1874-1886'" at the M.H. de Young Memorial Museum, San Francisco. More recently he acted as co-curator of an exhibition *Manet*, shown at the Isetan Museum of Art, Shinjuku, Tokyo, the Fukuoka Art Museum, and the Osaka Municipal Museum of Art.

SHELLEY STURMAN, acting head of objects conservation, was chair of the Nominating Committee of the American Institute for Conservation and chair of the poster sessions for the fourteenth annual meeting of the AIC. She was elected director on the board of the Washington Conservation Guild and participated in a summer course at the University of London on the conservation of stone.

ROLLY T. STRAUSS, assistant to the curator in charge of education, gave a slide lecture on "Post-Impressionism: Cézanne and Gauguin" as part of a Smithsonian Resident Associates Program series on impressionism and post-impressionism.

NEAL TURTELL, assistant librarian, served as chairman of the Conspectus Taskforce for the Research Libraries Information Network and is a member of the Art and Architecture Program Committee of the same body.

LAURIE WEITZENKORN, assistant curator in the Index of American Design, lectured on regionalism in the Index to a United States Information Agency-sponsored group of international visitors studying pluralism in America. She also delivered a lecture entitled "American Folk Art: Its Roots and Influences" for the Cheekwood Fine Arts Center, Nashville, Tennessee, in conjunction with the exhibition *American Naïve Painting from the National Gallery of Art*. In addition, she lectured on Spanish painting for the U.S. Department of State's Foreign Service Institute and accompanied a Smithsonian Institution study group on Zapotec and Mayan culture to Mexico.

ARTHUR K. WHEELOCK, JR., curator of northern baroque painting, taught a graduate seminar on Rembrandt and a course on Dutch and Flemish painting at the University of Maryland, where he is an associate professor. He also acted as Gallery liaison for the Center for Advanced Studies in the Visual Arts. He served on the selection committee for pre-doctoral fellowships and helped guide fellows' projects while in residence at the Gallery. During the year, he gave talks to the Art Seminar Group from Baltimore, to students from the Foreign Service Institute, and to students from the University of North Carolina. He also gave the following public lectures: "Dutch Paintings in the Blaffer Collection" at the Oklahoma City

Art Center in Oklahoma; "Illusion and Reality in Dutch Landscape Paintings" (a lecture on the exhibition *Masterpieces of the Dutch Golden Age*) at the High Museum of Art in Atlanta, Georgia; "The Bredius Collection: Illusion and Reality in Dutch Art" at the Joslyn Art Museum in Omaha, Nebraska, and at the Allentown Art Museum in Allentown, Pennsylvania; "Illusion and Reality in Dutch Painting: Paintings from the Blaffer Collection" at the Lowe Art Museum in Miami, Florida; "Mathematics and Optics in Paintings by Vermeer" presented to the Annual Conference of the International Study Group on the Relations Between History and Pedagogy of Mathematics in Washington; "The Art Historian in the Laboratory: The Collaboration of the Curator and the Conservator in the Study of 17th-Century Dutch Paintings" at The American Institute for Conservation Annual Convention, Art Institute of Chicago and at the Williamstown Regional Art Conservation Laboratory in Williamstown, Massachusetts. He also presided at a panel discussion, "Personality and Place: Diversity within the Local Schools of Painting in the North" at a symposium on "Tradition and Innovation in the Study of Northern European Art" at the University of Pennsylvania. In addition, he introduced the film *Rembrandt as Drawer* for the Smithsonian Resident Associates Program in Washington.

WILLIAM J. WILLIAMS, lecturer and education department editor, led a docent training workshop on "Classical Mythology" at the Corcoran Gallery of Art, Washington, lectured on "The Taste of Napoleon Bonaparte" for the Smithsonian Resident Associates Program, and gave four presentations on *The Treasure Houses of Britain* exhibition for Academic Travel Abroad, Inc.

CHRISTOPHER B. WITH, lecturer and curator in charge of radio programs, delivered two slide presentations for the Smithsonian Resident Associates Program, "Revolt Against Modernism: German Expressionism in the Years before World War I," and "A New Vision of Reality: Pablo Picasso and Cubism." He also talked on "Austrian Art, American Interest: the National Gallery of Art as Mediator" at the fifth season of the Bedford Springs Festival for the Performing Arts, Bedford Springs, Pennsylvania. He helped organize and install an exhibition entitled *The Passionate Collectors: Ludwig and Rosi Fischer and German Expressionism* and gave two slide lectures on the show.

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MUSIC AT THE GALLERY

Thirty-nine Sunday evening concerts were presented in the Garden Courts of the National Gallery of Art between October 1985 and September 1986. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin with added subvention from the Music Performance Trust Fund of the Recording Industry through Local 161-170 of the American Federation of Musicians.

The National Gallery Orchestra performed eleven times under the direction of George Manos and once with Richard Bales, conductor emeritus. Mr. Manos also appeared as pianist/conductor. Concerts were highly praised by the press with renewed interest from audiences, and attendance was at an all-time high.

The 43rd Annual American Music Festival was held from 1 April through 30 May. Neglected American works as well as new ones were featured throughout the festival. During the Sunday evening broadcasts Mr. Manos delivered program notes at the intermission for each concert as he did throughout the whole season. For the festival he instituted a weekly panel discussion on the "American Music Scene" with Richard Bales, critic Paul Hume, and himself. For the final festival concert director J. Carter Brown was interviewed. This season's Annual American Festival (the oldest running in the United States) received weekly praise from critic Paul Hume for its programming and posture in the local and national music scene. It is also the first time that a silk-screened poster has announced our American Music Festival.

Concerts have been given to enhance the Gallery's major exhibits receiving international acclaim: a gala concert honored the opening of *The Treasure Houses of Britain* exhibit. Innovations included the UMBC Camerata, in consortium with the National Gallery Orchestra for special Christmas and Easter concerts, and the new National Gallery Vocal Arts Ensemble, which added excitement and diversity to Gallery programming. A greater variety of art-

ists represented all areas of the United States as well as Europe, Canada, and South America.

The music department has continued its communications with the media (radio, TV, publications, and professional institutions), which has given wider coverage to our activities. All concerts were broadcast in their entirety by radio station WGMS on both AM and FM. A complete 1985-1986 schedule of the Sunday evening concerts follows:

- 2 October—National Gallery Orchestra
- 13 October—National Gallery Orchestra
- 20 October—Janet Brady, violinist; Seymour Fink, pianist
- 27 October—Gary Stegall, pianist
- 6 November—National Gallery Orchestra
- 10 November—Washington Music Ensemble, vocal and instrumental
- 17 November—Monica Gaylord, pianist
- 24 November—The Music Group of London, Trio
- 1 December—Trio Brasileiro
- 8 December—Anne Turner, soprano; William Jones, pianist-harpichordist
- 15 December—Thomas McIntosh, pianist
- 22 December—Camerata of UMBC
- 29 December—National Gallery Orchestra, *Music of Vienna*
- 5 January—William Feasley, classical guitar
- 12 January—Robert Kennedy, baritone
- 19 January—National Gallery Orchestra; Anne Koscielny, pianist
- 26 January—Rosemary George, soprano
- 2 February—Daisy Jackson, soprano
- 9 February—National Gallery Orchestra; Dennis Edelbrock, trumpet
- 16 February—Dr. Lily New, pianist
- 23 February—Linda Mabbs, soprano
- 2 March—National Gallery Vocal Arts Ensemble



George Manos conducting the National Gallery Orchestra

9 March—Ecco Trio

16 March—Nicholas Zumbro, pianist

23 March—National Gallery Winds; George Manos, piano soloist and conductor

30 March—National Gallery Orchestra; UMBC Camerata

Forty-third American Music Festival: 6 April–27 May

6 April—National Gallery Orchestra

13 April—Huntingdon Trio

20 April—Friday Morning Music Club, Centennial Celebration

27 April—Raymond Herbert, pianist

4 May—75th Birthday of Emerson Meyers, composer, *Chamber Music*

11 May—Meral Guneyman, pianist

18 May—Ciompi Quartet

25 May—National Gallery Orchestra

Short Piano Series VIII:

1 June—Steven and Nadia Gordon, duo-pianists

9 June—Mary Kathleen Ernst

15 June—Mia Chung

22 June—Eugene Gaub

29 June—National Gallery Orchestra; Beverly Benso, contralto

WORLD PREMIERS

JUSTIN DELLO GOIO

Piano Sonata, 11 May 1986

DONALD WAXMAN

Suite (1986), 13 April 1986

FIRST WASHINGTON PERFORMANCES

J. S. BACH

Quodlibet, 2 March 1986

ARTHUR FOOTE

Three Pieces, 13 April 1986

CHARLES IVES

Four Vocal Quartets, 2 March 1986

SAMUEL GORDON

Three American Christmas Carols, 22 December 1985

MARGARET GRIEBLING

Collioure (1983), 13 April 1986

MA SHUI LONG

Suite Taiwan, 16 February 1986

FRANCIS POULENC

Aubade for Piano and 18 Instruments, 23 March 1986

ALEMIDO PRADO

Trio Maritimo (1983), 1 December 1985

LARRY ALAN SMITH

Fortune (1986), 8 June 1986

DEEMS TAYLOR

Ballet Music from *Casanova*, 6 April 1986

SOTIREOS VLAHOPOULOS

Prelude, Fugue, Chorale, and Toccata, 27 April 1986

JUDITH LANG ZAIMONT

Dance/Inner Dance, 13 April 1986

PUBLICATIONS SERVICE

The publications service experienced a banner year in 1986. All projected sales figures were exceeded and the sales volume reached an all-time high.

The visiting public bought a total of 163,279 special exhibition catalogues. The best selling catalogues were *The Treasure Houses of Britain*, 50,466 copies; *The New Painting: Impressionism 1874–1886*, 36,946 copies; and *Winslow Homer Watercolors*, 16,527 copies. The *Ansel Adams: Classic Images* catalogue sold out at 5,701 copies. In addition, many of the older catalogues from our extensive reserves were sold at greatly reduced prices.

The publications service sold a total of 2,024,181 printed reproductions, including 154,477 posters. The exhibitions generating the largest poster sales were *Ansel Adams*, with 13,210, and *Winslow Homer*, with 12,674.

The sale of books was also high. The total of 115,558 books sold includes both paperback and cloth editions covering varied topics related to the arts.

Well over 12,000 orders for merchandise were filled by the mail order department. The publications service received more than 10,000 telephone requests and over 6,700 written requests for information about the sales program.

Revenues generated from these activities are used to support the sales program as well as to provide funds for the special exhibition catalogues and the continued publishing of scholarly works in art history.



Paul Cézanne, *Harlequin*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.7

BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

For the press events, receptions, and dinners accompanying the opening of the exhibition *The Treasure Houses of Britain*, the Gallery's horticultural staff created elaborate floral decorations and tree-lined arbors for visits by dignitaries and celebrated guests.

Special security was provided for the Prince and Princess of Wales during a reception and the opening ceremonies for the exhibition *The Treasure Houses*, for a visit by the President and Mrs. Reagan to view the same exhibition, and for Mrs. Reagan's visit to the exhibition *The New Painting: Impressionism 1874-1886*. A special security alarm monitoring station, with alarm sensing devices and television cameras, was also set up in the *The Treasure Houses* exhibition.

Security was installed in the new cashiers office located on the Concourse level, and sensing devices were added to the supply office to deter unauthorized access into the storage area. Removal of asbestos from the West Building has been completed; the photo lab, conservation laboratory, west attic, and storage areas are now free of asbestos insulation. Computer technology has enhanced all aspects of Gallery operations and electrical computer lines were installed by the building superintendent's staff.

During fiscal 1986 a total of 8,703,055 persons visited the Gallery. The increase of 3,623,197 visitors over fiscal 1985 can be attributed to *The Treasure Houses of Britain* and *The New Painting: Impressionism*, both very popular exhibitions.



Mary Cassatt, *The Black Hat*, Collection of Mr. and Mrs. Paul Mellon, 1985.64.81

OFFICE OF PLANNING AND CONSTRUCTION

In fiscal 1986 the planning and construction offices were combined under the direction of the Gallery architect, James M. Grupe, who came to the National Gallery in mid-October from the architectural firm of Skidmore, Owings & Merrill.

With this new organizational structure, the full range of design through construction coordination was focused in a single office. In addition to completing work in progress, the planning and construction office undertook a variety of projects. The East Building sculpture pool area was converted into a beautifully landscaped sculpture garden designed by Urban & Associates. Rare books, previously housed in the East Building stacks, were moved to a larger, environmentally controlled room in the photo archives area.

The opening of the exhibition *The New Painting: Impressionism* in January marked the completion of the West Building's new nineteenth-century galleries designed by Vitetta Group, Studio Four. Construction of the bronze storage and seminar room designed by Keyes, Condon and Florance was completed in the West Building. Furnishing of a new docents lounge near the West Building Mall entrance was completed for the education office. A new fume exhaust system was installed in the painting, objects, and paper conservation laboratories. This system was designed by Nash M. Love & Associates, Inc., a firm that has provided mechanical/electrical engineering services on many Gallery projects.

The expanding use of computers and increasing staff has necessitated extensive ongoing changes. The planning and construction office responded to a steady stream of requests for aesthetic and environmental improvements in offices, such as painting, furnishing, carpeting, graphics, acoustical treatment, and lighting. Substantial refinishing, repairs, and reupholstering continued in the public spaces.

Millwork projects designed and installed included: additional sales display cases in the Concourse bookstore; an information/storage unit in the education office; screen partitions separating the reading tables from the private work spaces in the photo archives; receptionist and support staff work stations to accommodate new computer equipment in the director's office; and a card catalogue cabinet in the print study room.

The stone inscription program continued. Additional patrons inscriptions were completed in the East Building; benefactors inscriptions were in progress in the West Building 6th-Street lobby; and Trustees inscriptions were in the design phase.

Projects intended to relieve crowded office conditions or accommodate new activities were in progress. A new processing and storage room in the West Building for the Gallery archives will provide substantial work space and storage for archival materials, such as the entire file of the East Building architectural documents received from the office of I.M. Pei & Partners. Construction of modifications to the treasurer's office will provide new offices for the assistant treasurer and the auditor and accommodate central files and computer work stations.

Construction was started on new offices for the development office in the East Building sixth-floor stack area vacated by the relocation of rare books. Design work was in progress for remodeling the existing conservation laboratory offices and converting the central corridor into office space to relieve staff overcrowding. Design work was also underway for new offices to house CASVA's Architectural Design Advisory Group (ADAG) in the West Building.

FINANCIAL STATEMENTS

REPORT OF THE TREASURER

INTRODUCTION

These remarks are intended to supplement the Balance Sheets, Statements of Operations, Statements of Changes in Fund Balances, and the Notes to the Financial Statements for the year ended 30 September 1986.

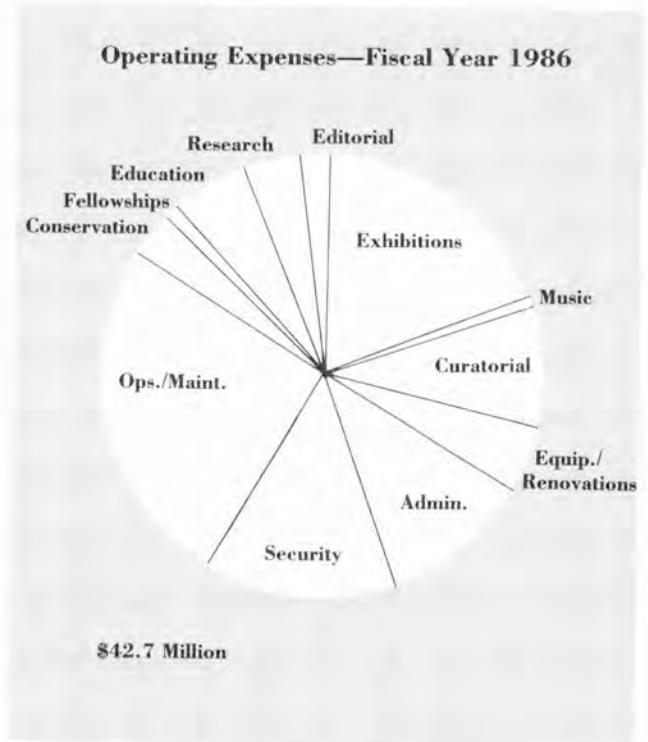
For the 1986 fiscal year, operating funds of the National Gallery amounted to \$42.7 million. \$35.1 million, or 82%, of these were federal funds appropriated to the National Gallery of Art by Congress. The remaining 18%, or \$7.6 million, represented private funds in the form of income from endowment funds, special purpose funds, grants from corporations to support special exhibitions, and net income from recorded tours and food service operations. The sources of funding for the 1986 operations are summarized below:

	<i>(In \$ Millions)</i>
A. Federal Funds	\$35.1
B. Private Funds:	
1. Unrestricted	1.7
2. Restricted to Special Exhibitions, the Center for Advanced Study in the Visual Arts, Conservation, and others	5.9
Total Operating Funds	<u>\$42.7</u>

The accompanying pie chart provides a breakdown of 1986 expenses by category.

FEDERAL FUNDS

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress which accepted an unprecedented gift that Andrew W. Mellon made to the people of the United States. The gift consisted of his art collection, funds to construct a building (now the West Building), and a \$5 million endowment fund. The Congress pledged the faith of the U.S. to provide funds for the upkeep, administration, and operations (including the pro-



tection and care of works of art acquired by the Board) so that the Gallery would be properly maintained and the works of art exhibited regularly to the public free of charge.

Hence, federal funds support all major operations of the Gallery including curatorial and education departments, security, maintenance, and day-to-day operations. At the end of fiscal 1986, 86% of the permanent staff (687 people) were federally employed. Salaries and fringe benefits account for \$20.1 million, or 57%, of the government appropriation of \$35.1 million. Major functions supported by federal funds in 1986 are shown below:

	(\$ Millions)	% of Total
Salaries and Benefits	\$20.1	57.2%
Utilities	5.4	15.4
Special Exhibitions	3.4	9.7
Renovation and Equipment	2.3	6.6
Supplies, Material, and Contracted Services	3.4	9.7
Other	.5	1.4
Total	\$35.1	100.0%

PRIVATE FUNDS

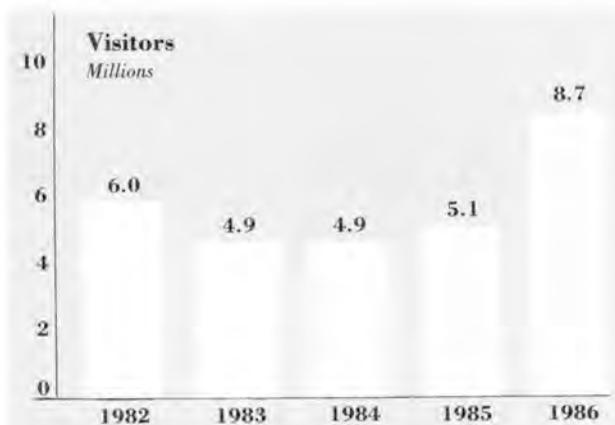
UNRESTRICTED FUNDS

Unrestricted funds consist primarily of the income from the Andrew W. Mellon Endowment Fund established in the early years of the Gallery. The income of these funds is used for the compensation of executive officers, payment of professional fees, insurance, and the cost of fund-raising efforts being made by the Gallery's development offices.

RESTRICTED FUNDS

Special Exhibition Program

The Special Exhibition Program of the Gallery reached an unprecedented size and scope with total costs exceeding \$8 million. Almost nine million visitors came to the Gallery in 1986, substantially more than in the preceding four years as shown on the accompanying bar chart. Eighteen exhibitions were mounted in both buildings. The largest was *The Treasure Houses of Britain*. In addition, the Gallery carried out an exchange of art with the Soviet Union of *Impressionist to Early Modern Paintings from the U.S.S.R.* for a representative selection of Gallery-owned impressionist paintings. The exhibition program is partially supported (almost one half) by federal funds. The Gallery seeks cooperation from the corporate sector to support the remainder. We are grateful to the Ford Motor



Company, AT&T, Occidental Petroleum, IBM, the Republic National Bank and the many other corporations without whose support the Gallery's 1986 exhibition program would not have been possible.

CASVA

Funding for the Center for Advanced Study in the Visual Arts is derived primarily from the income of an Andrew W. Mellon Foundation endowment and grants from the Kress Foundation, individuals, and other supporting foundations. The Center's ongoing fellowship program was made up of thirty-three scholars in 1986. In addition, the Center sponsored lectures, symposia, and various seminars. Research tools and program efforts included studies of architectural drawings and Islamic manuscripts.

CONSERVATION AND OTHER

Conservation fellowships, interns, staff research, and seminars were supported by private funds amounting to \$200,000. There were four advanced training fellowships, and each of the conservation departments—painting, paper, objects, and science—retained part-time fellowships for research.

Purchases of books for the library and photographs for the Gallery's photographic archives are made with private funds designated for those purposes. The Gallery's music department which produces the regular Sunday evening concerts is similarly funded. The expenditures for these departments were approximately \$300,000 in 1986.

INVESTMENTS

The investment portfolio of the Gallery had a market value of approximately \$127 million at the end of the fiscal year. It represents primarily endowment funds and, to a lesser extent, funds for special purposes. It is supervised by the Finance Committee of the Board of Trustees and managed by an investment advisory team made up of Scudder, Stevens & Clark and First Manhattan Securities, both of New York. The custodian of these securities is The Riggs National Bank of Washington, D.C.

The early endowment fund established by Andrew W. Mellon has been supplemented over the years by endowments given by the Andrew W. Mellon Foundation and Mr. Paul Mellon to operate the Center for Advanced Study in the Visual Arts and to provide for art conservation and building funds. Others have given endowments for fellowship, research and other scholarly endeavors.

The largest single portion of endowment funds has been created in the past several years as the Patrons' Permanent Fund dedicated to the purchase of works of art. Pledges continue to flow in. The market value of funds already re-

ceived amounted to \$53 million at the end of the fiscal year.

Special purpose funds constitute accumulated income and various gifts which have been given to the Gallery for specially designated purposes to be spent within the near future. These funds, totaling \$7.9 million, include corporate funds advanced for special exhibitions and major as well as smaller gifts for the purchase of works of art.

PUBLICATIONS FUND ACTIVITIES

Sales of art books, exhibition catalogues, scholarly publications, posters, and prints reached \$10.2 million in 1986. The unusually large volume of sales was directly attributable to the popularity of the 1986 special exhibition program which brought almost nine million visitors to the Gallery. The catalogues for each of the exhibitions, along with related posters, prints, and cards also produced by the Gallery, were received with enthusiasm by the public.

The net proceeds of publications sales are restricted to financing, in a revolving fund manner, the production of catalogues of the Gallery's permanent collections, *Studies in the History of Art*, and other publications directly related to the programs of the Gallery. Revenues, cost of sales, and other related expenses are included in the Statements of Changes in Fund Balances under the caption "Funds for Special Purposes."

CONCLUSION

In summary, it has been a good year for the National Gallery, demonstrating once again how a partnership between the government and private sector can work together for the public good. In addition to the many programs described in the previous sections of the *Annual Report*, this partnership has, for example, enabled the Gallery to mount an exhibition program which the visiting public greeted with great enthusiasm. While we were disappointed, as a result of Gramm-Rudman cutbacks, that we were unable to stay open for extended evening hours during the summer, we were pleased that the budget reductions were not more significant.

The combination of gifts and a favorable stock market are strengthening our financial underpinnings for the purchase of works of art. Nonetheless, recent prices being fetched are a matter of grave concern to all members of the art community.

Many challenges remain ahead. As we face them, however, we are grateful beyond words for the Gallery's many loyal friends and supporters.

Daniel Herrick

Price Waterhouse



December 2, 1986

To the Board of Trustees
National Gallery of Art

In our opinion, the accompanying balance sheets, and the related statements of operations and of changes in fund balances present fairly the financial position of the National Gallery of Art at September 30, 1986 and 1985 and the results of its operations and the changes in its fund balances for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year after giving retroactive effect to the change, with which we concur, in the method of accounting for special exhibitions as described in Note 2 to the financial statements. 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

BALANCE SHEET 30 SEPTEMBER 1986 AND 1985

	1986		1985*	
	Non-Federal	Federal	Total Funds	Total Funds
ASSETS				
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 1,086,842	\$ 9,250,001	\$ 10,336,843	\$ 9,950,282
Investments, at market (Note 3)	131,813,206		131,813,206	101,927,008
Publications inventory, at the lower of cost or market	2,192,064		2,192,064	2,164,039
Receivables (Note 5)	1,972,939		1,972,939	3,720,549
Deferred charges (Note 2)	851,141	475,000	1,326,141	3,220,000
Buildings and equipment (Note 4)	122,669,411	22,938,398	145,607,809	144,777,230
Total assets	<u>\$260,585,603</u>	<u>\$32,663,399</u>	<u>\$293,249,002</u>	<u>\$265,759,108</u>
LIABILITIES AND FUND BALANCES				
<i>Liabilities:</i>				
Accounts payable, accrued expenses, and undelivered orders (Note 1)	\$ 704,922	\$ 3,831,312	\$ 4,536,234	\$ 5,081,633
Deferred grants and appropriations (Note 2)	1,085,028	475,000	1,560,028	5,165,589
Total liabilities	<u>1,789,950</u>	<u>4,306,312</u>	<u>6,096,262</u>	<u>10,247,222</u>
<i>Fund balances (Note 6):</i>				
Funds for operations	2,005,656		2,005,656	2,066,962
Funds for special purposes	20,625,038		20,625,038	17,580,044
Endowment funds	113,495,548		113,495,548	87,037,646
Unobligated appropriations		5,418,689	5,418,689	4,050,004
	<u>136,126,242</u>	<u>5,418,689</u>	<u>141,544,931</u>	<u>110,734,656</u>
Capital invested in buildings and equipment	122,669,411	22,938,398	145,607,809	144,777,230
Total fund balances	<u>258,795,653</u>	<u>28,357,087</u>	<u>287,152,740</u>	<u>255,511,886</u>
Total liabilities and fund balances	<u>\$260,585,603</u>	<u>\$32,663,399</u>	<u>\$293,249,002</u>	<u>\$265,759,108</u>

* Reclassified for comparative purposes.

STATEMENT OF OPERATIONS FOR THE YEARS ENDED 30 SEPTEMBER 1986 AND 1985

	1986			1985*
	Non-Federal	Federal	Total Funds	Total Funds
SUPPORT AND REVENUES				
U.S. Government appropriation utilized (Note 1)	\$	\$35,056,366	\$35,056,366	\$32,300,530
Return from endowment funds, less \$1,218,650 and \$460,288 returned to principal (Note 1)	1,726,069		1,726,069	2,140,745
Grants for special exhibitions	4,649,562		4,649,562	1,406,482
Income from special purpose funds utilized	460,904		460,904	373,292
Interest income	109,131		109,131	168,812
Income from cafeteria	270,254		270,254	185,479
Income from recorded tours and reimbursements	351,005		351,005	59,436
Total support and revenues	<u>7,566,925</u>	<u>35,056,366</u>	<u>42,623,291</u>	<u>36,634,776</u>
OPERATING EXPENSES				
<i>Programs:</i>				
Curatorial	935,173	3,245,796	4,180,969	1,486,773
Conservation	201,323	929,910	1,131,233	896,345
Special exhibitions	4,816,645	3,373,552	8,190,197	2,210,870
Editorial and photography		751,862	751,862	723,569
Research services	232,389	1,462,567	1,694,956	1,703,792
Educational services	267,269	2,201,386	2,468,655	2,640,632
Fellowships	313,757		313,757	317,716
Music	136,220	74,775	210,995	237,467
Total program expenses	<u>6,902,776</u>	<u>12,039,848</u>	<u>18,942,624</u>	<u>13,217,164</u>
<i>Operations, security, and administration:</i>				
Operations and maintenance		10,748,462	10,748,462	11,160,742
Security		6,044,302	6,044,302	5,564,541
Administration, fiscal and legal	725,455	4,096,290	4,821,745	3,950,990
Total operations, security, and administration	<u>725,455</u>	<u>20,889,054</u>	<u>21,614,509</u>	<u>20,676,273</u>
Renovation expenditures		1,633,763	1,633,763	1,469,702
Equipment expenditures		493,701	493,701	836,418
Total expenses	<u>7,628,231</u>	<u>35,056,366</u>	<u>42,684,597</u>	<u>36,199,557</u>
Excess of support and revenues over expenses	<u>\$ (61,306)</u>	<u>\$</u>	<u>\$ (61,306)</u>	<u>\$ 435,219</u>

* Reclassification for comparative purposes.

STATEMENT OF CHANGES IN FUND BALANCES
FOR THE YEARS ENDED 30 SEPTEMBER 1986 AND 1985

	1986						1985*	
	Non-Federal			Federal			Total Funds	Total Funds
	Funds for Operations	Funds for Special Purposes	Endowment Funds	One-Year Funds	No-year Renovation Funds	No-year Special Exhibitions Funds		
BALANCES, BEGINNING OF YEAR								
(Note 2)	\$2,066,962	\$17,580,044	\$ 87,037,646	\$	\$2,351,450	\$1,698,554	\$110,734,656	\$ 77,264,324
<i>Additions:</i>								
U.S. Government appropriation received				30,051,676	3,103,200	2,092,800	35,247,676	36,848,000
Return from endowment funds restricted to special purposes		2,409,896					2,409,896	2,352,931
Endowment fund income returned to principal (Note 1)	1,218,650						1,218,650	460,288
Investment income		1,043,102					1,043,102	943,559
Investment appreciation (Note 3)		1,827,073	17,509,444				19,336,517	9,816,514
Gifts and bequests		3,934,014	8,844,309				12,778,323	19,248,015
Insurance recovery— art		30,000					30,000	149,000
Excess of support and revenues over expenses	(61,306)						(61,306)	435,219
Publications revenue		10,199,770					10,199,770	4,256,462
Total additions	1,157,344	19,443,855	26,353,753	30,051,676	3,103,200	2,092,800	82,202,628	74,509,988
<i>Deductions:</i>								
Art purchases		9,017,281					9,017,281	2,421,465
Publication expenses excluding depreciation		7,855,514					7,855,514	4,285,894
Fixed asset expenditures		179,663					179,663	116,563
Fellowships, projects, and other		460,904					460,904	445,282
Federal operating expenses obligated				30,049,051	1,633,763	2,193,552	33,876,366	33,767,530
Returned to U.S. Treasury				2,625			2,625	2,922
Total deductions		17,513,362		30,051,676	1,633,763	2,193,552	51,392,353	41,039,565
Interfund transfers— In (Out):								
Endowment fund income returned to principal (Note 1)	(1,218,650)		1,218,650					
Other		1,114,501	(1,114,501)					
Balances, end of year	\$2,005,656	\$20,625,038	\$113,495,548	\$	\$3,820,887	\$1,597,802	\$141,544,931	\$110,734,656

*Reclassified for comparative purposes.

NOTES TO THE FINANCIAL STATEMENTS FOR
THE YEARS ENDED 30 SEPTEMBER 1986 AND 1985

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 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. Non-Federal Funds include Funds for Operations, Funds for Special Purposes, and Endowment Funds.

Federal Funds—The Gallery receives a normal "one-year" appropriation from Congress for the operations of the Gallery. Normal one-year appropriations which are not obligated or expended must be returned to the U.S. Treasury. The Gallery also receives "no-year" appropriations for the repair, renovation, and restoration of the buildings and for special exhibitions. No-year appropriations which are not obligated or expended are retained until expended.

The accounts of the Federal Funds are prepared on the obligation basis of accounting, which 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 respect 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 the related goods or services have not been received. Such amounts are included in undelivered orders and are available until expended.

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.

Depending upon their nature, gifts, bequests, and grants are recorded in the Funds for Operations, Funds for Special Purposes, or the Endowment Fund. Restricted gifts, contributions, and other resources are accounted for as Funds for Special Purposes or Endowment Funds. Certain gifts and bequests are accepted by the Gallery with the understanding that the principal be retained intact.

Cash—Non-Federal cash represents amounts held on deposit by banks including interest bearing demand depos-

its. Federal cash represents appropriated amounts not yet disbursed by the U.S. Treasury.

Investments—Investments are carried at market value.

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 Sheets to the Gallery's Collections, and only current year purchases, and not donations in-kind, are reflected in the Statements of Changes in Fund Balances.

Fixed Assets—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress for that purpose, and no value has been assigned in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives which range from five to twenty-five years.

Income Taxes—The Gallery is exempt from income taxation under the provisions of §501(c)(3) of the Internal Revenue Code.

Support and Revenue—The Gallery's policy is to recognize grants, gifts, and bequests as support and revenues or additions to Funds for Special Purposes or Endowment Funds in the year received, except special exhibitions, for which the method of accounting has changed in fiscal year 1986. See Note 2 for description. Pledges for the purchase of works 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.

Operating Income from Endowment Funds—A 1942 trust indenture established a National Gallery Endowment Fund for the purpose of providing income to support certain non-government expenditures of the Gallery. Subsequent to the original endowment, other funds have been established for the Center for Advanced Study in the Visual Arts, conservation of art works, fellowships, and various other operating purposes in addition to the purchases of works of art. In order to minimize the inflationary erosion of these funds, it is the policy of the Board of Trustees to limit the amount of dividends and interest available for ex-

penditures in any year and to return unused funds to the principal of the endowment. Total funds generated by endowments for operations were \$2,944,719 and \$2,601,033 for the years ended 30 September 1986 and 1985, respectively. Of these amounts \$1,726,069 and \$2,140,745 were used for operating purposes and, pursuant to the Trustees' policy noted above, \$1,218,650 and \$460,288 were returned to principal for these years respectively.

Note 2 Change in Method of Accounting for Special Exhibitions

To better match revenues and expenses with their expected future benefit, the Gallery changed its method of accounting for Special Exhibitions in 1986 to defer the revenues and expenses for exhibitions to be held in future periods. Previously, the Gallery recorded those items as revenues or expenses in the period in which the revenue was received or the expense was incurred. This change has been applied retroactively in the accompanying financial statements. The effect of the new accounting policy was to decrease excess of support and revenues as previously reported for fiscal year 1985 by \$255,236, decrease fund balances as previously reported at 30 September 1985 by \$188,236 and increase fund balances as previously reported at 30 September 1984 by \$67,000.

Note 3 Investments

A summary of the investment portfolio at cost and market value by type of security as of 30 September 1986 and 1985 follows:

	30 September 1986		30 September 1985	
	Cost	Market Value	Cost	Market Value
Permanent loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Other U.S. Treasury obligations	25,922,277	28,561,766	22,018,937	23,667,307
Cash equivalents and certificates of deposit	13,359,105	13,359,105	13,981,495	13,981,495
Bonds and notes	10,162,587	10,215,870	5,738,765	5,574,325
Common stocks	61,330,110	74,676,465	48,132,734	53,703,881
Total	<u>\$115,774,079</u>	<u>\$131,813,206</u>	<u>\$94,871,931</u>	<u>\$101,927,008</u>

A detailed listing of all securities held by the Gallery as of 30 September 1986 has been included in this report at Note 8.

In 1942 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at the average monthly rate for long-term funds, less 1/4%, paid by the U.S. Treasury (ranging from approximately 6.50% to 10.25% during fiscal year 1986). Interest income on this loan was \$414,444 and \$561,979 for the years ending 30 September 1986 and 1985, respectively.



Pierre Puget, *Milo of Cortona*, Andrew W. Mellon Fund, 1985.51.1

Investment appreciation consisted of the following:

	Year ended 30 September	
	1986	1985
Increase in market value of investments	\$ 8,984,050	\$4,361,590
Net gain on sale of securities	10,352,467	5,454,924
Total	<u>\$19,336,517</u>	<u>\$9,816,514</u>

Note 4 Buildings and Equipment

Buildings and equipment consisted of the following:

	30 September 1986			30 September 1985
	Non-Federal	Federal	Total Funds	Total Funds
Buildings	\$121,749,895	\$ 9,972,096	\$131,721,991	\$128,695,643
Equipment	1,747,896	18,869,812	20,617,708	14,377,886
Construction in Progress	59,295	315,363	374,658	7,541,150
	123,557,086	29,157,271	152,714,357	150,614,679
Accumulated depreciation on equipment	(887,675)	(6,218,873)	(7,106,548)	(5,837,449)
Total	<u>\$122,669,411</u>	<u>\$22,938,398</u>	<u>\$145,607,809</u>	<u>\$144,777,230</u>

Depreciation of equipment, furniture, and computer software is charged directly against "Capital invested in buildings and equipment" and is excluded from the Statements of Operations and Statements of Changes in Fund Balances. Depreciation in the amount of \$1,269,099 in 1986 is comprised of \$132,723 of Non-Federal funds and \$1,136,376 of Federal funds.

Note 5 Receivables

The following items were included in receivables

	30 September 1986	30 September 1985
Accrued investment income	\$1,346,505	\$1,612,110
Accounts receivable	416,368	581,628
Grants and gifts receivable	210,066	1,526,811
Total receivables	<u>\$1,972,939</u>	<u>\$3,720,549</u>

Note 6 Balances of Non-Federal Funds

Non-Federal Funds include the following

	30 September 1986	30 September 1985
<i>Endowment Funds</i>		
Endowment funds, the income of which is available for:		
Restricted Purposes	\$58,834,340	\$43,756,550
Gallery Operations	41,310,839	31,597,400
Funds functioning as endowment funds, the principal and income of which are available for:		
Restricted Purposes	5,095,826	4,920,981
Unrestricted Purposes	8,254,543	6,762,715
Total endowment funds	<u>113,495,548</u>	<u>87,037,646</u>
<i>Funds for Special Purposes</i>		
Accumulated income, gifts, grants, and bequests which are available for:		
Art purchases	4,987,706	6,103,025
Capital construction	4,872,322	3,635,107
Publications	9,509,310	6,068,519
Fellowships, projects, and other	1,255,700	1,773,393
Total funds for special purposes	<u>20,625,038</u>	<u>17,580,044</u>
<i>Funds for Operations</i>	2,005,657	2,066,962
Total Non-Federal funds	<u>\$136,126,242</u>	<u>\$106,684,652</u>

Note 7 Retirement Benefits

All permanent employees of the Gallery, both Federal and Non-Federal, hired prior to 1 January 1984 participate in the Civil Service Retirement System (CSR) and those hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and CSR.

The Gallery funds all retirement contributions on a current basis, and, accordingly, there are no unfunded retirement costs. Total pension expense of the Gallery was approximately \$1,212,000 and \$1,203,000 for the years ended 30 September 1986 and 1985, respectively.

Note 8 Summary of Investments

The following is a detailed listing of all securities held by the Gallery as of 30 September 1986.

<i>Face Value</i>	<i>Interest Rate</i>	<i>Maturity Date</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
\$ 5,000,000	Variable	None	PERMANENT LOAN TO U.S. TREASURY	\$ 5,000,000	\$ 5,000,000
			OTHER U.S. TREASURY OBLIGATIONS		
2,000,000	10.00%	12/31/86	United States Treasury Notes	2,021,860	1,998,750
150,000	9.00	2/15/87	United States Treasury Notes	151,781	129,844
800,000	10.00	6/30/87	United States Treasury Notes	826,992	788,500
1,500,000	7.625	11/15/87	United States Treasury Notes	1,530,465	1,515,000
800,000	8.25	5/15/88	United States Treasury Notes	825,000	628,969
1,400,000	8.75	11/15/88	United States Treasury Notes	1,463,434	1,135,969
3,000,000	6.625	8/15/89	United States Treasury Notes	2,999,040	3,027,188
762,000	10.75	8/15/90	United States Treasury Notes	854,149	751,179
1,100,000	11.50	10/15/90	United States Treasury Notes	1,264,648	1,098,281
2,135,000	10.50	11/15/92	United States Treasury Notes	2,455,912	2,073,818
800,000	8.75	1/15/93	United States Treasury Notes	852,496	782,750
1,300,000	11.75	11/15/93	United States Treasury Notes	1,594,931	1,293,297
1,800,000	11.625	11/15/94	United States Treasury Notes	2,233,692	1,810,919
500,000	11.25	5/15/95	United States Treasury Notes	613,045	500,000
5,000,000	7.375	5/15/96	United States Treasury Notes	4,981,250	5,000,000
420,000	7.25	8/15/92	United States Treasury Notes	424,331	339,375
1,000,000	10.00	5/15/10	United States Treasury Notes	1,162,500	991,250
2,000,000	10.125	11/15/94	United States Treasury Notes	2,306,240	2,057,188
			Subtotal Other U.S. Treasury Obligations	<u>28,561,766</u>	<u>25,922,277</u>
			CASH EQUIVALENTS AND CERTIFICATES OF DEPOSIT		
5,504,289	Variable		Riggs National Bank Money Mkt	5,504,289	5,504,289
6,821,866	Variable		Scudder Cash Investment Trust	6,821,865	6,821,865
1,000,000	9.02	6/6/88	Security Pacific, C/D	1,032,951	1,032,951
			Subtotal Cash Equivalents and Certificates of Deposits	<u>13,359,105</u>	<u>13,359,105</u>
			MEDIUM-TERM BONDS AND NOTES		
\$2,306,323	12.375%	5/1/91	Federal Home Ln. Mtg. Corp. Coll.	\$2,329,387	\$2,296,954
500,000	7.35	5/9/88	Ford Motor Corp. Med. Term Notes	509,300	500,000
1,000,000	7.05	9/6/89	Ford Motor Credit Corp.	995,000	1,000,000
235,000	4.50	1/1/90	Bethlehem Steel Corporation	149,813	230,637
1,000,000	6.95	4/20/88	General Motors Acceptance Corp.	997,500	992,880
127,000	9.00	2/15/09	Government National Mortgage Assoc.	125,907	127,023
2,928,691	11.00	11/15/15	Government National Mortgage Assoc.	3,133,702	2,955,230
781,379	9.00	5/15/09	Gulf Coast Investment Corp. MTG	771,612	778,449
			Subtotal Medium-Term Bonds and Notes	<u>9,012,221</u>	<u>8,881,173</u>
			LONG-TERM BONDS AND NOTES		
184,000	9.20	7/11/04	Amoco Company	185,380	191,360
165,000	4.875	1/1/06	New York Telephone Company Ref.	107,638	165,000
125,000	7.75	6/1/11	Michigan Bell Telephone Co. Deb.	107,188	121,562
250,000	8.25	8/1/13	South Central Bell Telephone Co. Deb.	226,443	239,867
			Subtotal Long-Term Bonds and Notes	<u>626,649</u>	<u>717,789</u>
			CONVERTIBLE BONDS AND STOCK EQUIVALENTS		
450,000	7.75	3/15/03	MCI Com. Corp. SUB. Conv. Deb.	378,000	380,625
200,000	7.625	3/15/03	Beverly Enterprises Sub. Conv. Deb.	199,000	183,000
			Subtotal Convertible Bonds and Stock Equivalents	<u>577,000</u>	<u>563,625</u>
			Subtotal Bonds and Notes	<u>10,215,870</u>	<u>10,162,587</u>

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
	CONVERTIBLE PREFERRED STOCK		
14,400	Baxter Travenol Conv. Exch. Pfd.	\$ 867,600	\$ 780,552
17,000	Coastal Corp. Conv. Pfd.	467,500	479,485
	Subtotal Convertible Pfd. Stock	<u>1,335,100</u>	<u>1,260,037</u>
	COMMON STOCKS		
11,800	AMR Corp.	669,650	645,314
12,000	Abbott Laboratories	502,500	412,980
14,800	Air Products and Chemicals, Inc.	486,535	223,433
10,000	Albertsons Inc.	425,000	319,137
6,000	American Can	489,750	307,818
22,000	American Greetings	665,500	552,750
21,800	American Standard Inc.	842,025	606,457
8,000	Anheuser Busch	195,000	80,793
25,000	ARKLA Inc.	493,750	514,500
16,000	Armstrong World Industries	824,000	557,391
29,500	Barry-Wright Corporation	490,438	814,557
15,800	Bearings Inc.	519,425	482,748
6,000	A. H. Belo Corporation	318,000	258,094
12,700	Bristol Myers	911,225	586,819
15,500	Burlington Northern Inc.	864,125	910,581
21,500	CSX Corporation	591,250	442,575
2,000	Capital Cities/ABC Inc.	499,250	438,140
21,700	Chase Manhattan	789,338	820,886
7,950	Chubb Corporation	524,700	253,289
26,000	Citizens & Southern Georgia Corp.	637,000	608,431
40,200	Coca Cola	1,361,775	1,006,082
39,400	Collins Food Int'l.	600,850	536,563
10,000	Comerica Inc.	475,000	337,500
35,000	Cubic Corp.	560,000	681,725
20,000	Cullum Companies, Inc.	450,000	485,775
5,000	Detroit Edison Co.	825,000	921,287
6,000	Digital Equipment Corp.	539,250	292,716
6,300	E. I. DuPont de Nemours	504,788	334,146
8,500	Emerson Electric	684,250	587,812
7,200	Farmers Group Inc.	309,600	177,750
29,600	Federal Mogul Corporation	1,198,800	1,212,630
20,000	Fireman Fund Corporation	690,000	687,806
5,000	First Bank System Inc.	236,250	134,250
26,000	Foxboro Co.	646,750	699,725
11,448	Fujitsu Ltd.	359,239	300,150
11,400	GTE Corporation	602,776	469,166
10,000	Gannett Co.	690,000	648,575
16,000	General Electric	1,150,001	1,071,943
14,600	Gillette Company	534,725	354,739
15,000	Goodyear Tire & Rubber Co.	523,125	494,325
2,227	Henley Group Inc.	43,984	46,767
25,400	Hercules Inc.	1,301,750	922,098
10,000	Holiday Corp.	690,000	585,387
28,000	Harvey Hubbell Inc.	763,000	603,968
6,500	Ingersoll-Rand Co.	341,250	361,399
16,000	International Business Machines	2,152,000	1,867,912
10,000	Interpublic Group of Companies Inc.	262,500	135,250
12,000	JWT Group Inc.	363,000	315,335

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
15,000	James River Corp.	\$ 466,875	\$ 292,475
12,000	Jamesway Corp.	270,000	242,040
20,000	Jefferson Pilot Co.	650,000	600,753
25,000	Jerrico Inc.	475,000	455,434
6,000	Johnson & Johnson	384,000	288,480
35,000	Kansas Gas & Electric Co.	651,875	457,100
30,600	Kollmorgan Corp.	428,400	467,415
46,800	Kroger Company	1,474,200	872,958
18,000	Lilly Eli & Co.	1,176,750	810,778
42,000	Lilly Indl. Coating Inc.	556,500	597,800
7,000	Litton Industries	518,000	552,490
25,000	Lucky Stores Inc.	887,500	629,150
15,000	MCA Inc.	605,625	704,900
40,000	Management Science America	460,000	500,750
10,200	Marsh & McLennan	660,450	245,985
38,600	Masco Corporation	950,525	581,698
18,000	Maxicare Health Plans Inc.	274,500	422,308
17,400	McDonalds	985,275	637,509
19,800	McGraw-Hill Inc.	1,069,200	797,914
6,000	Media General Inc.	507,000	442,920
8,000	Melville Corp.	464,000	491,309
55,000	Mitchell Energy & Dev.	563,750	655,096
14,500	Monsanto	986,000	672,408
10,700	Morgan, J. P. & Co.	868,038	678,968
16,500	Motorola	610,500	483,854
18,400	NCR Corporation	867,100	651,472
27,000	National City Corp.	1,113,750	816,090
15,000	Northrop Corp.	663,750	656,150
24,000	PHH Group Inc.	756,000	583,567
19,300	Paccar Inc.	800,950	923,025
38,000	Penn Power & Light Co.	1,387,000	1,057,540
9,500	Pfizer Inc.	551,000	366,087
15,400	Philip Morris Inc.	1,020,250	501,270
5,000	Pitway Corp.	506,250	397,673
37,000	Public Service Co. of New Mexico	1,276,500	1,062,710
23,500	R. J. Reynolds	1,113,314	561,323
45,000	Sabine Corp.	630,000	634,716
4,000	Sara Lee Corp.	240,000	114,830
7,800	Schering-Plough Corp.	561,600	293,320
54,500	Southern Company	1,314,813	1,104,598
3,495	Southwestern Bell	370,470	211,389
9,300	Squibb Corp.	941,625	633,332
25,000	Standard Brands Paint Co.	659,375	510,775
30,000	Standard Mtr. Products Inc.	506,250	384,423
10,000	Super Value Stores	205,000	156,125
48,000	Tandy	1,536,000	1,713,185
20,800	Tektronix Inc.	1,245,400	1,192,062
16,000	Telecommunications	372,000	149,883
3,300	Tenneco Inc.	134,063	124,426
32,000	Texas Utilities	1,032,000	861,180
12,300	Time Inc.	885,600	479,590
28,000	Tokheim Corp.	532,000	510,610
20,000	Trans World Corp.	502,500	517,870
5,000	U S F & G Corp.	186,875	204,400

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
54,000	Union Electric Corp.	\$1,512,000	\$902,070
25,000	U. S. Shoe Corp.	515,625	545,702
6,990	U. S. West Inc.	372,218	206,687
13,000	Viacom Int'l.	533,000	318,090
40,000	Western Publishing Group	535,000	563,355
21,000	Wyman Gordon Co.	420,000	468,582
	Subtotal Common Stock	<u>73,341,365</u>	<u>60,070,073</u>
	Subtotal Common and Preferred Stock	<u>74,676,465</u>	<u>61,330,110</u>
	Total	<u>\$131,813,206</u>	<u>\$115,774,079</u>



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 Acampora, Ralph A.
 Adams, Alvin L.
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 Akers, Phyllis O.
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 Allen-Roberts, Kate D.
 Allen, Christy A.
 Allen, Richard, Jr.
 Allen, Robin Ann
 Allen, Wilbur, Jr.
 Allison, James C., Jr.
 Alston, Gerald F.
 Ames, Kristen
 Amiot, Carolyn Engel
 Amt, Richard C.
 Anderson, Denna J.
 Anderson, James H.
 Anderson, Lionel
 Anderson, Nathaniel V.
 Andrews, Tyrone E.
 Angiolillo, Paul J.
 Anson, Gordon O.
 Appenfelder, Allan L.
 Applebaum, Vasiliki G.
 Arbizu, Linda Kay
 Arbisinger, Susan M.
 Armenian, Vrejoochie
 Armstrong, Alison H.
 Arnold, James D.
 Arnold, Quentin Parr
 Artis, Cleveland R.
 Arzadon, Yolanda M.
 Ash, Nancy E.
 Ashton, Kendrick F.
 Aspron, Martha H.
 Atkins, Jeffrey
 Aukard, Steven P.
 Austin, Darryl L.

 Backlund, Caroline H.
 Bailey, Daniel J.
 Bailey, William
 Baker, Michael
 Ballard, Frances G.
 Ballard, Robin M.
 Barbour, Minnie
 Bard, Helen
 Bardley, Sammy J.

 Barksdale, Dora D.
 Barnes, Bernadine A.
 Barnes, Joseph J.
 Barnes, Susan J.
 Barnes, Willie C.
 Barnett, Leon F.
 Barnett, Robert E.
 Barnett, Tyrone A.
 Barry, Lester Leroy
 Bartfield, Ira A.
 Bartfield, Kathryn K.
 Bates, Melinda N.
 Battle, Mary J.
 Baucom, Margaret R.
 Bauer, Frank K.
 Baumann, Christopher A.
 Bayer, Diane R.
 Baytop, William D.
 Beason, Dean A.
 Becker, Robert G.
 Bell, Gracie E.
 Bell, Jean G.
 Bell, Reginald E.
 Belle, Derrick B.
 Bellofatto, Roberta
 Belt, Stephanie T.
 Belton, Ellie Mae
 Bennett, Mike
 Benoit, Robert T., Jr.
 Berl, Paulette S.
 Bernard, Barbara
 Berrie, Barbara H.
 Bertalan, Margaret
 Bethune, Nathaniel, Jr.
 Bigley, Ann Margaret
 Bitzer, Mary A.
 Black, Elbert Earl
 Black, Eric Lee
 Blake, Janice
 Blankstein, Lucy J.
 Bloom, Jonathan
 Bloom, Michael B.
 Boomer, George A.
 Bostwick, Jean A.
 Bottiglione, Carole J.
 Bowen, Robert L., Jr.
 Bowman, David L.
 Bowman, Delorace
 Bowser, William R.

 Boyd, Charles T.
 Boyes, Carol A.
 Boykin, James S.
 Bozeman, Ira S.
 Brandon, Darnell
 Brinson, Curtis
 Brinston, Keith L.
 Briscoe, Donald R.
 Britt, George W.
 Broad, Thomas P.
 Brockway, Marilyn B.
 Brodie, Judith
 Brooks, Carolyn M. C.
 Brooks, George, L.
 Brooks, Kenneth
 Brooks, Robert C.
 Brooks, Wilburt T.
 Broussard, Lois M.
 Brown, Angelo B.
 Brown, Benjamin J.
 Brown, Beverly L.
 Brown, Catherine F.
 Brown, Cleven O.
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 Brownlow, Sterling Lee
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 Bryant, Michael G.
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 Buchanan, Kevin
 Buckalew, Kathleen M.
 Burch, Curtis L.
 Burch, Virginia B.
 Burgess, Larry
 Burnett, David
 Burrell, Annette
 Burrell, John Lewis

 Burton, Adlade O.
 Butler, Charles
 Butler, Edwin T.
 Butler, Lawrence
 Butler, Michael L.
 Butts, Philip
 Bynum, Rosa A.
 Byrd, Felton W.

 Cacas, Rita M.
 Cain, Shirley D.
 Cameron, Shay
 Campbell, Alvia R.
 Campbell, Anthony C.
 Campbell, Carl
 Canada, Karen
 Cannon, Ralph
 Cantey, John
 Caputo, Michele M.
 Carafelli, Richard A.
 Carpenter, Karl A.
 Carr, Albert, Jr.
 Carriveau, Gary Walter
 Carroll, Albert G.
 Carroll, Louis L.
 Carter, Ernesto L.
 Carthorne, Gerald M.
 Casey, Paula E.
 Cash, Sarah
 Castiel, Cameran G.
 Castro Alvarez, Jesus M.
 Cateforis, David
 Catucci, Angelo J.
 Ceasar, Raleigh
 Cefaratti, Pamela J.
 Chapman, Bernard L.
 Charles, Philip A., Jr.
 Chase, Diana T.
 Chase, Linda A.
 Chobanoff, Ivan S.
 Chotner, Deborah R.
 Christensen, Carol A.
 Chuang, Wayloon
 Cikovsky, Nicolai, Jr.
 Cina, Dianne K.
 Claggett, Frederick
 Clark, Clifton L.
 Clark, Henry
 Clark, James W.

 Clarke, Juanita M.
 Clay, Carlton B.
 Clay, Susan Elaine
 Claypool, Kenneth T.
 Clayton, Virginia T.
 Clemons, Bernard
 Clifford, Mary F.
 Cline, Judith L.
 Cluster, Edwin A., Sr.
 Coates, William, Jr.
 Coehins, Walter R.
 Coffey, Holly S.
 Cogswell, John S.
 Colbert, Walter
 Cole, David R.
 Cole, Wendy A.
 Goleman, Barbara A.
 Coleman, Elsie
 Collins, Jane S. D.
 Collins, Janice L.
 Collins, Phillip T.
 Collins, Sarah
 Goman, Florence E.
 Conyers, Robert L.
 Cook, Susanne L.
 Cooke, Diana O.
 Cooke, Milton N.
 Cooley, Margaret H.
 Coolsen, Thomas H.
 Copeland, Joseph W.
 Copeland, Leslie L.
 Corbitt, Robert J.
 Cote, Cynthia Ann
 Cotton, Paul
 Coulter, Page L.
 Couzzens, Frederick L.
 Cowart, William J., III
 Cox, Bascom S.
 Cox, Milton E.
 Coyle, Laura
 Craig, Tracey L.
 Craig, William E.
 Cramer, Janice P.
 Crawford, Geraldine
 Crawford, Willie E.
 Creighton, Sandra M.
 Crickenberger, Fred W.
 Cristwell, Venus M.
 Croog, Elizabeth A.

Crosby, Gail
 Cross, George E.
 Cross, Jennifer A.
 Cross, Retta F.
 Grosson, Dena
 Croxton, Floyd L.
 Currie, Susan H.
 Cutler, Deborah J.

 Dale, Paul J.
 Dalton, Elizabeth M.
 Dalziel, George T., Jr.
 Daniels, Brenda Louise
 Daniels, Maygene Frost
 Dantignac, Paul N.
 Danzing, Rachel Leigh
 Daugherty, Welden
 Davenport, Joseph E.
 Davis, Carl V.
 Davis, Jack, Jr.
 Davis, Jane E.
 Davis, Jerod A., Jr.
 Davis, Judy A.
 Davis, Reginald
 Davis, Roger
 Davis, Susan E.
 Davis, Zetta Mae
 Dawkins, James
 Day, Leroy B.
 Dean, Sandra M.
 Decuir, Rick B.
 Defrancia, Dorothy G.
 Defreese, Franklind
 Degrazia, Diane M.
 Delano, Juan F.
 Denker, Eric
 Dennis, Luria G.
 Desantis, Pia C.
 Dewald, Marquita
 Diffenderfer, Marion C.
 D'Italia, William
 Dixon, Michael G.
 Dobbs, Lewis
 Donaldson, Dennis N.
 Donohue, James
 Donovan, Patricia
 Doty, Mary Louise B.
 Douglas, Alvin B.
 Douglas, Herbert L.
 Doumato, Lamia
 Dowden, Robin
 Dowell, Kerwin D.
 Dozier, Michael
 Dubar, George T.
 Dubasky, Ariadne Y.
 Duggin, David H.
 Dunlap, James
 Dunning, Roger Anthony
 Dyson, Ernest M.
 Dyson, Thomas R.

 Easterly, Debra K.
 Ebb, Frank R., Jr.
 Edelstein, J. M.
 Eder, Elizabeth K.
 Edwards, Ernest Joe
 Edwards, Jerome R.

 Eldridge, Schuyler T., III
 Ellis, William A.
 English, Joseph G.
 Estes, Ronald L.
 Etienne, Louberta M.
 Evangeliste, Ellen E.
 Evans, Gregory L.
 Evans, Robert N.
 Evans, Virtus E.
 Everett, Gwendolyn F.
 Everly, Floyd F.
 Fabing, Suzannah J.
 Fantasia, John J.
 Farnsworth, Karen A.
 Farr, Susan
 Feeley, Cynthia
 Feigenbaum, Gail
 Feigenbaum, Naomi R.
 Feldman, Frances L.
 Ferber, Elise V. H.
 Ferrante, Antonio
 Ferrell, Joyce A.
 Figgins, Frank I.
 Fine, Ruth E.
 Fisher, Earl
 Fisher, Jane Irene
 Fisher, Sarah L.
 Fisher, Sterling W.
 Fitzgerald, Susan
 Flanagan, Caitlin
 Fletcher, Shelley
 Floyd, Harold A.
 Floyd, Neil A.
 Fobbs, David W.
 Fong, Brenda
 Fontana, Sarah E.
 Ford, Frank W.
 Ford, Gregory Kim
 Ford, Richard Dale
 Fox, Irving L.
 Fox, Megan E.
 Francis, Jarvis
 Franklin, Elizabeth
 Franks, Irwin, A.
 Frazier, Raymond E.
 Freedberg, Catherine B.
 Freedberg, Sydney J.
 Friday, Frederick U.
 Fried, Anne Summerscale
 Friend, Suzanne
 Frisby, James

 Gaina, Helen Anne
 Gaines, Carlton R.
 Gallagher, Cecelia A.
 Gallas, E. Irene
 Galloway, Bernard
 Gamble, Cumell, Jr.
 Gamble, Jimmy
 Garcia, Gabriel
 Gardner, S. Symmes, Jr.
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 Gay, Neville K.
 George, Mary R.
 Gerbig, Beate
 Gerrity, James T.
 Gibbs, Andrea R.

 Gibson, John L.
 Gifford, Lynn
 Gilkerson, Ann
 Gillespie, Charles M.
 Givens, Eugene P., Jr.
 Givens, Walter T.
 Glade, Conrad H.
 Glascoe, Brigitte D.
 Glosson, Eunice A.
 Glover, Rose Lee T.
 Gomez, Deborah A.
 Gordon, Mamie L.
 Grady, Robert A.
 Graham, Isaac
 Grant, Donnell M.
 Grant, James
 Grant, Rebecca L.
 Grantham, Jack
 Grasselli, Margaret M.
 Gray, Michael L.
 Greatheart, Ulysses
 Greatorex, Linda J.
 Green, Yvonne
 Greene, Carlton R.
 Grice, Michael
 Grice, Russell L.
 Grier, Marguerite E.
 Griffin, Paul A.
 Griffin, Sidney R.
 Gross, Elizabeth A.
 Grupe, James M.
 Guthrie, Eugene T.

 Hairston, Douglas A.
 Hall, David L.
 Hall, Valerie
 Hallam, Josephine E.
 Halper, Audrey
 Halpern, Anne L.
 Hamilton, George H.
 Hancock, Gary W.
 Hand, Donald C.
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 Hantsoo, Paavo L.
 Harchick, Joseph J.
 Hardie, Roger L.
 Hardy, James, Jr.
 Harkins, William J.
 Harley, Stanley D.
 Harper, Betty M.
 Harper, Junior
 Harper, Ted
 Harris, Carroll R.
 Harris, Chuckie L.
 Harris, Eddie
 Harris, James R.
 Harris, Robert L.
 Harris, Tempie E.
 Harris, Willie L.
 Harrison, Boyd L.
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 Harrison, Linda P.
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 Hartley, Armando H.
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 Harvey, Christian J.

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 Hauser, Cheryl Ann
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 Hecht, Phyllis S.
 Heinrich, Linda K.
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 Henderson, Gus A.
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 Higgins, Jane E.
 Higginson, Geneva
 Hill, Gregory G.
 Hill, Stephen W.
 Hilton, Paul C.
 Hines, Gwendolyn
 Hirschauer, Gretchen A.
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 Hoenigswald, S. Ann.
 Hoffman, Angela D.
 Hoffmann, Nancy
 Holbert, Leroy A.
 Holland, Thomas E.
 Holloman, Alice L.
 Holmes, Fred A., Jr.
 Holt, Alphonso
 Holt, Ardella
 Honeycutt, Raymond J.
 Hopson, Edgar D.
 Hoston, Stamford
 Howard, Michael H.
 Hsia, Susan
 Huber, Robert C.
 Hunter, Greylin T.
 Hutcherson, Dean
 Hutchinson, Warren, Jr.
 Hutton, Richard W.

 Iacomini, Nancy
 Irick, Willie J.

 Jackson, Darrell M.
 Jackson, Deborah
 Jackson, Harold R.
 Jackson, Jadon P.
 Jackson, John E.
 Jackson, Leslie E.
 Jackson, Ronnie S.
 Jacobs, Larry D.
 Jaspersen, Carolyn J.
 Jecmen, Gregory
 Jenkins, Christine D.
 Jenkins, Landis T.
 Jessup, Philip C., Jr.
 Johnson, Cecil
 Johnson, Dorothy J.

 Johnson, Frank O.
 Johnson, Frankie L.
 Johnson, Gladys
 Johnson, Gregory M.
 Johnson, James E.
 Johnson, James L.
 Johnson, Kim Y.
 Johnson, Maurice E., Jr.
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 Johnson, Virginia H.
 Johnson, Wayman I.
 Johnson, Wilhelmina
 Johnson, William R.
 Johnson, Yamashita S.
 Jones, Ben F.
 Jones, Kathy A.
 Jones, Lawrence
 Jones, Lee Clarence
 Jones, Marvin L.
 Jones, Nathaniel
 Jones, Patricia D.
 Jones, Ronald S.
 Jones, Steven C.
 Jones, Ulysses
 Jones, Virgil S.
 Jordan, Kelvin R.
 Jordan, Lafayette
 Jorgensen, Barbara C.
 Jova, Angel
 Joyner, Willie J.

 Kalas, Gregor A.
 Kastriner, Susan
 Kasulaitis, Jerome M.
 Kasun, Leo J.
 Kazmierowski, Patricia A.
 Kelley, Carol Williams
 Kelley, Kathleen V.
 Kellibrew, Reginald
 Kelloff, Carolyn A.
 Kelly, Franklin Wood
 Kelly, Keith B.
 Kelly, Paul
 Kelly, Stinson
 Kenary, Mary Louise
 Kennedy, Alonzo
 Keyes, Barbara A.
 Keys, Oscar W.
 Kielkucki, Mark
 Kitsoulis, Susan
 Klugh, Melvin
 Knutsen, Kathleen
 Koch, Susan L.
 Komisar, Erica G.
 Koznowsky, David
 Kraft, Roger W.
 Krakora, Joseph
 Kremer, E. Randall
 Krevinas, Virginia M.
 Krieger, Andrew H.
 Kurfeerst, Gail
 Kusserow, Rebecca
 Kyle, Emmanuel

 Land, Herbert
 Lane, J. Bryan
 Langdale, Shelley R.

Langley, Eugenia S.
Lauer, Becky
Lavarack, James
Laws, Lawrence U.
Lawson, Roger C.
Leach, Kenneth E.
Leake, Yolanda
Leason, Max
Lederer, Frances P.
Lee, A. B.
Lee, Angela R.
Lee, Denise M.
Lee, Parris L.
Lee, Raymond N.
Leeper, Charles W.
Leggett, Charles P.
Leithausser, Mark A.
Lemmon, Presley A.
Lemmon, William A.
Lenard, Ralph P.
Leonard, Lawrence P.
Leslie, Deborah C.
Levine, Daniel M.
Levine, Michael W.
Lewis, C. Douglas, Jr.
Lewis, Claudine A.
Lewis, Joe M.
Lewis, Larry
Lewis, Robert C.
Lewis, Ruth E.
Lewis, Sonny
Lightner, Ysabel
Lindenwhite, Jeffrey
Linder, Dona C.
Lineberger, Alvin H., Jr.
Lippitt, Carol F.
Little, Michael
Lloyd, Humberto L.
Lomax, Susan
Long, Darnita
Long, Eugenia E.
Long, William
Longyear, Teresa J.
Loos-Noji, Pamela E.
Lopez, Juan E.
Lore, Angela M.
Loughran, Kristyne S.
Lounderman, Vanessa
Love, Joseph
Lowe, Ronald J.
Luchs, Alison
Lukehart, Peter
Lyles, Lise S.
Lynch, Amos D.
Lynch, Mary Carole

Machare, Peter Allen J.
Mack, Miller
Mackie, George A.
Mallett, Kerry S.
Mallick, Jerry M.
Mallus, Maria M.
Mangrum, Minyoon
Manigault, Edmund, Jr.
Mann, Donna C.
Manos, George
Manuel, Ricky L.

Marks, Ellen C.
Marsh, Stanley K.
Marshall, Harvey
Marshall, Keith R.
Marshall, Lawrence A.
Marshall, Lawrence G.
Martin, Karen
Martin, Nicholas A.
Martin, Roland M.
Massey, Debra K.
Mastracci, Joan
Matais, Nancy L.
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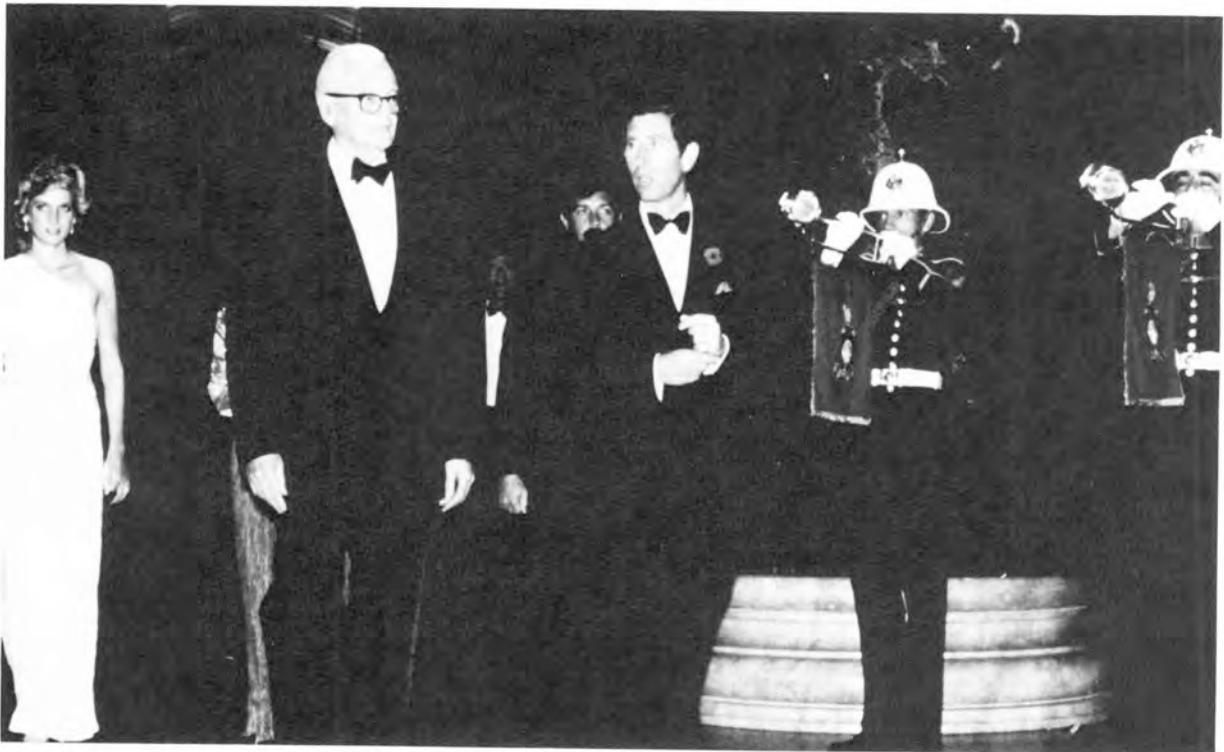
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