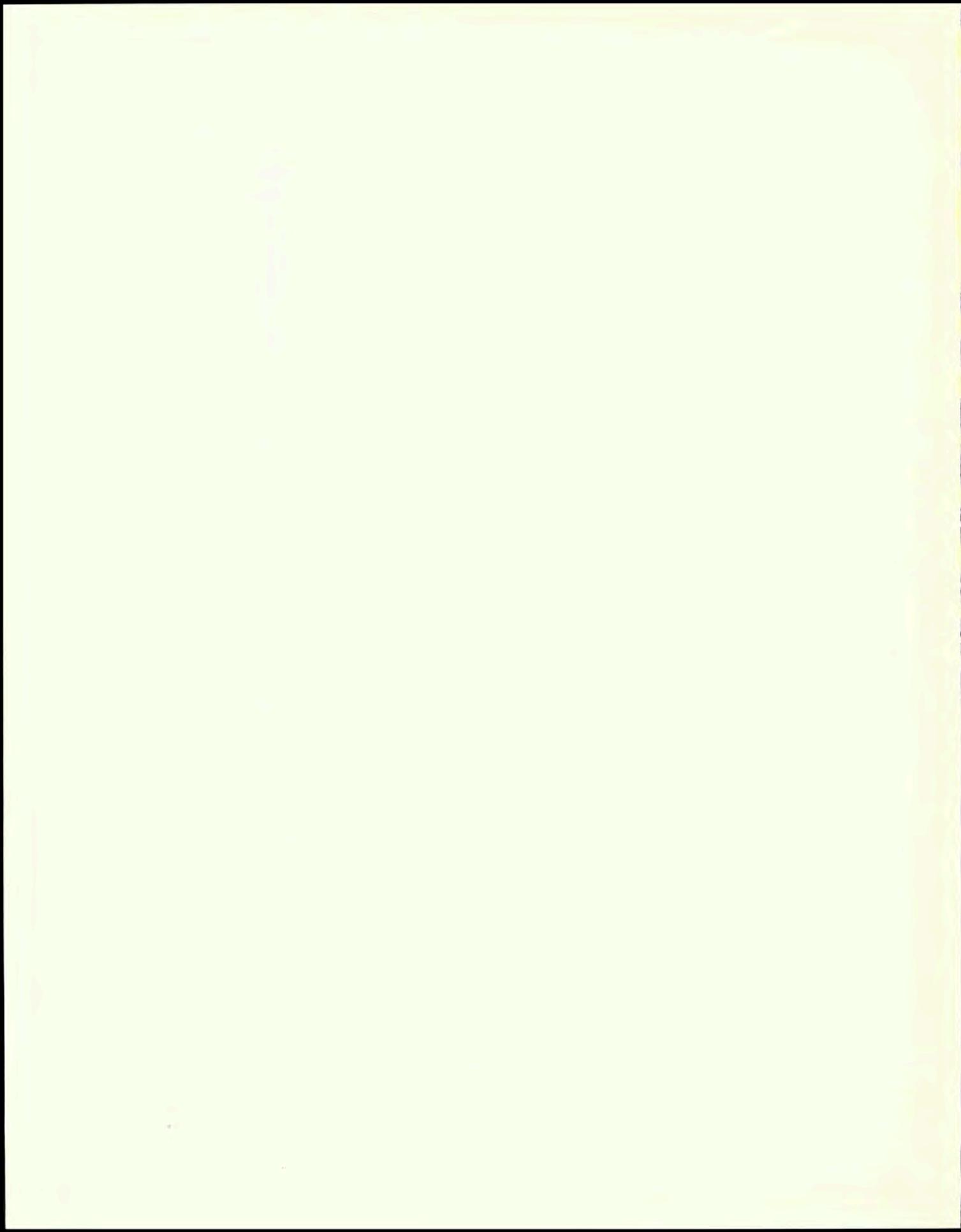


1988 ANNUAL REPORT

National Gallery of Art





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National Gallery of Art





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PREFACE

The National Gallery's fiscal year ending 30 September 1988 was productive and forward looking. It is a great pleasure to begin this preface by noting that the National Gallery is a singularly successful product of a partnership between the federal government and the private sector.

In the 1988 fiscal year federal appropriations provided 83% of the Gallery's \$46.8 million operating budget. At the same time, corporations provided \$4.5 million in support of our special exhibitions. The scholarly work of the Center for Advanced Study continued to be made possible by an Andrew W. Mellon Foundation endowment and grants from The Samuel H. Kress Foundation and others. A combination of market value and outstanding pledges to the Patrons' Permanent Fund, dedicated to the purchase of works of art, amounted to \$74.5 million at the end of the year.

The Trustees have been guided in understanding the financial progress of the Gallery by the wise counsel and most informative reports of the Gallery's chief financial officer, the Treasurer. Also this year as in the past the Board of Trustees, which consists entirely of outside persons who are not employees of the Gallery, were assisted in discharging their fiduciary responsibilities by meeting regularly with the internal auditor who also meets directly with the Director.

I am pleased to report that the Gallery's national membership group, The Circle, concluded its second year most successfully. With \$415,000 contributed in 1988, The Circle provided support for art acquisition, music programs, art education, the photographic archives, film production, and special exhibitions. By providing a steady source of annual funding, Circle members enable the Gallery to realize a wide range of worthwhile special projects.

In May the Trustees awarded Katharine Graham the National Gallery's Medal for Distinguished Service to Education in Art. The award recognizes not only Mrs. Graham's immense contribution to

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GIFT COMMITTEE

(as of 30 September 1988)

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the National Gallery but also her leadership in enriching the cultural life of the entire nation. Long involved with this institution, Mrs. Graham currently serves on the Collectors Committee, as co-chair of The Circle of the National Gallery of Art, and as a member of the Resources Planning Committee, which has as its focus planning for the Gallery's ongoing and long-range needs. The Trustees' Council, which continues to provide the Trustees with advice on a broad range of policy issues, was strengthened this year by the addition of Raymond D. Nasher from Dallas, Texas.

During the year we made considerable progress in planning for the Gallery's fiftieth anniversary in 1991. This milestone will be a celebration not only of the enlightened public support so vital to this institution but also of the remarkable history of private philanthropy, which, in a relatively short period of time, has led the Gallery to its high standing among national galleries of the world.

The Trustees have determined that the most important gifts or commitments the Gallery could receive in honor of the fiftieth anniversary are those that reaffirm the central goal of this institution. That goal is to enhance its role as the art gallery of the nation and the people of the United States and to make its collections, reflecting the very highest standards, accessible to all Americans. Accordingly, we have begun to seek gifts-in-kind of American and Western European works of art from patriotic collectors.

Concomitant with this effort to encourage gifts-in-kind, we are seeking funds for art purchase. Robert H. Smith is spearheading this funding effort by serving as chairman of the 50th Anniversary Gift Committee. Members of the Gift Committee pledge funds that will be used to purchase one or more masterpieces in 1991, and we hope that in reflection of the Gallery's constituency, this effort will receive broad national support. Just to the left is a list of those generous donors who have already stepped forward and made a commitment to this special anniversary art purchase fund.

Our planning for the anniversary has led both the Trustees and staff to make a careful examination of the institution's recent progress, its programs and activities, and its long-range goals. We are deeply gratified by the interest and support that has allowed for the rapid growth of the Gallery's programs, outreach activities, and the growth of the Gallery collection, and we look forward to our fiftieth anniversary as a way of reaffirming the strengths of the Gallery on all of these fronts. In the meantime, we are most grateful for the understanding and support of those in the Administration, on Capitol Hill, and in the private sector, which give this institution its unique strength and appeal.

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The Secretary of the
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*deceased



René Magritte, *The Human Condition*, Gift of the Collectors Committee 1987.55.1

DIRECTOR'S REVIEW OF THE YEAR

A banner year for the National Gallery of Art, with over seven million visits, fiscal year 1988 is reviewed here chronologically, highlighting certain key events. For more detailed information about the Gallery's ongoing programs, the reader is referred to the departmental reports that follow this overview.

Announcement of Greek exhibition The fiscal year began with the announcement of *The Human Figure in Early Greek Art*, a major loan exhibition of sixty-seven Greek works dating from the tenth to the fifth centuries B.C. Many of these rare and important objects had never been seen outside Greece. The exhibition charted the ability of early Greek artists to depict figures at rest or in motion, the bedrock on which European representational art has been based for two thousand years. Her Excellency Melina Mercouri, Minister of Culture, attended both the announcement of the exhibition and its January opening. At the October announcement actress Colleen Dewhurst read a moving selection of Greek texts, underscoring the debt our civilization owes theirs.

Imperial visit and gagaku performance Their Imperial Highnesses the Crown Prince and Princess of Japan visited the Gallery on 5 October for an evening that included a performance by imperial court players of *gagaku*, a classical form of Japanese dance and music that is rarely performed outside the Imperial Palace. One of Japan's most important historic art forms, *gagaku* ("elegant music") has since the ninth century traditionally been performed at court banquets and for sacred rites in shrines and temples. In conjunction with the visit, the Gallery announced its major exhibition of Japanese art and culture, *Japan: The Shaping of Daimyo Culture 1185-1868*. Organized by the Gallery in collaboration with Japan's Agency for Cultural Affairs and The Japan Foundation, the exhibition is the first to explore the cultural contributions of Japan's *daimyo*, the great feudal landholders



Gallery chairman Franklin D. Murphy and Greece's Minister of Culture Melina Mercouri greeting actress Colleen Dewhurst

whose values helped shape the fundamental aesthetic, psychological, and social character of the Japanese nation. Many of the objects chosen for the exhibition have never been seen outside Japan. Among the project's funders are R. J. Reynolds Tobacco Company, The Nomura Securities Co., Ltd., and The Yomiuri Shimbun.

Kaufman Awards

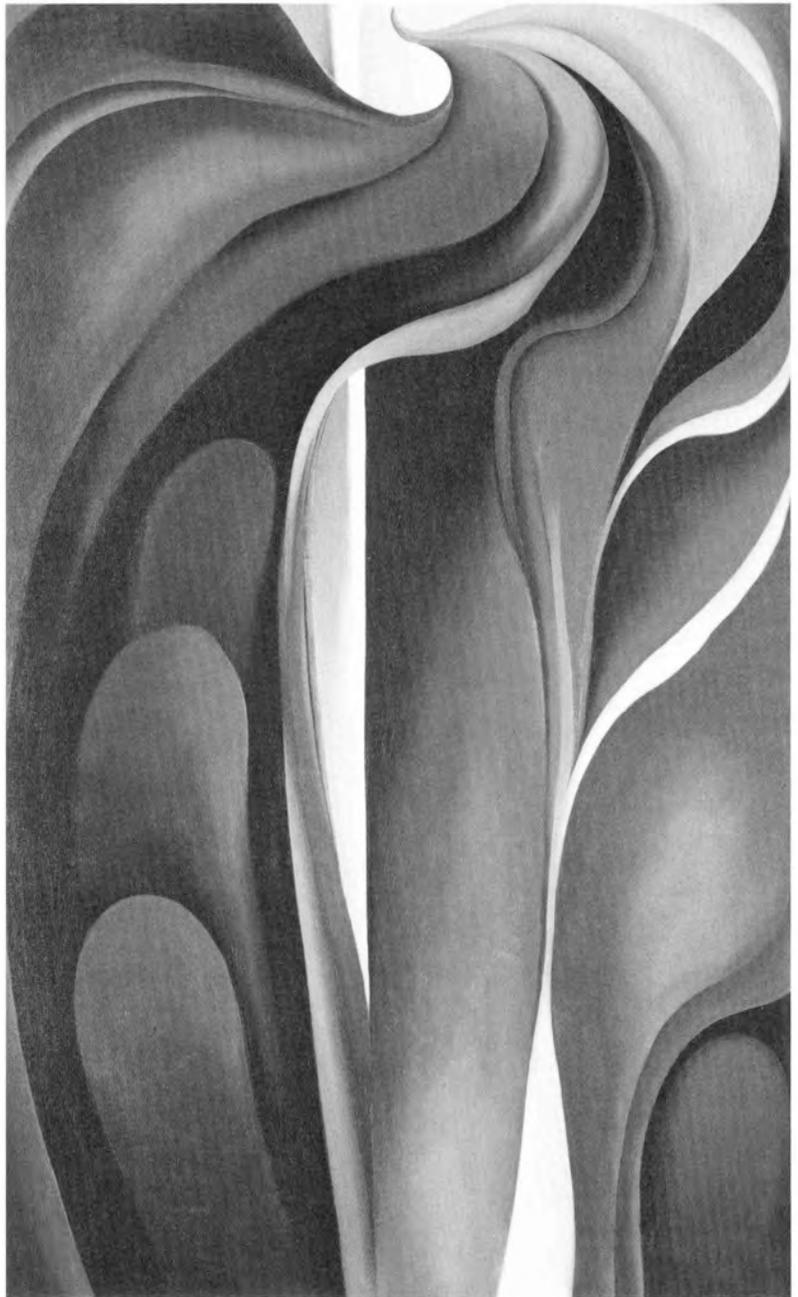
Also on 5 October the Gallery hosted the first of five annual award ceremonies made possible by George and Linda Kaufman. Lenders last year of *American Furniture from the Kaufman Collection*, the Kaufmans have long been donors to the Gallery. The new awards they have established, an innovative form of support, give special recognition to employees who have significantly improved the Gallery's public services or made outstanding contributions to this institution's mission and function. The initial recipients were the curators of twentieth-century art, Jack Cowart and Nan Rosenthal, Floyd Everly of the department of design and installation, the head of the special events office, Genevra Higginson, Edward Moon of the security force, and the head of data processing, Ric Snyder. Each award includes a monetary gift and a fifteen-inch wooden obelisk designed by George Kaufman and Mark Leithauser of the Gallery's department of design and installation.

Andrew W. Mellon Lecturer The year's Andrew W. Mellon Lectures in the Fine Arts were given by Jaroslav Pelikan, Sterling Professor of Art History, Yale University. Entitled *Imago Dei: The Byzantine Apologia for the Icons*, this six-lecture series addressed the complex history of the divine image in the Eastern church. Basing his talks on the first painting to enter the National Gallery's collection, Andrew W. Mellon's anonymous Byzantine thirteenth-century *Madonna and Child on a Curved Throne*, Professor Pelikan examined issues of theology and patronage as they pertained to the making of sacred images.

Collectors Committee donations At their annual meeting the Collectors Committee acquired two notable twentieth-century paintings for the Gallery's collection. Alexander Rodchenko's *Untitled* of 1919 is the most important Russian constructivist work of its kind and quality to enter a Washington collection. At the Gallery it joins Ivan Puni's 1915 *Suprematist Construction* to make a vital addition to our constructivist holdings. René Magritte's *The Human Condition* of 1933 was the Committee's other gift. A major canvas by a major surrealist master, the painting is firmly grounded in both the visual and the cerebral worlds that were so prized by European painters before World War II. Together with a previous Collectors Committee gift, Joan Miró's 1924 *Head of a Catalan Peasant*, the Magritte has helped the Gallery on its way to a critical mass of surrealist holdings.

O'Keeffe exhibition A selection of more than one hundred works by Georgia O'Keeffe went on display 1 November. Focusing on the most influential aspects of O'Keeffe's career, the exhibition presented the best of her abstractions, flower paintings, landscapes, still lifes, figure studies, and cityscapes. Oils, watercolors, pastels, and drawings were borrowed from public and private collections, with key loans from the artist's estate. Plans for the exhibition began with O'Keeffe's participation, well before her death in 1986 at the age of 99. On the centennial of her birth, with the dedication and cooperation of her estate's representative, Juan Hamilton, the Gallery mounted the first major O'Keeffe show in almost twenty years. Included in the exhibition were three of the eight canvases O'Keeffe left to the National Gallery, paintings she wished to have designated as part of the Alfred Stieglitz Collection. Co-curated by Hamilton and the Gallery's Jack Cowart, the show was made possible by a grant from the Southwestern Bell Foundation and shared with The Art Institute of Chicago, the Dallas Museum of Art, The Metropolitan Museum of Art, and the Los Angeles County Museum of Art.

Folk art from Shelburne *An American Sampler: Folk Art from the Shelburne Museum* opened two weeks later on 15 November. John Wilmerding, the Gallery's deputy director, together with other members of the staff, selected



Georgia O'Keeffe, *Jack-in-the-Pulpit No. V*, Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe 1987.58.4

125 quilts, coverlets, hooked rugs, weathervanes, whirligigs, decoys, carousel animals, trade signs, and carved figures from among the thousands preserved at the Shelburne Museum in Vermont.

The show focused on textiles and sculpture because of Shelburne's great strengths in these areas. To place these objects in a larger context, an audiovisual program was produced at the Gallery to accompany the installation, and a film, *Collecting America: Folk Art and the Shelburne Museum*, narrated by Ann Sothern, was made and shown both at the Gallery and through the Public Broadcasting Service. These projects were made possible by a generous grant from The New England, and the exhibition was shared with Fort Worth's Amon Carter Museum, the Denver Art Museum, the Los Angeles County Museum of Art, Hartford's Wadsworth Atheneum, the New-York Historical Society, and the Worcester Art Museum.

Art exchange with Russia

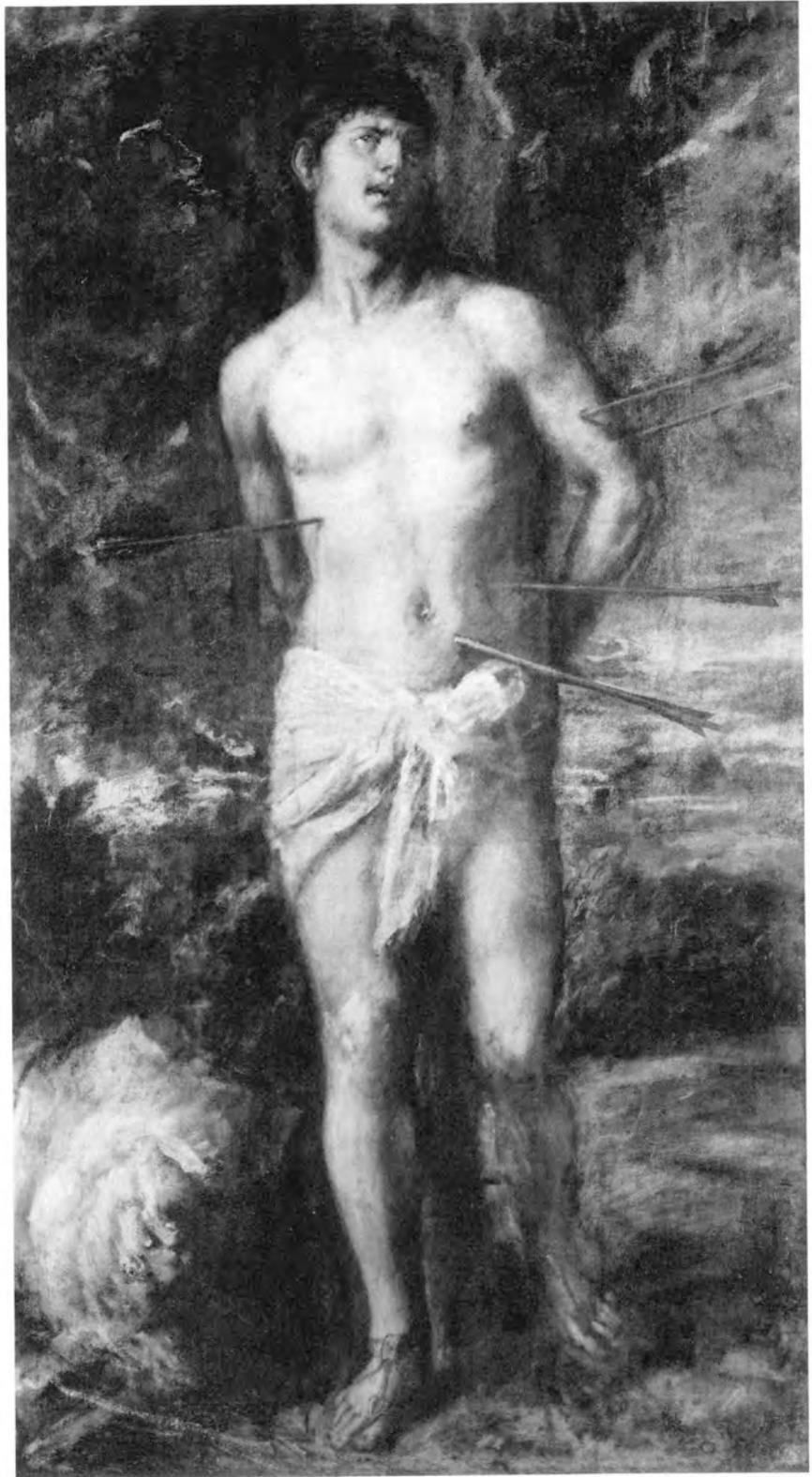
The Gallery concluded an agreement with the Hermitage Museum, Leningrad, and the Ministry of Culture, U.S.S.R., that enabled Titian's late masterpiece *Saint Sebastian* to be placed on loan in the West Building near the Gallery's collection of Italian Renaissance paintings. Created at the end of Titian's long and productive career, the *Sebastian* canvas has been seen in the West only once since the Hermitage acquired it in 1850.

Mrs. Gorbachev's visit

During the state visit of General Secretary and Mrs. Mikhail Gorbachev, Mrs. Gorbachev came to the Gallery, the only museum she

Mrs. Mikhail Gorbachev, her interpreter, and director J. Carter Brown





Titian, *Saint Sebastian*, State Hermitage Museum, Leningrad

visited in Washington. She toured the *O'Keeffe* exhibition and *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection* in the East Building. In the West Building she stopped to see the Titian *Saint Sebastian* and spent time in the American galleries as well as with Dr. Armand Hammer in the galleries displaying some of the drawings he has given and promised the Gallery.

English drawings and watercolors

In mid-December *English Drawings and Watercolors 1630-1850* opened in the special graphics galleries on the West Building ground floor. Organized by the Gallery's curator of prints and drawings and senior curator, Andrew Robison, the installation surveyed the Gallery's recent efforts to strengthen its holdings in British works on paper. Help in enriching our British drawings collection has come from a variety of sources. Paul Mellon has been a major contributor, his most recent donation being the Julius Caesar Ibbetson 1786 watercolor *Skaters on the Serpentine in Hyde Park*. This charming image, so delightful in its own right, is especially welcome at the Gallery for the counterpoint it provides to Gilbert Stuart's 1782 *The Skater*, from the collection of Paul Mellon's father, Andrew W. Mellon. The exhibition highlighted two other important eighteenth-century works given by The Circle of the National Gallery of Art: Paul Sandby's 1773 *The Tide Rising at Briton Ferry* and Thomas Girtin's 1797-1798 *Village Along a River Estuary in Devon*. As the Gallery acquires works of art only through donation or purchase with donated funds, and not with any federal appropriations, we are very grateful to the many members of our new Circle for making these and other acquisitions possible.

Library automation

After several years of surveying library automation systems and two years of intensive study and deliberation, the National Gallery Library Committee unanimously decided to acquire the Virginia Tech Library System. With this purchase, the Gallery became the first art museum in the country to install a fully integrated, automated library system. The hardware included an initial forty-two terminals located in the East Building, and a month later the VTLS software was loaded into the central processing unit. The new system enables staff to search the on-line bibliographic catalogue from any terminal and provides on-the-spot printouts. Users can track the availability of current periodicals and the location of serial and monographic titles, and readers will be able to make on-line book order requests. The system has already begun to play a significant role in the enhancement of the Gallery's scholarly research activities, which profited earlier from the computerization of the collections records.

Greek film produced

In conjunction with *The Human Figure in Early Greek Art*, the Gallery produced the thirty-minute film *Light of the Gods*. Directed by



Julius Caesar Ibbetson, *Skaters on the Serpentine in Hyde Park*, Gift of Paul Mellon
1987.82.1

Suzanne Bauman and narrated by Colleen Dewhurst, it premiered at the Gallery on 31 January. The project was filmed on location in Greece and was made possible with funding from The Circle of the National Gallery of Art. In addition to being a popular adjunct near the entrance of the exhibition, it has been broadcast nationally on public television, is available on videocassette, and can be borrowed through the Gallery's extension programs.

Swedish exhibition *Sweden: A Royal Treasury 1550-1700* opened on 13 April, with more than one hundred splendid royal objects characteristic of Europe's late Renaissance and baroque courts. Drawn from Sweden's royal collections, the show included jewels, regalia, textiles, armor, enamels, sculpture, and drawings, many of which had never been seen outside Sweden. Jointly organized by the Gallery and



Their Majesties King Carl XVI Gustaf and Queen Silvia of Sweden with J. Carter Brown and the National Gallery's display of Swedish regalia

The Minneapolis Institute of Arts, the project was timed to coincide with *New Sweden '88*, a year-long celebration that commemorated the 350th anniversary of the founding of the first permanent Swedish colony in the United States. The Gallery was greatly honored that Their Majesties King Carl XVI Gustaf and Queen Silvia of Sweden opened the exhibition in Washington by giving a dinner in the East Building.

Gauguin exhibition On 1 May *The Art of Paul Gauguin* opened after five years of planning. The most comprehensive Gauguin exhibition ever realized, and the first major retrospective in nearly three decades, was jointly organized by the Gallery, The Art Institute of Chicago, and the Réunion des musées nationaux. One out of every ten paintings came from the Soviet Union, which heretofore had lent only individual pictures or exhibitions restricted to Soviet ownership. The inclusion of Gauguin's works on paper and his little-known ceramic and wooden sculpture brought together works that explored a single motif in several media. It was clearly the most important retrospective of the artist's work since the one held in Paris in 1906, before so much of his art was dispersed to the Soviet Union and around the world.

Arranged chronologically, the exhibition began with the early paintings Gauguin made during moments stolen from his career as a stockbroker in Paris, continued with works made in Brittany, Martinique, Arles (where he worked with Van Gogh), and Tahiti,



Paul Gauguin, *Still Life with Three Puppies*, The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund

and ended with the final paintings and drawings Gauguin executed before his death in the Marquesas on the island of Hivaoa. Great numbers of visitors converged on the exhibition, emerging in many cases with a wholly new understanding of the artist. The presentation in Washington was made possible by AT&T and supported by a federal indemnity.

Katharine Graham receives medal

On 2 May the Board of Trustees announced that it had awarded Katharine Graham its Medal for Distinguished Service to Education

in Art. Mrs. Graham was lauded for her co-chairmanship of The Circle of the National Gallery of Art, her leadership role on the Gallery's Patrons' Permanent Fund campaign committee, and her membership on the ongoing Resources Planning Committee and the Collectors Committee.

American exhibitions The Gallery opened two shows in May devoted to American painters. *The Flag Paintings of Childe Hassam*, the second exhibition in a three-part series on "Masters and Masterpieces of American Impressionism" that is supported by Bell Atlantic, concentrated on the painter's successful treatment of this colorful and patriotic theme. Scheduled so that it could be on view in Washington over the Fourth of July, the show was organized by the Los Angeles County Museum of Art and shared with the Amon Carter Museum in Fort Worth and the IBM Gallery of Science and Art in New York. *Paintings by Fitz Hugh Lane*, organized by deputy director John Wilmerding, presented more than sixty luminist landscape and marine paintings by this important nineteenth-century American master. Lane's lyric, poignant, often elegiac paintings recall a special moment in the American sensibility. Shared with the Museum of Fine Arts, Boston, the exhibition was made possible by a grant from GTE Corporation.

Old Masters from Munich The end of May brought *Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek*. Sixty-two paintings were selected from Munich's extraordinary collection of northern and southern seventeenth-century baroque painting, with its precursors in the sixteenth century, including Titian and Tintoretto, and its successors in the eighteenth, with paintings by Guardi, Boucher, and Fragonard. Four splendid paintings by Rubens came to Washington, including the great baroque icon *The Rape of the Daughters of Leucippus*. A joint project with the Cincinnati Art Museum, the exhibition was supported by the foreign office of the Federal Republic of Germany, the German-American Cultural Fund, Inc., and an indemnity from the United States Federal Council on the Arts and the Humanities.

Gauguin film premiere On 15 June the Gallery premiered *Paul Gauguin: The Savage Dream*, a forty-five minute documentary written and directed by Michael Gill and featuring Donald Sutherland as the voice of Gauguin. Incorporating magnificent footage taken on location in Tahiti and Hivaoa, the film has won the gold medal for the best of category in the home video/cultural division of the International Film and Television Festival in New York. It was also the grand award winner for best of the information home video category at the same festival. The film was made possible by The Florence J. Gould Foundation, with supplementary support from AT&T.



Peter Paul Rubens, *The Rape of the Daughters of Leucippus*, Alte Pinakothek, Munich

Kress Professor named Each year the Gallery's Center for Advanced Study in the Visual Arts names a distinguished art historian to serve as the Samuel H. Kress Professor, a position created in 1965. Craig Hugh Smyth,



Jōshiki ceremony consecrating Japanese teahouse constructed in the East Building, with participants wearing “happy coats” led by the Gallery’s external affairs officer Joseph K. Krakora

whose expertise is in Italian Renaissance art, was the Kress Professor this year, returning to the Gallery after forty-five years. A former director of New York University’s Institute of Fine Arts and of Harvard’s Center for Renaissance Studies at Villa I Tatti outside Florence, Smyth began working as a curator for the Gallery in 1941, the year of its opening. As the senior member of the Center, he pursued his own research (which included studying Michelangelo’s façade of San Lorenzo) and advised the Gallery’s predoctoral fellows as they conducted their dissertation research.

Japanese teahouse consecrated

In conjunction with the Gallery’s upcoming exhibition of Japanese art, a replica of Kyoto’s seventeenth-century Ennan Teahouse was fabricated in Japan and assembled in the East Building. The house was built by the ancient *sukiyazukuri* method, which allows con-

struction without nails. Then on 10 August, as the first public event related to *Japan: The Shaping of Daimyo Culture*, the Shinto ceremony *Jōtōshiki* was performed, consecrating the wooden structure and celebrating the raising of a symbolic paper roof before the final thatching completed the house. The ceremony served the two-fold purpose of thanking the natural materials used in the teahouse construction and praying for the safety of the workers during their labors. A traditional Japanese garden was installed surrounding the teahouse, and the whole scheme, in addition to providing a visual adjunct to the Japanese art exhibition, set the stage for the daily enactments of the tea ceremony accompanying the exhibition. Funding by The Asahi Shimbun, The Yabunouchi School of Tea, The Nomura Securities Co., Ltd., and All Nippon Airways made this project possible.

Select acquisitions

In addition to Georgia O'Keeffe's bequest and the Collectors Committee gifts of the Magritte and Rodchenko paintings, the Gallery's holdings in sculpture and graphics were notably strengthened. Important Renaissance medals were acquired, including Varro's *The Emperor Claudius*, executed about the same time that this early Italian medalist was assisting his master Filarete on the bronze doors of St. Peter's. Another acquisition was Bertoldi di Giovanni's *The Pazzi Conspiracy*, commissioned by Lorenzo de' Medici to commemorate his own survival and the assassination of his brother Giuliano in the attack by the Pazzi family and their conspirators.

Bertoldo di Giovanni, *Lorenzo de' Medici and The Pazzi Conspiracy* (obverse) and *Giuliano de' Medici and The Pazzi Conspiracy* (reverse), Ailsa Mellon Bruce Fund 1988.30.2.a,b



Mr. and Mrs. Robert Hilton Simmons gave the first work by the American Renaissance sculptor Daniel Chester French to enter the Gallery's collection. In contrast to French's more familiar large-scale monuments, this unique bronze cast exhibits the fresh and evocative qualities of a sketch, affording an intimate glimpse of the artist's creative process. Significant acquisitions of works on paper included the first drawing by Carlo Maratta in the collection, given by Mrs. Rudolf J. Heinemann. A fine example of Maratta's vigorous studies of the human form, the chalk drawing is preparatory for one of the male figures in the artist's mosaics in St. Peter's. Ruth Carter Stevenson made a gift in memory of Sir Geoffrey Agnew of an eighteenth-century watercolor by Carmontelle, *Monsieur and Madame Blizet with Monsieur Le Roy the Actor*. A skilled portraitist, Carmontelle worked both as a campaign draftsman for the duc de Chartres and as a designer of fêtes for the duc d'Orléans. The Gallery's first major Pre-Raphaelite work, Dante Gabriel Rossetti's *Jane Morris*, is a remarkable life study of one of the artist's favorite models and was a gift of the Ailsa Mellon Bruce Fund. Particularly noteworthy twentieth-century acquisitions were Paul Klee's witty and calligraphic 1927 line drawing of dogs, *Gemischt*, also from the Ailsa Mellon Bruce Fund, and three Kirchner prints given by Ruth and Jacob Kainen: *Female Nude* (1908), *Russian Dancers* (1909), and *Acrobat on a Horse* (1913).

Staff Changes

Two major staff changes took place this fiscal year. In February, John Wilmerding, the Gallery's deputy director, announced his intention to accept the Christopher Binyon Sarofim '86 Professorship in American Art at Princeton University. Wilmerding joined the National Gallery in 1977 as senior curator and curator of American art and was appointed deputy director in 1983. During his eleven years at the Gallery, he performed his curatorial and administrative duties with grace, intelligence, and a winning sense of humor. John Wilmerding played key roles in a wide variety of programs, including acquisitions and special exhibitions. He made major contributions to the enhancement and strengthening of the Gallery's professional staff. All the while, he continued to find time to carry on scholarly research and publish the results. He also became something of a film star, making five films on various aspects of American art.

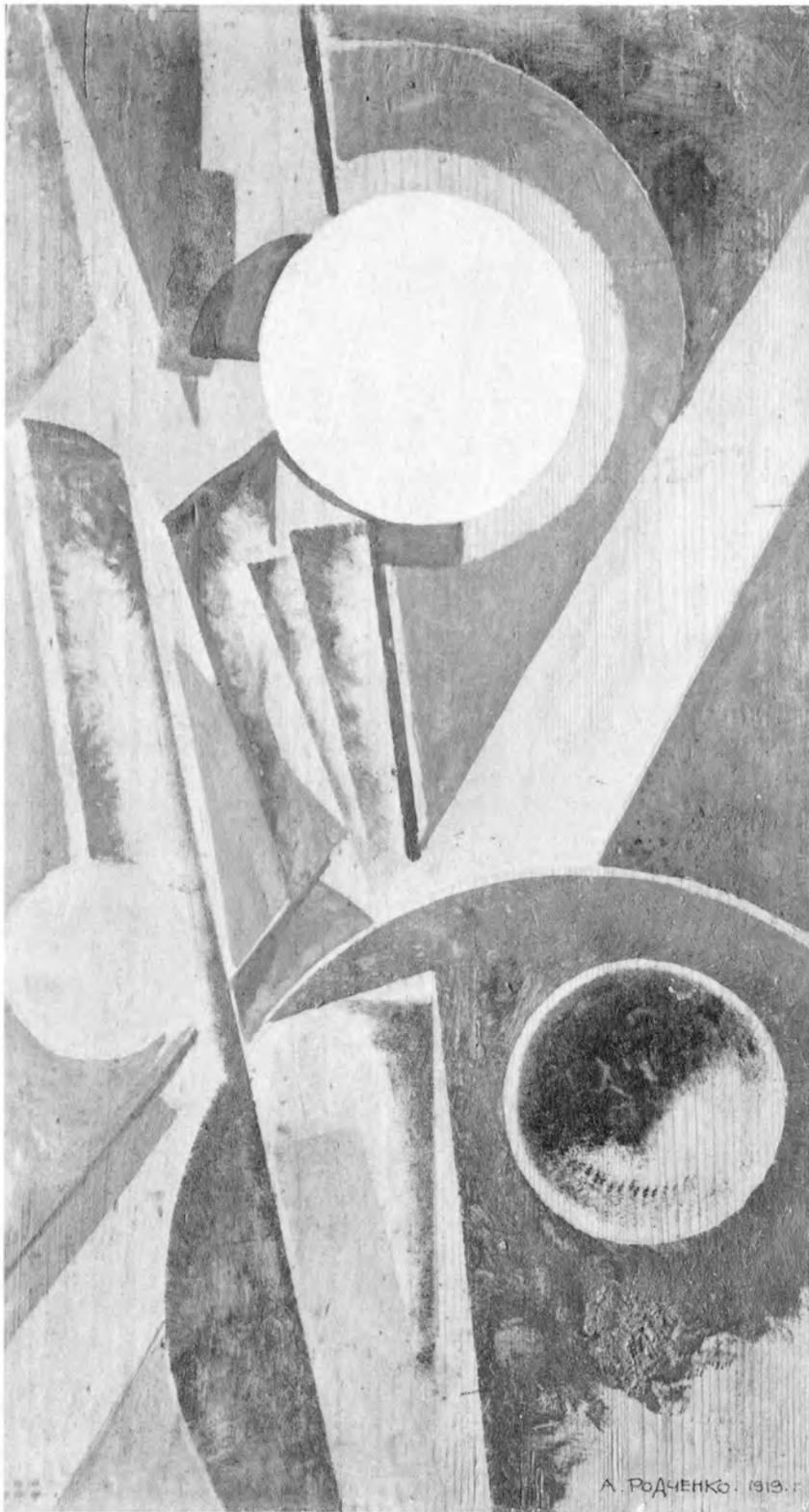
In July the Board of Trustees elected Roger Mandle, director of Ohio's Toledo Museum of Art, as deputy director. Mandle's experience as director of one of the country's finest museums, his administrative skills, and astute curatorial judgment, with particular expertise in museum education, eminently qualify him for this important role. He assumes charge of eight major departments, including art care, exhibitions, conservation, and education. We at the Gallery first worked closely with Roger Mandle in 1982 when

he organized *El Greco of Toledo*, an exhibition our institutions shared. In addition to serving on both the museum advisory panel and the indemnity panel of the National Endowment for the Arts, Mandle has served as chairman of the American Federation of Art's executive committee and played a vital role in its recent merger with the Art Museum Association of America, of which he was president.

The fiscal year concluded with the retirement of Sydney J. Freedberg, the Gallery's chief curator since 1983. Formerly the Arthur Kingsley Porter Professor of Fine Arts at Harvard University, Freedberg brought to the Gallery not only his specific expertise in Italian art but also the keenest understanding of the discipline of art history and how museums might best elucidate its principles. During his tenure Professor Freedberg played an important role in the Gallery's curatorial program, especially in acquisitions, special exhibitions, and the Gallery's systematic catalogue and other publications. The trustees have named him chief curator emeritus.

The year provided important initiatives in a variety of fields. The Center for Advanced Study in the Visual Arts continued its rich program of fellowships, meetings, publications, and research, organizing five scholarly symposia during the year. There was much activity in the area of building renovations, as we face the problems of aging skylights and asbestos control and the challenges of advanced technology for energy management. The musical season proceeded throughout the fall, winter, and spring months, and featured performances by the National Gallery Vocal Arts Ensemble. Founded in 1985 by the Gallery's music director, George Manos, the Ensemble performed not only here but in Baltimore, at the Festa La Fenice in Venice, at the International Festival of Early Music in Zadar, Yugoslavia, and in Germany.

All in all, more has been accomplished than can be described in this space; however, the succeeding sections give the reader some idea of the broad body of achievement by a superbly dedicated and hardworking staff. It is worth noting that in the year covered by this report, art museums in Washington were discovered to represent the most popular leisure-time activity in the nation's capital. According to a survey by Scarborough Research Corp., some 55.3 percent of the adults in the region visited museums or art galleries (for comparison, 36.1 percent were spectators at professional sporting events, and 32.1 percent attended the theater). The Gallery's attendance is national and international, and once again the visits recorded in both our buildings exceeded 7 million.



Aleksandr Rodchenko, *Untitled*, Gift of the Collectors Committee 1987.60.1

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Carmontelle, *Monsieur and Madame Blizet with Monsieur Le Roy the Actor*, Gift of
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Giovanni Battista Piazzetta, *A Shepherd Family Resting*, The Armand Hammer Collection 1987.49.1

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ACQUISITIONS

Each acquisition is listed by artist, title, description, acquisition number, and source. Dimensions are given in meters, with inches following in parentheses; height precedes width precedes depth.

PAINTINGS

Magritte, René, Belgian, 1898-1967

La condition humaine, 1933

Canvas, 1.000 x .810 x .016

(39 3/8 x 31 3/8 x 3/8)

1987.55.1

Gift of the Collectors Committee

O'Keeffe, Georgia, American, 1887-1986

Jack-in-the-Pulpit No. II, 1930

Canvas, 1.016 x .762 (40 x 30)

1987.58.1

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Jack-in-the-Pulpit No. III, 1930

Canvas, 1.016 x .762 (40 x 30)

1987.58.2

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Jack-in-the-Pulpit No. IV, 1930

Canvas, 1.016 x .762 (40 x 30)

1987.58.3

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Jack-in-the-Pulpit No. V, 1930

Canvas, 1.219 x .762 (48 x 30)

1987.58.4

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Jack-in-the-Pulpit No. VI, 1930

Canvas, .914 x .457 (36 x 18)

1987.58.5

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Line and Curve, 1927

Canvas, .813 x .410 (32 x 16 1/8)

1987.58.6

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Shell No. 1, 1928

Canvas, .178 x .178 (7 x 7)

1987.58.7

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Sky Above White Clouds I

Canvas, 1.524 x 2.032 (60 x 80)

1987.58.8

Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Rodchenko, Aleksandr Mikhailovich,

Russian, 1891-1956

Untitled, 1919

Wood, .390 x .211 x .010 (15 1/8 x 8 1/2 x 3/8)

1987.60.1

Gift of the Collectors Committee



Gerard Soest, *John Eldred*, Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Soest, Gerard, Dutch, c. 1600-1681

John Eldred, c. 1675

Canvas, .760 x .633 (30 x 25)

1988.20.1

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

DECORATIVE ARTS

Toft, Charles, British, 1832-1909

Candlestick with Masks and Cupids

(copy of "Henri Deux" ware), 1875

Minton-ware ceramic, .340 x .192 (diameter of base) (13 1/8 x 7 1/8)

1988.25.1

Gift of the State of Sarawak and People of Malaysia

SCULPTURE

Belfradelli, Beltrame, called Varrio, Italian, 1420-after 1457

Emperor Claudius, 10 B.C.-54 A.D., emperor 41-54 (obverse); *The Emperor, Attended by Minerva and Liberalitas, Distributing Largesse* (reverse), c. 1440s/1450s

Bronze medal, diameter: .093 (3 7/8)

1988.30.1.a,b

Ailsa Mellon Bruce Fund

Bertoldo di Giovanni, Italian, c. 1420-1491

Lorenzo de' Medici, il Magnifico, 1449-1492, and *The Pazzi Conspiracy* (obverse); *Giuliano I de' Medici*, 1453-1478, and *The Pazzi Conspiracy* (reverse), 1478

Bronze medal, diameter: .066 (2 1/2)

1988.30.2.a,b

Andrew W. Mellon Fund

French, Daniel Chester, American, 1850-1931

Draped Female Figure, c. 1922/1929

Bronze, height: .260 (10 1/4)

1987.69

Gift of Mr. and Mrs. Robert Hilton Simmons

Guacialotti, Andrea, Italian, 1435-1495

Alfonso II of Aragon, 1448-1495, duke of Calabria 1458, afterward king of Naples 1494-1495 (obverse); *Alfonso's Triumphant Entry into Naples* (reverse), 1481

Bronze medal, diameter: .060 (2 3/8)

1988.30.4.a,b

Ailsa Mellon Bruce Fund

Jacopo Nizzola da Trezzo, Italian, c. 1515-1589

Mary Tudor, 1516-1558, queen of England 1553-1558 (obverse); *Mary as Peace Setting Fire to Arms* (reverse), 1555

Bronze medal, diameter: .068 (2 1/8)

1988.30.6.a,b

Ailsa Mellon Bruce Fund

Mantuan 16th century, or possibly

Moderno, Italian, active late 15th-early 16th century

F. Francina, lived late 15th century (obverse); *Phoenix on a Burning Pyre* (reverse), probably early 1490s

Bronze medal, diameter: .035 (1 3/8)

1988.30.5.a,b

Ailsa Mellon Bruce Fund

Torre, Giulio della, Italian, c. 1480-after 1531

Marcantonio Flaminio, 1498-1550, poet

(obverse); *The Muse Calliope* (reverse), 1520s

Bronze medal, diameter: .067 (2 3/8)

1988.30.3.a,b

Ailsa Mellon Bruce Fund

DRAWINGS

Achepohl, Keith Anden, American, born 1934

Tondo VII, 1984

Watercolor with colored pencil on Arches heavy wove paper

1987.76.1

Gift of Foxley Leach Gallery

Adam, Robert, British, 1728-1792

River Landscape with a Castle, 1780s

Pen and black ink and watercolor over graphite on laid paper

1988.23.1

Ailsa Mellon Bruce Fund

Anonymous British, 19th century

Peasant Scene in a Forest

Watercolor over black chalk on wove paper

1988.20.3

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

- Anonymous Netherlandish**, 16th century
The Crucifixion, c. 1520
Pen and brown ink over black chalk on laid paper
1988.24.1
Print Purchase Fund (Samuel H. Kress Collection) and Edward E. MacCrone Fund
- Aycock, Alice**, American, born 1946
Masonry Enclosure: Project for a Doorway, 1976
Graphite on tracing paper
1987.80.1
Gift of Werner Kramarsky
Masonry Enclosure: Project for a Doorway, 1976
Graphite on tracing paper
1987.80.2
Gift of Werner Kramarsky
- Barker, Thomas**, British, 1769-1847
Figures in a Landscape (recto and verso)
Pen and brown ink on laid paper
1988.20.5.a,b
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Bendiner, Alfred**, American, 1899-1964
The Artist (drawn on a letter to Mrs. Lessing J. Rosenwald), c. 1959
Brush and black ink on letterhead stationery
1988.22.1
Gift of Mrs. Alfred Bendiner
- Bodmer, Karl**, Swiss, 1809-1893
Ruined Towers Overlooking the Rhine, c. 1840
Pen and black ink and brush and gray ink with gray wash and graphite on wove paper
1988.10.1
The Armand Hammer Collection
- Bonnard, Pierre**, French, 1867-1947
Sketches including a Promenade in Fancy Hats, c. 1893
Brush and ink on wove paper
1987.53.1
Gift of Mr. and Mrs. Neil Phillips
- Bright, Henry**, British, 1818-1873
Coral Buntings and Their Nest in a Holly Tree, 1848
Pen and brown ink with watercolor and white heightening
1988.20.7
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
Gold Finches and Their Nest in an Apple Tree, 1848
Pen and brown ink with watercolor and white heightening
1988.20.8
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Brown, Ford Madox**, British, 1821-1893
Study of a Draped Figure
Black chalk
1987.73.1
Gift of William B. O'Neal
- Buckler, John Chessell**, British, 1793-1894
Monument, 1816
Watercolor and brush and black ink over graphite on wove paper
1988.20.9
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Carmontelle**, French, 1717-1806
Monsieur and Madame Blizet with Monsieur Le Roy the Actor
Watercolor over red and black chalks on laid paper
1987.56.1
Gift of Ruth Carter Stevenson in memory of Sir Geoffrey Agnew
- Carracci, Agostino**, Attributed to, Italian, 1557-1602
Saint Paul Preaching
Pen and brown ink with brown wash on laid paper
1988.3.1
Ailsa Mellon Bruce Fund
- Chodowiecki, Daniel Nikolaus**, German, 1726-1801
Portrait of a Lady Sewing
Watercolor and gouache on laid paper
1988.27.1
Ailsa Mellon Bruce Fund
- Colescott, Warrington**, American, born 1921
Lincoln at Ford's Theater, 1973
Pen and black ink on Arches paper
1987.47.3
Ruth and Jacob Kainen Collection
- Coney, John**, British, 1786-1833
Ely Cathedral, Cambridgeshire, S.W. View, 1820
Graphite on heavy wove paper
1988.20.12
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Cozens, John Robert**, British, 1752-1799
Monte Circeo at Sunset, 1780s
Watercolor on paper; laid down on original presentation mount
1988.23.2
Pepita Milmore Memorial Fund
- De Wint, Peter**, British, 1784-1849
Waterfall in the Dingle at Badger Hall, c. 1841
Watercolor on wove paper
1987.68.2
Ailsa Mellon Bruce Fund
- Foster, Myles Birket**, British, 1825-1899
Children in a Cart
Watercolor on paperboard
1988.20.14
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Freudenberger, Sigmund**, Swiss, 1745-1801
Le petit jour, probably 1780
Pen and black ink with gray wash over graphite, heightened with white, on laid paper
1987.63.1
Ailsa Mellon Bruce Fund
- Gilpin, William**, British, 1724-1804
View of Ullswater
Brush and black ink with gray washes over graphite
1988.20.15
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
River Landscape with Ruins, 1770s
Pen and black ink with gray wash over graphite on laid paper
1988.23.3
Ailsa Mellon Bruce Fund
- Greuze, Jean-Baptiste**, French, 1725-1805
A Young Girl Looking Upward, c. 1778
Red chalk on laid paper
1987.48.1
The Armand Hammer Collection
- Hills, Robert**, British, 1769-1844
Trees at Beddington, possibly c. 1805
Graphite over watercolor on wove paper
1987.68.1
Ailsa Mellon Bruce Fund
Five Sheep
Graphite on wove paper
1988.20.16
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
Studies of Sheep
Graphite on wove paper
1988.20.17
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
Studies of Cattle
Graphite on laid paper
1988.20.18
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Hodler, Ferdinand**, Swiss, 1853-1918
Hector Posing Nude, 1901
Graphite, squared, on wove paper
1987.67.1
Ailsa Mellon Bruce Fund
- Huet, Jean-Baptiste**, French, 1745-1811
Poppy in Bloom, mid-1760s
Red chalk on laid paper
1987.57.1
Ailsa Mellon Bruce Fund
Poppy in Bloom, mid-1760s
Red chalk counterproof on laid paper
1987.57.2
Ailsa Mellon Bruce Fund
Poppies with Seed Pods, mid-1760s
Red chalk on laid paper
1987.57.3
Ailsa Mellon Bruce Fund

Flowering Plant with Grass, mid-1760s

Red chalk with wash on laid paper

1987.57.4

Ailsa Mellon Bruce Fund

Flowering Plant with Buds, mid-1760s

Red chalk on laid paper

1987.57.5

Ailsa Mellon Bruce Fund

Ibbetson, Julius Caesar, British, 1759-1817

Skaters on the Serpentine in Hyde Park, 1786

Pen and black ink and watercolor on laid paper

1987.82.1

Gift of Paul Mellon

Kensett, John Frederick, Attributed to,

American, 1816-1872

Rail Fence

Graphite on wove paper

1987.74.1

Gift of Mr. and Mrs. David Cleveland

Keyser, Thomas de, Dutch, 1596/1597-1667

Portrait of a Man, 1657

Black chalk on vellum

1988.8.1

Ailsa Mellon Bruce Fund

Klee, Paul, Swiss, 1879-1940

Gemischt, 1927

Pen and gray ink over traces of graphite

1988.7.1

Ailsa Mellon Bruce Fund

Lindtmayer, Daniel, Swiss, 1552-c. 1606

Ancient Triumphal Procession

Pen and black ink with gray wash on laid paper

1988.16.1

Ailsa Mellon Bruce Fund

Maratta, Carlo, Italian, 1625-1713

A Seated Man Holding a Tablet

Red chalk with white heightening on blue laid

paper

1988.5.1

Gift of Mrs. Rudolf J. Heinemann

Marshall, Roberto Angelo Kittermaster,

British, 1849-in or after 1902

Way into Abergavenny from Llanfoist

Watercolor on wove paper

1988.20.21

Gift of John Nichols Estabrook and Dorothy

Coogan Estabrook

Squirrel Lane, near Magham Down, Sussex

Watercolor on wove paper

1988.20.22

Gift of John Nichols Estabrook and Dorothy

Coogan Estabrook

Monro, Henry, British, 1771-1814

Aldenham Church, Hertfordshire, 1812

Pen and brown ink with black chalk and white

heightening on blue wove paper

1988.20.26

Gift of John Nichols Estabrook and Dorothy

Coogan Estabrook



Paul Klee, *Gemischt*, Ailsa Mellon Bruce Fund 1988.7.1

Moore, Henry, British, 1898-1986

Figures in an Underground Shelter, 1941

Pen and brush and black ink, colored chalks,

and watercolor on wove paper

1987.78.1

Gift of Dr. Ruth B. Benedict

Novelli, Pietro Antonio, Italian, 1729-1804

The Attitudes of Lady Hamilton

Pen and brown ink on laid paper

1988.14.1

Ailsa Mellon Bruce Fund

Palma Giovane, Italian, 1548-1628

Studies for an Annunciation (recto): Nude Man

Seen from Behind (verso)

Pen and brown ink on laid paper

1987.40.2.a,b

Gift of the Kimbell Art Foundation, Courtesy

Ruth Carter Stevenson

Parmigianino, Italian, 1503-1540

Mercury, c. 1523/1524

Black chalk on laid paper

1987.79.1

Gift of Mrs. Alice Steiner

Parrocel, Charles, French, 1688-1752

The Assumption of the Virgin, 1742

Red chalk on laid paper

1988.3.2

Ailsa Mellon Bruce Fund

Perino del Vaga, Italian, 1501-1547

Altarpiece of the Madonna and Child with

Saints, in Its Architectural Setting, between

1528 and 1537

Pen and brown ink on laid paper

1988.34.1

Gift of The Circle of the National Gallery of Art

Piazzetta, Giovanni Battista, Italian,

1682/1683-1754

A Shepherd Family Resting, 1740s

Red chalk over graphite on laid paper

1987.49.1

The Armand Hammer Collection

Powell, Joseph Rubens, British, active

1835-1871

Spring

Watercolor and gouache over graphite on wove

paper

1988.20.27

Gift of John Nichols Estabrook and Dorothy

Coogan Estabrook

Summer

Watercolor and gouache over graphite on wove

paper

1988.20.28

Gift of John Nichols Estabrook and Dorothy

Coogan Estabrook

Autumn

Watercolor over graphite on wove paper

1988.20.29

Gift of John Nichols Estabrook and Dorothy

Coogan Estabrook



Valerio Spada, *Regolo (dello Scrivere)*, Gift of Kimbell Art Foundation, Courtesy Ruth Carter Stevenson 1987.40.60

Winter

Watercolor and gouache over graphite on wove paper
1988.20.30
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Prout, Samuel, British, 1783-1852
French Street Scene with a Medieval Turret
Watercolor on wove paper
1988.20.34
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Laundresses in a Medieval Village on the Continent
Watercolor on wove paper
1988.20.35
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Redouté, Pierre Joseph, French, 1759-1840
A Bouquet of Flowers with Insects
Watercolor with gold on vellum
1988.12.1
Ailsa Mellon Bruce Fund

Ricci, Marco, Italian, 1676-1729
Fortified Village along a River
Pen and brown ink over traces of graphite
1988.26.1
Gift of Mrs. Rudolf J. Heinemann

Robert, Hubert, French, 1733-1808
The Garden Gate, 1760/1765
Red chalk on laid paper
1987.72.1
Gift of Natalie Fuller Allen and her children

Rode, Bernhard, German, 1725-1797
Alexander Setting Fire to Persepolis
Pen and brown ink with brown wash over graphite on laid paper
1988.4.1
Ailsa Mellon Bruce Fund

Rossetti, Dante Gabriel, British, 1828-1882
Jane Morris, 1870
Pen and iron gall ink with brown wash on laid paper
1988.29.1
Ailsa Mellon Bruce Fund

Roussel, Ker Xavier, French, 1867-1944
Landscape with a Lady in a Striped Dress, c. 1898
Pastel on paper
1988.13.1
Ailsa Mellon Bruce Fund

Rowlandson, Thomas, British, 1756-1827
Cattle
Graphite on wove paper
1988.20.36
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Antique Figure, 1821
Pen and black ink with brown watercolor and gray wash over graphite on wove paper
1988.20.37
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Ruskin, John, British, 1819-1900
Architectural Study
Pen and brown ink, brush and black ink, and watercolor over graphite
1987.73.2
Gift of William B. O'Neal

Tree Study
Pen and black ink with blue-gray and gray washes on wove paper
1988.20.38
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Sandby, Paul, British, 1725-1809
The Tide Rising at Briton Ferry, 1773
Watercolor over graphite
1988.19.1
Gift of The Circle of the National Gallery of Art

Schmidt, Georg Friedrich, German, 1712-1775
Portrait of a Man in a Tricorn Hat
Red chalk on laid paper
1988.17.1
Ailsa Mellon Bruce Fund

Spada, Valerio, Italian, 1613-1688
Regolo (dello scrivere), 1653
bound manuscript with 32 pages of calligraphy and related drawings
1987.40.60
Gift of the Kimbell Art Foundation, Courtesy Ruth Carter Stevenson

Tiepolo, Giovanni Domenico, Italian, 1727-1804
Christ Climbing Mount Tabor with Peter, James, and John, probably 1770/1780
Pen and black ink, gray wash, and a variety of brown washes over black chalk on laid paper
1987.48.2
The Armand Hammer Collection

Upham, John William, British, probably 1773-1828
View of an Estate
Watercolor over graphite on wove paper
1988.20.42
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

View of an Estate
Watercolor over graphite on wove paper
1988.20.43
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Vanderbank, John, British, probably 1694-1739
Portrait of a Standing Lady, 1734
Pen and brown ink on laid paper
1987.61.1
Gift of John Morton Morris

Portrait of a Standing Lady, 1734
Pen and brown ink on laid paper
1987.61.2
Gift of John Morton Morris

Varley, Cornelius, British, 1781-1873
Tally Llyn from Llyn Trigrain, 1803
Graphite on wove paper
1988.20.44
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Varley, John, British, 1778-1842
Pont Aberglaslyn, 1812
Watercolor over graphite on wove paper
1987.59.1
Ailsa Mellon Bruce Fund

Walther, Jakob, German, mentioned 1584-1604
A Mastiff with a Gold-Tooled Collar
Pen and black ink with gray and brown wash, with touches of gold ink, over traces of black chalk on laid paper
1988.3.3
Ailsa Mellon Bruce Fund

Watteau, Antoine, French, 1684-1721
A Fête Galante with Falconers
Red chalk over graphite on laid paper
1988.1.1
Gift of Neil and Ivan Phillips

Wierix, Johan, Flemish, c. 1549-in or after 1615
Mary Magdalene Praying in the Wilderness
Pen and brown ink on vellum
1988.4.2
Ailsa Mellon Bruce Fund

PRINTS

Albright, Ivan Le Lorraine, American, 1897-1983

Self-Portrait—55 Division Street, 1948

Lithograph on wove paper

1987.41.1

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Albright, Malvin Marr, American, born 1897

Lobsterman's Wharf, Maine

Lithograph on wove paper

1987.41.76

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Victoria, published 1947

Lithograph on wove paper

1987.41.77

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Andreani, Andrea, Italian, 1558/1559-1629

Madonna and Child, after Alessandro Casolani

Chiaroscuro woodcut with traces of retouching

1988.20.2

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Arakawa, Japanese, born 1936

The Sharing of Nameless, 1984/1986

Lithograph, screenprint, and blind embossing

1987.77.1

Gift of Graphicstudio and the Artist

The Sharing of Nameless, 1984/1986

Etching and blind embossing

1987.77.2

Gift of Graphicstudio and the Artist

Aubert, Antoine, French, born c. 1783

Federico Baroccio, after Jean-Baptiste Joseph

Wicar and Federico Baroccio

Engraving and stipple engraving on wove paper

1988.20.4

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Bacon, Peggy, American, 1895-1987

The Sight of the Town

Lithograph on wove paper

1987.41.3

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Barnet, Will, American, born 1911

August, 1940

Aquatint with burnishing and etching on Rives

paper

1987.41.2

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Baskin, Leonard, American, born 1922

Blake and the Youthful Ancients, published

1956

one volume with eighteen wood engravings

1987.43.1

Gift of Nan Rosenthal

A Letter from Ernst Barlach, published 1957

one volume with three wood engravings

1987.43.2

Gift of Nan Rosenthal

Beham, Hans Sebald, German, 1500-1550

Christ on the Mount of Olives, 1522

Woodcut on laid paper

1987.54.1

Ailsa Mellon Bruce Fund

Ecce Homo, 1522

Woodcut on laid paper

1987.54.2

Ailsa Mellon Bruce Fund

Benton, Thomas Hart, American, 1889-1975

Loading Corn, 1945

Lithograph on wove paper

1987.41.4

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Island Hay, 1945

Lithograph on wove paper

1987.41.5

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

After the Blow, 1946

Lithograph on wove paper

1987.41.6

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Fire in the Barn Yard, 1944

Lithograph on wove paper

1987.41.7

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Letter from Overseas, 1943

Lithograph on wove paper

1987.41.8

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Night Firing, 1943

Lithograph on wove paper

1987.41.9

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

White Calf, 1945

Lithograph on wove paper

1987.41.10

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

The Wood Pile, 1939

Lithograph on wove paper

1987.41.11

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Biddle, George, American, 1885-1973

Ellen Mary Cassatt, 1917

Lithograph in red-brown on laid paper

1987.41.12

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Profile of a Young Man, 1932

Lithograph on wove paper

1987.41.13

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Bléry, Eugène, French, 1805-1887

The Forest of Fontainebleau, 1845

Etching on chine appliqué [unique proof]

1987.62.16

Ailsa Mellon Bruce Fund

Bohrod, Aaron, American, born 1907

Summertime, 1945

Lithograph on wove paper

1987.41.14

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Pennsylvania Highway

Lithograph on wove paper

1987.41.15

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Church in Luxembourg, c. 1946

Lithograph on wove paper

1987.41.16

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Boucher, François, French, 1703-1770

Livre d'Etude, published 1735, after designs by

Abraham Bloemaert

Twelve etchings on laid paper

1988.35.1-12

Ailsa Mellon Bruce Fund

Bracquemond, Félix, French, 1833-1914

The Swallows, c. 1884

Etching on laid paper printed c. 1900 by David

Keppel, under the auspices of the artist

1988.9.1

Ailsa Mellon Bruce Fund

Head of a Cock

Etching on laid paper

1988.20.6

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Calder, Alexander, American, 1898-1976

Untitled

5-color lithograph on wove paper

1987.42.1

Gift of Irving and Rose Dorfman

Campendonk, Heinrich, German, 1889-1957

The Shepherd, 1920

4-color woodcut on japan paper

1987.75.2

Gift of Elizabeth Gottschalk Krakauer

Castellon, Federico, American, 1914-1971

The Bride, c. 1940

Lithograph on heavy wove paper

1987.41.17

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

- Couple and Son*
Etching in brown on wove paper
1987.41.18
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Cheffetz, Asa**, American, 1896-1965
Late Afternoon, Vermont, c. 1947
Wood engraving on wove paper
1987.41.19
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Winter Weather*, c. 1951
Wood engraving on heavy wove paper
1987.41.20
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Church, Frederick Stuart**, American, 1842-1924
Untitled
Etching
1988.20.10
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Clerk, John, of Eldin**, British, 1728-1812
Trees and Buildings with a Low Tower
Etching and aquatint
1988.20.11
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Close, Chuck**, American, born 1940
Emily/Fingerprint, 1986
Direct gravure
1987.77.3
Gift of Graphicstudio and the Artist
- Marta/Fingerprint*, 1986
Direct gravure
1987.77.4
Gift of Graphicstudio and the Artist
- Leslie/Fingerprint*, 1986
Direct gravure
1987.77.5
Gift of Graphicstudio and the Artist
- Emily/Fingerprint/Silk Collé*, 1986
Direct gravure on silk collé
1987.77.6
Gift of Graphicstudio and the Artist
- Marta/Fingerprint/Silk Collé*, 1986
Direct gravure on silk collé
1987.77.7
Gift of Graphicstudio and the Artist
- Leslie/Fingerprint/Silk Collé*, 1986
Direct gravure on silk collé
1987.77.8
Gift of Graphicstudio and the Artist
- Clouet, Albert**, Flemish, 1636-1679
Nicolas Poussin
Engraving on laid paper
1987.70.2
Gift of John O'Brien
- Cole, Phoebe**, American, born 1955
We're Having a Heat Wave, 1982
Color linoleum cut on wove paper
1987.47.5
Ruth and Jacob Kainen Collection
- Colescott, Warrington**, American, born 1921
Lincoln at Ford's Theater, 1972
Color etching, aquatint, soft-ground etching, and drypoint printed from two plates on wove paper
1987.47.4
Ruth and Jacob Kainen Collection
- Cuitt, George, the Younger**, British, 1779-1854
Welsh Hovel at Machynllaeth, 1814
Etching on chine appliqué
1988.20.13
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Curry, John Stuart**, American, 1897-1946
Stallion and Jack Fighting, 1943
Lithograph on Rives BFK paper
1987.41.21
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Valley of the Wisconsin*, 1945
Lithograph on Rives BFK paper
1987.41.22
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Sanctuary*, 1944
Lithograph on Rives BFK paper
1987.41.23
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- De Martelly, John Stockton**, American, 1903-1980
For the Love of Barbara Allen
Lithograph on wove paper
1987.41.25
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- White Pastures*
Lithograph on wove paper
1987.41.26
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Dehn, Adolf Arthur**, American, 1895-1968
October Sunday
Lithograph on heavy wove paper
1987.41.24
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Della Bella, Stefano**, Italian, 1610-1664
Aerial View of Theater, 1652
Etching and engraving on laid paper
1987.62.1
Ailsa Mellon Bruce Fund
- Entrance Procession*, 1652
Etching and engraving on laid paper
1987.62.2-3
Ailsa Mellon Bruce Fund
- The Rock of Aeolus*, 1652
Etching on laid paper
1987.62.4
Ailsa Mellon Bruce Fund
- Twenty-Four Cavorting Cavaliers*, 1652
Etching on laid paper
1987.62.5
Ailsa Mellon Bruce Fund
- Fighting Cavaliers*, 1652
Etching on laid paper
1987.62.6
Ailsa Mellon Bruce Fund
- Twenty-Four Cavaliers in an Oval*, 1652
Etching on laid paper
1987.62.7
Ailsa Mellon Bruce Fund
- Cavaliers Fighting with Swords*, 1652
Etching on laid paper
1987.62.8
Ailsa Mellon Bruce Fund
- Twenty-Four Cavaliers in Double S Formation*, 1652
Etching on laid paper
1987.62.9
Ailsa Mellon Bruce Fund
- Cavaliers Fighting in Two Columns*, 1652
Etching on laid paper
1987.62.10
Ailsa Mellon Bruce Fund
- Ten Cavaliers with Large Plumed Helmets*, 1652
Etching on laid paper
1987.62.11
Ailsa Mellon Bruce Fund
- Ten Cavaliers in a Circle*, 1652
Etching on laid paper
1987.62.12
Ailsa Mellon Bruce Fund
- A Procession of Sixty Cavaliers and Torch Bearers*, 1652
Etching on laid paper
1987.62.13
Ailsa Mellon Bruce Fund
- Thirty-Six Jugglers Standing in Pyramids*, 1652
Etching on laid paper
1987.62.14
Ailsa Mellon Bruce Fund
- Pyramids of Jugglers*, 1652
Etching on laid paper
1987.62.15
Ailsa Mellon Bruce Fund
- Demarteau, Gilles**, French, 1722 or 1729-1776
Allegory on the Death of the Dauphin, 1767
Crayon-manner engraving in red-brown on laid paper
1988.33.1
Ailsa Mellon Bruce Fund
- Dine, Jim**, American, born 1935
A Side View in Florida, 1986
Hand-colored etching with power tool drypoint
1987.77.9
Gift of Graphicstudio and the Artist

A Side View in Florida, 1986

Etching and power tool drypoint

1987.77.10

Gift of Graphicstudio and the Artist

Yellowheart and a Devil, 1986

Direct gravure and etching

1987.77.11

Gift of Graphicstudio and the Artist

Hand Painting on the Mandala, 1986

Hand-colored direct gravure and power tool

drypoint

1987.77.12

Gift of Graphicstudio and the Artist

My Nights in Santa Monica, 1986

Direct gravure, etching, aquatint, and power

tool drypoint

1987.77.13

Gift of Graphicstudio and the Artist

My Nights in Santa Monica (The Bistre Version),

1986

Direct gravure, etching, and power tool drypoint

1987.77.14

Gift of Graphicstudio and the Artist

Shellac on a Hand, 1986

Hand-colored direct gravure, aquatint, and

power tool drypoint

1987.77.15

Gift of Graphicstudio and the Artist

Black and White Blossom, 1986

Direct gravure, etching, aquatint, and power

tool drypoint

1987.77.16

Gift of Graphicstudio and the Artist

Two Florida Bathrobes, 1986

Lithograph and etching

1987.77.17

Gift of Graphicstudio and the Artist

Drevet, Pierre-Imbert, French, 1697-1739

Samuel Bernard, after Hyacinthe Rigaud, 1729

Engraving on laid paper

1987.71.1

Gift of Ruth Fine and Larry Day in memory of

Robert C. Stubbs

Dürer, Albrecht, German, 1471-1528

The Madonna on the Crescent, 1510/1511

Woodcut on laid paper

1987.40.1

Gift of the Kimbell Art Foundation, Courtesy

Ruth Carter Stevenson

Joachim and the Angel, c. 1504

Woodcut on blue laid paper

1988.18.1

Ailsa Mellon Bruce Fund

Dwight, Mabel, American, 1876-1955

Farm Yard, 1947

Lithograph on wove paper

1987.41.27

Gift of John Nichols Estabrook and Dorothy

Coogan Estabrook



Hendrick Goltzius, *The Great Hercules*, Ailsa Mellon Bruce Fund 1988.6.1

Florsheim, Richard A., American, born 1916

Rush Hour

Lithograph on wove paper

1987.41.28

Gift of John Nichols Estabrook and Dorothy

Coogan Estabrook

Fossé, Charles-Louis François de (author),

French, 1734-1812

Idées d'un Militaire pour la Disposition des

Troupes, published 1783

one volume with twelve color crayon engravings

by Louis Marin Bonnet

1987.81.1

Ailsa Mellon Bruce Fund

Gilliam, Sam, American, born 1933

In Celebration, 1987

35-color screenprint on heavy wove paper
1987.46.1

Gift of the Smithsonian Resident Associate
Program

Goltzius, Hendrik, Dutch, 1558-1617

Hans Bol, 1593

Engraving on laid paper
1987.64.1

Ailsa Mellon Bruce Fund

The Great Hercules, 1589

Engraving on laid paper
1988.6.1

Ailsa Mellon Bruce Fund

Hans Felbbier, 1582

Engraving on laid paper
1988.28.1

Ailsa Mellon Bruce Fund

Bacchus, c. 1595

Chiaroscuro woodcut in gold and two shades of
brown on laid paper

1988.31.1

Ailsa Mellon Bruce Fund

Groppe, William, American, 1897-1977

Joshua Fought the Battle of Jericho

Lithograph on wove paper
1987.41.29

Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

Johnny Appleseed, 1941

Lithograph on heavy wove paper
1987.41.30

Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

Grosz, George, German, 1893-1959

Dunes and Grass (Dünen und Strandgräser),
1949

Etching and drypoint on wove paper
1987.41.31

Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

Haden, Seymour, British, 1818-1910

The Lovers' Walk, No. 2, 1864

Etching and drypoint on laid paper
1987.41.32

Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

Haffenrichter, Hans, German, 1897-1981

Seated Woman, 1923/1926

Woodcut on wove paper
1987.75.3

Gift of Elizabeth Gottschalk Krakauer

Heckel, Erich, German, 1883-1970

Hockender (Crouching Figure), 1907

Woodcut on heavy blue-gray laid paper
1987.66.1

Ailsa Mellon Bruce Fund



Ernst Ludwig Kirchner, *Female Nude*, Ruth and Jacob Kainen Collection 1987.47.2

Hershey, Nona, American, born 1946

Place Setting

Etching and aquatint on heavy wove paper
1987.41.33

Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

Huet, Paul, French, 1803-1869

A Bridge in Auvergne (Un pont en Auvergne),
1834

Etching and roulette on chine appliqué
1987.51.1

Ailsa Mellon Bruce Fund

Huntley, Victoria Hutson, American, 1900-
1971

Farm at Sunset, 1946

Lithograph on wove paper
1987.41.34

Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

Hurd, Peter, American, 1904-1984

Dona Nestorita, c. 1935

Lithograph on wove paper
1987.41.35

Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

Kainen, Jacob, American, born 1909
Dover, 1985

Color woodcut on japan paper
1987.50.1
Ailsa Mellon Bruce Fund

Karoly, Andrew B., American, born 1893 or 1895

Mont St. Michel

Etching on heavy wove paper
1987.41.36

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Keats, Ezra Jack, American, 1916-in or after 1984

The Plaza

Lithograph on wove paper
1987.41.37

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Kirchner, Ernst Ludwig, German, 1880-1938

Acrobat on a Horse (Voltigeuse zu Pferd), 1913

Drypoint on blotting paper
1987.47.1

Ruth and Jacob Kainen Collection

Female Nude (Weiblicher Akt), 1908

Woodcut on blotting paper
1987.47.2

Ruth and Jacob Kainen Collection

Laderman, Gabriel, American, born 1929

Woman Seated in Interior, 1959

Engraving in green-black on wove paper
1987.44.1

Gift of Eleanor Selling

Laer, Pieter van, Dutch, c. 1592-1642

Three Horses in a Field, 1636

Etching and engraving on laid paper
1988.20.19

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Lalanne, Maxime, French, 1827-1886

Rade de Bordeaux, 1868

Etching on laid paper
1988.20.20

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Lee, Doris, American, 1905-1983

Along the Waterway

Lithograph on wove paper
1987.41.38

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Afternoon Tea

Lithograph on wove paper
1987.41.39

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Leslie, Alfred, American, born 1927

Folded Constance Pregnant, 1986

Etching
1987.77.18

Gift of Graphiestudio and the Artist

Longus (author), Greek, active 3rd century

Daphnis and Chloe, published 1937

one volume with fifty-two woodcuts and one portfolio with fifty-four woodcuts, all by Aristide Maillol

1987.40.3-57

Gift of the Kimbell Art Foundation, Courtesy Ruth Carter Stevenson

Lubin, Jacques, French, c. 1659-in or after 1703

René Descartes

Engraving on laid paper
1987.70.1

Gift of John O'Brien

Lucioni, Luigi, American, born 1900

Pine in the Birches, 1958

Etching in brown on wove paper
1987.41.40

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Route 7, 1946

Etching in brown on wove paper
1987.41.41

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Leaning Silo, 1940

Etching on wove paper
1987.41.42

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Two Silos, 1942

Etching on wove paper
1987.41.43

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Lake Pastures, 1934

Etching on wove paper
1987.41.44

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

My Birthplace, 1939

Etching on wove paper
1987.41.45

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Mangravite, Peppino, American, 1896-1978

Tomorrow's Bread

Lithograph on wove paper
1987.41.46

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Mapplethorpe, Robert, American, born 1946

Tampa Orchid, 1986

Photogravure and screenprint
1987.77.19

Gift of Graphiestudio and the Artist

Irises, 1987

Photogravure
1987.77.20

Gift of Graphiestudio and the Artist



Robert Mapplethorpe, *Irises*, Gift of Graphiestudio and the Artist 1987.77.20

Irises, 1987

Photogravure on silk collé

1987.77.21

Gift of Graphiestudio and the Artist

Hyacinth, 1987

Photogravure

1987.77.22

Gift of Graphiestudio and the Artist

Hyacinth, 1987

Photogravure on silk collé

1987.77.23

Gift of Graphiestudio and the Artist

Orchid, 1987

Photogravure

1987.77.24

Gift of Graphiestudio and the Artist

Orchid, 1987

Photogravure on silk collé

1987.77.25

Gift of Graphiestudio and the Artist

Marcks, Gerhard, German, born 1889

Herb Woman, 1923

Woodcut on japan paper
1987.75.1

Gift of Elizabeth Gottschalk Krakauer

Marsh, Reginald, American, 1898-1954

League Print, 1949

Engraving on wove paper
1987.41.47

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

Mellan, Claude, French, 1598-1688

Cardinal de Bouillon, 1673

Engraving on heavy laid paper
1988.20.23

Gift of John Nichols Estabrook and Dorothy Coogan Estabrook

- Menpes, Mortimer**, British, 1855-1938
Self-Portrait
Drypoint
1988.20.24
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Meryon, Charles**, French, 1821-1868
Le Pont-au-Change, Paris, 1854
Etching on laid paper
1988.20.25
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Miller, Kenneth Hayes**, American, 1876-1952
Two Ladies in a Dress Shop
Etching on wove paper
1987.41.48
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Morgan, Norma Gloria**, American, born 1928
Moor Lodge, 1954
Etching and drypoint on wove paper
1987.41.49
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Morris, William**, British, 1834-1896
A leaf from the *Kelmscott Chaucer*, published 1896
set in Chaucer and Troy types in black and red with decorative initials by William Morris, on laid paper
1987.73.3
Gift of William B. O'Neal
- Nason, Thomas Willoughby**, American, 1889-1971
A New England Stream, 1951
Wood engraving on wove paper
1987.41.50
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Little Farm*, 1955
Wood engraving on wove paper
1987.41.51
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Haysacks*, 1949
Wood engraving on wove paper
1987.41.52
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Orlowski, Hans**, German, 1894-1967
Girl with Cat, 1920
Woodcut on wove paper
1987.75.4
Gift of Elizabeth Gottschalk Krakauer
- Passe, Crispijn de, I**, Dutch, c. 1565-1637
Belshazzar's Feast, after Marten de Vos
Engraving on laid paper
1988.11.1
Ailsa Mellon Bruce Fund
- Pearlstein, Philip**, American, born 1924
View of Rome, 1986
Direct gravure, aquatint, and roulette work
1987.77.26
Gift of Graphicstudio and the Artist
- Peterdi, Gabor**, American, born 1915
Triumph of Weed, 1959
Drypoint in green on wove paper
1987.41.53
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Pether, William**, British, probably 1731/1738-1821
Mountain Landscape, after Alexander Cozen, 1784/1785
Aquatint and mezzotint in brown on laid paper
1987.65.1
Ailsa Mellon Bruce Fund
- Prout, Samuel**, British, 1783-1852
Bamberg
Lithograph with white gouache on wove paper
1988.20.31
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Zwinger Palace, Dresden*
Lithograph with white gouache on wove paper
1988.20.32
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Château de Martinsbourg, Mayence*
Lithograph with white gouache
1988.20.33
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Ramsay, Ted**, American, born 1936, and **Paul Stewart**, American, born 1928
Transitional Planes, published 1987
one volume with illustrations
1987.52.1
Gift of the University of Michigan Museum of Art
- Rauschenberg, Robert**, American, born 1925
U.N. Print for R.O.C.I., 1984
Photo-mechanical lithograph in color on wove paper
1987.45.1
Gift of J. Carter Brown
- Rembrandt van Rijn**, Dutch, 1606-1669
Bust of a Man Wearing a High Cap. Three-Quarters Right (The Artist's Father?), 1630
Etching on laid paper
1988.15.1
Ailsa Mellon Bruce Fund
- Roghman, Roelant**, Dutch, 1627-1692
Hesbeen
Etching on laid paper
1988.32.1
Ailsa Mellon Bruce Fund
- Rosenquist, James**, American, born 1933
Shriek, 1986
Monoprint and lithograph
1987.77.27
Gift of Graphicstudio and the Artist
- Rothenstein, William, Sir**, British, 1872-1945
Sir Frederick Pollock, 1897
Lithograph on laid paper
1988.21.1
Gift of Mark Samuels Lasner
- Mauritz Rothenstein*, 1896
Lithograph on laid paper
1988.21.2
Gift of Mark Samuels Lasner
- Sir Frank Short*, 1921
Lithograph on laid paper
1988.21.3
Gift of Mark Samuels Lasner
- Two Studies of Alice Mary Knewstub (later Mrs. Rothenstein)*, 1896
Lithograph on wove paper
1988.21.4
Gift of Mark Samuels Lasner
- Alice Mary Knewstub (later Mrs. Rothenstein)*, 1897
Lithograph on wove paper
1988.21.5
Gift of Mark Samuels Lasner
- Rowlandson, Thomas**, British, 1756-1827
Going Out in the Morning, published 1786
Hand-colored etching and aquatint on J. Whatman paper
1988.2.1
Gift of David Grinnell
- The Chase*, published 1787
Hand-colored etching and aquatint on J. Whatman paper
1988.2.2
Gift of David Grinnell
- The Death of the Fox*, published 1786
Hand-colored etching and aquatint on J. Whatman paper
1988.2.3
Gift of David Grinnell
- The Dinner*, 1787
Hand-colored etching and aquatint (on J. Whatman paper?)
1988.2.4
Gift of David Grinnell
- Saint-Aubin, Augustin de**, French, 1736-1807
Marc René de Montalembert, after Maurice-Quentin de La Tour, 1793
Engraving over etching on laid paper
1987.70.3
Gift of John O'Brien
- Frederick II*, after Barthelemy Blaise, 1803
Engraving over etching on laid paper
1987.70.4
Gift of John O'Brien

Catherine II, 1802
Engraving over etching on laid paper
1987.70.5
Gift of John O'Brien

Isaac Newton, 1801
Engraving over etching on laid paper
1987.70.6
Gift of John O'Brien

Pierre Corneille, 1799
Engraving over etching on laid paper
1987.70.7
Gift of John O'Brien

Thomas Corneille, 1805
Engraving over etching on laid paper
1987.70.8
Gift of John O'Brien

Antoinette du Ligier de La Garde Deshoulières,
after Elisabeth Sophie Chéron, 1803
Engraving on laid paper
1987.70.9
Gift of John O'Brien

Jean de La Bruyère, 1805
Engraving over etching on laid paper
1987.70.10
Gift of John O'Brien

Jean-Jacques Rousseau, after Jean-Antoine
Houdon, 1801
Engraving over etching on laid paper
1987.70.11
Gift of John O'Brien

Despreaux-Nicolas Boileau, after François
Girardon, 1800
Engraving over etching on laid paper
1987.70.12
Gift of John O'Brien

Charles Louis de Secondat Montesquieu, 1803
Engraving over etching on laid paper
1987.70.13
Gift of John O'Brien

Salomon Gessner, after Baron Dominique Vivant
Denon, 1775
Engraving over etching on laid paper
1987.70.14
Gift of John O'Brien

Commentaire sur la Henriade, after Clemente-
Pierre Marillier, 1775
Engraving over etching on laid paper
1987.70.15
Gift of John O'Brien

Simon-Nicolas-Henri Linguet, after Jean-Baptiste
Greuze, 1780
Engraving over etching on laid paper
1987.70.16
Gift of John O'Brien

François Marie Arouet de Voltaire, after Jean-
Baptiste Lemoyne II
Engraving over etching on laid paper
1987.70.17
Gift of John O'Brien

Peter the Great, 1800
Engraving over etching on laid paper
1987.70.18
Gift of John O'Brien



Giovanni Domenico Tiepolo, *Venus Entrusting Cupid to Time*, Ailsa Mellon Bruce Fund 1987.65.2

Simon-Nicolas-Henri Linguet, 1780
Engraving over etching on laid paper
1987.70.19
Gift of John O'Brien

Schmidt, Martin Johann, Austrian, 1718-
1801
The Baptism of Christ, 1773
Etching on laid paper
1988.18.2
Ailsa Mellon Bruce Fund

Schreiber, Georges, American, 1904-1977
In Tennessee
Lithograph on heavy wove paper
1987.41.54
Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

Haying
Lithograph on wove paper
1987.41.55
Gift of John Nichols Estabrook and Dorothy
Coogan Estabrook

- Loggers at Sunrise*
Lithograph on heavy wove paper
1987.41.56
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Short, Frank, Sir**, British, 1857-1945
Sunrise o'er Whitby Scour (no. 2)
Aquatint on laid paper [later version with plate trimmed]
1988.20.39
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Sloan, John**, American, 1871-1951
Wake on the Ferry, 1949
Etching on wove paper
1987.41.57
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Soyer, Raphael**, American, 1899-1987
In the Studio, 1944
Lithograph on wove paper
1987.41.58
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Spowers, Ethel L.**, Australian, 1890-1947
Wet Afternoon, 1930
4-color woodcut on tissue paper
1988.20.40
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Tiepolo, Giovanni Domenico**, Italian, 1727-1804
Venus Entrusting Cupid to Time, after Giovanni Battista Tiepolo
Etching on laid paper
1987.65.2
Ailsa Mellon Bruce Fund
- Unger, Wilhelm**, German, 1775-1855
Self-Portrait
Etching on laid paper
1988.20.41
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Virgil** (author), Roman, 70 B.C.-19 B.C.
Les Georgiques (vols. 1 and 2), published 1937. 1943
two volumes, each with sixty-one woodcuts by Aristide Maillol
1987.40.58, 59
Gift of the Kimbell Art Foundation, Courtesy Ruth Carter Stevenson
- Visscher, Cornelis**, Dutch, 1629-1662
Andrea Odani, after Lorenzo Lotto, c. 1660
Engraving on laid paper
1988.18.3
Ailsa Mellon Bruce Fund
- Wagenbauer, Max Joseph**, German, 1774-1829
An der Haidnaab, 1806
Lithograph on wove paper
1988.33.2
Ailsa Mellon Bruce Fund
- Waldstrom bey Teissnach*, c. 1810
Lithograph on wove paper
1988.33.3
Ailsa Mellon Bruce Fund
- Wakkerdak, Pieter Anthony**, Dutch, 1729-1774
Still Life with Game Birds, after William Gower Ferguson
Mezzotint on laid paper
1988.11.2
Ailsa Mellon Bruce Fund
- Weiner, Hans**, German, c. 1575-after 1617
Ecce Homo
Engraving on laid paper
1987.67.2
Ailsa Mellon Bruce Fund
- Whistler, James McNeill**, American, 1834-1903
Little Arthur, c. 1857/1858
Etching on wove paper
1987.41.59
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Liverdun*, 1858
Etching
1987.41.60
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- La Vieille aux Loques*, 1858
Etching and drypoint on laid paper
1987.41.61
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- The Rag Gatherers'*, c. 1858
Etching in brown
1987.41.62
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Greenwich Pensioner*, 1859
Etching on laid paper
1987.41.63
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Limehouse*, 1859
Etching
1987.41.64
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- The Lime-Burner*, 1859
Etching
1987.41.65
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Isle de la Cité, Paris*, 1859
Etching [cancelled plate]
1987.41.66
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Rotherhütte*, 1860
Etching and drypoint
1987.41.67
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Speke Hall, No. 1*, 1870
Etching and drypoint
1987.41.68
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Little Smithfield*, c. 1877
Etching in brown
1987.41.69
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- St. James Street*, 1878
Etching and drypoint
1987.41.70
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Swan and Iris*, published 1883
Etching in brown on laid paper
1987.41.71
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Sketch on the Embankment*
Etching in brown on laid paper
1987.41.72
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- The Fish Shop, Busy Chelsea*, 1887
Etching in brown
1987.41.73
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Bucking Horse*
Etching in brown on laid paper
1987.41.74
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Steps, Amsterdam*, 1889
Etching and drypoint in brown
1987.41.75
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Ile de la Cité, Paris*, 1859
Etching
1988.20.45
Gift of John Nichols Estabrook and Dorothy Coogan Estabrook
- Wyck, Thomas**, Dutch, c. 1616-1677
The Oriental Merchant
Etching on laid paper
1988.9.2
Ailsa Mellon Bruce Fund
- Zimmermann, Mac**, German, born 1912
Morning, 1947
Lithograph on imitation vellum paper
1987.75.5
Gift of Elizabeth Gottschalk Krakauer



Carlo Maratta, *A Seated Man Holding a Tablet*, Gift of Mrs. Rudolf J. Heinemann 1988.5.1

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Prague, Národní galerie v Praze

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Copenhagen, Ny Carlsberg Glyptotek
Copenhagen, The Ordrupgaard Collection

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London, Courtauld Institute Galleries (Courtauld Collection)
London, The Trustees of the National Gallery
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Newcastle-Upon-Tyne, Laing Art Gallery, Tyne and Wear
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Besançon, Musée des Beaux-Arts et d'Archéologie
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Franco-Américaine
Musée de Grenoble
Lyon, Musée des Arts Décoratifs
Lyon, Musée des Beaux-Arts
Paris, Bibliothèque Nationale
Paris, Ecole Nationale Supérieure des Beaux-Arts
Paris, Musée des Arts Africains et Océaniques
Paris, Musée des Arts Décoratifs
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Reims, Musée Saint-Denis

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Kunstabibliothek
Berlin, Staatliche Museen Preussischer Kulturbesitz,
Kupferstichkabinett
Cologne, Wallraf-Richartz-Museum
Darmstadt, Hessisches Landesmuseum
Essen, Museum Folkwang
Hamburg, Hamburger Kunsthalle
Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek
Munich, Bayerische Staatsgemäldesammlungen, Neue
Pinakothek
Staatsgalerie Stuttgart

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Argos, Archaeological Museum
Athens, Acropolis Museum
Athens, Agora Museum
Athens, Kerameikos Museum
Athens, National Archaeological Museum
Chalcis, Archaeological Museum
Delphi, Archaeological Museum
Eleusis, Archaeological Museum
Eretria, Archaeological Museum
Herakleion, Archaeological Museum
Olympia, Archaeological Museum
Samos (Vathy), Archaeological Museum
Sparta, Archaeological Museum
Tenos, Archaeological Museum
Thasos, Archaeological Museum
Thera, Archaeological Museum
Thessaloniki, Archaeological Museum

IRELAND

Dublin, The National Gallery of Ireland

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Florence, Galleria degli Uffizi, Gabinetto Disegni e Stampi

JAPAN

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Tokyo, The National Museum of Western Art

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The Hague, Rijksmuseum Meermannoo-Westreenianum

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Stockholm, Nationalmuseum
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Stockholm, Royal Collections
Stockholm, The Treasury, Royal Palace

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Aarau, Aargauer Kunsthauus
Geneva, Musée du Petit Palais
Kunsthauus Zürich

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Leningrad, State Hermitage Museum
Moscow, Pushkin State Museum of Fine Arts

UNITED STATES

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Los Angeles County Museum of Art
Malibu, The J. Paul Getty Museum
San Diego Museum of Art
San Diego, The Putnam Foundation, Timken Art Gallery
The Santa Barbara Museum of Art

Connecticut

Hartford, Wadsworth Atheneum

District of Columbia

Washington, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
Washington, National Museum of American Art, Smithsonian Institution
Washington, The National Museum of Women in the Arts
Washington, The Phillips Collection

Florida

St. Petersburg, Museum of Fine Arts
West Palm Beach, Norton Gallery of Art

Georgia

Athens, Georgia Museum of Art, The University of Georgia
Savannah, Telfair Academy of Arts and Sciences, Inc.

Illinois

The Art Institute of Chicago
Chicago, Terra Museum of American Art

Indiana

Indianapolis Museum of Art

Iowa

Des Moines Art Center

Maine

Rockland, William A. Farnsworth Library and Art Museum

Maryland

The Baltimore Museum of Art
Baltimore, The Walters Art Gallery

Massachusetts

Amherst, Mead Art Museum, Amherst College
Boston, Museum of Fine Arts
Cambridge, Harvard University Art Museums (Fogg Art Museum)
Gloucester, Cape Ann Historical Association
Gloucester, The Board of Trustees of the Sawyer Free Library
Northampton, Smith College Museum of Art
Peabody Museum of Salem
South Hadley, Mount Holyoke College Art Museum
Williamstown, Sterling and Francine Clark Art Institute
Worcester Art Museum

Minnesota

Minneapolis, University Art Museum, University of Minnesota

Missouri

Kansas City, The Nelson-Atkins Museum of Art
The St. Louis Art Museum

New Jersey

The Newark Museum
Princeton, The Art Museum, Princeton University

New York

The Brooklyn Museum
Buffalo, Albright-Knox Art Gallery
New York, The Metropolitan Museum of Art
New York, The Pierpont Morgan Library
New York, The Museum of Modern Art
New York, The New-York Historical Society
New York, The New York Public Library
New York, Whitney Museum of American Art
Poughkeepsie, Vassar College Art Gallery
Southampton, The Parrish Art Museum
Syosset, Nassau County Museum (Museum Services Division, Department of Recreation and Parks)

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The Toledo Museum of Art
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Weathervanes in *An American Sampler: Folk Art from the Shelburne Museum*

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WITH GALLERY COLLECTIONS

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Jan Weenix, *Still Life with Dead Deer, Heron and Hunting
Implements*

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JEAN-CHRISTOPHE CASTELLI

Jasper Johns, *Fool's House*

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German, 15th century, *Legend of the Cross*

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François Boucher, *Landscape with a Rustic Bridge*

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Saint Jerome (verso)*

Albrecht Dürer, *Tuft of Cowslips*

Paul Gauguin, *Breton Sketchbook, No. 16 (34 pages)*

Paul Gauguin, *Tahitian Heads*

Paul Gauguin, *Parau No Te Varau Ino*

Paul Gauguin, *Tahitian Legend*

Paul Gauguin, *Landscape at Pont-Aven*

Leonardo da Vinci, *Sheet of Studies (recto)*

Michelangelo Buonarroti, *Male Nude (recto/verso)*

Rembrandt van Rijn, *Study of a Beggar Man and Woman*

Rembrandt van Rijn, *A Biblical Subject*

Rembrandt van Rijn, *A Landscape with Farm Buildings Among
Trees*

Andrea del Sarto, *Female Head*

Giovanni Battista Tiepolo, *Saint Jerome in the Desert Listening
to the Angels*

Giovanni Battista Tiepolo, *The Virgin and Child Adored by
Bishops, Monks, and Women*

Jean-Antoine Watteau, *Young Girl*

Jean-Antoine Watteau, *Couple Seated on a Bank*

PETER JAY

Gilbert Jay, *John Jay*

COLLECTION OF JASPER JOHNS

Jasper Johns, *Target*
 Jasper Johns, *No*
 Jasper Johns, *Untitled*
 Jasper Johns, *Field Painting*

COLLECTION BORIS AND SOPHIE LEAVITT

Paintings:
 William Baziotes, *Tropical*
 Adolph Gottlieb, *Coalescence*
 Philip Guston, *Beggar's Joy*
 Willem de Kooning, *Woman*
 Robert Motherwell, *Two Figures with Cerulean Blue Stripe*
 Robert Motherwell, *Beside the Sea, No. 1*
 Robert Motherwell, *Beside the Sea, No. 18*
 Robert Motherwell, *Beside the Sea, No. 36*
 Kurt Schwitters, *Dark Semi-Circle*
 Sculpture:
 Jean Arp, *Hurlou*

MUSÉE DU LOUVRE, RÉUNION DES MUSÉES 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*
 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*
 Richard Diebenkorn, *Ocean Park No. 89*
 Mark Rothko, *Red, Black, White on Yellow*
 Mark Rothko, *No. 20*
 Mark Rothko, *White and Greens in Blue*
 Mark Rothko, *Blue, Green and Brown*

COLLECTION LOIS AND GEORGES DE MENIL

Anthony Caro, *Prairie*

MORTON G. NEUMANN FAMILY COLLECTION

Alberto Burri, *Red Accent*
 Robert Delaunay, *The Windows*
 Theo van Doesburg, *Contra-Composition*
 Jean Dubuffet, *Antonin Artaud aux Houppes*
 Jean Dubuffet, *The Ceremonious One*
 Jean Dubuffet, *Leader in a Parade Uniform*
 Lucio Fontana, *Concetto Spaziale Attese*
 Alberto Giacometti, *Observing Head*
 Juan Gris, *Banjo with Glasses*
 Yves Klein, *The Blue Night*
 Fernand Léger, *Still Life*
 Fernand Léger, *Man with a Dog*
 Roy Lichtenstein, *Live Ammo*
 René Magritte, *Underground Fire*
 Francis Picabia, *Amorous Parade*
 Pablo Picasso, *Compote Dish, Glass Bottle and Pipe*
 Pablo Picasso, *Young Girl with Left Arm Raised*

Pablo Picasso, *Nude*
 Robert Ryman, *Register*
 Gino Severini, *The Argentine Tango*

COLLECTION OF THE NEWARK MUSEUM

Thomas Cole, *The Arch of Nero*
 Fitz Hugh Lane, *The Fort and Ten Pound Island, Gloucester*

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*

NEWINGTON CROPSEY FOUNDATION

Jasper Francis Cropsey, *Catskills After a Storm*

ANNALEE NEWMAN

Barnett Newman, *Achilles*

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

David Smith, *Aggressive Character*
 David Smith, *Black-White Forward*
 David Smith, *Blue Construction*
 David Smith, *Construction December II*
 David Smith, *Construction with Forged Neck*
 David Smith, *Gondola II*
 David Smith, *Lunar Arcs on 1 Leg*
 David Smith, *Ninety Father*
 David Smith, *Ninety Son*
 David Smith, *Personage from Stove City*
 David Smith, *Personage of August*
 David Smith, *Portrait of a Painter*
 David Smith, *Sentinel*
 David Smith, *Sentinel V*
 David Smith, *Tank-Totem VI*
 David Smith, *Tank-Totem IX*
 David Smith, *Untitled (December 12)*
 David Smith, *Untitled (Zig VI?)*
 David Smith, *Voltri XVI*
 David Smith, *Woman Bandit*
 David Smith, *Zig V*

WHITE HOUSE COLLECTION

Paul Cézanne, *House on the Marne*
 Paul Cézanne, *The Forest*
 Paul Cézanne, *House on a Hill*

COLLECTION DAVID WHITNEY

Jasper Johns, *Harlem Light*

EMILE E. WOLF

Gerbrandt van den Eeckhout, *The Levite at Gibeah*

ERVING AND JOYCE WOLF

Paintings:
 William L. Picknell, *Wingersheek Creek Beach, Gloucester*
 Francis A. Silva, *Indian Rock, Narragansett Bay*
 Sculpture:
 Augustus Saint-Gaudens, *Victory*
 Augustus Saint-Gaudens, *Amor Caritas*



Paul Sandby, *The Tide Rising at Briton Ferry*, Gift of The Circle of the National Gallery of Art 1988.19.1

Augustus Saint-Gaudens, *Robert Louis Stevenson*
 Frederick MacMonnies, *Young Faun with Heron*
 Frederick MacMonnies, *Bacchante and Infant Faun*

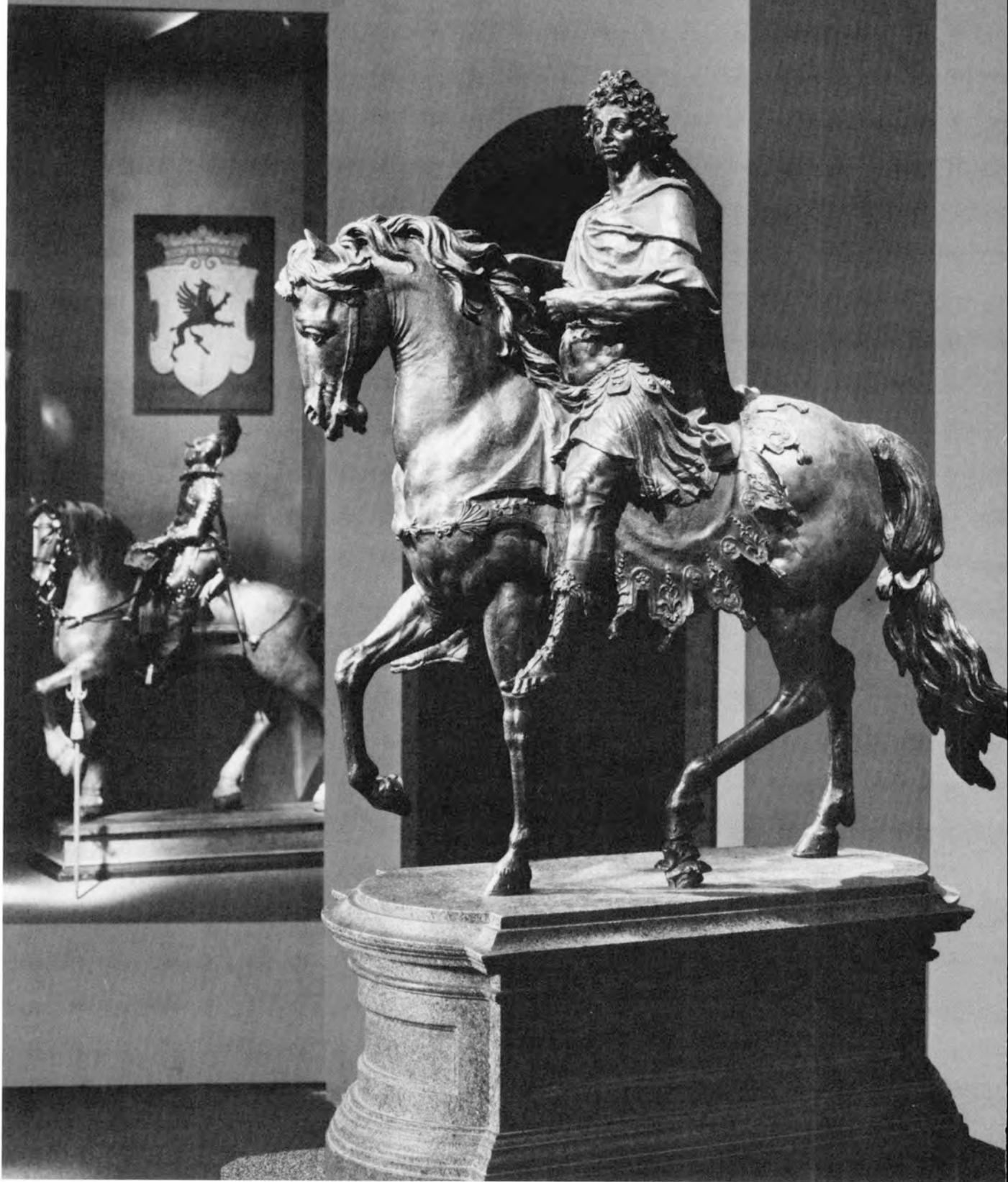
RICHARD S. ZEISLER COLLECTION

Fernand Léger, *Two Women*

ANONYMOUS

George Caleb Bingham, *The Jolly Flatboatmen*
 Burgundian or northern French, 15th century, *Heraclius I*
 Central or northern 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*
 German or south Netherlandish, 17th century, *Triumph of Wealth*
 Jean-Léon Gérôme, *Bashibazouk*
 Arshile Gorky, *Self-Portrait*
 Al Held, *Untitled*
 Italian, 16th century, *Hercules*
 Jasper Johns, *Flag on Orange Field, II*
 Ellsworth Kelly, *Yellow White*
 Ellsworth Kelly, *Blue Yellow Red III*
 Ellsworth Kelly, *Chatham V: Red Blue*
 Ellsworth Kelly, *White Relief*
 Ellsworth Kelly, *Tiger*

Ellsworth Kelly, *Relief with Blue*
 Ellsworth Kelly, *Black Square with Blue*
 Ellsworth Kelly, *Red Curve VI*
 Ellsworth Kelly, *White Square*
 Franz Kline, *Caboose*
 Roy Lichtenstein, *Forest Scene with Temple*
 Roy Lichtenstein, *Rouen Cathedral, Set III*
 Roy Lichtenstein, *Look Mickey*
 Roy Lichtenstein, *Girl with Hair Ribbon*
 Roy Lichtenstein, *Still Life with Goldfish Bowl*
 Roy Lichtenstein, *Cosmology*
 Edouard Manet, *Jeanne—Le Printemps*
 Joan Miró, *Mural Painting for a Temple I*
 Joan Miró, *Mural Painting for a Temple II*
 Joan Miró, *Mural Painting for a Temple III*
 Thomas Moran, *Green River Cliffs, Wyoming*
 Netherlandish, second half 16th century, *Amorous Couple*
 Isamu Noguchi, *Untitled*
 Robert Rauschenberg, *Female Figure (Blueprint)*
 Robert Rauschenberg, *White Painting*
 Robert Rauschenberg, *Blue Eagle*
 Robert Rauschenberg, *Minutiae*
 Robert Rauschenberg, *Black Painting*
 Robert Rauschenberg, *Automobile Tire Print*
 Thomas Sully, *Queen Victoria*



Installation for Sweden: *A Royal Treasury*

LOANS TO EXHIBITIONS

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

BELGIUM

Brussels, Musées Royaux des Beaux-Arts de Belgique
GUSTAVE KLIMT, 17 September-16 December 1987
Gustave Klimt, *Baby (Cradle)*

ENGLAND

London, Barbican Art Centre
THE IMAGE OF LONDON: VIEW BY TRAVELLERS AND ÉMIGRÉS
1550-1920, 6 August-18 October 1987
André Derain, *View of the Thames*
James McNeill Whistler, *Wapping on Thames*

London, Dulwich Picture Gallery
A NEST OF NIGHTINGALES, 21 September-30 December 1988
Thomas Gainsborough, *Mrs. Richard Brinsley Sheridan*

London, Royal Academy of Arts
CÉZANNE: THE EARLY YEARS 1859-1872, 22 April-21 August 1988
Paul Cézanne, *The Artist's Father*
Paul Cézanne, *Antony Valabrègue*
Circulated to Réunion des musées nationaux, Musée
d'Orsay, Paris, 15 September-31 December 1988

London, Tate Gallery
MANNERS AND MORALS: HOGARTH AND BRITISH PAINTING 1700-1760,
15 October 1987-3 January 1988
Attributed to Marco Ricci, *A View of the Mall from Saint
James's Park*

Sunderland, Northern Centre for Contemporary Art
WINSLOW HOMER: ALL THE CULLERCOATS PICTURES,
20 September-5 November 1988
Winslow Homer, *Girl Carrying a Basket*
Winslow Homer, *Mending the Nets*
Winslow Homer, *On the Sands*

FEDERAL REPUBLIC OF GERMANY

Berlin Kupferstichkabinett
DRAWINGS AND PRINTS BY ALBRECHT ALTDORFER,
12 February-17 April 1988
Albrecht Altdorfer, *Great Landscape with Mill*
Albrecht Altdorfer, *The Beautiful Madonna of Regensburg*

Hans Burgkmair, *The Fight in the Forest*
Circulated to Museen der Stadt Regensburg, Federal Republic
of Germany, 6 May-10 July 1988

Berlin, Martin-Gropius-Bau
STATIONEN DER MODERNE, 25 September-14 November 1988
Lyonel Feininger, *The Bicycle Race*
Albert Gleizes, *Football Players*

Nationalgalerie Berlin
ALBERTO GIACOMETTI, 9 October 1987-3 January 1988
Alberto Giacometti, *The Invisible Object (Hands Holding the Void)*
Circulated to Staatsgalerie Stuttgart, 29 January-20 March 1988

Cologne, Museum Ludwig
MARK ROTHKO, 28 January-4 April 1988
Twenty paintings and three drawings by Mark Rothko
Twelve paintings circulated to Fundación Juan March, Madrid,
23 September 1987-3 January 1988

Cologne, Wallraf-Richartz-Museum
TRIUMPH UND TOD DES HELDEN: EUROPÄISCHE HISTORIENMALERIE
VON RUBENS BIS MANET, 30 October 1987-10 January 1988
Edouard Manet, *The Dead Toreador*
Circulated to Kunsthaus Zürich, 3 March-24 April 1988; and
Musée des Beaux-Arts, Lyon, 18 May-17 July 1988

Essen, Kulturstiftung Ruhr, Villa Hügel
PRAGUE AROUND 1600: ART AND CULTURE AT THE COURT OF RUDOLF II,
10 June-30 October 1988
Adriaen de Vries, *Empire Triumphant over Avarice*
Joris Hoefnagel, *Aqua*

**Frankfurt am Main, Städtische Galerie im Städelschen
Kunstinstitut**
EUGÈNE DELACROIX, 23 September 1987-10 January 1988
Eugène Delacroix, *Arabs Skirmishing in the Mountains*
Circulated to Villahermosa Palace, Museo del Prado, Madrid,
2 March-20 April 1988

**Frankfurt am Main, Städtische Galerie im Städelschen
Kunstinstitut**
EUGÈNE DELACROIX: THEMEN UND VARIATIONEN. ARBEITEN AUF
PAPIER, 23 September 1987-10 January 1988
Eugène Delacroix, *Wild Horse Coming out of the Water*
Eugène Delacroix, *Battle of the Giaour and the Pasha*
Eugène Delacroix, *Tiger*

Johann Wolfgang von Goethe, *Faust* (Paris, 1827), bound volume with eighteen lithographs by Eugène Delacroix

Munich, Haus der Kunst

MYTHOS ITALIEN: WINTERMÄRCHEN DEUTSCHLAND, 24 March-29 May 1988

Lyonel Feininger, *The Bicycle Race*

Stuttgart, Württembergischer-Kunstverein Stuttgart

EXOTIC WORLDS: EUROPEAN PHANTASIES, 2 September-29 November 1987

Paul Gauguin, *Père Paillard*

FRANCE

Musée d'Art Moderne de la Ville de Paris

FIVE CENTURIES OF SPANISH ART. THE CENTURY OF PICASSO.

10 October 1987-3 January 1988

Joan Miró, *The Farm*

Circulated to Centro de Arte Reina Sofía, Madrid, 29 January-13 March 1988

Paris, Réunion des musées nationaux, Galeries nationales du Grand Palais

FRAGONARD, 24 September 1987-4 January 1988

Jean-Honoré Fragonard, *Blindman's Buff*

Jean-Honoré Fragonard, *A Game of Horse and Rider*

Jean-Honoré Fragonard, *A Game of Hot Cockles*

Jean-Honoré Fragonard, *The Swing*

Jean-Honoré Fragonard, *A Young Girl Reading*

Jean-Honoré Fragonard, *Angelica Exposed to the Orc*

Jean-Honoré Fragonard, *The Bedroom*

Circulated to The Metropolitan Museum of Art, New York, 2 February-8 May 1988

Paris, Réunion des musées nationaux, Galeries nationales du Grand Palais

DEGAS, 9 February-16 May 1988

Edgar Degas, *Before the Ballet*

Edgar Degas, *Woman Ironing*

Edgar Degas, *Woman Viewed from Behind*

Edgar Degas, *Woman by the Fireplace*

Edgar Degas, *The Ballet Master*

Three paintings and one monotype circulated to National Gallery of Canada, Ottawa, 16 June-28 August 1988; three paintings and one monotype to The Metropolitan Museum of Art, New York, 27 September 1988-8 January 1989

Paris, Réunion des musées nationaux, Galeries nationales du Grand Palais

JAPONISME, 17 May-15 August 1988

Winslow Homer, *Right and Left*

Alfred Stieglitz, *From My Window, New York, 1902*

Circulated to National Museum of Western Art, Tokyo, 22 September-11 December 1988

ITALY

Bologna, Pinacoteca Nazionale, Palazzo Pepoli Campogrande

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 3 September-30 October 1988

Sixty American naive paintings

Brescia, Convent of Saint Salvatore and Saint Giulia, and the Church of Saint Giulia

ALESSANDRO BONVICINO DETTO IL MORETTO, 18 June-20 November 1988

Moretto da Brescia, *Portrait of a Lady*

Ferrara, Castello Estense

LE CARTE DI CORTE: GIOCO E MAGIA ALLA CORTE DEGLI ESTENSI, 12 September 1987-10 January 1988

Anonymous Italian 15th century, *Playing Cards* (three sets)

Rome, Musei Capitolini

DA PISANELLO ALLA NASCITA DEI MUSEI CAPITOLINI L'ANTICO A ROMA ALLA VIGILIA DEL RINASCIMENTO, 24 May-19 July 1988

Anonymous Italian 15th century, *Romulus and Remus*

Cristoforo di Geremia, *Alfonso V of Aragon*

Cristoforo di Geremia, *Constantine the Great*

Cristoforo di Geremia, *Lodovico Scarampi (Mezzarola)*

Circle of Gianeristoforo Romano, *Beatrice of Aragon, Wife of Matthias, King of Hungary*

Medalist of the Roman Emperors, *Faustina I*

Medalist of the Roman Emperors, *Hadrian*

Medalist of the Roman Emperors, *Nero*

Venice, Fondazione Giorgio Cini

PAOLO VERONESE: DISEGNI E DIPINTI, 26 March-10 July 1988

Paolo Veronese, *The Martyrdom and Last Communion of Saint Lucy*

Venice, Museo Correr

HENRI MATISSE: MATISSE E L'ITALIA, 30 May-18 October 1987

Henri Matisse, *Pianist and Checker Players*

THE NETHERLANDS

Amsterdam, Rijksmuseum Vincent van Gogh

NEO-IMPRESSIONISTEN: SEURAT TOT STRUYCKEN, 27 May-28 August 1988

Georges Seurat, *The Lighthouse at Honfleur*

SWITZERLAND

Lausanne, Fondation de l'Hermitage

RENÉ MAGRITTE, 19 June-18 October 1987

René Magritte, *The Blank Signature*

Circulated to Kunsthalle der Hypo-Kulturstiftung, Munich, 13 November 1987-14 February 1988

UNION OF SOVIET SOCIALIST REPUBLICS

Moscow, State Tretyakov Gallery

NEW HORIZONS: AMERICAN PAINTING 1840-1910, 16 November 1987-6 January 1988

Winslow Homer, *Hound and Hunter*

John Quidor, *The Return of Rip van Winkle*

Circulated to State Russian Museum, Leningrad, 22 January-13 March 1988; State Art Museum of Belorussia, Minsk, 30 March-13 May 1988; and State Museum of Russian Art, Kiev, 2 June-10 July 1988

UNITED STATES

ALABAMA

The University of Alabama at Birmingham, School of Humanities/Visual Arts Gallery

FIN-DE-SIÈCLE FACES: PORTRAITURE IN THE AGE OF PROUST, 25 September-20 November 1988

Henri de Toulouse-Lautrec, *Cléo de Mérode*

James McNeill Whistler, *Brown and Gold: Self-Portrait*

Montgomery Museum of Fine Arts

THE GRAND TOUR: THE TRADITION OF PATRONAGE IN SOUTHERN ART MUSEUMS, 17 September 1988-5 February 1989

Follower of Michelangelo Merisi da Caravaggio, *Still Life*
Benjamin West, *Mrs. William Beckford*

ALASKA

Anchorage Museum of History and Art

SCULPTURE: LOOKING INTO THREE DIMENSIONS. 28 June 1987-29 May 1988

Jacques Lipchitz, *Death Mask of Amedeo Modigliani*
Giacomo Manzù, *Turtle Seizing a Snake*
Auguste Rodin, *The Sirens*

CALIFORNIA

Los Angeles County Museum of Art

THE FLAG PAINTINGS OF CHILDE HASSAM. 25 August-13 November 1988

Childe Hassam, *Allies Day, May 1917*

San Francisco, M. H. de Young Memorial Museum

WINSLOW HOMER: PAINTINGS OF THE CIVIL WAR. 2 July-18 September 1988

Winslow Homer, *Zouave*

CONNECTICUT

Hartford, Wadsworth Atheneum

AMERICAN WOMEN ARTISTS. 1830-1930. 19 September-15 November 1987

Leila T. Bauman, *Geese in Flight*
Mary Cassatt, *Little Girl in a Blue Armchair*
Lydia Field Emmet, *Olivia*

Bauman and Emmet circulated to San Diego Museum of Art, 5 December 1987-31 January 1988; and Meadows Museum, Southern Methodist University, Dallas, 20 February-17 April 1988

Old Lyme, Florence Griswold Museum

HASSAM IN CONNECTICUT. 11 December 1987-10 January 1988
Childe Hassam, *Oyster Sloop, Cos Cob*

DISTRICT OF COLUMBIA

Washington, Hirshhorn Museum and Sculpture Garden,

Smithsonian Institution

ALBERTO GIACOMETTI 1901-1966. 15 September-13 November 1988
Alberto Giacometti, *The Chariot*

Washington, The Library of Congress

THE AMERICAN SOLUTION: THE ORIGINS OF THE UNITED STATES CONSTITUTION. 25 May-15 October 1987

Gilbert Stuart, *George Washington*
John Trumbull, *Alexander Hamilton*

Washington, National Museum of American Art, Smithsonian Institution

JOHN LA FARGE. 10 July-12 October 1987

John La Farge, *Entrance to the Tautira River, Tahiti, Fisherman Spearing a Fish*

John La Farge, *Angel—Trinity Church Mural*
Painting and drawing circulated to The Carnegie Museum of Art, Pittsburgh, 7 November 1987-3 January 1988; painting to Museum of Fine Arts, Boston, 24 February-1 May 1988

Washington, National Portrait Gallery, Smithsonian Institution

AMERICAN COLONIAL PORTRAITS: 1700-1776. 9 October 1987-10 January 1988

John Greenwood, *Mrs. Welshman*

ILLINOIS

Champaign, Krannert Art Museum

THE JEST AND EARNESTNESS OF ART: A HISTORY OF THE CAPRICIOUS. 6 November-20 December 1987

Anne Allen, *Fantastic Flowers, No. 3*
Anne Allen, *Fantastic Flowers, No. 4*
Jean-Jacques Avril, *Ornament with a Monkey*
Jean-Jacques Avril, *Ornament with a Strut and Railing*
Albrecht Dürer, *Knight, Death and the Devil*
Albrecht Dürer, *The Small Passion: The Nativity*
Albrecht Dürer, *Sojourn of the Holy Family in Egypt*
Jean-Honoré Fragonard, *Nymph Astride a Satyr*
Jean-Honoré Fragonard, *Nymph Supported by Two Satyrs*
Charles-Germain de Saint-Aubin, *Papillon et la Tortue*
Charles-Germain de Saint-Aubin, *Premier Essai: Le Titre*
Charles-Germain de Saint-Aubin, *Premier Essai: Le Bateleur*
Charles-Germain de Saint-Aubin, *Premier Essai: Le Damier*
Charles-Germain de Saint-Aubin, *Premier Essai: Le Blessé*
Charles-Germain de Saint-Aubin, *Essais des papillonnies: Le Titre*
Charles-Germain de Saint-Aubin, *Essais des papillonnies: Ballet Champêtre*
Charles-Germain de Saint-Aubin, *Essais des papillonnies: Le Duel*
Charles-Germain de Saint-Aubin, *Essais des papillonnies: La Toilette*
Charles-Germain de Saint-Aubin, *Essais des papillonnies: Théâtre François*

The Art Institute of Chicago

GEORGIA O'KEEFFE 1887-1986. 5 March-19 June 1988
Georgia O'Keeffe, *Jack-in-the-Pulpit No. III*
Georgia O'Keeffe, *Jack-in-the-Pulpit No. IV*
Georgia O'Keeffe, *Jack-in-the-Pulpit No. V*
Circulated to Dallas Museum of Art, 31 July-16 October 1988

The Art Institute of Chicago

THE ART OF PAUL GAUGUIN. 17 September-11 December 1988

Paul Gauguin, *The Bathers*
Paul Gauguin, *Haystacks in Brittany*
Paul Gauguin, *Landscape at Le Pouldu*
Paul Gauguin, *Parau na te varua ino (Words of the Devil)*
Paul Gauguin, *Père Paillard*
Paul Gauguin, *Self Portrait Dedicated to Carrière*
Paul Gauguin, *Te Pape Nave Nave (Delectable Waters)*
Paul Gauguin, *Nave Nave Fenua*
Paul Gauguin, *Nave Nave Fenua*
Paul Gauguin, *Oviri*
Paul Gauguin, *The Pony*
Paul Gauguin, *Two Marquesans*

KANSAS

Lawrence, Spencer Museum of Art

THE ENGRAVINGS OF THE GERMAN LITTLE MASTERS. 1500-1550
4 September-23 October 1988

Heinrich Aldegrever, *Night*
Heinrich Aldegrever, *Two Spoons*

MAINE

Saco, York Institute Museum

CHARLES HENRY GRANGER. 16 August 1988-26 January 1989
Charles Henry Granger, *Muster Day*

MARYLAND**Baltimore, The Maryland Historical Society, The Museum and Library of Maryland History**

JOSHUA JOHNSON: FREEMAN AND EARLY AMERICAN PORTRAIT PAINTER, 26 September-3 January 1988

Joshua Johnson, *Mr. Baylor*

Joshua Johnson, *Sarah Ogden Gustin*

Joshua Johnson, *The Westwood Children*

Circulated to The Abby Aldrich Rockefeller Folk Art Center, The Colonial Williamsburg Foundation, 17 January-15 May 1988

Baltimore, The Walters Art Gallery

ARTFUL DECEPTION: THE CRAFT OF THE FORGER, 10 September 1987-10 January 1988

Anonymous Mosan 13th century, *Aquamanile in the Form of a Lion*

MASSACHUSETTS**Boston, Museum of Fine Arts**

FITZ HUGH LANE, 28 September-31 December 1988

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

Cambridge, Sackler Museum

SEVENTEENTH-CENTURY DUTCH LANDSCAPE DRAWING, 20 February-3 April 1988

Willem Buytewech, *Woodland Pond with a Fisherman*

Rembrandt van Rijn, *View over the Amstel*

Circulated to Montreal Museum of Fine Arts, Canada, 15 April-29 May 1988

Lexington, Museum of Our National Heritage

FACE TO FACE: M. W. HOPKINS AND NOAH NORTH, 11 September 1988-15 January 1989

Anonymous American 19th century, *Aphia Salisbury Rich and Baby Edward*

MICHIGAN**Muskegon Museum of Art**

ARTISTS OF MICHIGAN FROM THE NINETEENTH CENTURY, 17 September-1 November 1987

George Catlin, *La Salle Crossing Lake Michigan on the Ice, December 1681*

Circulated to Detroit Historical Museum, 12 November 1987-6 March 1988

NEW JERSEY**The Montclair Art Museum**

A LITTLE BESTIARY: NAIVE PAINTINGS FROM THE EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH COLLECTION, 7 February-30 March 1988

Twenty-two American naive paintings

NEW MEXICO**Santa Fe, Museum of New Mexico**

HISPANIC ART IN THE UNITED STATES: THIRTY CONTEMPORARY PAINTERS AND SCULPTORS, 30 July-27 November 1988

Robert Graham, *Olympic Torso (Female)*

Robert Graham, *Olympic Torso (Male)*

NEW YORK**The Brooklyn Museum**

JACOB LAWRENCE: AMERICAN PAINTER, 1 October-1 December 1987

Jacob Lawrence, *Daybreak—A Time to Rest*

Buffalo, Albright-Knox Art Gallery

ABSTRACT EXPRESSIONISM: THE CRITICAL DEVELOPMENTS, 19 September-29 November 1987

Arshile Gorky, *One Year the Milkweed*

Franz Kline, *C & O*

Buffalo, Albright-Knox Art Gallery

GEORGE CATLIN: AN AMERICAN VIEW, 14 July-4 September 1988

George Catlin, five paintings of Indian life

George Catlin, "Voyages of Discovery," series of twenty-six history paintings

Hempstead, Hofstra Museum, Emily Lowe Gallery, Hofstra University

PEOPLE AT WORK: SEVENTEENTH CENTURY DUTCH ART, 17 April-15 June 1988

Andries Both, *An Artist Seated at His Easel*

Judith Leyster, *Self-Portrait*

David Teniers, *Studies of Market Figures*

New York, The Drawing Center

CREATIVE COPIES: INTERPRETATIVE DRAWINGS FROM MICHELANGELO TO PICASSO, 9 April-23 July 1988

Peter Paul Rubens, *Pan Reclining*

New York, IBM Gallery of Science and Art

JOHN SLOAN: SPECTATOR OF LIFE, 26 April-18 June 1988

John Sloan, *The City from Greenwich Village*

Circulated to Delaware Art Museum, Wilmington, 15 July-4 September 1988; and Columbus Museum of Art, Ohio, 17 September-6 November 1988

New York, The Metropolitan Museum of Art

AMERICAN PARADISE: THE WORLD OF THE HUDSON RIVER SCHOOL, 4 October 1987-3 January 1988

Jasper Francis Cropsey, *Autumn—On the Hudson River*

John Frederick Kensett, *Beach at Newport*

New York, The Metropolitan Museum of Art

ZURBARÁN, 22 September-13 December 1987

Francisco de Zurbarán, *Saint Jerome with Saint Paula and Saint Eustochium*

Circulated to Galeries nationales du Grand Palais, Paris, 14 January-11 April 1988

New York, National Academy of Design

IRVING R. WILES, 11 February-27 March 1988

Irving R. Wiles, *Miss Julia Marlowe*

New York Public Library

WILLIAM WORDSWORTH AND THE AGE OF ENGLISH ROMANTICISM, 27 October 1987-2 January 1988

John Crome, *Moonlight on the Yare*

Circulated to Indiana University Art Museum, Bloomington, 27 January-6 March 1988; and Chicago Historical Society, 6 April-5 June 1988

OHIO**Cincinnati Art Museum**

AN AMERICAN PAINTER ABROAD: FRANK DUVENECK'S EUROPEAN YEARS, 3 October 1987-3 January 1988

Frank Duveneck, *William Gedney Bunce*

Dayton Art Institute

AFTER MATISSE, 12 September-8 November 1987

Mark Rothko, *Untitled (1956)*

Circulated to Worcester Art Museum, Massachusetts, 9 December 1987-7 February 1988



Paul Gauguin, *The Siesta*, Mr. and Mrs. Walter H. Annenberg

The Mansfield Art Center

THE AMERICAN SEASCAPE FROM JOHN SMIBERT TO JOHN MARIN,
6 March-3 April 1988
Thomas Moran, *The Much Resounding Sea*

Oberlin, Allen Memorial Art Museum

ROBERT NANTEUIL: PORTRAIT ENGRAVER TO THE SUN KING,
29 September-15 November 1987
Robert Nanteuil, one drawing and forty-eight engravings
Jean Morin, *Cardinal Guido Bentivoglio*
Jacques Callot, *Claude Deruet and His Son, Jean*
Claude Mellan, *Louis XIV as a Boy*
Abraham Bosse, *The King Giving the Accolade and Creating*
Knights of St. Michel Who Receive the Order
Antoine Masson, *Marin Cureau de la Chambre*
William Faithorne, *James Drummond, Earl of Perth*

PENNSYLVANIA

Chadds Ford, Brandywine River Museum

IN PURSUIT OF SPORT, 12 September-22 November 1987
John Toole, *Skating Scene*

University Park, Museum of Art, The Pennsylvania State University

HENRY MOORE: MOTHER AND CHILD, 1 December 1987-
25 January 1988
Henry Moore, *Figures: Sculptures*
Circulated to The Baltimore Museum of Art, 6 February-
17 April 1988

SOUTH CAROLINA

Columbia, The University of South Carolina, McKissick Museum

HELEN FRANKENTHALER, 25 September-29 October 1987
Helen Frankenthaler, *Connected by Joy*
Helen Frankenthaler, *First Stone*
Helen Frankenthaler, *Green Likes Mauve*
Helen Frankenthaler, *White Portal*
Circulated to the Gibbes Art Gallery, Charleston, 12 January-
21 February 1988

TENNESSEE**Memphis, The Dixon Gallery and Gardens**

In conjunction with the exhibition, FROM ARCADIA TO BARBIZON: A JOURNEY IN FRENCH LANDSCAPE, to exhibit with their collection, 15 November 1987-15 May 1988
 Camille Corot, *Saint Sebastian Succored by the Holy Women*
 Jules Dupré, *The Old Oak*

TEXAS**Fort Worth, Amon Carter Museum**

FRANCIS W. EDMONDS: AMERICAN MASTER IN THE DUTCH TRADITION, 9 January-28 February 1988
 Francis William Edmonds, *The Bashful Cousin*
 Circulated to The New-York Historical Society, 6 April-19 June 1988

Fort Worth, Kimbell Art Museum

BERTHE MORISOT, 12 December 1987-21 February 1988
 Berthe Morisot, *The Artist's Sister at a Window*
 Berthe Morisot, *Girl in a Boat with Geese*
 Berthe Morisot, *Hanging the Laundry out to Dry*
 Berthe Morisot, *The Harbor at Lorient*
 Berthe Morisot, *The Sisters*
 Berthe Morisot, *The Artist's Sister, Edma, Seated in a Park*
 Berthe Morisot, *The Artist's Sister, Edma, with Her Daughter Jeanne*

Circulated to Mount Holyoke College Art Museum, South Hadley, Massachusetts, 14 March-9 May 1988

Fort Worth, Kimbell Art Museum

EARLY POUSSIN IN ROME: THE ORIGINS OF FRENCH CLASSICISM, 24 September-27 November 1988
 Nicolas Poussin, *The Assumption of the Virgin*
 Attributed to Poussin, *Figures Bathing in a Stream*
 Nicolas Poussin, *Modello for a Ceiling: Diana and the Dead Endymion, the Judgment of Paris, and the Death of Adonis*

San Antonio, Marion Koogler McNay Art Museum

A QUESTION OF REMBRANDT, 17 January-14 February 1988
 Rembrandt van Rijn, *The Turk*

VIRGINIA**Richmond, Virginia Museum of Fine Arts**

MADE IN U.S.A.: AN AMERICANIZATION IN MODERN ART, THE '50s & '60s, 7 October-7 December 1987
 Andy Warhol, *A Boy for Meg*

Richmond, Virginia Museum of Fine Arts

SHARING TRADITIONS: FIVE BLACK ARTISTS IN NINETEENTH-CENTURY AMERICA, 12 April-22 May 1988
 Joshua Johnson, *Adelina Morton*

EXTENDED LOANS FROM THE GALLERY'S COLLECTIONS**AUSTRALIA****Canberra, United States Ambassador**

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

AUSTRIA**Vienna, United States Ambassador**

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*

BRUNEI**Bandar Seri Begawan, United States Ambassador**

Anonymous American 19th century, *After the Wedding in Warren, Pennsylvania*
 George Catlin, four paintings of Indian life

CANADA**Ottawa, United States Ambassador**

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 Ambassador**

Anonymous American 19th century, *Miss Ryan*
 George Catlin, four paintings of Indian life

CZECHOSLOVAKIA**Prague, United States Ambassador**

Anonymous American 19th century, *Child With Rocking Horse*
 George Catlin, two paintings of Indian life
 Dana Smith, *Southern Resort Town*

EGYPT**Cairo, United States Ambassador**

Anonymous American 20th century, *Horizon of the New World*
 George Catlin, four paintings of Indian life

ENGLAND**London, United States Ambassador**

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*
 John Singer Sargent, *Miss Grace Woodhouse*
 Benjamin West, *Self-Portrait*

FRANCE**Paris, Musée du Louvre**Severo da Ravenna, *The Christ Child***Paris, United States Ambassador**

George Catlin, three paintings of Indian life

John Singer Sargent, *Mrs. Joseph Chamberlain***FEDERAL REPUBLIC OF GERMANY****Berlin and Bonn, United States Ambassador**Anonymous American 19th century, *Bucks County Farm Outside Doylestown, Pennsylvania*

George Catlin, three paintings of Indian life

Jurgen Frederick Hugel, *Composite Harbor Scene with Castle***HUNGARY****Budapest, United States Ambassador**Thomas Chambers, *Storm-Tossed Frigate*Asher B. Durand, *Gouverneur Kemble*George Inness, *Lake Albano, Sunset*Thomas Sully, *Abraham Kintzing***ITALY****Rome, United States Ambassador**Anonymous American 19th century, *Boston and North Chungahochie Express* (returned)Anonymous American 19th century, *Fruit and Flowers* (returned)Anonymous American 19th century, *View of Concord* (returned)Leila T. Bauman, *U.S. Mail Boat* (returned)Walt Kuhn, *Green Apples and Scoop***JORDAN****Amman, United States Ambassador**

George Catlin, five paintings of Indian life (returned)

LUXEMBOURG**Luxembourg, United States Ambassador**

George Catlin, four paintings of Indian life

J. C. Tanner, *Engagement Between the Monitor and the Merrimac, Hampton Road***THE NETHERLANDS****The Hague, United States Ambassador**Anonymous American 18th century, *Hunting Scene with a Pond*Frederick Carl Frieseke, *Memories*Robert Henri, *Volendam Street Scene*Walt Kuhn, *Pumpkins*Thomas Sully, *John Quincy Adams***NEW ZEALAND****Wellington, United States Ambassador**Anonymous American 19th century, *Twenty-Two Houses and a Church*

George Catlin, three paintings of Indian life

NORWAY**Oslo, United States Ambassador**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 Ambassador**Walt Kuhn, *Hare and Hunting Boots***SWITZERLAND****Bern, United States Ambassador**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, *Ship in Full Sail*George Catlin, *Falls of the Snake River*Gilbert Stuart, *Ann Barry*Gilbert Stuart, *Mary Barry***URUGUAY****Montevideo, United States Ambassador**Thomas Hart Benton, *Trail Riders*

George Catlin, four paintings of Indian life

Thomas Chambers, *The Hudson Valley, Sunset***VENEZUELA****Caracas, United States Ambassador**

George Catlin, two paintings of Indian life

Rembrandt Peale, *George Washington*Matthew Pratt, *Madonna of Saint Jerome***YUGOSLAVIA****Belgrade, United States Ambassador**Charles S. Humphreys, *Budd Doble Driving Goldsmith Maid at Belmont Driving Park***UNITED STATES****ALABAMA****Birmingham Museum of Art**Anders Zorn, *Hugo Reisinger***DISTRICT OF COLUMBIA****Washington, The Architect of the Capitol**Franklin C. Courter, *Lincoln and His Son, Tad***Washington, Blair House**Anonymous American 19th century, *Portrait of a Lady*Georgia Timken Fry, *Flock of Sheep*Fritz Muller, *Capture of the "Savannah" by the U.S.S. "Perry"*Gilbert Stuart, *Dr. William Hartigan (?)*Thomas Wilcocks Sully and Thomas Sully, *Major Thomas Biddle***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* (returned)Joseph Bartholomew Kidd, *Sharp-Tailed Sparrow* (returned)Joseph Bartholomew Kidd, *Yellow Warbler* (returned)**Washington, Dumbarton House, The National Society of the Colonial Dames of America**John Trumbull, *William Rogers*

Washington, National Museum of American Art, Smithsonian Institution

Jacob Eichholtz, *James P. Smith*

Washington, National Museum of American History, Smithsonian Institution

Anonymous American 19th century, *The Presidents' Fan* (returned)

Jacob Eichholtz, *Robert Coleman* (returned)

Attributed to Daniel Hendrickson, *Catharine Hendrickson* (returned)

Robert Edge Pine, *General William Smallwood*

Charles Peale Polk, *General Washington at Princeton*

Thomas Sully, *Major Thomas Biddle* (returned)

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*

Irving R. Wiles, *Miss Julia Marlowe*

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, *Washington at Valley Forge*

Style of Hendrick van Anthonissen, *Ships in the Scheldt Estuary*

Amzi Emmons Zeliff, *The Barnyard*

Washington, The Secretary of Defense

After Greuze, *Benjamin Franklin*

Edward Savage, *George Washington*

Titian and Workshop of Titian, *Girolamo and Cardinal Marco*

Corner Investing Marco, Abbot of Carrara, with His Benefice

(returned)

Douglas Volk, *Abraham Lincoln*

George Benjamin Luks, *The Bersaglieri*

Washington, The Secretary of Education

Maurice Utrillo, *Street at Corté, Corsica*

Washington, The Secretary of Housing and Urban Development

Anonymous French 19th century, *Race Course at Longchamps*

Dutch 17th century, *Flowers in a Classical Vase*

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*

(returned)

Anonymous American 19th century, *Northwestern Town*

George Catlin, two paintings of Indian life

Washington, Supreme Court of the United States

Mr. Chief Justice William H. Rehnquist

Anonymous American 19th century, *Boy and Girl*

Anonymous American 19th century, *Boy in Blue*

Anonymous American 19th century, *Memorial to Nicholas M. S. Catlin*

Anonymous American 19th century, *Pink Roses*

Anonymous Chinese, Ch'ing Dynasty, *Archery Contest*

Anonymous Unknown Nationality 18th century, *Portrait of a Man*

George Catlin, three paintings of Indian life

George Cuijt the Younger, *Easby Abbey, Near Richmond*

André Derain, *Road in Provence*

Jacob Eichholtz, *Julianna Hazelhurst* (returned)

Jean-Louis Forain, *Behind the Scenes*

Attributed to Sturtevant J. Hamblin, *Little Girl with Pet Rabbit*

Edward Molyneux, *Chapel in Provence*

Ammi Phillips, *Jane Storm Teller*

Thomas Sully, *Thomas Abston*

Augustus Vincent Tack, *Charles Evans Hughes*

Frits Thaulow, *River Scene*

John Toole, *Skating Scene*

Eugene Laurent Vail, *The Flags, Saint Mark's, Venice—Fete Day*

Mr. Justice Anthony Kennedy

Karl Knaths, *Marble Mantel*

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 John Paul Stevens

Anonymous American 19th century, *Portland Harbor, Maine*

George Catlin, *Scene from the Lower Mississippi*

Eduard Gaertner, *City Hall at Torun*

Alphonse Legros, *Hampstead Heath*

Franz Xavier Winterhalter, *Queen Victoria*

Washington, The United States Trade Representative

Anonymous American 19th century, *Indians Cooking Maize*

Charles Henry Granger, *Muster Day* (returned)

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*

Gari Melchers, *The Sisters*

Grant Wood, *Haying*

Grant Wood, *New Road*

Washington, Preservation Office, The White House

Anonymous American 18th century, *Attack on Bunker's Hill with the Burning of Charles Town*

A. Hashagen, *Ship "Arkansas" Leaving Havana*

John Wesley Jarvis, *Commodore John Rogers*

John Neagle, *Colonel Augustus James Pleasonton*

John Vanderlyn, *John Sudam*



Dante Gabriel Rossetti, *Jane Morris*, Ailsa Mellon Bruce Fund 1988.29.1

Washington, The White House

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*

OKLAHOMA

Oklahoma City, Oklahoma Museum of Art
 Pierre Bonnard, *Bouquet of Flowers* (returned)
 Jean-Louis Forain, *The Stockade* (returned)
 Auguste Renoir, *Nude* (returned)
 Gilbert Stuart, *John Bill Ricketts* (returned)

VIRGINIA

Fairfax, George Mason University
 Alfredo Halegua, *America*
 Lila Katzen, *Antecedent*

TEMPORARY EXCHANGE LOANS

FLORIDA

St. Petersburg, Museum of Fine Arts
 6 September 1987-9 May 1988
 Pierre Bonnard, *Stairs in the Artist's Garden*

RHODE ISLAND

Providence, Museum of Art, Rhode Island School of Design
 6 September 1987-29 November 1987
 Auguste Renoir, *The Dancer*

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. In 1988 the division produced a great variety and number of programs to accompany both the special exhibitions and the Gallery collections. Two personnel changes were made: Christopher B. With was appointed curator in charge of art information, and Kathleen A. Walsh joined the staff as curator in charge of teacher and school programs.

DEPARTMENT OF PUBLIC PROGRAMS

The department consists of two sections: an information unit and an interpretation unit.

ART INFORMATION

Questions from the public regarding the collections of the Gallery, the special exhibitions, or other art-related topics are received either by mail or telephone or from visitors in the building. Although many inquiries are answered immediately, only those needing special time and research are recorded.

Questions requiring special research

| | |
|---|-------|
| Letters from 47 states, the District of Columbia, and 18 foreign countries | 859 |
| Telephone inquiries | 484 |
| Total | 1,343 |

The annual survey of visitors seeking assistance at the information desks was conducted during one week in

August. This summary further elucidates the broad spectrum of people reached by the Gallery's art information services.

Visitors stopping at information desks

| | |
|---------------------------|-------|
| From 48 states | 3,704 |
| From 63 foreign countries | 2,163 |
| Total | 5,867 |

Volunteer information specialists have been serving National Gallery visitors since 1984. In that time the program has expanded to 110 members. A recent survey disclosed that, on average, each volunteer responds to about forty-five queries from the public per hour. The increasing demand on the volunteers has necessitated an expansion of both the initial training program and the reference materials available at the three information desks. Quarterly meetings offer on-going training and include more information about other Gallery departments, elucidating the overall operation of the museum. Monthly mailings provide specific information, and a recently established volunteer committee has coordinated excursions to other institutions in the area.

In addition to the new department head, the information unit added a secretary to the staff. The redesigned *Brief Guide* became available and will soon be reprinted in a second edition owing to exceptional demand. The department is reevaluating the Gallery leaflet program.

INTERPRETATION UNIT

The interpretation unit provides educational programs and materials for the Gallery's diverse audience. Traditionally this section has stressed individual interpretive events, including tours of the collection, special theme tours, col-

lection highlight talks on single objects, and lectures. In the last few years the department has also emphasized longer, serial programs that give the public a broader view of a subject than is possible in a single presentation. Five art history courses were offered to enhance appreciation and understanding of major temporary exhibitions, including "The Development of the Human Figure in Sculpture," "Masters of Twentieth-Century Sculpture," and "A Festival of Old Master Paintings" to complement *The Human Figure in Early Greek Art*, *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection*, and *Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek*. A four-lecture series on folk art and collecting was presented during the exhibition *An American Sampler: Folk Art from the Shelburne Museum*. Perhaps the most popular course this year was "Escape from Convention: Gauguin and His Time," a four-part series held in conjunction with *The Art of Paul Gauguin*. The audience for these lectures was in excess of 8,000 people.

Also popular were the department's smaller discussion groups. In an informal seminar environment lecturers conversed with visitors in the galleries, focusing on significant problems of style, context, and history. Groups met to discuss "Impressionism" in *Paintings by Fitz Hugh Lane* and "A Festival of Old Master Paintings" in *Masterworks from Munich*. Another group met to consider aspects of the Gallery collections. More than 750 people participated in these programs.

In fiscal year 1988 the public programs department has participated in the Museum Education Consortium's interactive videodisc project, collaborating with the Museum of Modern Art, Metropolitan Museum of Art, Philadelphia Museum of Art, Boston Museum of Fine Arts, Art Institute of Chicago, and Brooklyn Museum. By creating a prototype videodisc and coordinated retrieval systems, the project will explore the potential uses of interactive computer technologies for public art instruction and classroom teaching. In addition to creating an image bank and data base focusing on impressionist and post-impressionist art, the consortium is designing applications suitable for both general and specialized audiences.

In another project the department prepared interpretive materials and introductory brochures for three National Lending Service exhibitions: "*Voyages of Discovery*": *History Paintings by George Catlin*, *North American Indian Paintings by George Catlin*, and *South American Indian Paintings by George Catlin*.

Radio Programs

During the year the department prepared thirty-nine talks and interviews to accompany Sunday evening broadcasts of the National Gallery concerts on radio station WGMS. Presented during concert intermissions, these weekly programs were heard by more than 916,000 listeners over the concert season. The programs included interviews with Gallery staff and visiting specialists, who discussed temporary exhibitions and a wide range of topics related to the arts.

Special Exhibition Projects

The department prepares interpretive materials to reach a broad spectrum of museum visitors to special exhibitions. Introductory brochures, important for orienting visitors in large and small exhibitions, were prepared for *Lane, Gauguin, Shelburne, Georgia O'Keeffe, 1887-1986*, *The Flag Paintings of Child Hassam, William Merritt Chase: Summers at Shinnecock 1891-1902*, and *Sweden: A Royal Treasury 1550-1700*. These brochures reached 932,400 visitors.

Audiovisual programs written and produced by the education staff are provided for popular temporary exhibitions in which large crowds make tours impossible. Last year the department prepared automated introductory slide overviews for *O'Keeffe* and *Gauguin* and a multi-projector program for *Shelburne* with a videotape version for distribution to the other venues of the exhibition. Nearly 250,000 visitors saw these programs.

Recorded tours allow a large number of visitors to view an exhibition at their own pace and at any time. More than 254,000 visitors heard recorded tours of *Greek Art*, *Munich*, *O'Keeffe*, *Gauguin*, and the revised version of the Director's tour of Gallery collections in the West Building. The education department continues to work with curators to provide exhibition wall texts.

Summer Intern Program

In fiscal year 1988 the summer intern program matched nineteen graduate students with appropriate departments in the Gallery. As a group, the students attended sessions on all phases of museum operations; individually they participated in the activities of the departments to which they were assigned. The education intern gave general tours, delivered a lecture in the main auditorium, and prepared a collection highlight text and talk. Most interns did research for the systematic catalogues on the Gallery's collections. The students and the offices in which they served were: Elisa Barsoum, prints and drawings; Patricia Burda, American painting; Jonathan Canning, sculpture;

Kristin Casaletto, conservation; Mary Ellen Connor, curatorial records and files; Sarah de Marcellus, Italian Renaissance painting; Ernest Emrich, archives; Rachel Gerstenhaber, twentieth-century art; Sarah Goldfine, sculpture; Joanne Holiday, archives; Margaret Magner, twentieth-century art; Albert Marshall, conservation; Sarah McStravick, Italian painting; Cynthia Morris, northern Renaissance painting; Susan Newberry, archives; Ann Marie Przbyla, archives; Anna Rhodes, education; Elizabeth Sargent, southern baroque painting; and Joanne Thompson, modern painting.

The education department invited five independent interns to participate in the orientation sessions as well and for the first time devised a parallel program—briefer and more general—for other independent, nonpaid interns. In addition, the department cooperated with George Washington University's museum education program, supervising a graduate intern, Libby Horn, during the spring semester.

Teacher and School Programs

This section of public programs was reorganized to reflect new initiatives toward school audiences and particularly teacher programs. Plans for expansion began with a survey of area curriculum supervisors. Responding to proven interest in teacher programs, a new series of Saturday workshops was outlined in a revised school brochure. Expanded teacher packets of texts and color reproductions, planned on a loan basis, will enhance school tours of the Gallery's collection.

The regular school program this year added a presentation on "Castles," with a film based on the book by David Macaulay followed by a tour of paintings, sculpture, objects, and furniture relating to the Middle Ages. The *Shelburne* exhibition was popular with school groups, and the department prepared a family guide and a new type of teacher packet that consisted of a classroom display of captioned photographs with background material and a bibliography.

In conjunction with the Kennedy Center, the Gallery invited area teachers to take part in evening workshops on *O'Keeffe* and *Gauguin*, which included slide lectures, visits to the exhibitions with recorded tours, and receptions. The department planned a program for junior high and high school students with the District of Columbia public schools and the Washington Cathedral, which featured a morning at the Gallery viewing a film, looking at medieval objects, paintings, and manuscripts, and participating in a workshop on egg tempera painting techniques. In addition, the section brought sixth, seventh, and eighth grade students from Prince George's County to

the Gallery for tours and workshops on mythology, medieval life, and the Renaissance.

Saturday morning family programs continued to be popular and were extended through the summer this year. Visitors particularly enjoyed a film on the pentathlon, *Ancient Games*, that accompanied a visit to the *Greek Art* exhibition and a film of *Peter and the Wolf* that introduced tours of heroes and adventures. Other programs included a look at twentieth-century sculpture, with families creating three-dimensional masks; a holiday lesson on customs in other lands followed by a tour of paintings of the Christmas story; and a performance by Gordon Hawkins sponsored by the Washington Opera Guild. Hawkins sang and talked about his life in the opera; then families went to look at images of music in art.

Volunteer docents again had a busy season, with tour attendance rising several thousand over last year. Seven slide lectures followed by workshops in the galleries provided training for new docents, and docents for the first time elected peer evaluators, who attended training sessions with staff and experienced evaluators. Three school docents were the first volunteers to qualify for adult tours in English.

Foreign language docents continued to serve many visitors from abroad and helped translate the Gallery's *Brief Guide* into five other languages. Volunteers from the Junior League expanded their senior citizens program and, with a grant from Wildhack & Associates and the help of Guest Services Inc., offered free coffee and pastries before tours.

A docent steering committee planned program offerings for the National Docent Symposium, to be held at the Gallery in November 1989. Several volunteers attended the Volunteer Committees in Art Museums conference in Richmond, participating in panels and gaining valuable information for the 1989 symposium.

Academic Programs

As a new division within the department, the academic programs section took over the administration of the regular Sunday lecture series. This year three special Sunday programs were offered in conjunction with exhibitions. In "Conversations with Artists, Part IV," sculptors George Segal and Scott Burton discussed their work, examples of which were on view in the *Nasher* exhibition. During the *O'Keeffe* exhibition, curator Jack Cowart moderated a program that included lectures by Charles Eldredge, director of the National Museum of American Art, and by research curator Sarah Greenough, as well as film footage of *O'Keeffe* at her ranch in New Mexico. Another program, moderated by curator Charles Moffett, explored

Gauguin's years in Brittany, with talks by Bogomila Welsh-Ovcharov and Robert Welsh.

The academic programs section successfully instituted a new Graduate Lecturing Fellowship, which provides stipendiary positions for two graduate students each year to give a series of gallery talks for the public. The first two fellows, Sally Shelburne from the University of Maryland and Gregor Kalas from The Johns Hopkins University, began in September 1988.

STATISTICAL SUMMARY

| | <i>Number given</i> | <i>Attendance</i> |
|---------------------------------------|-------------------------|-------------------|
| <i>Tours, programs, and lectures</i> | | |
| Introductions to the collection | 728 | 15,122 |
| Foreign language tours | 175 | 2,679 |
| Special subject tours | 316 | 8,936 |
| Collection highlights | 311 | 7,989 |
| Special appointment tours | 1,020 | 25,221 |
| School children's tours | 2,577 | 39,372 |
| Special programs | 82 | 11,293 |
| Sunday auditorium programs | 49 | 15,457 |
| Subtotal | 5,258 | 126,029 |
| <i>Audio and audiovisual programs</i> | | |
| Film programs | 333 | 79,338 |
| Recorded tours | 6 | 255,334 |
| Audiovisual programs | 3 | 225,733 |
| Radio programs | 39 | 916,400 |
| Subtotal | 381 | 1,476,805 |
| TOTAL | 5,639 | 1,602,834 |

SUNDAY LECTURES

The Sunday 4:00 p.m. auditorium programs consist of hour-long formal lectures with slides. In 1988 the thirty-four guest speakers and their topics included:

ROBERT BALDWIN, professor of art history, Connecticut College
"The Crisis of Art as a Language in the Nineteenth Century"

CAROL M. BIER, curator of Eastern Hemisphere Collections, The Textile Museum, Washington, D.C.
"Court and Commerce: The Social Origins of Persian Carpets"

ROBERT BISHOP, director, Museum of American Folk Art, New York
"Collecting the Best of the Past for the Future"

RICHARD BRETTELL, director, Dallas Museum of Art
"Gauguin's Exhibitions and Exhibitions of Gauguin"

THOMAS BRYLAWSKI, professor of mathematics, University of North Carolina, Chapel Hill
"A Mathematical Perspective on Art in Washington"



Childe Hassam, *Allies Day, May 1917*, Gift of Ethelyn McKinney in memory of her brother, Glen Ford McKinney

SCOTT BURTON, sculptor

"Conversations with Artists, IV"

(with George Segal, interviewed by Nan Rosenthal, curator of twentieth-century art, National Gallery of Art)

MARGARET CARROLL, professor of art history, Wellesley College
"Rubens' *Rape of the Daughters of Leucippus*: The Erotics of Absolutism"

H. PERRY CHAPMAN, assistant professor of art history, University of Delaware

"Rembrandt's Earliest Self-Portraits: Emotion, Temperament, and the Imagination"

MICHAEL CONFORTI, chief curator and Bell Curator of Decorative Arts and Sculpture, The Minneapolis Institute of Arts
"Sweden: A Royal Treasury 1550-1700"

DAVID CURRY, curator of American art, The Denver Art Museum
"Slouching Toward Abstraction: Folk Art and Modernism"

ILENE SUSAN FORT, associate curator of American art, Los Angeles County Museum of Art
"Impressions of Patriotism: The Flag Paintings of Childe Hassam"

HENRY GLASSIE, Museum of International Folk Art, Santa Fe
"On the Nature of Folk Art"

MAC GRISWOLD, garden lecturer and writer
 "Gardens: The Slowest of the Performing Arts"

ANDREE HAYUM, professor of art history, Fordham University
 "Grünewald's Crucifixions in Renaissance Devotion and Modern Criticism"

FREDERICK LAMP, associate curator, The Baltimore Museum of Art
 "The Arts of Africa and Rituals of Increase"

HAYDEN B. J. MAGINNIS, professor of art history, McMaster University, Ontario
 "Reflections on the Trecento Revolution"

PHANI MALOUCHEU, archaeologist, Committee for the Preservation of the Acropolis Monuments, Athens
 "Works on the Acropolis 1977-1987"

KARAL ANN MARLING, professor of art history and American studies, University of Minnesota
 "Butter Sculpture, Giant Roadside Statuary, and Other Case Studies in Three-Dimensional Americana: The Aesthetics of Boosterism"

CAROL MATTUSCH, professor of art history, George Mason University
 "Free-standing Sculpture in Early Greece: The Development of the Classical Style"

VIRGINIA MECKLENBURG, curator-in-charge, department of paintings and sculpture, National Museum of American Art, Washington, D.C.
 "Contemporary Public Sculpture"

STEVEN A. NASH, acting director, Dallas Museum of Art
 "The Women of Picasso, Matisse, and Giacometti: Figurative Sculpture in the Nasher Collection"

EARL A. POWELL III, director, Los Angeles County Museum of Art
 "Fitz Hugh Lane: The Boston Harbor Pictures"

WILLIAM A. RAGLAND, architectural writer and consultant, Washington, D.C.
 "Washington Cathedral: L'Enfant's Plan and America's Greatest Church"

CHARLES SCRIBNER III, MacMillan Publishing Company, New York
 "Raising the Roof: Baroque Ceiling Painting from Carracci to Tiepolo"

FRANKLIN W. ROBINSON, director, Museum of Art, Rhode Island School of Design
 "The Facts of Life: Dutch Drawings in the Seventeenth Century"

GEORGE SEGAL, sculptor
 "Conversations with Artists, IV"
 (with Scott Burton, interviewed by Nan Rosenthal, curator of twentieth-century art, National Gallery of Art)

LAUREN SOTH, professor of art history, Carleton College
 "Van Gogh's Agony"

JOEL M. UPTON, professor of fine arts, Amherst College
 "Meaning in Rembrandt's *Nightwatch*"

HUBERTUS F. VON SONNENBURG, general director, Bavarian State Collections, Munich
 "Mannerist and Baroque Paintings from Munich"

GUY WALTON, professor of fine arts, New York University
 "Some Swedish Coronations: 1561-1697"

R. A. WEALE, professor of visual science, Institute of Ophthalmology, University of London
 "Leonardo and the Eye"

LADY WEDGWOOD, professor of art history, University of Evansville at Harlaxton College, England; with Richard Bauer, resident actor, Arena Stage, Washington, D.C.
 "*Midsummer Night's Dream* and Botticelli's *Primavera*"

ROBERT WELSH, professor of fine art, University of Toronto
 "Gauguin Decorates an Inn at Le Pouldu, Brittany"

BOGOMILA WELSH-OVCHAROV, professor of fine art, Erindale College of the University of Toronto
 "The Paris-Brittany Connection: Vincent van Gogh, Emile Bernard, and Paul Gauguin"

Nine Sunday talks were given by the following National Gallery of Art education and curatorial personnel:

DAVID BULL, conservator of paintings
 "The Conservation and Investigation of Bellini's *Feast of the Gods*"

NICOLAI CIKOVSKY, JR., curator of American art
 "William Merritt Chase: Summers at Shinnecock 1891-1902"

JACK COWART, curator of twentieth-century art
 "Georgia O'Keeffe: Art and Artist"

SARAH GREENOUGH, research curator
 "Greetings to the Sky: The Letters of Georgia O'Keeffe"

MARK A. LEITHAUSER, deputy chief of design and installation
 "Ten Years of Exhibitions at the National Gallery"

PHILIP LEONARD, lecturer
 "Splendor at Court: Royal Collecting in Seventeenth-Century France and Sweden"

MARLA PRATHER, research associate
 "Reading Gauguin: The Artist as Writer and Illustrator"

ANNA JEAN RHODES, summer intern
 "English Narrative: Painting from Hogarth to the Pre-Raphaelites"

JULIE ANNE SPRINGER, lecturer
 "Inner Visions: Victorian Paintings of Women in Interiors"

CHRISTOPHER B. WITH, curator in charge of art information
 "Splendor at Court: Old Master Collecting in Munich and Dresden"

THE ANDREW W. MELLON LECTURES IN THE FINE ARTS

The Mellon Lectures are an annual series that encompasses the history, criticism, and theory of the visual and performing arts. They generally consist of six lectures delivered in sequential weeks during the spring. The lectures are then published through the National Gallery of Art and Princeton University Press as part of the Bol-

lingen Series. The Mellon Lectures have existed at the National Gallery since 1952.

- 1952 Jacques Maritain, "Creative Intuition in Art and Poetry"
 1953 Sir Kenneth Clark, "The Nude: A Study of Ideal Form"
 1954 Sir Herbert Read, "The Art of Sculpture"
 1955 Etienne Gilson, "Art and Reality"
 1956 E.H.J. Gombrich, "The Visible World and the Language of Art"
 1957 Sigfried Giedion, "Constancy and Change in Art and Architecture"
 1958 Sir Anthony Blunt, "Nicolas Poussin and French Classicism"
 1959 Naum Gabo, "A Sculptor's View of the Fine Arts"
 1960 Wilmarth Sheldon Lewis, "Horace Walpole"
 1961 André Grabar, "Christian Iconography and the Christian Religion in Antiquity"
 1962 Kathleen Raine, "William Blake and Traditional Mythology"
 1963 Sir John Pope-Hennessy, "Artist and Individual: Some Aspects of the Renaissance Portrait"
 1964 Jakob Rosenberg, "On Quality in Art: Criteria of Excellence in the Past and Present"
 1965 Sir Isaiah Berlin, "Sources of Romantic Thought"
 1966 Lord David Cecil, "Dreamer or Visionary: A Study of English Romantic Painting"
 1967 Mario Praz, "On the Parallel of Literature and the Visual Arts"
 1968 Stephen Spender, "Imaginative Literature and Painting"
 1969 Jacob Bronowski, "Art as a Mode of Knowledge"
 1970 Sir Nikolaus Pevsner, "Some Aspects of Nineteenth-Century Architecture"
 1971 T.S.R. Boase, "Vasari, the Man and the Book"
 1972 Ludwig H. Heydenreich, "Leonardo da Vinci"
 1973 Jacques Barzun, "The Use and Abuse of Art"
 1974 H. W. Janson, "Nineteenth-Century Sculpture Reconsidered"
 1975 H. C. Robbins Landon, "Music in Europe in the Year 1776"
 1976 Peter von Blanckenhagen, "Aspects of Classical Art"
 1977 André Chastel, "The Sack of Rome, May 1527"
 1978 Joseph Alsop, "The History of Art Collecting"
 1979 John Rewald, "Cézanne and America"
 1980 Peter Kidson, "Principles of Design in Ancient and Medieval Architecture"
 1981 John Harris, "Palladian Architecture in England, 1615-1760"
 1982 Leo Steinberg, "The Burden of Michelangelo's Painting"
 1983 Vincent Scully, "The Shape of France"
 1984 Richard Wollheim, "Painting as an Art"
 1985 James S. Ackerman, "The Villa in History"

- 1986 Lukas Foss, "Confessions of a Twentieth-Century Composer"
 1987 Jaroslav Pelikan, "Imago Dei: The Byzantine Apologia for the Icons"
 1988 John Shearman, "Art and the Spectator in the Italian Renaissance"

SLIDE LIBRARY

The slide library acquired two important collections this year: a gift from the German embassy of over 3,000 slides documenting German art and culture; and an extensive slide collection of Mark Rothko paintings and drawings received from The Mark Rothko Foundation.

Circulation was up 25 percent from last year, reflecting interest in slides relating to temporary exhibitions. Especially popular were slides for the *Greek Art*, *O'Keeffe*, *Gauguin*, and *Berthe Morisot—Impressionist* exhibitions.

There were significant staffing changes in the slide library this year. Anne von Rebhan Olsen, chief slide librarian, resigned in September 1987, and William Taylor was named her successor. Assistant slide librarians Thomas O'Callaghan and Mary Wassermann joined the staff, and Phillip Bergen left.

COMPARATIVE STATISTICS

| | 1987 | 1988 |
|---|---------|---------|
| <i>Slides in Collection</i> | | |
| Catalogued, including lending and staff collections | 141,389 | 144,477 |
| Backlog | 25,399 | 25,652 |
| NGA master slides (archival copies of NGA objects) | 3,740 | 4,027 |
| Total | 170,528 | 174,156 |
| Total acquired this year | 11,768 | 6,666 |
| <i>Circulation</i> | | |
| By staff | 14,532 | 19,342 |
| By visitors, local | 16,388 | 19,088 |
| By visitors, out-of-town | 1,924 | 2,680 |
| Total | 32,844 | 41,110 |
| Total outside borrowers | 728 | 827 |
| <i>Technical Services</i> | | |
| New slides catalogued | 5,315 | 4,695 |
| Replacements | 457 | 386 |
| Recatalogued slides | 250 | 814 |
| Total | 6,022 | 5,895 |
| Bound in metal and glass mounts | 7,114 | 5,487 |

FILM

In the past year this department offered over 200 film events and hosted seventeen presentations by visiting film historians, filmmakers, and critics. The program, which included documentaries, series, retrospectives, and area premieres, demonstrated a wide range of personal and cultural forms in the moving image media.

Documentary films on art were shown on a daily schedule in conjunction with special exhibitions and as an educational adjunct to the National Gallery's own collections. Eight were Washington-area premieres: *Figure in a Landscape: A Conversation with J. B. Jackson* (a special screening cosponsored with The Conservation Foundation); *Hearts and Hands: A Social History of Nineteenth-Century Women and Quilts*; *Caspar David Friedrich: Borders of Time*; *Jacob Epstein: Rebel Angel*; *Ezra Pound, An American Odyssey*; *Creeley* (about American poet Robert Creeley, shown as part of a series on poetry and the visual arts); *The Horse of Pride* (on the folklore and landscape of Brittany by French filmmaker Claude Chabrol); and *Vincent* (a recent Australian feature film on the life of Vincent van Gogh).

Five feature film series, each with six to ten inter-related programs, were organized around special themes or temporary exhibitions. "The Films of Andrei Tarkovsky" consisted of the eight features completed by this Russian artist-filmmaker during his short life. *The Steamroller and the Violin* (1960), Tarkovsky's earliest film, was shown for the first time in Washington through the courtesy of Peter Darvill Associates in London. Anna Lawton, professor of Russian literature and film at Purdue University, introduced each program in the Tarkovsky retrospective. "The Artist and the Silver Screen," a second series during the fall of 1987, examined the ways in which motion pictures have shaped popular perceptions of artists and their works.

"Cinema of the American Avant-Garde: A Retrospective View" was organized in conjunction with the *O'Keeffe* exhibition by former CASVA fellow Annette Michelson. This nine-part series provided a historical survey of avant-garde film in America, linking the movement with traditions in European cinema and developments in twentieth-century American painting. Representative examples were featured in "Documentary Origins of the Avant-Garde," "Surrealism and After," "Rethinking Animation," "The Primacy of the Image," "Language in Film," "The Social Text," "The Teller in the Tale," "The Minimalist Moment," and "The Avant-Garde Renewed." Lectures by guest scholars preceded four of the programs.

An eight-part series, "Greek Drama into Film: Eight

Renderings," was presented in association with *The Human Figure in Early Greek Art*. Diana Buitron-Oliver, guest curator for the exhibition, and Bernard Knox, director emeritus of the Center for Hellenic Studies, assisted in the organization of this series. *Oedipus Rex* was shown in two versions, one by Tyrone Guthrie from 1956 and the other by Pier Paolo Pasolini from 1967, along with *Antigone* (1961) by George Tzavellas, *Iphigenia* (1976) and *Electra* (1961) by Michael Cacoyannis, *Agamemnon*, a video recording of a performance by the National Theatre of Great Britain in 1983, *Medea* (1970) by Pier Paolo Pasolini, and *Phaedra* (1961) by Jules Dassin. Bernard Knox wrote program notes for the series. Several films were repeated later to accommodate viewers who were turned away from the original screenings.

"The Films of Robert Bresson," a thirteen-film retrospective of the work of this French master filmmaker, attracted over 10,000 viewers in sixteen presentations. Lectures by Annette Michelson, Douglas Gomery, professor of communication arts and theater at the University of Maryland, and Joel Siegel, professor of literature and film at Georgetown University, preceded several of the screenings.

Four films selected from the 1988 International Festival of Films on Art included studies of Jacob Epstein, Caspar David Friedrich, and Oskar Kokoschka, as well as David Hockney's recent film on space and perspective in Chinese scroll painting. A series on American poets reflected the interrelationships between modern poetry and the visual arts. Film portraits of Ezra Pound, T. S. Eliot, Marianne Moore, Walt Whitman, and William Carlos Williams came from the public television series *Voices and Visions* and were shown through the cooperation of the producer, the New York Center for Visual History.

AUDIOVISUAL PRODUCTION

The audiovisual department produced a multi-image slide program to accompany the *Shelburne* exhibition. Academy Award winning actress Jessica Tandy narrated the ten-projector program, giving background information on the museum, its founding, and the origin of the many diverse objects in the collection. A videotape version was produced for the other museums on the exhibition tour. Two other multi-image programs produced this year accompanied the *O'Keeffe* and *Gauguin* exhibitions. Both were installed in the East Building small auditorium.

The archival videotaping of exhibitions and special events continued with *Hassam*, *Sweden*, *Munich*, *Lane*, and *Gauguin* exhibitions. Special events covered included

"Conversations with Artists: George Segal/Scott Burton"; the O'Keeffe press breakfast, reception, and symposium; and the construction of the teahouse for *Japan: The Shaping of Daimyo Culture 1185-1868*.

The department produced a forty-five-minute video program on the "Basics of the Printing Process" for the publications office, showing how Gallery posters and publications are made.

This year the audiovisual department began to organize and log in all of its films, videotapes, and audiovisual programs. A data base was set up to keep track of the materials by name, date, and location, which will be essential, since hundreds of tapes have been sent to Gallery Archives for storage.

Currently in production are two public service television announcements for *Japan* and *Raphaelle Peale Still Lives* as well as a multi-image program to accompany *The East Building: A Tenth Anniversary Celebration*.

DEPARTMENT OF EXTENSION PROGRAMS

In fiscal year 1988 extension programs audiences were reported at 90,838,366, an increase of approximately 10 percent over last year. Of this total, over 87,000,000 were reported from public or educational television in every state in the nation and abroad. Record numbers of showings during the year totaled 177,283; approximately half of the presentations were television broadcasts by individual public and educational stations, and the remainder represent direct use of program materials in classrooms, auditoria, and the like, through the regular and affiliate loan systems. Again this year videocassette distribution showed a significant increase in use, with both showings and audiences over 25 percent larger than last year.

Within the overall audience, a greater number of organizations across the country used extension programs through the affiliate, or long-term, loan system. These borrowers—in school systems, instructional media centers, libraries, and other educational settings—as well as those using materials on short-term direct loans report multiple showings of each program ordered on a single booking.

The department continues to provide films and videocassettes to American embassies abroad through USIA; this year extension programs were seen in Lisbon, The Hague, Buenos Aires, Helsinki, Cairo, Moscow, New Delhi, Tokyo, and Bonn. The entire range of programs was used by Department of Defense schools abroad and by military installations in the United States, Europe, and Asia.

Gallery films such as *Winslow Homer: The Nature of the Artist* and *Mobile* by Alexander Calder represented the United States in international film festivals in Greece and Spain. *William Merritt Chase at Shinnecock*, a film produced by the department in fiscal year 1987, was selected for a 1988 CINE Golden Eagle award. It is one of nine extension programs' films comprising a new international television series, "National Gallery Specials," broadcast in nineteen countries in Europe, Asia, and North Africa through worldwide satellite transmission on USIA's WORLDNET.

During the year program development revolved around research, writing, and initial production of a series of films on modern painting. This series, designed to support secondary school curricula, will provide a sequential view of the styles and concerns of nineteenth- and early twentieth-century artists. To increase cost effectiveness, the department carries out research and production activities for two or three programs at a time. Additional instructional resources based on the film series have been planned in collaboration with art educators in schools and universities through the National Art Education Association.

The Gallery's exhibition of *Greek Art* provided the basis for a color slide program currently in production. Narrated by Diana Buitron-Oliver, guest curator for the exhibition, the program traces the evolution of the human figure from the highly stylized, abstract representations of archaic Greek art to the naturalistic figures seen in sculpture and reliefs of the late archaic and early classical periods. A color slide program on the nineteenth-century American landscape painter George Inness, produced by the department in 1987, was placed in circulation this year. The *Chase* film, completed last year, was presented in the Gallery's auditorium and on national and international public television and is being distributed along with the videocassette versions throughout the nation.

The department of extension programs initiated a conference at the Gallery last year to discuss ways of improving art education in this country. Organized by the head of the department, the conference drew together senior Gallery staff and professionals from the National Endowment on the Arts, the Getty Center for Education in the Arts, the National Art Education Association, and the academic and corporate communities. One primary recommendation was that the Gallery continue to expand and strengthen production of extension programs' curriculum resources for use in the classroom. Collaboration among the various sectors of the arts community was seen as essential to support for art education.

ART & MAN

Increased attention to art education in the nation's schools was reflected in a surge of subscriptions to *ART & MAN*, a secondary school magazine published by Scholastic Magazines, Inc., with the Gallery's cooperation. Department participation consists of review of content and suggestions for themes and subjects for the six issues published annually. Reaching 205,000 subscribers throughout the country, this year's issues dealt with artists such as Monet, Sargent, and Warhol.

SUMMARY STATISTICS

| | <i>Showings</i> | <i>Audience</i> |
|--------------------------|-----------------|-----------------|
| Color slide programs | 16,966 | 669,845 |
| Automated programs | 88 | 16,895 |
| Films | 21,666 | 1,087,315 |
| Videocassettes | 8,240 | 318,465 |
| Special loans | 1,134 | 113,400 |
| Affiliate loans: | | |
| Extended loans | 32,998 | 1,435,702 |
| Public/educ. television | 10,253 | 40,496,592 |
| Public/educ. network TV: | | |
| U.S. | 82,176 | 43,186,120 |
| International | 3,762 | 3,514,032 |
| Total | 177,283 | 90,838,366 |



Daniel Chester French, *Draped Female Figure*,
Gift of Mr. and Mrs. Robert Hilton Simmons 1987.69.1

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1987-1988

At the founding of the Center in 1980, a four-part program of fellowships, meetings, publications, and research was instituted. During its eighth year, in addition to ongoing activities in those areas, the Center continued to develop 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 during 1987-1988 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 for credit in courses at other member schools. To facilitate their selection of courses, last fall the Center compiled for distribution to graduate students a list of the graduate courses offered in the coming year by all these universities and a comprehensive faculty roster.

During the year the Center also participated in the Association of Research Institutes in Art History (ARIAH), an organization comprising twelve institutions in North America that support advanced research through fellowship and related programs. The group was incorporated this spring, which enables member institutions 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; and to facilitate the exchange of information.

The Center continued to participate in and host meetings of the newly established Washington Collegium for the Humanities, a consortium of nine research institu-

tions. The Collegium's primary activity in 1987-1988 was the continuation of a lecture series on "Death and After-life in Art and Literature." As part of the series, the Center sponsored a lecture by Irving Lavin entitled "Bernini's Portraits of No-Body."

The resident community of scholars at the Center during its eighth year included the Samuel H. Kress Professor, six senior fellows, thirteen visiting senior fellows, two associates, and four 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 Visiting Professor in Art History at the George Washington University. Non-resident fellows included seven predoctoral fellows, one National Gallery curatorial fellow, and the first board of advisors sabbatical fellow.

In the program of scholarly meetings the Center continued a series of discussions on the state of research in various areas of art history with three seminars this past year. Fellows discussed their work at colloquia, visiting senior fellow presentations, and shoptalks designed for a relatively small number of participants. Among the larger meetings organized by the Center were five symposia and seven lectures.

The programs of the Center are supported by a variety of private sources. Senior and predoctoral fellowships are funded by endowments from The Andrew W. Mellon Foundation, the Chester Dale bequest, and Robert H. and Clarice Smith for the Smith predoctoral fellowship in Northern Renaissance painting. The Samuel H. Kress Foundation continues to provide funds for the Kress Professor, Kress senior fellows, and Kress and Davis predoctoral fellows. A grant for predoctoral fellows was also received from the Wyeth Endowment for American Art.

The Center received support for scholarly meetings,

programs and events from Shelby White and Leon Levy for the symposium "New Perspectives on Early Greek Art"; from The Circle of the National Gallery of Art, The Ford Foundation, the Asian Cultural Council, and the Smithsonian Foreign Currency Program for the symposium "Urban Form and Meaning in South Asia"; from the Graham Foundation for Advanced Studies in the Fine Arts for the CASVA Cataloguing Project; and from the American Institute of Architects Foundation, Haworth, Inc., and Oxford University Press for the preview of *America by Design*.

BOARD OF ADVISORS AND SELECTION COMMITTEE MEMBERS

Members of the board of advisors of the Center have overlapping appointments, usually for three-year terms. In December 1987 Charles Dempsey (The Johns Hopkins University) and Ilene Forsyth (University of Michigan) completed their terms. In January 1988 Linda Seidel (University of Chicago) and Juergen Schulz (Brown University) began their terms. Five other members continued to serve: Wanda Corn (Stanford University), Anne d'Harnoncourt (Philadelphia Museum of Art), Egbert Haverkamp-Begemann (New York University), Jan Fontein (Museum of Fine Arts, Boston), and Cecil L. Striker (University of Pennsylvania).

In April 1987 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 thirty senior fellowships, thirty-nine visiting senior fellowships, two associate appointments, two National Gallery of Art curatorial fellowships, and sixty-seven predoctoral fellowships. From these applications the board nominated seven senior fellows, two associates, and six alternates; eleven visiting senior fellows and nine alternates; one curatorial fellow; eight predoctoral fellows and two alternates.

MEMBERS

The research of the scholars in residence involved diverse media, including architecture, stained glass, mosaics, manuscripts, photography, painting, sculpture, prints, and urbanism, originating in cultures ranging from ancient Near East to twentieth-century North America. A selection from the topics bespeaks the variety of approaches and concerns of the fellows: some focused on matters of historiography, aesthetics, criticism, style, or iconography; others questioned the relation between art and the history of ideas, or examined art as propaganda

or as evidence for patterns of social organization and the continuity of beliefs and practices between successive cultural entities.

Two events at the beginning of the year brought new members of the Center together with their colleagues from the National Gallery and from local universities, museums, and other institutions. On 15 September the annual reception was held in the West Building to introduce the Samuel H. Kress Professor and other new fellows to their associates in the Gallery and the Washington area. The second event, organized by the senior curator of the Gallery and the dean of the Center and held on 18 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.

Members assemble 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 seventh annual reunion in February, held in Houston at the 1988 meeting of the College Art Association.

SAMUEL H. KRESS PROFESSOR

CRAIG HUGH SMYTH, a distinguished historian of Italian Renaissance art, returned to the National Gallery after forty-five years, having started his professional career as a curator for the Gallery in 1941. After World War II he became the director and officer in charge of the Central Art Collecting Point in Munich. Professor Smyth wrote the history of this organization while in residence at the Center, recording the origin of the idea of establishing a Monuments, Fine Arts, and Archives Service in the Allied armies.

In 1946 Professor Smyth joined the faculty of the Institute of Fine Arts, New York University. He was director of the institute and head of the department of fine arts from 1953 to 1973. In 1973 he became director of the Harvard Center of Italian Studies at Villa I Tatti in Florence, where he remained until 1985. He has held fellowships from many institutions, including Bibliotheca Hertziana, the Fulbright Commission, and the American Academy of Arts and Sciences. From 1970 to 1985 he



Henry A. Millon introducing a lecture given by Prince Richard, Duke of Gloucester (seated in front row beside director J. Carter Brown)

served as a member of the Comité Internationale d'histoire de l'Art and as a member of various J. Paul Getty Trust selection and advisory committees. He is also an honorary trustee of The Metropolitan Museum of Art. In the field of Italian drawing, Professor Smyth has published *Mannerism and Maniera* (1963) and *Bronzino as Draughtsman* (1971).

The major part of Professor Smyth's work while Kress Professor was the collaboration with Henry Millon, dean of the Center, on the catalogue *Michelangelo Architect* (1988) for the exhibition *Michelangelo: Draftsman/Architect*. Professor Smyth focused on the façade of San Lorenzo. This effort continued a series of collaborations between Professor Smyth and Dean Millon, who have jointly authored several studies on Michelangelo, Pirro Ligorio, and the architecture of St. Peter's in Rome. As Kress Professor, Craig Smyth offered constant advice and encouragement to the other fellows in residence.

SENIOR FELLOWS

COLIN EISLER

Institute of Fine Arts, New York University
Samuel H. Kress Senior Fellow, 1987-1988, and Distinguished Visiting Professor in Art History, George Washington University
The Evangelist as Artist: Saint Luke, Painter of the Virgin

BARBARA GOLDBERG ABOU-EL-HAJ

State University of New York, Binghamton
Ailsa Mellon Bruce Senior Fellow, fall 1987
Late Medieval Church Building in Its Urban Setting

MEREDITH PARSONS LILlich

Syracuse University
Ailsa Mellon Bruce Senior Fellow, 1987-1988
The Stained Glass of Eastern France, 1250-1325

IRA S. MARK

University of Chicago
Samuel H. Kress Senior Fellow, spring 1988
Ideas of Beauty in Greek Art: Aesthetic Theory and the Origins of the Classical Style

CARL R. G. NYLANDER

Swedish Institute of Classical Studies, Rome
Paul Mellon Senior Fellow, 1987-1988
Investigation of Near Eastern and Classical Evidence of Willful Mutilation of Art, in Particular Sculpture, for Political and Propagandistic Purposes

GERALD SILK

Temple University, Tyler School of Art
Ailsa Mellon Bruce Senior Fellow, 1987-1988
Futurism: Its Past, Present, and Future

VISITING SENIOR FELLOWS

MARGARET ALEXANDER

The University of Iowa

Paul Mellon Visiting Senior Fellow, fall 1987

The Roman Mosaics of Thuburbo Maius, Tunisia

SILVIA BORDINI

Università degli studi di Roma, La Sapienza

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1987

American Panorama Painting, with Particular Interest in Moving Panoramas

NICOLA GORDON BOWE

National College of Art and Design, Dublin

Paul Mellon Visiting Senior Fellow, summer 1988

Nationalism and Design: Analogies and Links Between the Arts and Crafts Revivals in America and Ireland, 1880-1930

ANNA OTTANI CAVINA

University of Bologna

Ailsa Mellon Bruce Visiting Senior Fellow, fall 1987

Culture in Rome (1770-1800) and the Activity of the Painter Felice Giani

FERNANDO CHECA CREMADES

Universidad Complutense, Madrid

Paul Mellon Visiting Senior Fellow, summer 1988

The Artistic Patronage of Philip II of Spain

YASUSHI EGAMI

Sophia University, Tokyo

Paul Mellon Visiting Senior Fellow, spring 1988

Styles of Early Japanese Illuminated Buddhist Manuscripts

DRAGOS GHEORGHIU

Bucharest

Paul Mellon Visiting Senior Fellow, spring 1988

The Development of European Architectural Designs that are Parallel to Natural Design

German school, *Landscape with a Castle*, Rosenwald Collection



FRITZ KORENY

The Albertina

Ailsa Mellon Bruce Visiting Senior Fellow, spring 1988
German Drawings in the Robert Lehman Collection in The Metropolitan Museum of Art, New York City

MARY TOMPKINS LEWIS

New York City

Paul Mellon Visiting Senior Fellow, winter 1988
Cézanne's Early Imagery

NAOMI MILLER

Boston University

Paul Mellon Visiting Senior Fellow, winter 1988
Mapping the City, Ptolemy's Cosmography in the Renaissance

ROCCO SINISGALLI

Università degli studi di Roma, La Sapienza

Ailsa Mellon Bruce Visiting Senior Fellow, spring 1988
The Contribution of Federico Commandino to the Scientific Development of Artificial Perspective

DELL UPTON

University of California, Berkeley

Ailsa Mellon Bruce Visiting Senior Fellow, summer 1988
The Commercial City, 1790-1860

TOMÁŠ VLČEK

Czechoslovakian Academy of Science

Ailsa Mellon Bruce Visiting Senior Fellow, winter 1988
Vojtech Preissig in the United States, 1910-1930

ASSOCIATE APPOINTMENTS

MARDGES BACON

Trinity College, Hartford

spring 1988
Le Corbusier's First Visit to the United States in 1935 and Its Impact on American Urban Design

ALLAN SEKULA

California Institute of Arts

fall 1987
Between Instrumental Realism and Modernism: The Physiognomic Paradigm and the Model of the Archive in Photographic Practice, 1880-1940

AILSA MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW

ARTHUR K. WHEELOCK, JR.

Curator of Northern Baroque Painting

Vermeer's Painting Techniques and Their Relationship to His Style

BOARD OF ADVISORS SABBATICAL FELLOW

MARIANNA SHREVE SIMPSON

Center for Advanced Study in the Visual Arts
Sultan Ibrahim Mirza's Haft Aurang

PREDOCTORAL FELLOWS

ELIZABETH BROWN*

[Columbia University]

Mary Davis Fellow, 1986-1988
Brancusi's Photographs: A Sculptor's Mind

MARC GOTTLIEB*

[The Johns Hopkins University]

Samuel H. Kress Fellow, 1987-1989
The Thematics of Decoration in French Painting, 1890-1905

JENNIFER KILIAN

[Institute of Fine Arts, New York University]

Robert H. and Clarice Smith Fellow, 1987-1988
The International Trend in History Painting, Amsterdam 1660-1683

EWA LAJER-BURCHARTH

[City University of New York]

Chester Dale Fellow, 1987-1988
Forgetting the Revolution: Art in France under the Thermidorian Reaction and Directory, 1794-1799

ANNETTE LEDUC

[The Johns Hopkins University]

David E. Finley Fellow, 1986-1989
Gavarni's Human Comedy

SARAH SCHROTH

[Institute of Fine Arts, New York University]

David E. Finley Fellow, 1987-1990
The Private Art Collection and Patronage Activities of the Cardinal-Duke of Lerma

ELIZABETH STREICHER*

[Columbia University]

David E. Finley Fellow, 1985-1988
The Graphic Work of Max Klinger

THELMA THOMAS

[Institute of Fine Arts, New York University]

Chester Dale Fellow, 1987-1988
Niche Decorations from Coptic Tombs

WENDY WEGENER

[Princeton University]

Mary Davis Fellow, 1987-1989
Mortuary Chapels of Renaissance Condottieri

*in residence 1987-1988

JEFFREY WEISS

[Institute of Fine Arts, New York University]

Paul Mellon Fellow, 1987-1990

Cubism and Early French Dada in the Esthetic Milieu of the Café and Cabaret, 1908-1918

THOMAS WILLETTE*

[The Johns Hopkins University]

Samuel H. Kress Fellow, 1986-1988

A Critical Edition of Bernardo De Dominici's Life of Massimo Stanzione, with an Edition of the Stanzione Manuscript and a Catalogue of Paintings

MEETINGS

COLLOQUIA

The Center provides the Samuel H. Kress Professor and senior fellows with the opportunity to present their work to colleagues. As in previous years, the formats of the ten colloquia (LXVIII-LXXVII) were varied in 1987-1988. 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 Gallery refectory. Those invited to attend the latter included faculty members in art history, senior curators, 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.

8 October 1987

Craig Hugh Smyth and Henry A. Millon, *Pirro Ligorio, Michelangelo, and St. Peter's*

5 November 1987

Gerald Silk, *Giacomo Balla's Abstractions: Iridescent Interpenetrations and Plastic Complexes*

8 December 1987*

Allan Sekula, *The Twilight of Physiognomy? Photography, Crime, and Modernism*

15 December 1987

Steven Mansbach, *Reflections on a Lost Revolution: An Overview of the Hungarian Avant-garde*

7 January 1988

Barbara Abou-El-Haj, *Building at Reims and Amiens: Feudal Monopolies and Communal Constraints*

4 February 1988

Carl Nylander, *Sargon's Eye and Diocletian's Nose—Iconoclasm as a "Counter-Language"*



Israhel van Meckenem, *Saint Luke Painting a Portrait of the Virgin*, Rosenwald Collection

31 March 1988

Colin Eisler, *Art Is Work—Saint Luke Painting the Virgin*

26 April 1988*

Mardges Bacon, *Le Corbusier's American Lecture Tour*

28 April 1988

Meredith Lillich, *Hagiography, Patronage, and Anti-Semitism in the Stained Glass of Saint-Dié*

4 May 1988

Ira Mark, *Greek Aesthetic Theory and the Origins of the Classical Style*

VISITING SENIOR FELLOW PRESENTATIONS

From time to time visiting senior fellows present their work informally to their colleagues. This year three fellows spoke at small gatherings of Center members and National Gallery curators.

* Presentation to members of the Center only.

20 October 1987

Silvia Bordini, *Introduction to Panorama Painting*

3 November 1987

Anna Cavina, *Felice Giani and the Late Eighteenth-Century Roman Culture*

15 December 1987

Tomás Vleek, *Vojtech Preissig: Art Between Creative Experiment and Utopia*

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.

18 November 1987

Thomas Willette, *The "Lives of the Neapolitan Painters and Sculptors" Attributed to Massimo Stanzione and Its Critical Fortune in Nineteenth-Century Historiography*

21 January 1988

Elizabeth Brown, *Through the Sculptor's Lens: Brancusi's Photographs*

17 March 1988

Elizabeth Streicher, *The Graphic Cycles of Max Klinger: A Study of the Art of Imperial Germany*

SYMPOSIA

In 1987-1988 five symposia were organized under the auspices of the Center, four of which were co-sponsored by other institutions. Those invited to participate included graduate students, art historians, and other scholars specializing in the fields under discussion.

16-17 October 1987

Nationalism in the Arts

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

Charles Dempsey, The Johns Hopkins University

National Expression in Italian Sixteenth-Century Art: Problems of the Past and Present

Renate Prochno, The Johns Hopkins University

Some Aspects of Artistic Competition

June Hargrove, University of Maryland

The Public Monuments of Great Men in the Third Republic: Shaping the National Image

Nancy J. Troy, Northwestern University

Le Corbusier, Nationalism, and the Decorative Arts in France, 1900-1918

Richard A. Etlin, University of Maryland and The Johns Hopkins University

National Romanticism in Modern Italian Architecture, 1900-1925

Barbara Miller Lane, Bryn Mawr College

National Romanticism in Modern German Architecture

Wanda M. Corn, National Museum of American Art and Stanford University

Identity, Modernism, and the American Artist after World War I

30-31 October 1987

The Mall in Washington 1791-1991

Jointly sponsored with the American Institute of Architects

Moderator: Henry A. Millon, Center for Advanced Study in the Visual Arts

Norman Evenson, University of California, Berkeley
Monumental Spaces

Pamela Scott, Smithsonian Institution

"This Grand Empire": The Iconography of Public Space

Therese O'Malley, Center for Advanced Study in the Visual Arts

The Mid-Nineteenth Century Picturesque Mall

Moderator: Norma Evenson, University of California, Berkeley

Thomas Hines, University of California, Los Angeles

The Imperial Mall: Burnham, McKim, and the Plan of 1902

Jon Peterson, Queens College, City University of New York

The Mall, the McMillan Plan, and the National Movement for City Planning

David C. Streatfield, University of Washington

The Landscape of the Mall and the Work of the Olmsted Brothers

Richard Guy Wilson, University of Virginia

High Noon on the Mall: Traditionalism versus Modernism, 1920-1970

Moderator: George White, Office of the Architect of the Capitol

J. Carter Brown, National Gallery of Art

The Mall and the Commission of Fine Arts

Robert A. M. Stern, Columbia University

The Impact of the Mall on the Development of Cities in the United States and Abroad

Walker O. Cain, New York City

The Museum of History and Technology / National Museum of American History

Allan Greenberg, New Haven, Connecticut

The Classical Imperative

J. Carter Brown, National Gallery of Art

The Designing of the East Building

Moderator: Richard Longstreth, George Washington University
Daniel Urban Kiley, Office of Dan Kiley
A Critical Look at the McMillan Commission's 1901 Proposals for the Mall

Gyo Obata, Hellmuth, Obata & Kassabaum
The Design of the National Air and Space Museum

Jean Paul Carlhian, Shepley, Bulfinch, Richardson & Abbott
The New Smithsonian Quadrangle

Summary: Richard Longstreth, George Washington University

3-5 December 1987

Urban Form and Meaning in South Asia, The Shaping of Cities from Prehistoric to Precolonial Times

Jointly sponsored with the American Institute of Indian Studies

URBANIZATION IN THE PRE-INDUS AND BEYOND

Chairman: George F. Dales, University of California, Berkeley

Jean-François Jarrige, Musée Guimet
The Early Architectural Traditions in the Greater Indus as Seen from Mehrgarh, Baluchistan

Michael R. N. Jansen, Rheinisch-Westfälische Technische Hochschule
Structural Interpretation of Architecture at Mohenjo-Daro

Dilip K. Chakrabarti, Delhi University
Deurbanization in the Northern Plains

Jim G. Shaffer, Case Western University
Reurbanization in the Eastern Punjab

TAXILA

Chairman: Doris Srinivasan, George Washington University

F. R. Allchin, University of Cambridge
The Urban Development of Taxila and Its Position in Northwest India-Pakistan

Suraj Bhan, Kurukshetra University
Taxila in the Context of the Rise of Urbanism in the Northern and Central Gangetic Region

Gérard Fussman, Collège de France
Taxila, the Central Asian Connection

Saifur Rahman Dar, Lahore Museum
Dating of the Monuments of Taxila

SACRED SPACES

Chairman: Frederick M. Asher, University of Minnesota

D. Dennis Hudson, Smith College
Madurai: The City as Goddess

Mary F. Linda, The Asia Society
Temples of Stone, Centers of Culture: Sacred Space in Early Medieval Kalinga

Jan Pieper, Universität Aachen
Hanging Gardens in the Princely Capitals of Rajasthan: Sacred Space, Earthly Paradise, Secular Ritual

Niels Gutschow, Universität Kiel
Bhaktapur: The New Year (bisketjatra)—Re-creation of an Urban Space in the Kathmandu Valley, Nepal

MADRAS

Chairman: Robert E. Frykenberg, University of Wisconsin, Madison

R. Champakalakshmi, Jawaharlal Nehru University
The Urban Configurations of Tondaimandalam A.D. 600-1350: The Kancipuram and Madras Region

Burton Stein, School of Oriental and African Studies, University of London

City and State in Late Precolonial Madras

Susan Neild Basu, Rochester, New York
Madras in 1800: A Carnatic Capital

26 March 1988

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

Jointly sponsored with the Department of Art, University of Maryland

Introduction: Jeffrey C. Anderson
Colette Czapski [George Washington University]
A Byzantine Icon of Saints Peter and Paul

Introduction: Mary D. Sheriff
Anne Schroder [University of North Carolina, Chapel Hill]
Expanding the Text: Aesthetic Invention in Eighteenth-Century Book Illustration

Introduction: George Mauner*
Timothy W. Hiles [The Pennsylvania State University]
Klimt, Nietzsche, and the Beethoven Frieze

Introduction: Norma Broude
Anna Brooke [The American University]
Matisse and the Ballet: A New Source for the Odalisques

Introduction: Roger Stein
Karol Ann Lawson, [University of Virginia]
Charles Willson Peale's Portrait of John Dickinson: The American Landscape as Political Allegory

Introduction: David Wilkins
Britta C. Dwyer [University of Pittsburgh]
Painter and Patron in Civil War Politics: A New Iconography for David Gilmour Blythe's "Southern Attack on Liberty and the U.S. Treasury"

Introduction: Patricia Leighton
Jody Blake [University of Delaware]
Bacchantes, Black Americans, and the First Steps of "Primitivism" in Modern Art

Introduction: Don Denny
Mark Zapatka, [University of Maryland]
Lewis Hine and the Southern Drought: A Visual Testimony of the Rural Depression

*read by Elizabeth Smith

27-28 May 1988

New Perspectives in Early Greek Art

SESSION I: A NEW VIEW OF THE WORLD

Moderator: Yannis Tzedakis, Ministry of Culture, Athens

Alan Boegehold, Brown University

Archaic Greece, An Era of Discovery

Oswyn Murray, University of Oxford

The Social Function of Art in Early Greece

Jeffrey Hurwit, University of Oregon

The Absent Landscape: The Representation of Nature in Early Greek Art

Mabel Lang, Bryn Mawr College

The Alphabetic Impact on Archaic Greece

SESSION II: MYTH AND MAN

Moderator: Martin Robertson, University of Oxford (emeritus)

Walter Burkert, University of Zurich

Homer's Anthropomorphism: Ritual and Narrative

Bernard Knox, Center for Hellenic Studies (emeritus)

The Image of Man in Homer

Emily Vermeule, Harvard University

Myth and Tradition from Mycenae to Homer

Alan Shapiro, Stevens Institute of Technology

Between God and Man: The Hero in Archaic Greece

SESSION III: SACRED SPACES

Moderator: James McCredie, Institute of Fine Arts, New York University

Bernard Dietrich, University College of Wales

The Importance and Role of Sanctuaries from the Dark Ages into the Archaic Period

R. V. Nicholls, Fitzwilliam Museum (emeritus)

The Emergence of Monumental Religious Architecture in the Seventh Century, B.C.

Vassilis Lambrinouidakis, University of Athens

The Sanctuary of Iria on Naxos or the Birth of Monumental Greek Architecture

Olga Tzachou-Alexandris, National Museum

A Vase Painter as Dedicator on the Acropolis: A New View of the Painter of Acropolis 606

SESSION IV: MAN IN THE VISUAL RECORD

Moderator: Diana Buitron-Oliver, National Gallery of Art

Evelyn B. Harrison, Institute of Fine Arts, New York University

The Dress of the Archaic Korai

Evi Touloupa, Acropolis Museum, Athens

The Image of Man in Early Bronzes from the Acropolis

Mando Oikonomidou, Numismatic Museum, Athens

The Human Figure in Archaic Greek Coinage

Dyfri Williams, British Museum

The Human Figure in Early Vase Painting

SEMINARS

The Center holds seminars each year that are informal meetings organized for the appraisal and examination of theoretical, methodological, and historiographic issues. This year three day-long seminars took place, representing a wide range of issues and themes. Each seminar was preceded by a formal lecture on one aspect of the larger subject discussed informally the next day at the seminar.

20 November 1987

Italian Architecture in the Overseas Colonies, 1922-1930

26 February 1988

Psychoanalysis and Art History

22 April 1988

Cinema Studies, Artistic Practice and Art History

LECTURES

In 1987-1988 seven distinguished scholars in the field were invited to deliver lectures at the National Gallery under the auspices of the Center. One of the lectures was part of the Washington Collegium for the Humanities series, while three lectures were related to seminars that the Center sponsored.

23 September 1987

Spiro Kostof

America by Design

4 November 1987

Frederick Hartt

David by the Hand of Michelangelo: The Original

19 November 1987

Spiro Kostof

Fascism at Large: Planning the Imperial City

25 February 1988

Gert Schiff

Henry Fuseli: The Artist Psychoanalyzed

10 March 1988

Irving Lavin

Bernini's Portraits of No-Body

11 April 1988

His Royal Highness Prince Richard, Duke of Gloucester

Conservation of Historic Buildings and Monuments in Britain

21 April 1988

David Bordwell

Film Studies in the University: Unfinished Versions of a Success Story

RESEARCH PROGRAMS

The Architectural Drawings Advisory Group (ADAG) was transformed after five years into an independent incorporated project called Foundation for Documents of Archi-



John Robert Cozens, *Monte Circeo at Sunset*, Pepita Milmore Memorial Fund 1988.23.2

tecture (FDA). The Center's associated research project, now called the CASVA Cataloguing Project, is supported by the J. Paul Getty Trust.

Together, FDA and the cataloguing project 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.

PUBLICATIONS

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 7*, published in October 1987, contains general information about the fellowship program, the program of meetings, and the publication and research programs, along with rosters of the board of advisors and members of the Center and a list of activities for 1986-1987. *Center 7* also

contains summary reports on research conducted by resident members of the Center in 1986-1987 and by several predoctoral fellows from the previous academic year.

Publication of the proceedings of the Center symposia in *Studies in the History of Art* continued with the appearance of *Italian Medals*, issued as volume 21. Other symposia volumes being prepared for publication are: *Italian Plaquettes; Retaining the Original: Multiple Originals, Copies, and Reproductions; The Fashioning and Furnishing of the British Country House; Winslow Homer; Nationalism in the Arts; Cultural Differentiation and Cultural Identity in the Visual Arts; The Mall in Washington, 1791-1991; Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times; and New Perspectives in Early Greek Art.*

Another regular publication project of the Center is the 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 7*, listing awards for 1986-1987 and 1987-1988.

OTHER DEPARTMENTAL REPORTS

CURATORIAL DIVISION

PAINTING AND TWENTIETH-CENTURY ART

The principal aims of the curatorial departments are twofold: the care and presentation of the Gallery collections and their publication in the systematic catalogue; and the organization of temporary exhibitions. The display of the collection has been greatly enhanced this year by the refurbishing of the seventeenth- and eighteenth-century French galleries. A new lighting system was installed, the walls glazed with colors more appropriate to the period, and a completely new hanging devised for the paintings. The Spanish galleries were repainted.

Exhibitions

The National Gallery was able to display Titian's *Saint Sebastian*, on loan from the Hermitage Museum in Leningrad, to mark the December 1987 meeting in Washington of President Ronald Reagan and Soviet General Secretary Mikhail Gorbachev. In return, the Gallery will send El Greco's *Laocoön* to Russia in 1989.

Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek was organized in conjunction with the Cincinnati Museum of Art by curators Beverly Louise Brown and Arthur K. Wheelock, Jr. The exhibition included late Renaissance and baroque masterpieces such as Rubens' monumental *Rape of the Daughters of Leucippus*, Tintoretto's *Venus and Mars Surprised by Vulcan*, and Boucher's *The Blonde Odalisque*.

American art was the focus of four exhibitions this year. Curator Franklin Kelly assisted deputy director John Wilmerding with the organization and installation of *The Paintings of Fitz Hugh Lane*, assembling evocative maritime paintings by this nineteenth-century luminist. Assistant curator Deborah Chotner coordinated the Gal-

lery's showing of *The Flag Paintings of Childe Hassam*, organized by the Los Angeles County Museum of Art. *An American Sampler: Folk Art from the Shelburne Museum*, coordinated by Chotner, featured carved wooden trade signs, decoys, whirligigs, carousel animals, quilts, coverlets, and weathervanes. These delightful objects were selected for their aesthetic qualities and for their historical interest as reminders of early American culture. An auxiliary exhibition, *Naive Visions*, included some of the finest folk paintings from the Gallery's Edgar William and Bernice Chrysler Garbisch Collection.

Five years of planning and research by Gallery curators of modern art, in collaboration with The Art Institute of Chicago and the Musée d'Orsay in Paris, were realized at the opening of *The Art of Paul Gauguin*. The exhibition, thronged with visitors for its full three-month stay, brought together Gauguin's paintings with his pastels, watercolors, drawings, prints, ceramics, and sculpture. Some well-known and many less familiar works represented Gauguin's entire career, from his early impressionist years in Paris to his last voyage to Tahiti.

The popular centennial exhibition of paintings, drawings, watercolors, and pastels by legendary American artist Georgia O'Keeffe (1887-1986) was co-organized by curator Jack Cowart and the personal representative of the O'Keeffe estate, Juan Hamilton. The catalogue included a section of never-published letters from O'Keeffe that were selected, edited, and annotated by research curator Sarah Greenough. Exhibition associate Laura Coyle supported all aspects of the exhibition.

The National Gallery's largest presentation of twentieth-century art marked the tenth anniversary of the opening of the East Building and will remain on view until 1990. Co-curated by Jack Cowart and Nan Rosenthal, in consultation with Gaillard Ravenel and Mark Leithau-

ser of the department of design and installation, *Twentieth-Century Art* highlights over 200 paintings, sculpture, and works on paper from the Gallery's collections as well as loans from private collections. Assistant curator Jeremy Strick and Laura Coyle provided invaluable support.

Acquisitions

The fine *Portrait of John Eldred* by British artist Gerard Soest was generously given to the Gallery by the Estate of John Nichols Estabrook and Dorothy Coogan Estabrook. It is one of the few seventeenth-century British portraits in the collection.

Acquisitions of twentieth-century art this year were of the very highest quality. The Collectors Committee funded two important purchases: René Magritte's *The Human Condition*, 1933, one of the earliest and best-known of the artist's window paintings and a key monument of surrealism; and Russian constructivist Aleksandr Rodchenko's complex *Untitled*, 1919, the first of this artist's works to enter the collection. Continuing a personal tradition of generosity and support for the National Gallery, Georgia O'Keeffe bequeathed to the Gallery eight major paintings, the first O'Keeffe oils in the collection. The gift includes the series *Jack-in-the-Pulpit II-VI*, 1930, the abstraction *Line and Curve*, 1927, a small still life *Shell No. 1*, 1928, and a large, late abstraction from a series inspired by the view from an airplane, *Sky Above White Clouds*, 1963.

Research

The department of Italian Renaissance painting assisted with the preparations for the Michelangelo drawings exhibition to open in fiscal year 1989. Research for the systematic catalogue led to the reattribution of the *Madonna and Child with Saint John* thought to be by Sodoma but now identified as Spanish. Summer interns Sally de Marcellus and Sarah McStravick and volunteer interns Aude Olle-Laprune and Elizabeth Patterson-Pisacano made contributions to the catalogue.

The primary activity of the department of Northern Renaissance painting—curator John Hand, research assistant Sally Mansfield, and summer intern Cynthia Morris—has been work on the systematic catalogue of fifteenth- to seventeenth-century German paintings. Valuable technical information was gained by studying the *Death of the Virgin* by the Master of Heiligenkreuz, pendant to the Gallery's *Death of Saint Clare*, with conservators at the Cleveland Museum of Art.

Research and preparation continued for upcoming exhibitions coordinated by Beverly Louise Brown, including *The Pastoral Landscape: The Legacy of Venice, Paolo Veronese: 1528-1588*, and *Treasures from the Fitzwilliam*

Museum; and major retrospectives coordinated by Arthur K. Wheelock, Jr., on *Frans Hals* and *Anthony van Dyck*. Summer intern Elizabeth Sargent researched the brochure for *Pastoral Landscape*, and intern Leslie Schwarz from the University of Utrecht provided research for *Van Dyck*. Work proceeded on the systematic catalogue of Dutch and Flemish paintings, and Thomas C. Willette, a Samuel H. Kress Postdoctoral Fellow, contributed research on Guercino for the systematic catalogue of Italian baroque paintings.

The American art department worked on upcoming exhibitions coordinated by curator Nicolai Cikovsky, Jr., including *Raphaelle Peale Still Lifes*, *American Paintings from the Manoogian Collection*, and *Frederick Edwin Church*, as well as on the *John Twachtman* exhibition coordinated by Deborah Chotner. Progress on the systematic catalogues of American art continued, with contributions from research assistants Sarah Cash and Julie Aronson, summer intern Patricia Burda, and volunteers Andrea Henderson and Michael Godfrey.

Preparatory work for the exhibitions *Cézanne: The Early Years*, *Paintings by Boudin*, and *Impressionist and Other Paintings from the Collection of Emile G. Bührle* proceeded under the guidance of senior curator Charles S. Moffett. Following completion of her work for the Gauguin exhibition, Marla Prather resumed work for the systematic catalogue of modern art.

In addition to working on the systematic catalogue of twentieth-century art, the department made progress in planning the upcoming exhibitions *Matisse: The Moroccan Paintings and Sculpture*, curated by Jack Cowart, and *The Drawings of Jasper Johns*, curated by Nan Rosenthal.

Staff Changes

Gertrude Dodson joined the Renaissance department as assistant, and Joseph Manca became research associate for the systematic catalogue. David White completed a year-long internship as part of his degree program at the University of Southern California, and Georgetown University linguistics students Judy Hirsh and Ilise Grossman completed winter semester internships.

Janice Collins left the department of baroque paintings to join the paper conservation lab, and was succeeded by Sarah McStravick, who had been a summer intern in the Renaissance paintings department. Alice Kreindler moved to New York, and Sally Anne Metzler left to join the department of prints and drawings. Anke van Wagenberg joined the department to assist in research for the systematic catalogue of Dutch and Flemish paintings.

Amy Mizrahi left the department of modern painting to become an exhibition specialist for the department of

twentieth-century art. Nancy Iacomini left the Gallery to work on Capitol Hill.

Cara L. Taussig succeeded Margaret Reason as office manager and secretary to the department of twentieth-century art. Laura Coyle, formerly exhibitions assistant, was appointed to the expanded position of research associate. Volunteers and interns Andreas Stettler, Vanessa Green, Margaret Magner, Rachel Gerstenhaber, and Catherine Dunkel provided essential research assistance. Cahssey Groos joined the department for four months, supported by a stipend from the University of Southern California. Elizabeth Brown, Samuel H. Kress Postdoctoral Fellow from CASVA, joined the department for nine months.

SCULPTURE AND DECORATIVE ARTS

The medal collection was augmented by the purchase at auction (Sotheby's, London, 23 May 1988) of six fine Renaissance medals, including the unique *Claudius* by the Florentine Beltrame Belfradelli, called Varro, an assistant of Filarete on the great bronze doors of St. Peter's in Rome (1433-1445). This rare object, apparently unpublished before the 1988 sale catalogue, is a key to understanding the Medalist of the Roman Emperors (often identified as Filarete), of whose works the National Gallery of Art owns an important group. Its acquisition car-

ries on the exceptional standard of quality and significance set by the Kress and Widener Collections.

Work proceeded on the systematic catalogues of ancient and medieval sculpture, plaquettes, small bronzes, and French sculpture. Summer interns Jonathan Canning and Sarah Goldfine assisted with research for these volumes. Donald Myers, curatorial assistant, continued to work in collaboration with the object conservation laboratory on the monumental task of weighing, measuring, and recording technical details of facture, patina, and condition of the medals for the catalogue in preparation by Graham Pollard; he also contributed research for the volumes on small bronzes, Renaissance ceramics, and French sculpture. Timothy Wilson of the British Museum worked on the catalogue of Renaissance maiolica, Medici ware, and Saint-Porchaire ceramics.

Continuing study of the origins of the Mellon *Venus* and *Bacchus* led to acquisition by the photo archives of about eighty photographs and negatives of little-known sixteenth- and seventeenth-century sculpture at the villa of Lainate near Milan, the earliest recorded setting of these two great bronzes. Luca Carrà of Milan took these photographs at the request of the Gallery's sculpture curators and under the guidance of Alessandro Morandotti, who will continue research on the bronzes and other Lainate sculpture as a Paul Mellon Visiting Senior Fellow at CASVA next year.

Beltrame Belfradelli, called Varro, *Emperor Claudius* (obverse) and *The Emperor, Attended by Minerva and Liberalitas, Distributing Largesse* (reverse), Ailsa Mellon Bruce Fund 1988.30.1.a,b



PRINTS AND DRAWINGS

Department members helped organize a number of exhibitions this year. The largest and most complex, *Rosso Fiorentino*, was the first international exhibition devoted to this Italian Renaissance artist. Rosso developed a new vision of art that was continued above all at the Château of Fontainebleau in France. Because his work was so influential in the graphic and the decorative arts, the exhibition embraced many media. It included twenty-eight drawings by Rosso, virtually all that survive, and eighty prints after his compositions, as well as maiolica and enamel platters and two enormous, brilliantly colored tapestries after his designs.

English Drawings and Watercolors 1630-1850 was the first exhibition of a specific school of drawings in the Gallery collection. It celebrated recent acquisitions that have made it possible to give a true survey of this classic period of English art. The exhibition proved enormously popular and led to further donations that strengthen the Gallery's collection.

Drawings on Stone: Early European Lithography began with a selection of lithographs from the early British publication *Specimens of Polyautography* and examples illustrating the artistic growth of the medium in Germany and Russia. The show continued with the development of artists' lithographs in France and concluded with the full expression of romantic lithography in the 1820s and 1830s.

Based on the success of the *English Drawings* show, and to provide a context for other Italian exhibitions opening in the autumn, the department installed the best of the Gallery's *Italian Renaissance Drawings*. Seventy-four Italian drawings from the fifteenth and sixteenth centuries included some of the finest and earliest sheets in the National Gallery's collection. Well-known masterpieces were accompanied by many recent acquisitions and works not previously exhibited.

In the Armand Hammer Collection galleries the Raphael cartoon, *Madonna and Child with Saint John the Baptist*, continued on display, and a selection of eighteenth-century drawings, including several recent acquisitions, was installed. This rotation was followed by an exhibition of Gauguin drawings, including the Breton sketchbook, to coincide with the retrospective *Art of Paul Gauguin* in the East Building.

The rotating series of exhibitions from the Gallery's collection of prints, providing historical surveys of artists' work in all media, continued with two successive installations, each containing about a hundred prints from the mid-fifteenth century through the present day.

Renderings from the Index of American Design accompanied a selection of toys from the Shelburne Museum and paintings from the Garbisch collection in an exhibition entitled *Naive Visions: Antique Toys from the Shelburne Museum*. Index renderings were also chosen to complement the concurrent exhibition *An American Sampler: Folk Art from the Shelburne Museum*. Strikingly, some of the Index watercolors represented subjects that were identical to the objects included in both exhibitions.

Gifts to the Gallery this year included several excellent groups of works. Ruth Carter Stevenson made it possible for the Gallery to acquire one of Carmontelle's most beautiful and charming multiple-portrait watercolors. Her generosity, combined with that of the Kimbell Art Foundation, brought other prints, drawings, and illustrated books as well. These were highlighted by Valerio Spada's extraordinary calligraphic manuscript, illustrated with many drawings, heightened with gold, and presented in 1653 to the Archduke Ferdinand Karl of Austria-Tyrol.

Armand Hammer continued his support of the National Gallery by adding to his collection of drawings here, giving an evocative red chalk pastoral scene by Piazzetta; a fine, large biblical drawing with delicate tones of color washes by Giovanni Domenico Tiepolo; a characteristic red chalk head of a young woman by Greuze; and a very large and romantic view of towers along the Rhine by Karl Bodmer.

From the collection of the late John and Dorothy Estabrook the Gallery was generously allowed to make its choice of prints and drawings. We selected ninety-five prints, including important groups of eighteen Whistler etchings and fifty-nine early twentieth-century American works, as well as twenty-six English drawings, including our first watercolors by Samuel Prout and Birkett Foster, and an excellent Ruskin.

Graphicstudio U.S.F. continued to add excellent new productions to their archive here; this year brought twenty-seven prints in a wide and experimental variety of media by Arakawa, Close, Dine, Mapplethorpe, Pearlstein, and Rosenquist, as well as our first work by Alfred Leslie.

Gifts of individual drawings were led by Paul Mellon, who enabled the Gallery to acquire a major English watercolor *Skaters on the Serpentine in Hyde Park*, perhaps the finest work by Julius Caesar Ibbetson. The enchanting scene of elegant, poised skaters is set in a fresh and direct portrayal of nature whose icy atmosphere is utterly convincing. Mrs. Rudolf Heinemann made it possible for the Gallery to purchase its first Maratta drawing, a vigorous study of a handsome young man, as well as a large and important river landscape by Marco Ricci. Among

other donations, Mrs. John Steiner gave a fine Parmigianino chalk drawing of *Mercury*, with a characteristically energetic, twisting movement; Natalie Fuller Allen and her children donated a sanguine Italian park scene by Robert; Mr. and Mrs. Neil Phillips gave the funds for a charming Bonnard sheet of ink sketches, including a promenade of ladies in fancy hats; and Werner Kramarsky donated a powerful, large, two-part drawing by Alice Aycock for one of her architectural fantasies.

Donations of individual prints were led once again by Ruth and Jacob Kainen, who gave, among other works, Kirchner's monumental early woodcut of a female nude in the bath as well as his dynamic 1913 drypoint of a circus acrobat on a horse. David Grinnell donated four large and extremely rare hunting scenes by Rowlandson. John O'Brien continued to build our collection of portrait prints with nineteen seventeenth- and eighteenth-century French works, mainly by Augustin de St. Aubin, while Ruth Fine and Larry Day donated one of the masterpieces in this genre, a brilliant impression of Drevet's *Samuel Bernard*.

Purchases of drawings this year continued our efforts to build the Gallery's collection of classical English drawings and watercolors. We were fortunate to find a superb John Robert Cozens, *Monte Circeo at Sunset*, moody and haunting, with a delicate transition of colors perfectly preserved, still on the artist's original mount. The Circle of the National Gallery made it possible to acquire a fresh and lively Sandby, with a long inscription by the artist telling the story of the watercolor. The Gallery also purchased fine examples by Robert Adam, William Gilpin, and John Varley, as well as a major "exhibition watercolor" by Peter de Wint. Finally, the Gallery acquired its first important pre-Raphaelite work, Rossetti's moving portrait of Jane Morris reclining on a sofa, conveying intense beauty and mystery but also the real presence of Rossetti's favorite model.

Drawing purchases from other schools included one of the most important still unattributed works of the Leyden school about 1520, a powerful and emotionally charged *Crucifixion*. French works were led by an exquisite Redouté *Bouquet of Flowers with Insects*, the watercolor heightened with gold on vellum, and a delightful pastel landscape by Roussel, a study for a color lithograph already in the Gallery collection. Efforts to find later German drawings were rewarded with an elegant Freudenberg *scène galante*; a watercolor portrait by Chodowiecki, probably of his sister in haute coiffure; our first Hodler, a study of his son Hector posing as a symbol of adolescence; and Klee's wonderfully humorous and calligraphic "portrait" of five dogs.



James McNeill Whistler, *Rotherhühe*, Gift of John Nichols Estabrook and Dorothy Coogan Estabrook 1987.41.67

Purchases of prints included fine groups by Goltzius and della Bella, especially a brilliant impression of Goltzius' *Great Hercules*. Among other acquisitions were rich, early impressions of two woodcut proofs by Hans Sebald Beham, Procaccini's *Rest on the Flight into Egypt*, Domenico Tiepolo's large ceiling design *Venus Entrusting Cupid to Time*, and Heckel's rare 1907 woodcut *Hockender*. Of illustrated books, the most important purchase was Fossé's 1783 work on the disposition of military troops, with the landscape and topographical illustrations rather incongruously but beautifully done by Bonnet and printed in multiple colors.

The first full and complete physical inventory of the Gallery's nearly 42,000 artists' prints and drawings, a major project for verifying department records as well as for increasing security, was successfully completed this year. In addition, the computerization of the Index of American Design continued, with 4,546 renderings catalogued and entered. The project was facilitated by rapid data entry systems made operational in March.

The expansion of the department into the West Building proceeded with construction of new storeroom and study room facilities. They are expected to be completed by the autumn of 1988.

A National Lending Service exhibition of wood and woodcarving from the Index of American Design was readied for circulation, and an Index of American Design ABC book was prepared for publication in conjunction with Harcourt Brace Jovanovich.

This year Dawn Odell became exhibitions secretary and was succeeded by Sharon Millman in the same role. Carlotta Owens was promoted to study room supervisor and assistant curator for American prints and drawings. Greg Jecmen was promoted to assistant study room supervisor and assistant curator for European prints and drawings.

The two study rooms received 1,231 visitors this year; 205 prints, 79 drawings, and 8 illustrated books were accessioned; and 57 works were lent to twenty-five exhibitions in this country and abroad.

DIVISION OF RECORDS AND LOANS

The project to publish a systematic catalogue of the Gallery's entire collection of paintings, sculpture, decorative arts, and Stieglitz photographs generated much activity during the year. Manuscripts for two of the twenty-seven volumes, those on British and Spanish painting, were brought to virtual completion, and substantial portions of other volumes are in hand. Nearly the entire curatorial staff is involved, along with twenty-six outside scholars, who are cataloguing objects in their particular areas of expertise. Five research assistants, three conservators, and an art handler were added to the staff to move the project forward. Each object is being thoroughly examined in the conservation laboratories, and new photography is being done as needed, with the goal of presenting complete scholarly and technical documentation of each work. Few museums are able to undertake a project of this scope, but the Gallery's trustees have earmarked a sizable sum from the publications fund—composed of proceeds from sales of other Gallery publications—to make it possible, and matching funds are being sought from foundations and individuals.

The department of curatorial records has both assisted and benefited from the systematic catalogue research. Its staff has provided catalogue authors with unpublished file material and has focused in particular on clarifying the history of previous ownership. The emphasis this year has been on the provenances of Spanish paintings, but data is

being assembled on all donors to the Gallery as well as earlier owners. The authors in turn are greatly enriching the curatorial files as they turn over their research materials for incorporation.

Not only will this scholarship be available in print; plans are also under way to amplify the computerized art object data base to include a digest of the salient information. During the year a study was undertaken to select appropriate software and create a data model. An experimental prototype data base is being developed on a small scale before a final determination is made.

Since the early 1970s the National Lending Service has been arranging long-term loans of individual works from the Gallery's holdings to other museums, certain high federal government offices, and American embassies worldwide. In an effort to share our resources still more broadly and to meet the need of smaller institutions for high quality temporary exhibitions, the National Lending Service this year inaugurated a loan exhibition program. Among the initial offerings are exhibitions of George Catlin's paintings depicting LaSalle's voyages, paintings by Mark Rothko, contemporary graphics, and watercolor renderings of wooden folk objects—cigar-store Indians, elaborate trade signs, carousel animals, and the like—from the Index of American Design.

Unlike standard traveling exhibitions, most NLS shows can vary in size from ten to fifty objects at the borrower's option. Because the works can return to the Gallery between showings, the borrower has greater flexibility in scheduling. Only the direct costs of matting and framing, packing, shipping, and insurance are passed along to the borrowing institution, making these exhibitions affordable for those on tight budgets. A brochure mailed in May to about seventy-five museums has brought enthusiastic response. Several new exhibitions will be added to the roster in the coming year.

In addition, the NLS has begun to make available on extended loan paintings from the recent major gift of works by Mark Rothko, presented by The Mark Rothko Foundation. In all, the department of loans and the National Lending Service, which handles all Gallery loans except those of graphics, administered the loan of 246 objects to sixty-five temporary exhibitions at ninety-five institutions and of 259 works on extended loan to fifty-four museums, government officials, and embassies. Of these, NLS works constituted 164 loans to thirty-six temporary exhibitions at forty-eight institutions and 255 of the extended loans. Two paintings (one from the NLS) were on temporary exchange loan. The department also administered the loan of 197 works to the Gallery for display with its collections.

After the department of loans has negotiated the basic terms of a loan, the registrar's office is responsible for the actual movement, packing, and shipping. This busy office handles not only outgoing loans from the Gallery, but also all incoming loans, for special exhibitions and many other purposes. During the year they dealt with 2,360 outgoing works of art. Incoming works included 1,547 objects from the collection returning from loan elsewhere and loans from others for exhibition at the Gallery, and 857 loans for other purposes such as study or purchase consideration. This brought the total number of works entering or leaving the Gallery to 4,764. Eleven paintings, seven sculptures, one decorative arts object, and 306 graphics were accessioned into the collection. Eighty-nine copyists' permits were issued.

Annually the office of the registrar conducts an inventory of the entire painting, sculpture, and decorative arts collection. Ordinarily only a fraction of the graphic arts is inventoried, because they are so numerous, but this year a complete survey of the graphics collection was made. Four two-person teams were able to inventory nearly 42,000 graphic works in only eight days, finding remarkably few errors in the records, which are now fully computerized.

During the year Michelle Fondas joined the staff as assistant registrar, Susan Davis assumed charge of the curatorial records department, Tracey Gallagher became assistant in the department of loans and the National Lending Service, and Randi Nordeen was named secretary to the division when Lauren Mellon left to attend graduate school.

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish such changes regularly. The following changes in attribution were made and approved by the Gallery's board of trustees during the 1988 fiscal year.

PAINTING

This 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> |
|---|--|
| 1969.11.2 American school <i>Composite Harbor Scene with Castle</i> , mid-19th century Gift of Edgar William and Bernice Chrysler Garbisch | Jurgan Frederick Hüge <i>Composite Harbor Scene with Castle</i> , c. 1875 |
| 1980.62.46 American School <i>Family Group</i> , c. 1830 Gift of Edgar William and Bernice Chrysler Garbisch | Attributed to Reuben Rowley <i>Family Group</i> (possibly <i>Dr. John Safford and Family</i>), c. 1830 |
| 1980.62.32 Anonymous American 19th century <i>Muster Day for Charles Granger</i> , c. 1845 Gift of Edgar William and Bernice Chrysler Garbisch | Charles Henry Granger <i>Muster Day</i> , in or after 1843 |
| 1937.1.5 Fra Angelico <i>Madonna of Humility</i> , c. 1430/1435 Andrew W. Mellon Collection | Workshop of Fra Angelico |
| 1961.9.67 Bramantino <i>The Apparition of Christ among the Apostles</i> , c. 1500 Samuel H. Kress Collection | Vincenzo Civerchio <i>Christ Instructing Peter and John to Prepare for the Passover</i> , 1504 |
| 1939.1.266 Andrea Mantegna <i>Madonna and Child</i> , c. 1505 Samuel H. Kress Collection | Circle of Mantegna (possibly Correggio) |
| 1967.20.2 F. Mullen <i>Confederate Blockade Runner by the U.S.S. 'Perry'</i> , 1861 Gift of Edgar William and Bernice Chrysler Garbisch | Fritz Müller <i>Capture of the 'Savannah' and Union Man-of-War</i> |
| 1939.1.387 Pontorno <i>Holy Family</i> , c. 1525 Samuel H. Kress Collection | Agnolo Bronzino |
| 1942.9.51 Pontorno <i>Portrait of a Young Woman</i> , c. 1535 Widener Collection | Florentine 16th century |
| SCULPTURE | |
| 1943.4.77 Giovanni Antonio Amadeo (1447-1522) <i>Filippo Maria Visconti</i> , c. 1466-1470 Samuel H. Kress Collection | Imitator of Benedetto Briosco 1875/1930 |
| 1952.5.92 Follower of Gian Lorenzo Bernini <i>Thetis</i> Samuel H. Kress Collection | Attributed to Giuseppe Mazzuoli <i>A Nereid</i> , c. 1705-1715 |

| <i>Number and former attribution</i> | <i>Changed to</i> |
|--|--|
| 1937.1.115 Desiderio da Settignano (1429/ 1430-1464) <i>Christ with Saint John the Baptist as Children</i> , c. 1460 Andrew W. Mellon Collection | Style of Desiderio da Settignano |
| 1957.14.13 Donatello (c. 1386-1466) <i>St. John the Baptist</i> Samuel H. Kress Collection | Second half of fifteenth century |
| 1942.9.134 Tommaso Fiamberti (c. 1460-c. 1525) <i>The Young Saint John the Baptist</i> , c. 1490s Widener Collection | Imitator of Desiderio da Settignano c. 1850/1875 |
| 1960.5.14 Orcagna (active 1344-1368) <i>Angel with Symphonia</i> , c. 1360 Samuel H. Kress Collection | Master of the Marble Madonnas, active c. 1470/1500 |
| 1960.5.15 Orcagna (active 1344-1368) <i>Angel with Tambourine</i> , c. 1360 Samuel H. Kress Collection | c. 1470/1500 |
| 1961.9.97 Nino Pisano (c. 1315-1368) <i>The Archangel Gabriel</i> , c. 1360/ 1368 Samuel H. Kress Collection | Pisan(?) 14th century c. 1350/1370 |
| 1961.9.98 Nino Pisano (c. 1315-1368) <i>The Virgin Annunciate</i> , c. 1360/1368 Samuel H. Kress Collection | Pisan(?) 14th century c. 1350/1370 |
| 1937.1.132 Jacopo Sansovino (1486-1570) <i>Venus Anadyomene</i> , c. 1525/1530 Andrew W. Mellon Collection | Pisan 14th century c. 1325/1350 |
| 1937.1.133 Jacopo Sansovino (1486-1570) <i>Bacchus and a Young Faun</i> , probably 1515/1525 Andrew W. Mellon Collection | Pisan 14th century c. 1325/1350 |
| 1961.9.103 Giovanni Turino (c. 1385-1455) <i>Madonna and Child</i> , c. 1430 Samuel H. Kress Collection | Probably Roman 17th century <i>Venus</i> , c. 1600 |
| 1961.9.196 Venetian, c. 1400 <i>Jewelled Pax</i> Samuel H. Kress Collection | Probably Roman 17th century <i>Bacchus and a Faun</i> , c. 1600 |
| | Probably Roman 17th century <i>Bacchus and a Faun</i> , c. 1600 |
| | Circle of Giovanni di Turino |
| | Florentine (?) 15th century <i>Pax with a Miniature of the Nativity</i> , probably c. 1480/1500 |

FRENCH FURNITURE FROM THE WIDENER COLLECTION

Listed in numerical order by accession number

| <i>Number and former attribution</i> | <i>Changed to</i> |
|---|---|
| 1942.9.411 Joseph and Jacques Caffiéri Commode (one of a pair), 1750/ 1772 | Joseph Baumhauer Chest of Drawers (<i>commode</i>), 1767/1772 |
| 1942.9.412 Joseph and Jacques Caffiéri Commode (one of a pair), 1750/ 1772 | Joseph Baumhauer Chest of Drawers (<i>commode</i>), 1767/1772 |
| 1942.9.413 Jean François Oeben Lady's Small Writing Desk c. 1740/1763 | Attributed to Jean François Oeben Writing and Toilet Table (<i>table mécanique</i>), c. 1750-1755 |
| 1942.9.415 Anonymous French 18th century Large Writing Table with Gilded Bronze | Style of Charles Cressent Writing Table (<i>bureau plat</i>), probably early 19th century |
| 1942.9.416 David Roentgen Writing Table with Marquetry Design after Januarius Ziek, c. 1763/1807 | In part by David Roentgen and/ or his workshop; in part by an unknown craftsman, probably French or German Writing Table with Mechanical Fittings (<i>table mécanique</i> or <i>Schreibtisch</i>) |
| 1942.9.419 Bernard van Risen Burgh II Lady's Small Writing Desk (<i>Bonheur-du-jour Secrétaire</i>) in Veneered Wood Ornamented with Gilded Bronze, c. 1730/1766 | Bernard II van Risamburgh Lean-to Writing Desk (<i>secrétaire en pente</i>), c. 1750 |
| 1942.9.420 Bernard van Risen Burgh II Lady's Small Work Table, in Marquetry, Decorated with Carved and Gilded Bronze, c. 1730/1766 | Bernard II van Risamburgh Work and Writing Table (<i>table en chiffonnière</i>), c. 1750-1760 |
| 1942.9.421 Anonymous French 18th century Small Commode in Veneered Wood with Gilded Bronze Ornaments | Style of Jean-François Oeben and Jean-François Leleu Writing Table with Mechanical Fittings (<i>table à transformation</i>), c. 1760-1770, altered extensively first half of 19th century |
| 1942.9.424 Pierre Migeon II Lady's Small Writing Desk in Marquetry, c. 1721/1758 | Attributed to Pierre II Migeon Lean-to Writing Desk (<i>table à abbattant</i>), c. 1750 |

| <i>Number and former attribution</i> | <i>Changed to</i> | <i>Number and former attribution</i> | <i>Changed to</i> |
|--|---|--|--|
| 1942.9.426-1942.9.438 Anonymous French 18th century | Anonymous French or English 19th-century <i>menuisier</i> (chairmaker); upholstery of Gobelins tapestry after cartoons by Louis Tessier | 1972.20.1.b Johann Joachim Kändler Candelabrum: Swan Among Rushes, c. 1750 Gift of George D. Widener | Anonymous French 18th century Candelabrum (<i>girandole</i>) |
| Sofa (one of a suite); Armchair (one of a suite); Small Screen (from suite of furniture), c. 1770 | Suite of Tapestry-covered Furniture (<i>un meuble</i>) [current NGA titles to remain for individual pieces], probably c. 1830-1850 | 1972.20.2.a Johann Joachim Kändler Candelabrum: Swan Among Rushes, c. 1750 Gift of George D. Widener | Johann Joachim Kaendler |
| FRENCH DECORATIVE ARTS | | | |
| 1957.7.8-1957.7.9 Anonymous French 18th century | Anonymous, unknown nationality unknown century | 1972.20.2.b Johann Joachim Kändler Candelabrum: Swan Among Rushes, c. 1750 Gift of George D. Widener | Anonymous French 18th century Candelabrum (<i>girandole</i>) |
| Point de Versailles Parquet | Floorboarding (<i>parquet de Versailles</i>), unknown but [probably] varying dates | 1957.7.21 Anonymous French 18th century | Anonymous French, probably partly mid-18th century Chandelier (<i>lustre</i>) |
| Gift of George D. Widener and Eleanor Widener Dixon | | Chandelier Gift of George D. Widener and Eleanor Widener Dixon | |
| 1957.7.10 Anonymous French 18th century | Anonymous, unknown nationality 18th century | 1957.7.22 Anonymous French 18th century | Anonymous French, probably partly mid-18th century Chandelier (<i>lustre</i>) |
| Mantlepiece and iron fire-back | Mantlepiece (<i>cheminée</i>), perhaps c. 1750 | Chandelier Gift of George D. Widener and Eleanor Widener Dixon | |
| Gift of George D. Widener and Eleanor Widener Dixon | | | |
| 1957.7.11-1957.7.12 Anonymous French 18th century Andiron: Boar Attacked by Hounds | Attributed to Jacques Caffiéri Andiron (<i>feu or chenet</i>), probably 1750-1755 | GRAPHICS | |
| Gift of George D. Widener and Eleanor Widener Dixon | | 1943.3.8888 Attributed to Pirro Ligorio <i>Saint Peter</i> Rosenwald Collection | After Francesco Salviati |
| 1957.7.15-1957.7.16 Anonymous French 18th century Three-Branched Wall Bracket Gift of George D. Widener and Eleanor Widener Dixon | Anonymous French 19th century Wall-Light (<i>bras de lumière</i>) | 1971.17.1 Attributed to Sebastiano del Piombo <i>Head of a Man</i> Ailsa Mellon Bruce Fund | Domenico Campagnola |
| 1957.7.17-1957.7.18 Anonymous French 18th century | Anonymous French 19th or 20th century Wall-Light (<i>bras de lumière</i>) | 1971.17.2 Attributed to Sebastiano del Piombo <i>Head of a Man</i> Ailsa Mellon Bruce Fund | Domenico Campagnola |
| Three-Branched Wall Bracket Gift of George D. Widener and Eleanor Widener Dixon | | 1987.20.1 Attributed to Anonymous German 16th Century <i>Head of Christ</i> Gift of Mrs. Lessing J. Rosenwald | Anonymous Italian 15th Century <i>Head of Saint John the Baptist</i> |
| 1957.7.19-1957.7.20 Anonymous French 18th century | Anonymous French 19th or 20th century Wall-Light (<i>bras de lumière</i>) | | |
| Wall Bracket Gift of George D. Widener and Eleanor Widener Dixon | | | |
| 1972.20.1.a Johann Joachim Kändler Candelabrum: Swan Among Rushes, c. 1750 Gift of George D. Widener | Johann Joachim Kaendler | | |

LIBRARY

The Gallery this year became the first art museum in the country to fully automate its library operations by installing the Virginia Tech Library System (VTLS). By late June the bibliographic records of about 75 percent of the library's collection, representing approximately 60,000

titles, were transferred into the system. Items catalogued before 1978 will be incorporated as well, eventually eliminating the need for maintaining a central card catalogue. Forty-two terminals, located throughout the East Building, are available to staff and visitors alike. An on-line public access catalogue is operational, as are serials check-in and summary statements of the holdings of individual titles, statistical reporting, and a direct VTLS/RLIN interface.

A much greater number of new registrants used the library this year. Patrons came from across the country and around the world, including Austria, Canada, England, Estonia, France, Germany, Italy, Japan, The Netherlands, Poland, Sweden, and Switzerland. Reference inquiries increased substantially as well.

The library presented two exhibitions: "The Art and Science of Color," organized by Susan Clay and Roger Lawson, and "Chester Dale: Benefactor, National Gallery of Art Library," organized by Caroline Backlund and volunteer Ann O'Connell. Library tours were conducted for students from local universities and the University of Virginia and for local librarians, who also saw demonstrations of on-line searching of data bases. The library's collections and facilities were discussed with students from Japan, art historians from France, and librarians from Florida.

Interlibrary loans statistics reflect continued growth in both borrowing and lending of books, microforms, and photocopies. The library increased its loans to other museums by 113 percent this year. RLIN service to member libraries, biweekly courier trips to the Library of Congress, the OCLC-ILL computer subsystem, and United States mail enable the Gallery to offer the most efficient, prompt, and comprehensive interlibrary loan service available.

Acquisitions for the reference collection this year emphasized foreign language dictionaries and international directories. Other new references included:

Dictionnaire des peintres et sculpteurs de Provence, Alpes, Cote d'Azur (Marseille, 1986).

Encyclopedic Dictionary of Semiotics (Berlin, 1986).

International Research Centers Directory (Detroit, 1982—).

Kodansha Encyclopedia of Japan (New York, 1983).

Otto Leistner, Internationale Bibliographie der Festschriften von den Anfängen bis 1979 (Osnabrück, 1984-1986).

Lexikon der Kunst (Basel, 1987—).

Photographic Art Market. Auction Prices (New York, 1981—).

Stack maintenance and major shifting has allowed for expansion in all stack levels, including rare and restricted access locations. Through inventories the circulation staff

recovered 936 of the 1,040 volumes reported missing in the past few years. Gifts and exchanges were processed in large numbers, with accessions of gift collections virtually completed, and the exchange publications list was revised and updated.

The Gallery appointed a full-time librarian to oversee the vertical files and microforms collections. The vertical files are nearing capacity, with only twenty-five of the total 236 drawers free for expansion. Reorganization of the files has eliminated duplication and improved accessibility. Fragile items are stored in acid-free envelopes, and newspaper and magazine articles are photocopied on acid-free paper. Volunteers and student aides have provided essential help in this effort.

New acquisitions for the microforms reading room include *The Nineteenth Century; Art Sales Catalogs: 1600-1825*; and trade catalogues from Winterthur. Recently catalogued material includes auction records from Christies' (London) and French and Italian houses.

Manuscript material relating to art thefts during World War II received special attention. Correspondence, diaries, clippings, and photographs concerning the Commission for Monuments, Fine Arts, and Archives collected by Edith Standen, Charles Parkhurst, E. Parker Lesley, and Frederick Hart were examined and organized.

The library has finished binding all American auction sales catalogues. Binding of serials increased this year, while that of monographs dropped.

The Giovanni Agnelli Foundation made a generous gift to the library of a Macintosh II computer and a Sony videodisc player and monitor, along with their videodisc about Italian civilization. This state-of-the-art equipment opens up new possibilities for audiovisual development.

The J. Paul Getty Trust continued its generous support for the acquisition of source materials on the history of Italian art and architecture. Fifty-six individuals also made important gifts to the library. Mark Samuels Lasner donated thirty books by or about Max Beerbohm, many of which are first editions. Enrique Garcia-Herraiz contributed a rare 1913 Bernheim Jeune exhibition catalogue entitled *Exposition Renoir*. Carl Nylander gave the library books on Greek, Roman, and Etruscan art and architecture. Mrs. John A. Pope continued to make generous donations of books on Chinese and Japanese art. Armand Hammer donated a limited edition facsimile of the Leonardo da Vinci *Codex Hammer*. And John Davis Hatch made an important gift of contemporary accounts of nineteenth-century panoramas.

The library established a standing order with the Dutch dealer Erasmus, which will bring in Dutch- and English-language titles on painting, prints and drawings, sculp-

ture, architecture, and general styles in designated areas. This complements existing agreements the library has with dealers in the United States, Italy, and Germany.

Notable book acquisitions include:

Francesco d'Alberti di Villanova, *Nouveau dictionnaire françois-italien composé sur le dictionnaire des Académies de France* . . . (Marseille, 1796).

Nicolaus Alemannus, *De Lateranensibus Parietinis ab Illustriss ad Reverendiss. Domino D. Francisco Card. Barberino restitutis dissertatio historica* (Rome, 1625).

Giacomo Barri, *Viaggio pittoresco d'Italia: in which all the most famous paintings of the most eminent masters are* . . . (London, 1679).

Pietro Santi Bartoli, *Museum Odescalchum, sive, Thesaurus antiquarum gemmarum: cum imaginibus in iisdem insculptis* . . . (Rome, 1751-1752).

Saverio Bettinelli, *Dell'entusiasmo delle belle arti* (Milan, 1769).

Vincenzo Borghini, *Discorsi di Vincenzo Borghini, con le annotazioni di Domenico Maria Manni* . . . (Milan, 1808-1809).

Stefano Borgia, *Breve Istoria dell'antica città di Tadino nell' Umbria ed esatta relazione delle ultime ricerche* . . . (Rome, 1751).

Domenico Bruscellini, *Asisi città serafica e santuarii che la decorano* (Orvieto, 1824).

Filippo Buonanni, *Museum Kircherianum . . . nuper retitutum, auctum, descriptum, et Iconibus illustratum* (Rome, 1709).

Alessandro Capra, *La nuova architettura civile e militare* (Cremona, 1717).

John Elsum, *The art of painting after the Italian manner: with practical observations on the principal colours* (London, 1704 [1703]).

Robert Foulis, *A catalogue of pictures, composed and painted chiefly by the most admired masters of the Roman, Florentine, Parman, Bolognese . . . schools* . . . (London, 1776).

Joseph Furtenbach, *Neues itinerarium Italiae: in welchem der Reisende nicht allein gründlichen Bericht* . . . (Ulm, 1627).

Johann Wolfgang Von Goethe, *Goethes Italienische Reise, mit den Zeichnungen Goethes* . . . ed. by George von Graevenitz (Leipzig, 1912).

Aldo la Grane, *Lettere del Signor Aldo la Grane ad un amico nelle quali, daddogli ragguaglio di quanto* . . . (Livorno, 1757).

Marcantonio Guarini, *Compendio storico dell'origine, accrescimento, e prerogative della chiesa, e luoghi più della città* . . . (Ferrara, 1621).

Giuseppe Longhi, Francesco Longhena, *Notiziar biografiche di Giuseppe Longhi* (Milan, 1831).

Luigi Martorelli, *Memorie storiche dell'antichissima e nobile città d'Osimo* (Venice, 1705).

Dell'arte di vedere nelle belle arti del disegno secondo i principii di Sulzer e di Mengs (Venezia, 1781).

Di Handzeichnungen Michelangiolos Buonarroti (Berlin, 1909-1911).

Anne Miller, *Letters from Italy, describing the manners, customs, antiquities, paintings of that country in the years 1770 and 1771* (London, 1776).

Paolo Morigia, *Historia dell'antichità di Milano* (Venice, 1592).

Pierre de Nolhac, . . . *il viaggio in Italia di Enrico III, re di Francia e le geste a Venezia, Ferrara, Mantova e Torino* . . . (Torino, 1890).

Pietro Antonio Novelli, *Memorie della vita di Pietro Antonio Novelli scritte da lui medesimo* (Padua, 1834).

[Simon Porzio] [Portius], *De Coloribus libellus, a Simone Portio Neapolitano Latinitate donatus and commentarijs* . . . (Florence, 1548).

Giardino Puccini, *Momenti del Giardino Puccini / Pietro Contrucci* (Pistoia, 1845).

Giovanni Rondinelli, *Relazione sopra lo stato antico e moderno della città di Arezzo* (Arezzo, 1755).

Pompeo Sarnelli, *Guida de Forestieri della Regal Città di Napoli* (Naples, 1692).

Agostino Scilla, *La Vana speculazione disingannata dal senso* . . . (Naples, 1670).

Giannantonio Selva, *Catalogo dei quadri, dei disegni e dei libri che si trattano dell'arte del disegno della galleria del fu Sig. Conte Algarotti in Venezia* (Venice, 1776).

Trattato In cui osservasi l'ordine del Busching, e si conserva la dottrina, e le definizioni del Zanetti dell'Aggiunta . . . (Venice, 1797).

Adriano Valerini, *Le bellezze di Verona, nuovo ragionamento nel quale con brevità si tratta di tutte le cose* . . . (Verona, 1586).

Francesco Zanotto, *Venezia in miniatura o principali vedute, e pianta di questa città disegnate da Marco Moro e brevemente descritte* . . . (Venice, 1847-1850).

Roberta Geier, formerly of the National Museum of American Art library, was appointed vertical files and microforms librarian. Other new staff include Angela Ferrari, Marc Langston, Jo Anne Severns, Cathy Singleton, Andrea Stephens, and Charlotte Sterling. Marlene Deemer resigned, and Mary Wassermann left to join the Gallery's slide library. Jane Van Nimmen, graduate student in the University of Maryland, spent the spring semester at the Gallery studying the research and methodology of auction sales information.

COMPARATIVE STATISTICS

| | 1987 | 1988 |
|---|--------------|--------------|
| Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms) | 134,539 | 146,609 |
| Serials accessioned (including auction catalogues) | 13,333 | 13,425 |
| Titles/volumes acquired with federal funds | 1,350/1,410 | 1,598/1,668 |
| Titles/volumes acquired with trust funds | 1,100/1,125 | 555/638 |
| Titles/volumes acquired by gift | 1,643/1,761 | 1,284/1,344 |
| Titles/volumes acquired by exchange | 557/564 | 723/724 |
| Added microform titles | 20 | 25 |
| Added vertical file material | 12,240 | 7,671 |
| Added unprocessed ephemera | 2,050 | 2,216 |
| NGA publications distributed to exchange partners | 1,579 | 2,086 |
| Continuing serial subscriptions | 880 | 895 |
| Total serial titles/volumes | 1,680/22,224 | 1,695/23,949 |
| <i>Library Services</i> | | |
| Reference inquiries | 11,749 | 14,904 |
| Computer-based bibliographic searches (RLIN, OCLC, ARTQUEST, DIALOG, WILSONLINE) | 3,580 | 3,822 |
| Outside visitors | 1,940 | 2,244 |
| New registrants | 330 | 694 |
| Volumes retrieved for visitors | 6,304 | 8,512 |

| | 1987 | 1988 |
|---|-------------|-------------|
| Volumes reshelved | 31,733 | 34,309 |
| Tours | 93 | 107 |
| Microform readers | 157 | 327 |
| Vertical file requests | 389 | 444 |
| Vertical file circulation | 451 | 288 |
| Interlibrary loans obtained for NGA staff and CASVA fellows | 2,016 | 2,294 |
| Interlibrary loans to other institutions | 136 | 294 |
| <i>Technical Services</i> | | |
| Monograph titles/volumes catalogued | 4,629/5,040 | 3,703/4,749 |
| Serials titles/volumes catalogued | 119/712 | 153/627 |
| Catalogue cards filed | 53,660 | 46,800 |
| Monographs bound | 4,435 | 3,242 |
| Serials volumes bound | 1,018 | 1,504 |
| Auction catalogues bound | 1,158 | 727 |
| Bibliographic checking | | |
| Total titles checked | 7,937 | 5,584 |
| Titles owned | 5,237 | 4,233 |
| Titles not owned | 2,700 | 1,297 |

PHOTOGRAPHIC ARCHIVES

The National Gallery's photographic archives this year acquired 627,039 images, including 1,534 photographs assembled by the Dunlap Society to illustrate *The Architecture of Washington, D.C.* Funds for this purchase were generously provided by The Samuel H. Kress Foundation. The Kress Foundation's continuing photo subvention program also arranged for the archives to receive another 671 photographs, including those made for the Corpus Vitrearum of American collections. The Foundation's continued support is most gratefully acknowledged.

A gift of 565 photographs from the estate of the late Professor Frank Di Federico greatly enriched our holdings in Italian baroque painting, and the Russian architecture project grew, with continuing loans of negatives from Professor William Brumfield of Tulane University.

Sorting and integrating the huge Victor Spark archives, approximately fifty file drawers of material, has been a fascinating but time-consuming task. Many significant works of art passed through the hands of this remarkable New York dealer.

The microfilm and microfiche collections have grown to approximately 3,425,000 images. This year the photographic archives completed its acquisition of microfiche of the Conway Library, Courtauld Institute of Art, University of London, and added forty-seven microfilm reels of architectural drawings from the collection of the Royal Institute of British Architects.

Certain refinements were made to the photographic archives' on-line data base, allowing broader key-word searches and improving the secondary narrow-search function.

Rita Cacas joined the staff as cataloguer of twentieth-century art, and Thomas O'Callaghan left the archives to work in the Gallery's slide library.

CONSERVATION DIVISION

CHIEF OF CONSERVATION

A primary concern of the conservation division is the safe transport of works of art, and in cooperation with the Canadian Conservation Institute, the Gallery is investigating the effectiveness of packaging materials for maintaining a stable environment for works in transit.

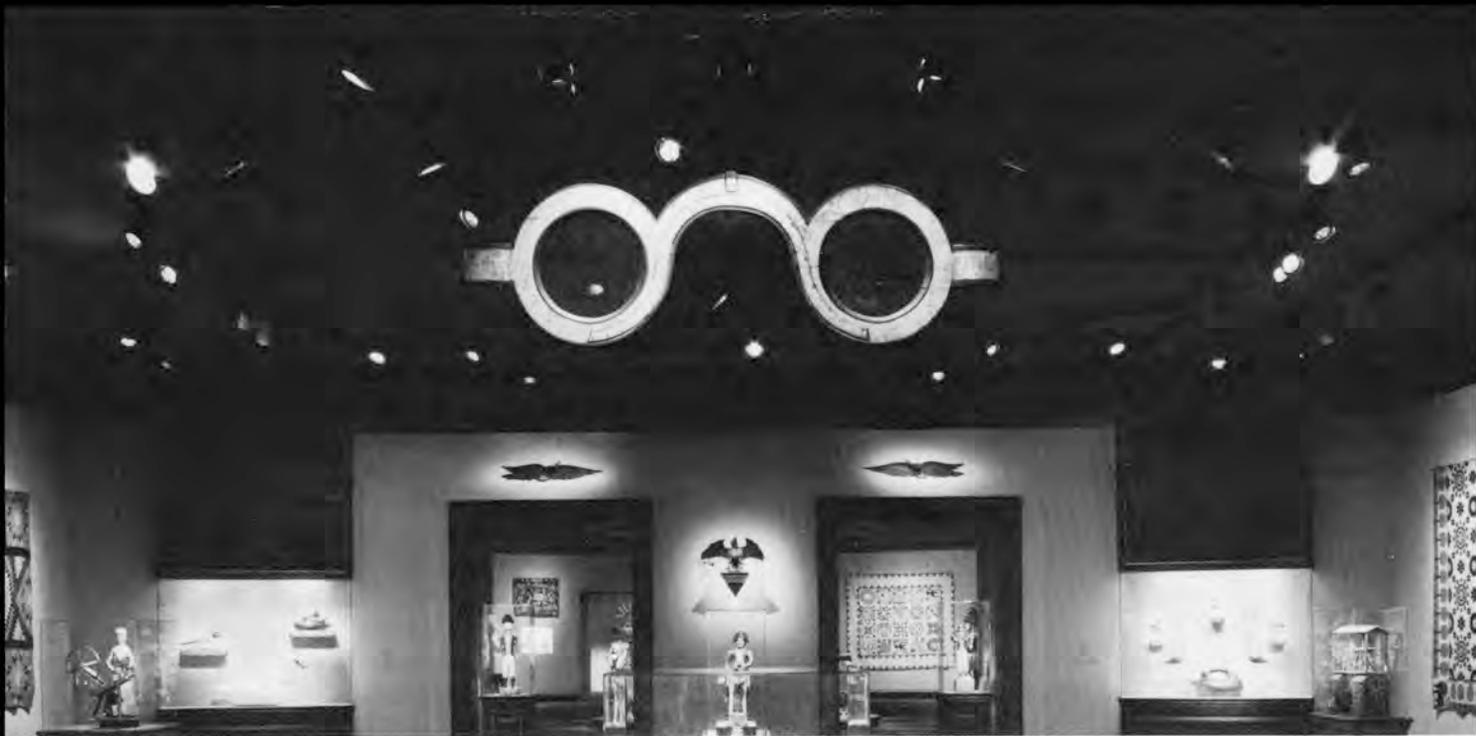
The division is beginning to use personal computers to collect and store information on the condition and treatment of works in the collection. A sophisticated data base was developed for the painting laboratory, and work continues toward providing the object and paper laboratories with formats that address their unique needs.

A grant from the J. Paul Getty Trust was made to fund an internship for conservation students from around the world. Interns will treat works in the collection and will participate in workshops and seminars related to their area of expertise. The Gallery is working to meet a challenge grant provided by The Andrew W. Mellon Foundation that will provide endowment funding for the division's Mellon Fellowships. This year the foundation made a generous grant to support the fellowships and research programs until endowment funding is secured.

Mary Ashton was appointed as head of textile conservation. She had been coordinator of a project to restore civil war battle flags for the Pennsylvania Capitol Preservation Committee in Harrisburg. Stephan Wilcox came from the North Carolina Museum of Art in Raleigh to become frame conservator.

Janice Gruver joined the staff to work on the Pigment Studies volumes and on the systematic catalogue. Interns Kristin Casaletto, Elizabeth Walmsley, and Phil Young served in the painting laboratory. Casaletto was later awarded a contract to perform infra-red and x-ray studies of paintings in the collection. Janice Collins transferred from the curatorial division to become a technician in paper conservation. Albert Marshall was an intern in object conservation.

In the science department, Ellen Salzman was appointed as technician. Intern Michelle Taube assisted in the examination of Renaissance medals, and Peter Scho-



Trade signs in *An American Sampler: Folk Art from the Shelburne Museum*

field worked on the development of methods to prepare thin sections of painting cross sections.

New appointments to The Andrew W. Mellon Fellowships were Mary Bustin in paintings, Mark Stevenson in paper, Louis Pierelli in objects, and Susana Halpine in science.

Contract conservators included Julia Burke treating the tapestry *Asia*, supported by Georgetown University; Thom Gentle treating the *Commode* by Jean Desforges; Kathryn Gil, who surveyed the textile collection; and Cynthia Kuniej, who completed restoration of the painting *Blue Morning* by George Bellows. Shan Linde and Elaine Vamos prepared mats for works of art on paper. Maureen Russell Neil treated sculpture and decorative art. Susanna Pauli, finishing her Mellon Fellowship this year, was awarded a contract to treat paintings. Kate Russell worked on a number of paintings. Steve Tatti cleaned and waxed the Henry Moore, *Knife Edge Mirror Two Piece*.

LOANS AND EXHIBITIONS CONSERVATION

This department assisted with the organization of fifteen exhibitions in 1988. Months before the opening of *Folk Art From the Shelburne Museum* and *Sweden: A Royal Treasury*, objects were examined to assess their condition and to design safe packing procedures. For *The Human Figure in Early Greek Art* and *Masterworks From Munich*, conservators traveled to the lending institutions to record

the condition of objects at the time of packing. All objects were re-examined and their condition documented upon arrival at the Gallery.

The department also assisted with the installation and deinstallation of *Süleyman the Magnificent* at both The Art Institute of Chicago and The Metropolitan Museum of Art, *Berthe Morisot* at Mount Holyoke College, *Greek Art* at the Nelson-Atkins Museum of Art, and *Sweden* at The Minneapolis Institute of Arts.

The matter/framers prepared 1,589 works for loan, in-house exhibition, and storage. They created innovative housings for pastels lent to the *Georgia O'Keeffe* exhibition and for works by Rothko, Rauschenberg, Matisse, and Beckman in the Gallery's collection. They acquired appropriate moldings and constructed 264 frames for paintings and works on paper. The first traveling exhibition for the National Lending Service was prepared, and 320 works in the Gallery collections were matted as part of on-going maintenance.

Frame conservators completed five major and 124 minor treatments on frames this year, constructed five new frames for works in the collection, and examined 289 frames for loans to other institutions. Routine examinations were made of the frames in the galleries. For works lent to the National Gallery, frame conservators did one major and 115 minor treatments, examined 362 frames, and constructed twenty-five temporary frames.

PAINTING CONSERVATION

Several major projects begun in previous years have shown progress this year. The varnish was removed from Bellini's and Titian's *Feast of the Gods*, revealing superb color and quality. Technical investigation continued into the authorship of various passages and alterations. Now there remains the task of strip lining the canvas and attaching it to a new stretcher and inpainting the relatively minor paint losses. A public lecture was given at the Gallery on the conservation and study of this painting.

Removal of the very discolored varnish on the *Nativity* by Perino del Vaga was completed, and the large task of inpainting is in progress. This work was originally painted on a wood support but was transferred to canvas in the early nineteenth century. Other major treatments continue on *Circe and Her Lovers* by Dosso Dossi and the large *Saint Anne Altarpiece* by Gerard David.

Toulouse-Lautrec often painted with thinned oil paint on carton, a method well suited to his fluid and energetic brushwork. *A Corner of the Moulin de la Galette* is the largest and finest of his paintings in the Gallery's collection, and the removal of thick, discolored varnish has revealed its spectacular color and dexterity.

Seventeen other major treatments were completed this year. The Spanish seventeenth century was well served by the cleaning and restoration of El Greco's *Saint Ildefonso* and *Saint Martin and the Beggar*. The paintings were also given new frames. Work on *Saint Martin and the Beggar* was a basis for the Mellon Fellow's research into the working methods of El Greco.

It is extremely rare to find a seventeenth-century painting that has not been lined, such as the Gallery's splendid full-length portrait of *Gian Federico Madruzzo* by Moroni. Its canvas is completely untouched, and the painting is basically in fine condition, but the paint was obscured by a heavy discolored varnish. This has now been removed, and the work is being prepared for inpainting of minor paint losses.

In preparation for the Gauguin exhibition, *Fatata te Miti* and *The Bathers* were examined and treated. Other paintings treated during the year include Rembrandt's *A Turk*, Charles Willson Peale's portrait of *Benjamin and Eleanor Ridgely Laming*, Cézanne's *House of Père Lacroix*, and the new Collectors Committee gift, Magritte's *The Human Condition*.

Systematic catalogue research involved 247 examinations of paintings from the Spanish, fourteenth- and fifteenth-century Italian, English, and Garbisch collections. These examinations continue to occupy a significant amount of the time.

The *Gauguin*, *Fitz Hugh Lane*, *Childe Hassam*,

O'Keeffe, *Morisot*, and *Munich* exhibitions required examinations of loan paintings on arrival and departure from the Gallery. Loans to other institutions often require that a conservator travel with a painting. Such courier trips can be of great benefit to a conservator in providing an opportunity to study paintings in other collections.

The Gallery's twentieth-century paintings and works by Mark Rothko in the National Lending Service are being surveyed. The majority of paintings by Rothko are in a sound state and have required only minor treatments to prepare them for loans to other institutions.

PAPER CONSERVATION

In the past year the department of paper conservation focused on problems arising from the housing of the Rothko bequest, the exhibition of recently acquired British watercolors, the installation of the Matisse cutouts for the tenth-anniversary exhibition, and the acquisition of experimental and oversized prints from the Gemini G.E.L. and Graphicstudio workshops.

Conservators completed thirty-six major and 397 minor treatments. Among the graphic works that received major treatment were a large number of tempera paintings on construction paper by Rothko; *Diana and Her Nymphs Bathing*, a watercolor by Thomas Rowlandson; *Looking Under the Bridge*, a watercolor by John Varley; and *Judith and Holofernes*, a drawing executed in iron gall ink by Hans van Aachen. The removal of the last three works from their poor quality backings not only improved their chances for longevity but enhanced the viewer's appreciation of them as works of art on paper.

One of the department's more important projects this year was the dismantling of Matisse's cutout *Venus* from its stretcher, canvas, and Kraft paper linings and its remounting to a panel made of ragboard. Treatment of the *Boîte-en-Valise*, a multi-media work by Marcel Duchamp, involved several paper conservators as well as object conservators and matter/framers. The removal of a set of Piranesi's prints, the *Vedute di Roma* (vol. 2), from a twentieth-century binding also required the work of several paper conservators.

Conservators met with matter/framers, curators, and architects to plan the new storage and study space for American and oversize graphics in the West Building. In conjunction with the science department they assisted curators and printmakers of Graphicstudio and Gemini G.E.L. in determining the permanence of materials being considered for a screen by Jim Dine and an edition of prints planned by Roy Lichtenstein. Research continued into suitable cover sheets for graphics with fragile surfaces and suitable materials for storing works on paper.

Negligible levels of the toxin formaldehyde were found in the graphics storage and study rooms.

More data were gathered for the Rembrandt watermark project, and the important issue of the states of prints was studied in collaboration with graphics curators, especially J. Filedt-Kok of the Rijksmuseum. An investigation of iron gall ink grew to include methods for its stabilization. The Mellon Fellow continued research into the materials and techniques of early German paste prints.

Conservators assisted Ruth Fine in determining the media and manner of execution of works in the Marin sketchbooks. Barbara Shapiro of the Boston Museum of Fine Arts sought the department's assistance in identifying the media present in prints, drawings, and transfer drawings by Mary Cassatt.

The department monitored light levels in all exhibitions that displayed works on paper and examined the incoming and outgoing condition of graphics for several exhibitions, including *Rosso Fiorentino*, *O'Keeffe*, *Gauguin*, collection surveys, and shows drawn from the *Index of American Design*. Film crews were supervised for *O'Keeffe* and *Gauguin*.

The East Building matting and framing workshop prepared 210 graphics for special exhibitions, in-house surveys, and loans. Approximately ninety-nine new acquisitions were prepared for display and storage; forty-five required framing. As part of the continuing maintenance of the collection, 558 works were matted, most of them sixteenth-century German prints.

OBJECT CONSERVATION

Again this year the object conservation department devoted considerable time to the preparation of special exhibitions. Sixty-seven objects in *The Human Figure in Early Greek Art* were examined in Greece before shipment and again on arrival in Washington. The life-size marble sculpture presented particular packing and handling challenges because of the delicate painted surfaces.

Over 400 examinations were completed for seven other exhibitions, including weathervanes and wooden sculpture in *Shelburne* and antique toys in *Naive Visions*. Fifteen of the almost seventy sculptures in *The Patsy and Raymond Nasher Collection* needed treatment or disassembly and special packing before shipment to Europe. For the decorative arts, regalia, arms, and armor in *Sweden: A Royal Treasury* and the wooden and ceramic sculpture in *Gauguin*, condition reports were written before and after installation. The works in *Gemini G.E.L.* were examined on their return from Los Angeles, and four were treated before shipment to Japan. Sixteen David Smith sculptures on loan from Rebecca and Candida Smith were examined

in preparation for *Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building*.

The objects conservation department performed seventeen major and eighty-three minor treatments on Gallery and loan pieces of sculpture and decorative art. Major treatment was completed by staff and contract conservators on three pieces of eighteenth-century lacquer furniture by the French cabinetmaker Jean Desfoges. An intricate *Coffer with Plaquettes* by Boas Ulrich underwent extensive cleaning of the silver and gilded silver mounts, enabling its exhibition for the first time. Two maiolica plates, Rovigo's depiction of *Neptune and Theophane* and Benedetto's *Narcissus Admiring His Reflection in a Fountain*, and two Chinese ceramics, an eighteenth-century *Porcelain Bowl* and a *Rouge d'Or Porcelain Vase* from the Steele Collection, were structurally repaired, filled, and inpainted. Calder's monumental *Mobile* and the fountain depicting *Cherubs Playing with a Lyre* by Legros, required extraordinary care in disassembly prior to upcoming treatment.

Major technical examinations undertaken last year included the Renaissance marble sculpture, studied with close attention to tool marks and surface qualities by Peter Rockwell, a sculptor from Rome and the department's first Mellon Visiting Research Fellow. The enigmatic *David of the Casa Martelli* was the subject of particular scrutiny. A thorough study was completed of seven bronze busts of *Pope Paul III* attributed to the sixteenth-century sculptor Guglielmo della Porta. These represented all busts of this series known in America, including six loans and one bust from the Gallery collection.

Three rare examples of an early ceramic related to porcelain, known as "St. Porchaire" or "Henri II" ware, are being studied in collaboration with the Smithsonian's Conservation Analytical Laboratory and the British Museum's Research Laboratory. The delicate pieces of Renaissance pottery have been examined by scanning electron microscopy, x-radiography, thermoluminescent analysis, x-ray fluorescence spectroscopy, x-ray diffraction, and electron beam microprobe in order to learn more about their unique manufacturing technique.

The current Mellon Fellow is continuing a study on historical marble patination processes, having traveled to England and Italy to see primary sources and numerous marble sculptures. The seventeen Mellon wax sculptures by Degas are undergoing a complete examination prior to their possible treatment. Technical examination of the Renaissance medals has continued at a brisk pace, with over 600 works analyzed for systematic catalogue entries.

SCIENCE DEPARTMENT

The science department addressed over 160 requests from curators and conservators this year, often relating to research for the systematic catalogues. Over 425 medals were analyzed with x-ray fluorescence spectroscopy. Other examinations included nondestructive testing for elements suggesting the presence of anachronistic pigments (rarely found); and identification of elements in colorants and glazes, of wood, and of pigments. X-ray fluorescence was used to provide information on pigments present in several paintings by Toulouse-Lautrec, and the medium was identified as oil.

Analysis of Dosso Dossi's painting techniques continued, comparing cross sections from *Circe and Her Lovers*, currently in restoration, with those from other paintings by Dosso. An ongoing investigation of aged surface coatings on paintings revealed no significant problem in removing poly(n-butyl methacrylate) or 27H coatings. Results of these studies were presented at the annual meeting of the American Institute of Conservation.

Gas chromatography and x-ray diffraction provided information on the material, coatings, and corrosion products from waxes by Degas. The department assisted the Mellon Fellow in object conservation in determining that a pastiglia cassetta was originally painted in bright vermilion and ultramarine and richly adorned in silver (now blackened) and gold. Also in collaboration with object conservation, a technical examination was made of a series of busts of *Pope Paul III*. Assistance was provided to Mellon Fellows studying the materials present in rare German paste prints and the materials and painting techniques used by El Greco.

Work on the immunological determination of protein-containing media (glues, paints, coatings) progressed, with the use of antibodies to investigate the effects of pigments in detecting proteins in egg tempera. To provide more sensitive detection of oil-containing media, a Varian 3500 gas chromatograph was acquired and is now operational.

TEXTILE CONSERVATION

With the appointment of a full-time conservator, the department's workspace and equipment were reorganized and expanded. Records of previous contract work done on Gallery textiles are being computerized, and slides and documentation on the collection are being put in order. A new textile storage site was completed, and the collection of textiles, tapestries, and carpets installed.

Dumbarton Oaks lent the Gallery the superb fifteenth-century tapestries *Prince of Wickedness* and *Legend of the Cross* and sixteenth-century *April*, which allows our own

tapestries to rest in storage after hanging continuously for five years.

Major conservation treatment of the *America* tapestry is near completion, and the tapestry *Asia*, on loan from Georgetown University—from the same *Four Continents* series and probably the same workshop—was wet-cleaned and is being stabilized for exhibition. Minor remedial work was done on a small side chair, and all chairs on exhibition except the French Suite had new guard cords installed. Altogether, fourteen major and twenty-two minor treatments were performed.

The department assisted with the examination, installation, and deinstallation of the tapestries in the *Rosso* exhibition, the quilts and bedrugs in *Shelburne*, and the ornate costumes and textiles in *Sweden*. The conservator monitored the appearance and condition of these textiles throughout the course of the exhibitions.

Evaluation of the collection and Gallery exhibition sites is in progress, and a new program is being established for the maintenance and condition examination of the textiles on exhibition in the West and East Buildings. A power lift was purchased to facilitate site work and examination in the galleries. This will be shared by all conservation departments.

EDITORS OFFICE

A busy year for the editors office included work in progress on such projects as the catalogue for the *Daimyo* exhibition, a revised edition of the *Profile of the East Building*, a book to commemorate the Gallery's fiftieth anniversary in 1991, and the volume on British painting for the Gallery's systematic catalogue of its collection.

The office published catalogues and brochures this year for *Georgia O'Keeffe 1887-1986*, *An American Sampler: Folk Art from the Shelburne Museum*, *Sweden: A Royal Treasury*, and *Paintings by Fitz Hugh Lane*. Catalogues were also produced for *Rosso Fiorentino*, *The Human Figure in Early Greek Art*, *The Art of Paul Gauguin*, and *Masterworks from Munich*. The editors office handled other exhibition-related projects in fiscal year 1988, including all labels, wall texts, and stationery for major exhibitions, press kits for nearly every exhibition, cards for *O'Keeffe*, and a poster for *Sweden*. The design for the *Shelburne* press kit won an award of merit from the American Association of Museums.

Projects not related to exhibitions also received the attention of this office. These publications included *Italian Medals* (volume 21 of *Studies in the History of Art*), *Center 7* and *Sponsored Research 7* for CASVA, and brochures

for the National Lending Service, The Circle of the National Gallery of Art, and the Vocal Arts Ensemble. We also provided editorial guidance for the *Circle Bulletin* and the Gallery's newsletter.

The department made arrangements to codistribute a number of Gallery publications with trade and other publishers. They include the New York Graphic Society for *O'Keeffe* and *Gauguin*, Harry Abrams for *Lane*, the University of Chicago Press for *Sweden*, and Oryx Press for *Sponsored Research*. The University Press of New England continues to handle the marketing and distribution of *Studies in the History of Art*.

The Gallery made new efforts to accommodate foreign visitors and families this year. The editors office prepared a new edition of the Gallery's *Brief Guide*, translated for the first time into five foreign languages, and produced signs in foreign languages for checkrooms and cafeterias. A children's guide to *Shelburne* and a school program brochure were prepared for the education department.

Ulrike Mills joined the staff, and Melanie Ness and Laura Carter left.

EXHIBITIONS OFFICE

During the year the staff of the exhibitions office coordinated loans to sixteen exhibitions, for which more than 310 lenders from twenty-nine states and twenty-five countries lent 1,158 works of art. The department also worked on another thirty exhibitions scheduled to open over the next four years and administered the tours of eight traveling exhibitions.

The office continued its efforts to provide exhibition information to departments within the Gallery, beginning the transition to complete automation of the department with the acquisition of personal computers.

Cynthia Williams left the Gallery and was succeeded by Jennifer R. Kahane as secretary for loan administration. Sarah B. Tanguy stayed on as the fifth exhibition officer following the return of Cameran Castiel from maternity leave.

The temporary exhibitions and their dates were:

A CENTURY OF MODERN SCULPTURE: THE PATSY AND RAYMOND NASHER COLLECTION

continued from the previous fiscal year to 15 February 1988
coordinated by Nan Rosenthal
supported by Northern Telecom

WILLIAM MERRITT CHASE: SUMMERS AT SHINNECOCK 1891-1902

continued from the previous fiscal year to 29 November 1987
coordinated by Nicolai Cikovsky, Jr.
supported by Bell Atlantic

BERTHE MORISOT—IMPRESSIONIST

continued from the previous fiscal year to 29 November 1987
coordinated by Charles F. Stuckey
supported by Republic National Bank of New York and Banco Safra, S.A., Brazil, and the Federal Council on the Arts and the Humanities

LE REPOS (PORTRAIT OF BERTHE MORISOT)

continued from the previous fiscal year to 29 November 1987
coordinated by Charles F. Stuckey

ROSSO FIORENTINO: DRAWINGS, PRINTS, AND DECORATIVE ARTS

25 October 1987-3 January 1988
coordinated by H. Diane Russell
supported by the Federal Council on the Arts and the Humanities

GEORGIA O'KEEFFE 1887-1986

1 November 1987-21 February 1988
coordinated by Jack Cowart
supported by Southwestern Bell Foundation

THE ARMAND HAMMER COLLECTION: EIGHTEENTH-CENTURY DRAWINGS

1 November 1987-17 April 1988
coordinated by Andrew Robison

AN AMERICAN SAMPLER: FOLK ART FROM THE SHELburne MUSEUM

15 November 1987-14 April 1988
coordinated by Deborah Chotner
supported by The New England

MASTER PRINTS: SELECTIONS FROM THE PERMANENT COLLECTION

22 November 1987-5 June 1988
coordinated by Margaret Grasselli

ON LOAN FROM THE U.S.S.R.: TITIAN'S SEBASTIAN "SAINT"

6 December 1987-15 February 1988
coordinated by Sydney J. Freedberg
supported by the Federal Council on the Arts and the Humanities

ENGLISH DRAWINGS AND WATERCOLORS 1630-1850

13 December 1987-13 March 1988
coordinated by Andrew Robison

NAIVE VISIONS: ANTIQUE TOYS FROM THE SHELburne MUSEUM

20 December 1987-10 April 1988
coordinated by Laurie Weitzenkorn

THE HUMAN FIGURE IN EARLY GREEK ART

31 January-12 June 1988
coordinated by D. Dodge Thompson
supported by the Federal Council on the Arts and the Humanities

SWEDEN: A ROYAL TREASURY 1550-1700

12 April-5 September 1988
coordinated by D. Dodge Thompson
supported by The Boeing Company, the Federation of Swedish Industries, the Swedish Government, and the Federal Council on the Arts and the Humanities

GAUGUIN DRAWINGS FROM THE ARMAND HAMMER COLLECTION

1 May-23 October 1988
coordinated by Judith Brodie

THE ART OF PAUL GAUGUIN

1 May-31 July 1988
coordinated by Charles S. Moffett
supported by AT&T and the Federal Council on the Arts and the Humanities

THE FLAG PAINTINGS OF CHILDE HASSAM

8 May-17 July 1988

coordinated by Deborah Chotner
supported by Bell Atlantic

PAINTINGS BY FITZ HUGH LANE

15 May-8 September 1988

coordinated by John Wilmerding
supported by GTE Corporation

MASTERWORKS FROM MUNICH: SIXTEENTH- TO EIGHTEENTH-CENTURY
PAINTINGS FROM THE ALTE PINAKOTHEK

29 May-5 September 1988

coordinated by Beverly Louise Brown and Arthur K. Wheelock, Jr.
supported by the German-American Cultural Fund, Inc., Lufthansa German Airlines, and the Federal Council on the Arts and the Humanities

DRAWINGS ON STONE: EARLY EUROPEAN LITHOGRAPHY

12 June-4 September 1988

coordinated by Carlotta Owens
supported by Maxwell Communication Corporation

MASTER PRINTS: SELECTIONS FROM THE PERMANENT COLLECTION

26 June-31 December 1988

coordinated by Margaret Grasselli

ITALIAN RENAISSANCE DRAWINGS

18 September-31 December 1988

CORPORATE RELATIONS

The office of corporate relations secures corporate support for Gallery exhibitions and works with corporate contributors to ensure that their relationship with the Gallery is mutually beneficial. The office also seeks corporate support for exhibition-related projects such as films, advertising, press materials, educational programs, brochures, audiovisual programs, special events, and catalogues. Corporate contributors receive credit and recognition at every opportunity.

During fiscal 1988 the office secured contributions from fifteen corporations that amounted to \$4,785,000 in support of twelve exhibitions, and secured contributions from another twenty-six corporations to support twelve exhibitions scheduled from October 1988 through 1991, for a total of \$7,699,000. In addition, the office raised \$367,000 from three foundations to support one exhibition and one exhibition catalogue.

This was the first year the office sought corporate support to make possible a major installation of the Gallery's own collection with important loans from private collectors. *Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building*, supported by American Express Company and on view from October 1988 through 1991, signals a trend toward longer-term corporate contributions to the exhibition program and collections of the National Gallery.



Installation of kouros and korai in *The Human Figure in Early Greek Art*

A major part of the year's fundraising efforts focused on *Japan: The Shaping of Daimyo Culture*, which opened in fiscal year 1989. To facilitate this major cultural undertaking and its two educational adjuncts, *Nō Performances* and *The Art of the Tea Ceremony*, the corporate relations office sought the support of and worked with a consortium of companies, including one American and fifteen Japanese corporations.

Rebecca Deacon joined the office, and Martha Wayt was promoted to the newly formed position of corporate relations assistant.



DEPARTMENT OF DESIGN AND INSTALLATION

The department of design and installation this year opened fourteen temporary exhibitions and redesigned 30,000 square feet in the East Building for its tenth-anniversary celebration. In addition, the department worked on a number of in-house installations and on six exhibitions that opened at the beginning of the next fiscal year, including the spectacular *Japan: The Shaping of Daimyo Culture 1185-1868*.

Rosso Fiorentino occupied the central gallery on the ground floor of the West Building with a dynamic interplay of mannerist prints and drawings, tapestries, maiolica, and enamel work. The decorative arts, installed in wall and freestanding cases, were juxtaposed with prints and drawings to show the uses of Rosso's designs. The tapestries, which survive in a remarkable state of preservation, reveal the schemes of decoration in the Gallery of Francis I at Fontainebleau. They were installed on opposing walls in the central gallery, presenting Rosso's color and compositions on a truly monumental scale.

Georgia O'Keeffe was installed on two levels of the East Building, uniting the upper level north bridge with the upper level and mezzanine northeast galleries in a new way. The visitor entered on the upper level through a small lobby dominated by photomurals of O'Keeffe at various stages in her career. The exhibition then proceeded through a series of white, open spaces, with works grouped by chronology and media. The broad transitions between sections and the development of spaces were suggested by the architecture of the Southwest where O'Keeffe lived and worked; the stark white of the walls was selected because it was the tone against which O'Keeffe felt her art should be seen. Care was taken in framing and reframing the works of art to reflect her aesthetic.

An American Sampler: Folk Art from the Shelburne Museum was in many ways one of the department's most enjoyable design adventures. We played an active part in selecting the objects and structuring the exhibition with curators from the Gallery and the Shelburne Museum. Deriving architectural details from buildings at Shelburne, the department designed four distinct areas to focus on special aspects of the collection: trade signs and scrimshaw, whirligigs and decoys, carousel animals and cigar store Indians, and weathervanes. Textiles—quilts, bed rugs, coverlets, and hooked rugs—were used as a leitmotif throughout the exhibition. The objects were presented not in isolation but in layers: trade signs were silhouetted against quilts, whirligigs against coverlets, and so on.

Paint colors for the cases, cornices, and pilasters in *Shelburne* were taken from nineteenth-century painted boxes and were reproduced using traditional buttermilk and pigment formulas for a wonderful powder blue and richly grained red highlighted with black and ocher. The transition from the third room, reminiscent of a large grange hall with a circle of carousel animals on a platform in the center, was made through a small, paneled round room with a translucent beamed ceiling inspired by the round barn at Shelburne. This led to the final gallery in the exhibition, a forest of weathervanes in an octagonal room illuminated by daylight from overhead.

As an adjunct to *Shelburne*, a small exhibition entitled *Naive Visions* brought together antique toys from Shelburne and watercolor renderings of these same or similar toys from the Gallery's Index of American Design. The exhibition also included a selection of folk paintings of children from the Gallery's Garbisch collection.

The Human Figure in Early Greek Art was the first National Gallery installation of early Greek pottery and sculpture. The works, ranging from small terra cottas and

bronzes to life-size marble figures, were displayed in the East Building concourse galleries. Spaces within the exhibition were high and open, and works were grouped chronologically to show stylistic development. The rooms were painted a neutral gray so that the tones of clay and bronze and the traces of polychrome remaining on the surface of the marbles could be readily perceived. Renderings of pottery designs and architectural details that reflected historic precedents established transitions from one room to the next. At the entrance to the exhibition models of the Acropolis showed its evolution from a barren hill through the heights of fifth-century architectural achievement to its appearance in Roman times, and photomurals reproduced nineteenth-century romantic views from prints and drawings.

Sweden: A Royal Treasury was designed to suggest the massive vaulted spaces of the Royal Armory and the Royal Treasury in Stockholm. A darkened apselike space highlighted the Swedish royal regalia, miniatures, and objects made of gold, silver, and semi-precious stones. In galleries on either side of this treasury, extraordinary selections of rich, jeweled seventeenth-century costumes, arms, armor, and decorative arts were arranged in large arched cases, some detailed and rusticated to appear as if they were made of large blocks of stone.

Organized chronologically, *The Art of Paul Gauguin* integrated paintings, drawings, ceramics, sculpture, and prints to show the artist's simultaneous achievement in all these media. Beginning on the mezzanine with early works from Paris, Martinique, and Brittany, the exhibition continued on the upper level with art from Gauguin's first years in Tahiti and subsequent periods in his career. Deep, saturated greens and blues were selected as backgrounds for the later Brittany and Tahitian paintings, the latter illuminated with natural light, which gave the experience of the paintings an extraordinary richness. Wherever possible, preparatory and related drawings were installed near the paintings. Ceramics and sculpture were placed in the round so that they could be seen in relation to works in other media. Five distinct groups of prints, drawings, and transfer drawings were shown in galleries tangent to related paintings to emphasize their place within the artist's development.

Paintings by Fitz Hugh Lane was installed in the West Building's central gallery, which was architecturally articulated with traditional moldings and painted in deep, resonant nineteenth-century colors to provide an appropriate scale and context for the paintings.

The Flag Paintings of Childe Hassam, one of a series of small, focused exhibitions of American art, was installed in a single spacious gallery in the northwest cor-

ner of the East Building's ground floor. As with *William Merritt Chase* in 1987, the gallery was designed so that the visitor could view all of the paintings in relation to each other in one open space. The walls were articulated with traditional moldings and painted a dark blue, which gave the chromatic scheme of the paintings a particular brilliance.

The West Building's main floor temporary exhibition galleries provided natural light and the appropriate scale for presentation of *Masterworks from Munich*. Old Master paintings from Munich's Alte Pinakothek were arranged both chronologically and by school, with background colors selected in consideration of their presentation in Munich.

Two focused exhibitions, *Drawings on Stone: Early European Lithography* and *Renaissance Italian Drawings*, as well as several survey exhibitions drawn from the Gallery's graphic arts collection were installed in the inner and outer tiers of the West Building ground floor galleries.

One of the largest and most complex undertakings of the year involved a complete reconsideration of the twentieth-century collection. Working with curators, the department designed a new installation that incorporates the tower, upper level northwest, and upper level west bridge galleries along with the entire concourse. Beginning on the upper level with works by Picasso, Matisse, and Modigliani, the installation progresses historically through European and American art before World War II, ending with human-scale works by David Smith displayed in a daylit amphitheater setting in the tower.

The concourse highlights American and European art from World War II to the present. A special installation designed for the Gallery's extraordinary group of Matisse cutouts meets their unique conservation needs and makes them appear more vibrant and monumental by showing them in a compressed space like Matisse's studio. The reinstallation of Barnett Newman's *Stations of the Cross* in a sixteen-sided room gives each work its own space, while establishing a pacing rhythm for the experience of the series as a whole. To keep the concourse space as open as possible and provide a clear orientation for visitors, an east-west axis was established off the main entrance, with art works on the long view.

Though *Michelangelo: Draftsman/Architect*, *Raphaelle Peale Still Lifes*, *Japan: The Shaping of Daimyo Culture 1185-1868*, *The Pastoral Landscape: The Legacy of Venice*, *The Art of Paolo Veronese*, and *Nineteenth-Century Drawings from the Armand Hammer Collection* opened in fiscal year 1989, their design and much of their production was carried out in fiscal year 1988. *Japan* required

our understanding a visual vocabulary and a level of understatement and precision not encountered in exhibitions of Western art. Trips to Japan and to Japanese installations in Europe and the United States, as well as lengthy sessions with Japanese and American curators, provided design solutions and formal conventions that proved to be extremely successful for the presentation of Japanese art.

Gretchen Van Dusen moved into a drafting and production position within the department, and Sarah Sibald became the new clerical assistant.

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; 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 photographic archives with institutions such as the Allentown Art Museum, the Max Beckman Archives in Munich, and the Istituto Nazionale per la Grafica in Rome.

This year photographic services assumed responsibility for obtaining photographs and transparencies of works of art loaned for temporary exhibitions. The office also coordinates the photographic needs of Gallery offices and museums participating in the tours of traveling exhibitions.

The committee for media projects continued to review and oversee all audiovisual projects involving the Gallery, both by outside producers and by Gallery staff. The coordinator of photography serves as executive secretary to the committee.

Requests for photography reached a new high this year, to continue a rising trend in seven of the last eight years. The department provided specialized photography for most offices in the Gallery, including CASVA scholars and publications. The need for expanded laboratory facilities led to final plans for another studio and two darkrooms. The space is designed specifically for photography of the graphics collection.

The department produces thousands of 35mm color slides each year, for staff lectures among other purposes. The slide library often requests slides of objects in temporary exhibitions when these are not available from other sources. Slides were made of most of the paintings in *Masterworks from Munich*, including details from several.

Photography for special exhibitions this year included the *Nasher Collection*, *Shelburne*, *O'Keeffe*, *Lane*, and

Gauguin. A large number of the Gauguin paintings were photographed for the second printing of the catalogue.

The expanding inventory in the Gallery sales shops depends, to a large degree, on Gallery photographers. Transparencies for reproductions of all works of art in the Gallery collections are made and processed in our own studios and laboratories.

A new staff position of supervisory photographer was authorized to manage the increasing complexity of departmental operations, and William Wilson was promoted to that position. Richard Carafelli was reassigned as a still photographer. Desiree Miller had a temporary appointment as secretary, and Margaret Cooley joined the staff as a museum technician.

STATISTICAL SUMMARY

Black-and-white photographs added to files of prints available, 23,466
Color transparencies added to files, 2,630
Black-and-white photographs sold, 1,464
Black-and-white photographs distributed for official use within the Gallery, 8,044
Permits authorizing reproduction of works of art from the Gallery's collections, 1,690
Color transparencies lent for reproduction, 3,495
Works authorized for reproduction, 3,354
Black-and-white negatives produced, 6,141
Black-and-white prints produced, 43,833
35mm slides produced, 20,908
Color transparencies produced, 2,113
Color negatives produced, 597
Rolls of film processed for other departments, 287

GALLERY ARCHIVES

Two important projects begun this year will document the history of the National Gallery. Former curator Elise Ferber undertook a comprehensive census of exhibitions held at the National Gallery from 1941 through 1987, bringing together data from a wide variety of sources; and Al Viebranz, supported by The Circle of the National Gallery of Art, established an oral history program to fill gaps in existing documentation of important events in the Gallery's past. To provide necessary background for interviews, Viebranz conducted extensive research in the National Archives, the Archives of the Smithsonian Institution, and the Library of Congress. Much of his work focused on the construction of the West Building.

Archivists arranged and described significant groups of

historical materials to prepare them for research use and ensure their long-term preservation. Included were I. M. Pei & Partners East Building construction files, records of National Gallery exhibitions, special events files, exhibition records of the Calouste Gulbenkian collection, files of the departments of twentieth-century art and modern painting, Lessing Rosenwald's graphics collection files, and personal papers of Erwin Christensen and H. Lester Cooke.

Archivists organized and preserved architectural blueprints and drawings of both East and West Buildings. In the process, original West Building drawings and a number of previously unknown blueprints were discovered. Archivists also identified the nineteenth-century floor plan of the railroad station in which President James Garfield was assassinated, which stood on the West Building's site, and a plan showing the foundations of the George Washington Memorial building, which were demolished when the building was constructed.

During the year Richard Bales continued to augment records relating to the National Gallery's music department with donations of correspondence and historical news clippings. Roma Harlan donated a group of files relating to H. Lester Cooke and his work at the Gallery, including biographical materials, information concerning Cooke's work with the NASA art program, photographs, and memorabilia. I. M. Pei & Partners transferred supplementary files and drawings for their work on the East Building.

Significant historical files were given to the Gallery Archives by National Gallery executive officers and departments. The office of the secretary-general counsel transferred President Franklin D. Roosevelt's letter to Samuel Kress accepting Kress's donation of his collection, and a letter from President Harry Truman to Chief Justice Harlan Stone, a member of the Gallery's board of trustees.

Visitors this year conducted research in archival files on subjects ranging from the relocation of Gallery art works during World War II to the Gallery's founding benefactors, notable exhibitions, cultural exchanges with the Soviet Union, construction of the East and West Buildings, and other issues concerning the history, development, and architecture of the National Gallery.

During the year the department provided information concerning archives administration and had visitors from many parts of the United States and from Canada, Liberia, Germany, Argentina, and France.

STAFF ACTIVITIES AND PUBLICATIONS

J. CARTER BROWN, director, served *ex officio* on the Federal Council on the Arts and the Humanities, the National Trust for Historic Preservation, and the Pennsylvania Avenue Development Corporation. Reappointed by President Reagan in 1985, he continued 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 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, the Storm King Art Center, 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 United States 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 acquisition committee. He received an honorary doctor of fine arts degree from Marquette University. The National Institute of Social Sciences awarded him its Gold Medal for Distinguished Service to Humanity.

JOHN WILMERDING, deputy director, continued to serve as vice president of the Shelburne Museum in 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 in Farmington, Connecticut, the Northeast Harbor Library in Maine, the Wendell Gilley Museum in Southwest Harbor, Maine, and the Wyeth Endowment for American Art in Wilmington. He continued as honorary curator of paintings at the Peabody Museum in Salem, Massachusetts, and as consultant to the curator of the White House. He continued on the advisory boards of The New Zealand-United States Foundation, Fine Arts Committee of the State Department, Archives of American Art (Washington Committee), the Secretary of the Navy's Advisory Committee on Naval History, and on the editorial boards of *The American Art Journal* and Smithsonian Institution Press. He hosted the film *Collecting America: Folk Art and the Shelburne Museum*, with Ann Sothorn as narrator. He was appointed to the advisory board of the Center for Advanced Study in the Visual Arts, National Gallery. At the end of the fiscal year he left the Gallery to become the Christopher Binyon Sarofim '86 Professor of American Art at Princeton University and visiting curator, The Metropolitan Museum of Art.

During the year he presented lectures on various American artists and aspects of American art at the Dallas Museum of Art (Bromberg Lecture), The Library Associates of the Chrysler Museum in Norfolk, Virginia, the Museum of Fine Arts, Boston, Sotheby's Works of Art Program, Whitney Museum of American Art, The Johns Hopkins Medical Institutions, The Museum of Fine Arts, Houston, and the Mystic Seaport Museum.

SYDNEY J. FREEDBERG, chief curator, received the National Medal of Arts from President Reagan in 1988. He continued on the board of the Lehman Collection catalogue for The Metropolitan Museum of Art, the visiting committee of the department of paintings for the Boston Museum of Fine Arts, and the Vatican Committee for the Restoration of the Sistine Chapel. He continued to serve as judge for the Prix de Gunzburg, as a director of Save Venice, Inc., and as editor for the dissertations in the fine arts series of the Garland Publishing Company.

HENRY A. MILLON, dean, Center for Advanced Study in the Visual Arts, continued 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, on the advisory committee of the Getty Art History Information Program, 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 Répertoire internationale de la littérature d'art (RILA) and the French Répertoire d'art et archéologie (RAA), as vice chairman of the Council of American Overseas Research Centers, as a delegate to the International Committee of the History of Art, on the architecture advisory group for the Art and Architecture Thesaurus, and on the Advisory Committee of the Leventritt Lecture Series at the Fogg Art Museum. He was appointed to the visiting committee of the Sackler Gallery, the Octagon Committee, the Board of the Canadian Centre for Architecture, the board of the Foundation for Documents of Architecture, and the board of the National Building Museum. He also served on the review panel for the Gladys Kriebel Delmas Foundation. He presented papers on Michelangelo at Northwestern University and Ohio State University and chaired the symposium "Three Decades of Art History in the United States (1910-1940): The American Contribution" at the annual meeting of the College Art Association in Houston.

ANNE B. EVANS, administrator, participated in the National Conference on Museum Security sponsored by the Smithsonian Institution and in the meeting of the Association of Art Museum Administrators held in Boston.

DANIEL HERRICK, treasurer, continued as chairman of the board of trustees and chairman of the executive committee of the Foundation Center, on the board of directors for the American Council on the Arts, and in the financial officers group of the Museum Presidents Conference. He is also on the board of directors of the New York Life Fund and two similar investment funds that are subsidiaries of the New York Life Insurance Company.

PHILIP C. JESSUP, JR., secretary-general counsel, participated in a panel on taxation at a symposium on legal aspects of international art trade in Geneva, organized by the law faculty of the University of Geneva and the International Chamber of Commerce. He continued on the national advisory committee of the Hubert H. Humphrey Fellowship Program (funded by the United States Information Agency), on the advisory committee of the Asia Society/Washington Center, as president of Friends of the Hospital for Sick Children (Toronto), Inc., and as vice chairman of the Obor Foundation.

JOSEPH J. KRAKORA, external affairs officer, continued on the boards of Bennington College, the Alliance of Independent Colleges for Art, and the Cultural Policy Institute, for which he also served as vice president. He continued as advisor for the American Center in London, as executive editor for *Design for Arts in Education*, and as founding director of the Fund for New American Plays. He also served as consultant to the President's Committee on the Arts and Humanities, and he addressed a meeting of the American Association of Museums on international exchange.



Fitz Hugh Lane, *Boston Harbor at Sunset*, Collection of Jo Ann and Julian Ganz, Jr.

MARY ASHTON, head of textile conservation, co-organized a national flag symposium sponsored by the Pennsylvania Capitol Preservation Committee. She presented a paper on "The Civil War Flag Project of the Commonwealth of Pennsylvania" and chaired one session. She coauthored a poster, "A Humidification System for Oversized Painted Silk Flags," for the American Institute of Conservators annual meeting. She is editor of the Washington Conservation Guild newsletter for 1988-1989.

CAROLINE BACKLUND, head of reader services, moderated a session on "Meeting the Challenge of Patrons' Needs in Art Libraries and Visual Resources" at the Art Libraries Society of North America annual conference and is a founding member of the society's Ad Hoc Research Services group. She conducted a graduate summer seminar in art librarianship at the University of New South Wales, Australia, sponsored by the university and the Art

Libraries Society of Australia/New Zealand. She is a member of the Washington Art Libraries Resources Committee.

IRA BARTFIELD, coordinator of photography, served as membership chairman for international Visual Resources Association.

BARBARA BERRIE, acting head of the science department, spoke on the "Technical Analysis of Dosso Dossi's *Circe and Her Lovers*" to the Washington Conservation Guild and the annual meeting of the American Institute of Conservation, for which she also cochaired the poster session, chaired a general session, and presented (with Louis Pierelli) a poster on "Technical Analysis and Conservation Treatment of an Italian Gilded Cassetta with Pastiglia Ornament." She delivered lectures on science applied to the examination and understanding of art for

the American Chemical Society, Washington, D.C. (for National Chemistry Day), the chemistry department of Williams College, and the M.I.T. Alumni Club of Washington, D.C.

BEVERLY LOUISE BROWN, guest curator of southern baroque painting, presented a lecture on "The Art of Francisco Zurbarán" for the Summit Area Community School, on "Veronese and the Art of Replication" for the Los Angeles County Museum of Art, and on "Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek" for the Smithsonian Resident Associates Program. She presented a paper, "Veronese's So-called Duke of Buckingham Series," for the Convegno internazionale di studi di Paolo Veronese in Venice and continued on the international advisory committee for the upcoming Guido Reni exhibitions in Bologna, Los Angeles, Fort Worth, and Frankfurt.

DAVID ALAN BROWN, curator of Italian Renaissance painting, lectured on the Gallery's *Gentleman in Adoration before the Madonna* by Moroni for the First Day of Issue ceremony for the 1987 traditional Christmas stamp. He participated in a scholarly viewing and discussion of the Raphael drawings exhibition at the Pierpont Morgan Library, New York, taught a course on early Renaissance painting at Georgetown University, and discussed the Gallery's recently restored frescoes of *Cephalus and Procris* by Luini at a conference on Lombard mural painting. At San Severino Marche in Italy he accepted the Salimbeni Prize for his *Solario* monograph as the best book published in 1987 in Italian art history and criticism. He continued as a member of the advisory board to the Center for Renaissance and Baroque Studies at the University of Maryland.

NICOLAI CIKOVSKY, JR., curator of American art, served as consultant to the department of fine arts of Amherst College, as chairman of the editorial board for *Studies in the History of Art*, National Gallery of Art, on the editorial board of the *American Art Journal*, and on the Washington advisory committee for the Archives of American Art. He lectured on "Winslow Homer and the Making of an American Art" for Reynolda House in Winston-Salem, North Carolina, "Impressionism or Post-Impressionism? The Case of Theodore Robinson" for a symposium at the Indianapolis Museum of Art and for the Nelson-Atkins Museum of Art, on "Samuel F.B. Morse's *Gallery of the Louvre*" for the Shirly Gang Memorial Lecture at the Huntington Museum of Art, West Virginia,

and on Edward Potthast for the Art Museum of Southeast Texas in Beaumont.

DEBORAH CHOTNER, assistant curator of American art, gave a slide lecture on "Folk Art from the Shelburne Museum" for the Alexandria Association and a gallery talk for the Smithsonian Resident Associates Program.

SUSAN CLAY, library technician, participated in art exhibitions at the Luther Gallery in Washington and the Arlington Arts Center.

TRACY E. COOPER, research assistant to the dean, Center for Advanced Study in the Visual Arts, presented papers on "Un modo per 'la riforma cattolica?' La scelta di Paolo Veronese per il refettorio di San Giorgio Maggiore" at the Fondazione Giorgio Cini, Venice, and on "La facciata commemorativa di San Giorgio Maggiore" at the Centro Internazionale di Studi di Architettura "Andrea Palladio" in Vicenza.

JACK COWART, head of department and curator of twentieth-century art, lectured on Rothko for the Fundación Juan March in Madrid, on "Contemporary European Prints: A. R. Penck" for The Museum of Modern Art, New York, and on O'Keeffe for the North Carolina Museum of Art, the Women's National Democratic Club of Washington, and Associated Artists of Winston Square, Winston-Salem, North Carolina. He delivered a panel report on "Promenade Classique (The Poiriers)" at the symposium "Public Art in America" for the Fairmount Park Art Association in Philadelphia. He was a nominating panelist for the USA Fund for Artists' Colonies international competition, the NEA/GSA Art in Architecture Central Intelligence Agency project, the National Endowment for the Humanities division of fellowships and seminars for art history, and the art criticism panel of the Manufacturers Hanover Art/World Awards. He served on the advisory committees of the fine arts program for U.S. embassies, the Foundation for the Commemoration of the U.S. Constitution, and the Pennsylvania Avenue Development Corporation's "Arts Walk: Collaboration in Art/Design." He was a juror for the Biennial Irene Leache Memorial Exhibition at The Chrysler Museum in Norfolk, the Fairfax County Council of the Arts Open Exhibition, and the Annual Henley Southeastern Spectrum in Winston-Salem and Charlotte, North Carolina. He spoke at a ceremony in honor of Chuck Close at the Lab School of Washington, and continues as the humanities advisor to Public Art Films, Inc., for a projected PBS series on "The Comics and America," on the advisory committee for the

Hereward Lester Cooke Foundation, and on the fine arts committee for the Morris Arboretum at the University of Pennsylvania. He received a Robert H. Smith National Gallery Research award to study the creative methods of René Magritte in his early paintings.

MAYGENE DANIELS, chief of the Gallery archives, served as United States representative to the International Council on Archives Working Group on Architectural Records, which met in Paris, and as a member of Council of the Society of American Archivists. She presented a paper on archival documentation of museum exhibitions to the Mid-Atlantic Regional Archives Conference and was chair and commentator at a program session about archival appraisal at the annual meeting of the Society of American Archivists. She chaired the search committee for the director of the Archives of American Art.

DIANE DE GRAZIA, curator of Italian drawings, was Visiting Andrew Mellon Professor at the University of Pittsburgh. She participated in a conference in Rome on the computerization of print collections, sponsored by the Istituto Nazionale per la Grafica and Sistemi Informativi. She lectured on "Correggio and Parmigianino" at the University of Pittsburgh and at the Los Angeles County Museum of Art and on "The Painter as Draftsman; the Draftsman as Painter" at The Art Institute of Chicago.

ERIC DENKER, lecturer, taught "An Introduction to the History of Printmaking" as a visiting professor at George Mason University and conducted a seminar, "Gauguin and His Era," as a guest professor for Georgetown University alumni college. He lectured at Southeastern University on "The Print Collector in the 1980s" and at the Woodmere Art Gallery in Philadelphia on "Women Artists of the Etching Revival." He is chairman of the program committee for the board of directors of the Washington Print Club.

LAMIA DOUMATO, reference librarian, served as conference chair for the national meeting of the Association of Architectural Librarians in New York. She is on the advisory board of the AAL.

SUZANNAH FABING, managing curator of records and loans, prepared the Etruscan section of the exhibition *The Gods Delight: The Human Figure in Classical Bronze* for The Cleveland Museum of Art and wrote the corresponding section of the catalogue. She was reelected to the board of trustees of the Museum Computer Network and was elected secretary of the organization. She was named

to the visiting committee of the Wellesley College Museum and completed her term as chairman of the visiting committee of the Fitchburg Art Museum.

GAIL FEIGENBAUM, coordinator of academic programs, taught a course on "Regional Styles in Italian Baroque Painting" as a professorial lecturer at Georgetown University. She also lectured on "Drawing and Collaboration in the Carracci Academy" at the Institute for Advanced Study, Princeton, New Jersey.

FRANCES FELDMAN, lecturer, spoke on "Monet at Giverny" for the Smithsonian Resident Associates Program.

RUTH E. FINE, curator of modern prints and drawings, was elected to the board of directors of the College Art Association. She continued on the advisory boards of the Washington and Philadelphia Print Clubs and Pyramid Atlantic and on the Artist in Residence committee of Sidwell Friends School. She juried the 1988 National Print Exhibition at Trenton State College and wrote the introduction to its catalogue. She presented a lecture on American prints at the Sheldon Art Gallery, University of Nebraska, on "Gemini G.E.L.: Art and Collaboration" at the Los Angeles County Museum of Art, and on "Prints by Contemporary American Women" at Yale University Art Gallery and the Virginia Museum of Fine Arts, Richmond.

ANN GILKERSON, research assistant to the assistant dean, Center for Advanced Study in the Visual Arts, delivered a lecture on "Viollet-le-Duc's Château de la Flèche" to the Latrobe Chapter of the Society of Architectural Historians, Washington, D.C.

JANE TEN BRINK GOLDSMITH, staff assistant to the Thesaurus Artis Universalis (T.A.U.) project, Center for Advanced Study in the Visual Arts, taught art history courses for the Resident Associates Program at the Smithsonian Institution.

MARGARET MORGAN CRASELLI, assistant curator of prints and drawings, taught a seminar on "Old Master Drawings" for Georgetown University and lectured on early German prints to a University of Maryland seminar group.

JOHN HAND, curator of Northern Renaissance painting, gave a lecture, "Margaret of Austria: Collecting and Patronage in Northern Europe in the Sixteenth Century," and a seminar, "What Does a Curator Do?" at Amherst

College. He participated in the seminar "Renaissance Paleography in England" at the Folger Institute.

BRUCE HEBBLETHWAITE, library technician, exhibited a photograph and map collage, "Finding the Source," at the Delta Blues Museum in Clarksdale, Mississippi, for the *Blues Mail Art Show*.

PHYLLIS HECHT, visual information specialist, took a leave of absence for four months to intern in the education department of the National Museum of Women in the Arts as part of the master's program in museum education at George Washington University. She also assisted the Phillips Collection in developing an audience research survey.

GRETTCHEN HIRSCHAUER, assistant curator of Italian Renaissance painting, directed a Tuscan countryside study tour for the Smithsonian Resident Associates Program.

ANN HOENIGSWALD, conservator of paintings, lectured on "Materials and Techniques of Impressionist Painters" at Franklin and Marshall College in Lancaster, Pennsylvania, and on "Materials and Techniques of Van Gogh" at the American Institute of Conservation annual meeting and the art conservation program at Buffalo State College.

GREG JECMEN, assistant head of the prints and drawings study room, delivered a paper on "The Etchings of J.-P. Norblin and the Eighteenth-Century Appreciation for Rembrandt" at the annual meeting of the American Society for Eighteenth-Century Studies.

LEO J. KASUN, extension programs production specialist, lectured on "A History of American Art Museums" at the St. Louis Art Museum and on "From the Farmhouse to the Museum" in conjunction with the exhibition "Her strength is in her Principles" for the Older Women's League in Portland, Oregon. He continued on the board of the Washington chapter of the Victorian Society in America and on the exhibitions committee at the Columbia Historical Society.

CAROL KELLEY, assistant to the deputy director, participated in the Museum Management Institute, sponsored by the Getty Institute, at the University of California, Berkeley. She served as an officer of the Junior League of Washington and on its nominating committee as well as on the executive committee and as testing coordinator for the Junior League cookbook.

FRANKLIN KELLY, curator of American art, lectured on "The Hudson River School" for Rutgers University, on "Frederic Church and the National Landscape" for The Metropolitan Museum of Art, and on "Four American Paintings in the National Gallery of Art" for the Rappahannock Art League.

ANDREW KRIEGER, head art services technician, lectured on "Perspectives on Creativity" at Prince George's Community College. He exhibited three-dimensional paper constructions at the Three Rivers Arts Exhibition in Pittsburgh and at Sculpture 88 in Washington, D.C. He participated in a group show in the Washington offices of Arnold and Porter and won an award in the National Small Works Exhibition, Cobleskill, New York.

ROGER LAWSON, head of the cataloguing section, delivered a paper on "New Serials Titles in Architecture and Design" for the annual conference of the Association of Architectural Librarians.

MARK LEITHAUSER, deputy chief of design and installation, exhibited his paintings, silverpoint drawings, and prints in a one-man show at the Coe Kerr Gallery in New York.

DOUGLAS LEWIS, curator of sculpture and decorative arts, continued as chairman of the quality assurance subcommittee and vice chairman of the citizens' stamp advisory committee of the U.S. Postal Service, and as professorial lecturer at Georgetown University, where he taught a museum seminar on "The Human Figure in Greek Art." He was a visiting lecturer at the University of Maryland and led a graduate seminar on Italian Renaissance sculpture. He served on the committee for the arts at Lawrenceville School, as chairman of the acquisitions committee for the Mount Holyoke College Art Museum, and as a member of the visiting committee of the Smith College Museum of Art, the American fellowship committee of the Belgian-American Educational Foundation, the boards of the Washington Collegium for the Humanities and the Bauman Family Foundation, and the trustees' committee of Belzalel Academy of Jerusalem. He gave seminars on Renaissance sculpture at the St. Louis Art Museum and Washington University in St. Louis and lectured on European decorative arts at the Milwaukee Art Museum, on "The Builders of Venice" and "Venetian Architecture: Classic or Baroque" for Aston Magna Academy programs at the Lowe Museum, University of Miami, and at the University of South Dakota, as well as on "Palladio's Drawings of the Mausoleum of Halicarnassus

for Barbaro's Vitruvius" at the annual meeting of the Society of Architectural Historians in Chicago. He spoke on "Problems of Stamp Design" at the Bureau of Engraving and Printing, gave an on-site talk about prehistoric art and architecture in Arizona's Canyon de Chelly for an honors seminar from the Bush School of Seattle, and presented a paper on "Some Mantuan Reliefs: An Aspect of Andrea Mantegna's Sculptural Production" at an international conference at Brigham Young University. He directed a study tour of northern Italy and led an alumni study course for Georgetown University in Fiesole, Italy. At the Convegno Internazionale di Studi su Paolo Veronese in Venice, he presented a paper on the "Iconography of the Frescoes of the Villa Barbaro at Maser." He lectured on "The Collaboration of Daniele Barbaro, Andrea Palladio, and Paolo Veronese at the Villa Maser" at the Jagiellonian University of Krakow in Poland. For alumni colleges at Georgetown University and Washington and Lee University he gave a series of lectures and on-site seminars in Washington and Charlottesville respectively devoted to "Thomas Jefferson as an Architect" and "Decorative Arts of the Eastern European Empires, 1871-1914."

SUZANNE LOMAX, organic chemist, presented lectures on the application of chemistry to the examination of works of art for the Maryland section of the American Chemical Society and the U.S. Naval Academy. She coauthored "The Investigation of Surface Coatings at the National Gallery of Art" for the annual meeting of the American Institute of Conservation.

ALISON LUCHS, assistant curator of sculpture, served as a reader-consultant for the fellowship program of the American Association of University Women's Educational Foundation. She gave a talk on the Annunciation in Florentine and Milanese stained glass at the Congress of the Corpus Vitrearum Medii Aevi (Italia) in Milan. She continued as vice president of the Dupont Circle Conservancy, a Washington, D.C., historic preservation and design review group.

PETER LUKEHART, research assistant to the associate dean, Center for Advanced Study in the Visual Arts, completed his dissertation, "Contending Ideals: The Nobility of Painting and the Nobility of G. B. Paggi," and received his Ph.D. from The Johns Hopkins University.

PETER MACHARE, library technician, received his master's degree in library and information science from the University of Maryland.

DONNA MANN, lecturer, was the Smithsonian representative for a study tour of Tuscany and Lombardy. She gave a lecture on modern art for Morgan Lewis & Bokus, and served as an art consultant for *The Washington Opera Magazine* and *The 34th Annual Washington Antiques Show Catalogue*.

GEORGE MANOS, assistant to the director for music, continued on the board of the Kindler Foundation, the music committee of the Cosmos Club, the Philadelphia New Music Group, Alea III Boston University, the National Press Club, and the Cultural Alliance of Washington, and as an honorary member of the Levine School of Music. He is on the national alumni council convened by The Johns Hopkins University to evaluate the Peabody Conservatory of Music. He adjudicated the 1988 Maryland Musicians Piano Competition of the Jewish Community Center in Baltimore and was elected to the American Society of Composers and Publishers.

STEVEN MANSBACH, acting associate dean, Center for Advanced Study in the Visual Arts, delivered a paper at The Art Institute of Chicago on "Modernist Architecture and Revolutionary Art in Hungary" and was guest curator for an exhibition on the Hungarian avant-garde.

MINA MAREFAT, research associate, Center for Advanced Study in the Visual Arts, completed her dissertation, "Building to Power: The Making of Modern Iran, 1921-1941," and received her Ph.D. from M.I.T. She was on the jury for the American Association of University Women's selected professions panel on architecture, presented papers on modern architecture in Iran and the role of archaeology at the Society of Architectural Historians conference in Chicago, and on "Frank Lloyd Wright" as the featured speaker at the Wesleyan Council of Washington.

NICHOLAS A. MARTIN, assistant slide librarian, gave a course at Georgetown University's School for Continuing Education on "The Art of Ancient Egypt." He translated into French and narrated the National Gallery director's tour of *The Art of Paul Gauguin*.

ROSS MERRILL, chief of conservation, delivered papers on "The History, Problems, and Potential Solutions of Cultural Materials in Transit" and "Rembrandt Peale's Unpublished Manuscript, 'Notes of the Painting Room'," at the annual meeting of the American Institute of Conservation.

CHARLES S. MOFFETT, senior curator of paintings and curator of modern painting, served on the board of trustees of Middlebury College and on the Barr Committee of the College Art Association.

THERESE O'MALLEY, assistant dean, Center for Advanced Study in the Visual Arts, delivered a lecture at the symposium "The Mall in Washington 1791-1991," cosponsored by CASVA and the American Institute of Architects Foundation. She served as garden historian for a restoration study at Old Economy, Pennsylvania, for the State Preservation Office of Pennsylvania, and coauthored a lecture in American architectural history for the Architects Union, Leningrad, U.S.S.R.

MICHAEL PALMER, conservation scientist, presented a lecture on the science department to the Capital Chemist section of the American Chemical Society.

MARGARET PARSONS, coordinator of auditorium programs, served as chairperson of the fine arts review panel for the American Film and Video Festival in New York and as an evaluator for the Program for Art on Film sponsored by the Getty Trust. She continued on the advisory board of Interact, a performance company that integrates theater, poetry, and dance, and joined the board of the Washington chapter of the Victorian Society in America.

LOUIS PIERELLI, Mellon Fellow in object conservation, prepared a poster on the "Technical Analysis and Conservation Treatment of an Italian Gilded Cassette with Pastiglia Ornament" for the annual meeting of the American Institute of Conservation.

MARLA PRATHER, research associate for modern painting, passed her Ph.D. qualifying exams at Columbia University. She delivered a lecture, "Gauguin in His Own Words," for the Smithsonian Resident Associate Program.

CHARLES RITCHIE, research assistant, Index of American Design, was on the review panel for the Congressional Arts Caucus art competition for high school students. He delivered a slide presentation of drawings to students in Cortona, Italy, in conjunction with the University of Georgia studies abroad program.

ANDREW ROBISON, senior curator and curator of prints and drawings, prepared the exhibition *Uncommon Piranesis* for the Grolier Club in New York and lectured on "English Drawings and Watercolors" to the Washington Print Club. He continued as president of the international

advisory committee of Keepers of Public Collections of Graphic Art and 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 of twentieth-century art, taught a seminar on "Theories of Modernism and Postmodernism" as Visiting Lecturer in the Visual Arts at Princeton University and began tenure as Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow at CASVA, working on a book on second-generation postwar American, European, and Japanese art. She lectured on Andy Warhol for a DIA Foundation symposium, interviewed George Segal and Scott Burton for the Gallery's "Conversations with Artists," and wrote a paper, "How Yves Promoted His Myth While Undermining Vincent's" for the College Art Association's annual meeting.

H. DIANE RUSSELL, assistant head of the department of prints and drawings, was an adjunct professor at American University and taught a course on the history of prints. She was the chairperson for the Folger Institute's colloquium "Women in the Renaissance."

LYNN P. RUSSELL, curator of public programs, presented a lecture, "Sweden: A Royal Treasury 1550-1700," to the Women's Club of Roland Park.

MICHAEL B. SASSANI, head of audiovisual production, produced a multi-image orientation program for the Hirshhorn Museum, created three sculptures for a national television and exhibition campaign for the National Institute of Mental Health, and redesigned a multi-image program for the Royal Embassy of Saudi Arabia. He was consultant on a project for the office of the chairman of the Joint Chiefs of Staff and gave a talk on "Photography for Multi-Image Programs" to the North Bethesda Camera Club.

WILFORD W. SCOTT, coordinator of special exhibition projects, continued as an assistant professorial lecturer at George Washington University, teaching "An Introduction to the Arts in America." He was a panelist for "Museum Exhibitions: Responsibilities to Scholarship, Objects, and the Public" at the National Museum of American Art, and he lectured on "American Landscape Painting, 1825-1875," for the Frederick, Maryland, Arts Center Foundation, on "Georgia O'Keeffe" for the Lord & Taylor spring lecture series, on "American Impressionist Paintings" for the Smithsonian Resident Associates Program, on "The

Art and Life of Paul Gauguin" for the Academy of Arts in Easton, Maryland, and for the Art Lovers League of Baltimore. He was reappointed to the planning and zoning commission in Annapolis.

MARIANNA SHREVE SIMPSON, associate dean, Center for Advanced Study in the Visual Arts, was awarded a sabbatical fellowship to complete research on a monograph on "Sultan Ibrahim Mirza's Haft Aurang: A Deluxe Manuscript from Sixteenth-Century Iran." She gave the paper "Pictorial Programs to the Poetry of 'Abd al-Rahman Jami" at the annual meeting of the College Art Association.

MICHAEL SKALKA, coordinator for conservation programs, delivered a lecture, "Factors in Establishing a Computerized Condition Survey at the National Gallery of Art," for the pre-conference workshop of the annual meeting of the American Institute of Conservation.

FRANCES SMYTH, editor in chief, served on the board of the Washington chapter of the American Institute of Graphic Arts and judged a graphics competition for the National Parks Service.

JULIE SPRINGER, lecturer, spoke on "Women in the Arts at the Turn-of-the-Century" for Rollins College, Winter Park, Florida.

JILL B. STEINBERG, lecturer and assistant education editor, took a three-month leave of absence to study in Italy, using the newly opened state archives in Florence and participating in special viewings of the restoration of Masaccio's frescoes in the Brancacci Chapel and Michelangelo's frescoes in the Sistine Chapel.

JEREMY STRICK, assistant curator of twentieth-century art, was an exhibition consultant for the Currier Gallery in Manchester, New Hampshire, and a juror for the annual Rappahanock Art League exhibition.

SHELLEY G. STURMAN, head of object conservation, was elected vice president of the Washington Conservation Guild. She cochaired the poster session at the annual meeting of the American Institute for Conservation, lectured on the technical aspects of ormolu at the Conservation Analytical Laboratory of the Smithsonian Institution, and participated in a technical seminar on ancient Chinese bronzes at the Arthur M. Sackler Gallery and a stone conservation conference sponsored by the Getty Conservation Institute in California.

WILLIAM TAYLOR, chief slide librarian, served as vice-chair/chair-elect of the D.C.-Maryland-Virginia chapter of the Art Libraries Society of North America.

NEAL TURTELL, executive librarian, served on the steering committee of the art and architecture program and as chairman of the monographic series committee for the Research Libraries Information Network. He is chairman of the Washington Art Libraries Resources Committee and a member of the benefit committee for Pyramid Atlantic.

KATHLEEN A. WALSH, curator of teacher and school programs, was a delegate to a conference in Denver on reforming museum education in art museums, sponsored by the J. Paul Getty Trust. She delivered a keynote address, "Asking the Right Questions," to a conference on docents and the public at the St. Louis Art Museum and spoke on "Teachers and the Art Museum, Building a Relationship," for the Southeastern Art Museum Educators' Forum, Reynolda House Museum of American Art.

ELIZABETH A.C. WEIL, corporate relations officer, was invited by the ministry of culture in Madrid, Spain, to speak on a panel, "Public and Private Support of the Arts in the United States," for the cultural program at the International Fair of Contemporary Art (ARCO '88).

WILLIAM J. WILLIAMS, lecturer and education editor, gave a course on "Understanding Modern Art" for Adventures in Learning, a nonprofit adult education corporation in Baltimore, and lectured on "The British Country House in the 1700s" for the Indianapolis Museum of Art.

CHRISTOPHER B. WITH, curator of art information, presented papers on "The Hugo von Tschudi Affair" for the American Historical Association annual conference in Washington, and on "Anselm Kiefer and the View of German History" for The Art Institute of Chicago and graduate students at Princeton University. He discussed German expressionism for the docents of the Baltimore Museum of Art and for the Art Seminar Group in Baltimore, where he also gave a three-part series on "American Art after 1945." He instructed the docents at Meridian House on the exhibition *Picasso: The Linoleum Cuts* and led a tour of the show for the Washington Print Club. He spoke on "American Art and Music" for the Lecture Group, on the life and career of Leonardo da Vinci for the Bedford Springs Music Festival in Pennsylvania, and in the lecture series *Afternoon Tea with the Impressionists* for the Smithsonian Resident Associates Program.

ARTHUR K. WHEELOCK, JR., curator of northern baroque painting, was promoted to full professor at the University of Maryland, where he taught a graduate seminar on Rembrandt and a course on seventeenth-century Dutch and Flemish art. He was Gallery liaison for CASVA, served on the selection committee for predoctoral fellowships, and helped guide fellows' projects while they were in residence at the Gallery. He was awarded CASVA's Ailsa Mellon Bruce curatorial fellowship and worked on a book about the relationship of Vermeer's painting technique to his style. He was appointed to the cultural affairs council of the Netherlands-American Amity Trust. He lectured on "Dutch Landscape Painting of the Seventeenth-Century" for the Mint Museum in Charlotte, North Carolina, "Rembrandt's *The Turk*" for a symposium at Trinity University, San Antonio, "Games in Dutch Art: Innocent Pleasures or Moral Exemplars?" for a symposium at Hofstra University, "How Do We Know It's Really by Rembrandt?" for Buffalo State College and the Harvard Club of Washington, D.C., "The Art Historian in the Laboratory: Examination of the History, Preservation, and Techniques of Seventeenth-Century Dutch Paintings" for the Národní Galeri in Prague, "Dutch and Flemish Paintings in the Munich Exhibition" for a symposium sponsored by the Netherlands-American Amity Trust, New York, and "Rembrandt Self Portraits" for Hood Museum of Art, Dartmouth College.

KATIE ZIGLAR, public information specialist, gave bi-monthly presentations on Islamic art and architecture to the Business Council for International Understanding at American University.

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MUSIC AT THE GALLERY

Thirty-nine Sunday evening concerts were presented in the West Building Garden Courts of the National Gallery in fiscal year 1988. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Music Performance Trust Funds of the Recording Industry through Local 161-170 of the American Federation of Musicians and from the Embassy of Canada.

The National Gallery Orchestra performed nine concerts under the direction of George Manos, and one under Richard Bales. The National Gallery Vocal Arts Ensemble, also under Manos, performed two concerts at the Gallery, three concerts in Baltimore, and eight concerts in Germany, Italy, and Yugoslavia. For their appearance in Yugoslavia at the Zadar Summer Festival the ensemble won the 1988 Studio Laude Award for the outstanding performance of the festival. The ensemble's European tour, from 15 July to 2 August, was underwritten in part by The Circle of the National Gallery of Art.

The Forty-Fifth Annual American Music Festival featured new as well as neglected American works. At intermission during the live broadcast of each concert on radio station WGMS, Manos joined a panel discussion on current issues in American music with Richard Bales and Library of Congress music section chief James Pruitt. The Billy Taylor Trio's appearance in concert continued the tradition of including jazz in the American Music Festival. In addition to the live broadcast, the concert was televised on an in-house closed circuit network to accommodate the overflow audience. The American Music Festival was the subject of a nationally broadcast interview with George Manos on the National Public Radio program "Performance Today."

Concerts that complemented the Gallery's special exhibitions included an orchestra concert to celebrate the

opening of *Georgia O'Keeffe*, which presented music the artist knew and liked, three concerts featuring Greek performers and composers in honor of *The Human Figure in Early Greek Art*, an appearance by Swedish pianist Ingrid Lindgren to mark *Sweden: A Royal Treasury*, and a concert of German music with pianist Klaus Hellwig to honor *Masterworks from Munich*. For the opening of Washington's Navy Memorial, the National Gallery Orchestra played the program to salute the men and women of the United States Navy. All regions of the United States were represented by the musicians who performed at the Gallery in the 1987-1988 season, as were Canada and several European countries.

Works by George Manos and Richard Bales were included in the season's programming, including Manos' "Three Greek Songs for Contralto and Piano Trio" and Bales' "Elegy for a Master." The Christmas concert, which this year included caroling by the combined audience and choir, was presented by the Maryland Camerata, formerly the University of Maryland Baltimore County Camerata.

The Gallery concerts received twenty-three reviews in various media, including a notable review of the New Year's concert by *Washington Post* music critic Joseph McClellan. Twenty-one photo previews included one in the Athens newspaper *AVGI* of the concerts honoring the Greek exhibition.

A complete schedule of the 1987-1988 concert season follows:

- 4 October—National Gallery Orchestra
- 11 October—National Gallery Orchestra
- 18 October—Aldo Mancinelli, piano
- 25 October—National Gallery Vocal Arts Ensemble
- 1 November—National Gallery Orchestra
- 8 November—Roy Hamlin Johnson, piano



George Manos conducting the National Gallery Orchestra

- 15 November—Lila Deis, soprano, and Douglas Riva, piano
 22 November—George Marsh, violin, and Margaret Otwell, piano
 29 November—Marjorie Lee, piano
 6 December—Joseph Porello, tenor, and Kenneth Merrill, piano
 13 December—National Gallery Orchestra
 20 December—Maryland Camerata, Christmas Concert
 27 December—Francis Conlon, piano
 3 January—National Gallery Orchestra, Gala New Year Concert
 10 January—Jose Ramos-Santana, piano
 17 January—Yosif Feigelson, cello, and Masha Tishkoff, piano
 24 January—Constance Moore, piano
 31 January—National Gallery Orchestra with Spyros Sakkas, baritone

- 7 February—Chrissellene Petropoulos, soprano, with William Bloomquist, piano, and David Drosinos, clarinet
 14 February—Christopher Trakas, baritone, and Steven Blier, piano
 21 February—Timothy Woolsey, piano
 28 February—Earl Carlyss, violin, and Ann Schein, piano
 6 March—National Gallery Vocal Arts Ensemble
 13 March—National Gallery Orchestra
 20 March—Maryland Camerata
 27 March—Margaret Mills, piano
 3 April—Thomas Beveridge, baritone, and William Huckaby, piano

Forty-Fifth American Music Festival

- 10 April—National Gallery Orchestra
 17 April—Norman Fischer, cello, and Jean Kierman Fischer, piano
 24 April—Ingrid Lindgren, piano
 1 May—Classical Brass and The Rosewood Chamber Consort
 8 May—Billy Taylor Trio
 15 May—Ecco Trio, with Beverly Benso, contralto
 22 May—Nancy Uscher, viola, with Brian Ganz, piano, and Pamela Jordan, soprano
 29 May—National Gallery Orchestra
 5 June—Gregori Volokhine, piano
 12 June—National Gallery Orchestra, with Klaus Hellwig, piano
 19 June—Louis Lortie, piano
 26 June—Jean and Kenneth Wentworth, piano, four hands

WORLD PREMIERES

- ANTHONY NEWMAN
 Fanfare for an Occasion, 27 March 1988
 RUTH SCHONTAL
 The Canticles of Hieronymous, 27 March 1988
 ROBERT SIROTA
 Cello Sonata, 10 April 1988

FIRST WASHINGTON PERFORMANCES

- RICHARD BALES
 Elegy for a Master, 13 December 1987
 SAMUEL GORDON
 Reflections, 20 March 1988
 GIAN CARLO MENOTTI
 Five Songs for Tenor, 6 December 1987
 JOAQUIN NIN
 Three Songs, 15 November 1987
 MAX REGER
 Intermezzo for Strings, 12 June 1988
 CLAUDIO SANTORO
 Four Brazilian Songs
 Madrigal—Gazela Fremito, 6 March 1988
 GERARD SCHURMANN
 Duo for Violin and Piano, 28 February 1988

ADMINISTRATOR'S REPORT

The National Gallery of Art recorded 7,173,926 visits in fiscal year 1988. *The Art of Paul Gauguin*, with almost 600,000, had a higher average number of visits per day than any exhibition in Gallery history. *Georgia O'Keeffe* had over 400,000, one from Raisa Gorbachev, wife of the General Secretary of the Soviet Union. *Paintings of Fitz Hugh Lane* attracted almost 400,000; *Sweden: A Royal Treasury*, over 350,000; and *An American Sampler: Folk Art from the Shelburne Museum, The Human Figure in Early Greek Art, Masterworks from Munich*, and *Berthe Morisot* between 200,000 and 250,000 visits each.

PUBLICATIONS SERVICE

The publications service experienced a record year in sales, surpassing the previous record year (fiscal year 1986) by over 16 percent. In addition to running the two permanent sales shops on the concourse of the East Building and on the ground floor of the West Building, the publications service operated special sales areas for the *Morisot, O'Keeffe, Shelburne, Gauguin, Lane*, and *Munich* exhibitions and the *Twentieth-Century Art* re-installation in the East Building.

The best-selling exhibition catalogues were for *Morisot, O'Keeffe*, and *Gauguin*. Sales for *Shelburne, Greek Art*, and *William Merritt Chase: Summers at Shinnecock* were also strong. In total, over 200,000 Gallery collection and special exhibition catalogues were sold this year, an increase of 75 percent over last year.

The public purchased more than 2.3 million printed reproductions during the year, a slight increase over last year. These reproductions included postcards, framed and unframed large and small reproductions, note cards, greeting cards, and posters. Although special exhibitions contribute heavily to poster sales, the overall strength of

the reproductions program continues to be the breadth of selection representing the Gallery's collection.

Again this year book sales were substantial, with the Gallery's bookstore recognized for its excellent selection of books on all aspects of the history of art and architecture. Sales of other categories of merchandise were also strong. Purchases of such items as illustrated calendars, address books, and bookmarks exceeded 220,000 units. The sales of videocassettes increased 75 percent over sales last year.

During the year the publications service made changes in the West Building sales shop. Two seating areas and one area of under-used selling space were converted to efficient self-service selling areas, with videocassettes, note cards, posters, and calendars.

Over 750,000 visitors were served in person this year and another 9,000 through the mail. As in the past, income from these activities supports the sales program and provides funds for special exhibition catalogues and the publication of scholarly works in art history.

SECURITY AND FIRE SAFETY

The Gallery continued its expanded use of electronic security methods in 1988 with a major upgrading of the central security console and alarm monitoring systems and increased use of closed-circuit cameras. Two new positions were created in the security department: a guard training officer to enhance and initiate programs to teach such procedures as emergency art care; and an investigator to implement special security measures when needed.

Fire safety training and an up-to-date manual on evacuation procedures were provided to designated fire marshals in departments around the Gallery. A successful

drill was conducted on 20 April 1988 before public opening hours in which all staff were evacuated expeditiously.

GALLERY ARCHITECT'S OFFICE

Design and construction projects were completed for conservation and curatorial departments, education/auditorium, food services, guards, library, publications, and visitor services, as well as general building areas.

The architect's office oversaw completion of the first phase of renovations of the conservation laboratory offices, installation of new carpet and seating upholstery in the main auditorium, and recarpeting of the seventh floor of the East Building. Stone carvers completed inscriptions of the trustees' names in the West Building mall entrance lobby. The Gallery installed a central computer room and forty-two remote terminals in the East Building to implement a library automation system, remodeled a backstage room for the main auditorium to accommodate the children's workshop program, and arranged office space for visitor services in the West Building. The trial operation of an employee's cafeteria was made permanent with the addition of new serving equipment.

The architect's office also supervised the completion of a tapestry storage facility adjacent to the textile laboratory in the West Building, installation of a new reception desk in the East Building study center entrance, and remodeling of the main security office to improve the safety and efficiency in storage and distribution of equipment issued to guards. Remodeling of the West Building sales shop lounge and slide room in two phases increased display and sales facilities, and remodeling underway in the Index of American Design storage and office areas will accommodate a growing collection of graphic arts.

After extensive review of storage space in the Gallery, a warehouse and related office facility were leased. Relocating major storage off-site makes available space for other renovations, particularly in the Connecting Link.

Designs are nearly complete for an expanded photography laboratory, renovated guards' locker rooms in the West Building, further renovation of the conservation offices, consolidation of two existing silkscreen shops with more natural light and improved fume extraction, replacement of flooring and graphics in the concourse level cafeteria, and carving of the patrons' names. Plans are underway for remodeling the education and extension programs offices, improvement of acoustics in the West Building lecture hall and the East Building small auditorium, remodeling of sixth-floor offices and support areas in the East Building, and recarpeting the East Building's study center, from the concourse through the sixth floor.

FACILITIES MANAGEMENT

The facilities management division was restructured into three major components. A new work control center was established to coordinate and track progress on requests for maintenance or operational support. The operations department was reorganized to include the electrical shop and a safety and occupational health specialist. The maintenance department expanded its use of temporary labor and custodial staff, and a new automated maintenance management system was purchased to help coordinate and share information among the various facilities departments and shops and with others in the Gallery.

The operations department's continued efforts to increase the energy efficiency of the Gallery operating systems produced substantial savings. Installation of variable speed drives on the main air handling equipment, a multi-year project, began in earnest in fiscal year 1988.

PERSONNEL DIVISION

The personnel department took the lead in two important efforts: negotiation of a new collective bargaining agreement between the Gallery and Local 1831 of the American Federation of Government Employees; and application for a special salary rate to attract and keep superior security guards. As part of the latter initiative, the Gallery has been asked by the Office of Personnel Management to compile comparative salary statistics for the Washington metropolitan area. The special salary rate would have the greatest impact on the National Gallery, the Smithsonian Institution, and the Department of Defense.

Lee Ann Bauer, a newcomer to the Gallery's employee and labor relations staff, was helpful in contract negotiations. Kelly Bettis assisted with staffing functions.

OTHER ADMINISTRATIVE REPORTS

Gallery supply and property management officer Virgil Jones was appointed acting chief of procurement and supply when William R. Roche retired. He was instrumental in locating the off-site warehouse space for supplies and publications merchandise inventory.

A new department was created to provide audiovisual services and expertise to departments throughout the Gallery. Headed by Tom Valentine, formerly of the Gallery's electronics staff, the department provides equipment and sets up video and sound systems for lectures, films, slide shows, and special events at the Gallery.

FINANCIAL STATEMENTS

REPORT OF THE TREASURER

These comments supplement the accompanying balance sheets, statement of fund operations, statement of changes in fund balances, and notes to the financial statements for the year ended 30 September 1988.

Operating funds of the National Gallery for the 1988 fiscal year amounted to \$46.8 million. Most of these (\$38.8 million) were federal funds appropriated to the National Gallery of Art by Congress. The remaining \$8.0 million represented private funds in the form of income from endowment and special purpose funds as well as grants from corporations to support special exhibitions. Minor portions of income were derived from food service operations and the rental of recorded tours of special exhibitions. The sources of funding of 1988 operations are summarized below:

| | (\$ millions) | % of total |
|---|---------------|-------------|
| FEDERAL FUNDS | <u>\$38.8</u> | 83% |
| PRIVATE FUNDS | | |
| Unrestricted | 1.8 | |
| Restricted to special exhibitions, the Center for Advanced Study in the Visual Arts, conservation, and others | <u>6.2</u> | |
| Total private funds | <u>8.0</u> | 17 |
| Total operating funds | <u>\$46.8</u> | <u>100%</u> |

The accompanying pie chart shows the various categories of 1988 expenses.

FEDERAL FUNDS

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which ac-

Operating Expenses Fiscal Year 1988



cepted 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 an endowment fund. The Congress pledged the faith of the United States to provide funds for the upkeep, administration, and operations (including the protection and care of works of art acquired by the board of trustees) so that the Gallery would be properly maintained and the works of art exhibited regularly to the public free of charge.

Since the Gallery opened to the public, federal funds have supported all major operations of the Gallery, including curatorial and education departments, security, maintenance, and day-to-day operations. At the same time, all purchases of works of art have been made with private funds. Construction of the East Building was also privately financed.

At the end of fiscal year 1988, 85% of the permanent staff (667 people) were federally employed. Salaries and fringe benefits account for \$23.5 million, or 60.6% of the government appropriation of \$38.8 million.

| | (\$ millions) | % of total |
|---|---------------|---------------|
| Salaries and benefits | \$23.5 | 60.6% |
| Utilities | 4.8 | 12.4 |
| Special exhibitions | 1.6 | 4.1 |
| Renovation and equipment | 3.3 | 8.5 |
| Supplies, material, and contracted services | 4.9 | 12.6 |
| Other | .7 | 1.8 |
| Total | \$38.8 | 100.0% |

PRIVATE FUNDS

UNRESTRICTED FUNDS

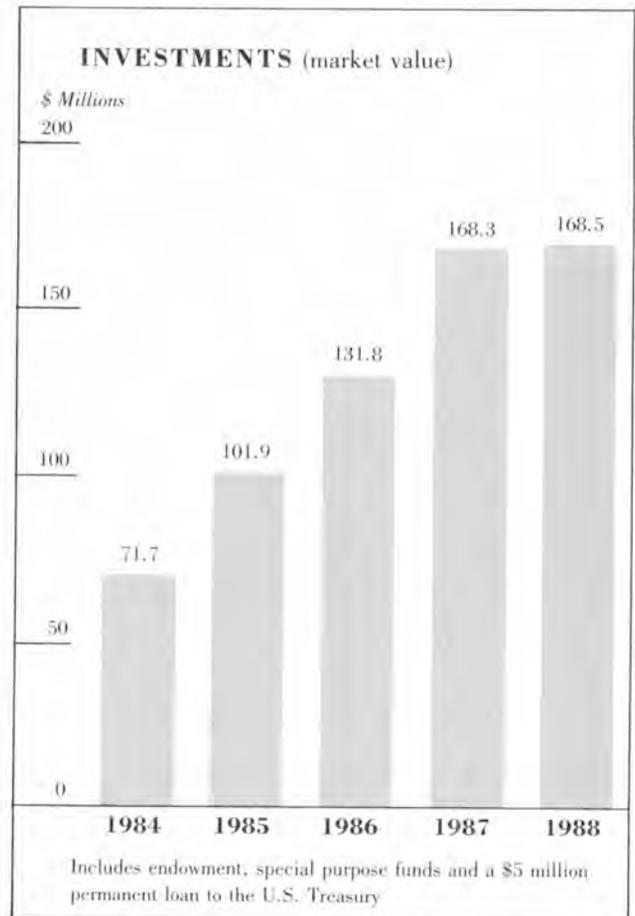
Unrestricted funds consist primarily of the income from the Andrew W. Mellon Endowment Fund originally established in the early years of the Gallery. The income from these funds is used for the compensation of executive officers, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds.

RESTRICTED FUNDS

Special Exhibition Program

Special exhibition expenditures of \$5.9 million in 1988 were slightly higher than in the preceding year. Approximately seven million visits were recorded at the Gallery in 1988, the same number as in 1987.

More than 70% of exhibition costs were contributed by corporations and foundations such as AT&T, Southwestern Bell Foundation, The New England, The Boeing Company, GTE Foundation, New Sweden '88, the Arnold D. Frese Foundation, and others. Opening events, films, brochures, symposia, and other related events were also funded by the private sector, without whose cooperation the Gallery's exhibition program simply would not have been possible. The core costs of the special exhibitions program were funded by designated federal funds.



Center for Advanced Study in the Visual Arts

Funding for the Center for Advanced Study in the Visual Arts is derived from the income of an Andrew W. Mellon Foundation endowment and grants from The Samuel H. Kress Foundation, individuals, and other supporting foundations. Expenses are shown in the operating statement under the captions "Educational services" (\$470,225) and "Fellowships" (\$397,892). The fellowship program supported thirty-five scholars in 1988. During the year the Center sponsored numerous lectures, symposia, and seminars.

Conservation

Conservation of works of art was primarily funded (86%) by federal appropriations, while conservation fellowships, internships, staff research, and seminars were supported by private funds amounting to \$194,436. There were four advanced training fellowships, and each of four conservation departments, i.e., painting, paper, objects, and science, also retained part-time fellows for research.

Research Services and Music

Purchases of library books and photographs for the Gallery's photographic archives were made with federal funds supplemented by private funds (\$391,315) designated for these purposes. The library is made up of some 350,000 volumes available to scholars, students, and curators. The Gallery's music department, which arranges and presents the regular Sunday evening concerts, was partly funded by private sources at a level of \$194,543 in 1988.

INVESTMENTS

The investment portfolio of the Gallery had a market value of approximately \$168 million at the end of the fiscal year. It is primarily made up of endowment funds and, to a lesser extent, funds for special purposes. The largest single portion of endowment funds is the Patrons' Permanent Fund, dedicated to the purchase of works of art. Its market value amounted to \$61.5 million at the end of the fiscal year. The portfolio 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 Capital Management, both of New York. The custodian of 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 Paul Mellon to operate the Center for Advanced Study in the Visual Arts and to provide for art conservation and building funds. In addition, a \$2,500,000 gift toward the purchase of works of art was made by The Morris and Gwendolyn Cafritz Foundation in 1988. Other individuals made contributions for the purchase of works of art, fellowships, and scholarly endeavors.

PUBLICATIONS FUND ACTIVITIES

Revenues from sales of art books, exhibition catalogues, scholarly publications, posters, and prints reached \$12.3 million in 1988, 40% higher than in the prior year. Gallery publications produced in connection with the *Georgia O'Keeffe*, *Art of Paul Gauguin*, and *Folk Art from the Shelburne Museum* exhibitions were enthusiastically received by the visiting public.

The net proceeds of publications sales are used to finance, in a revolving fund manner, the production of catalogues of the Gallery's permanent collections, *Studies in the History of Art*, and other scholarly publications directly related to the programs of the Gallery.

AUDITING

Ascribing to the policy of changing public accounting firms on a periodic basis, the Gallery, after many years of excellent service provided by Price Waterhouse, changed to Coopers and Lybrand at the beginning of fiscal year 1988. Coopers and Lybrand now reports to the audit committee of the board of trustees on a regular basis concerning all aspects of private and federal financial management. Similarly, the internal auditor meets with the audit committee and reports, as well, directly to the director.

CONCLUSION

The Gallery is second to none in its commitment to excellence, and the quest has been made possible by the partnership of federal and private sectors. We are grateful to all those who, through their understanding and support, have contributed to the achievements of this institution.

Daniel Herrick
Treasurer

Coopers
& Lybrand

Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art:

We have audited the balance sheet of the National Gallery of Art as of September 30, 1988, and the related statements of support and revenues and expenses of the funds for operations and changes in fund balances for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit. The financial statements of the National Gallery of Art as of September 30, 1987, totals of which are included in the accompanying financial statements for comparative purposes only, were audited by other auditors whose report dated November 26, 1987, expressed an unqualified opinion on those statements.

We conducted our audit in accordance with generally accepted auditing standards and generally accepted governmental auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the 1988 financial statements referred to above present fairly, in all material respects, the financial position of the National Gallery of Art as of September 30, 1988, and the results of its operations and changes in its fund balances for the year then ended in conformity with generally accepted accounting principles.

Coopers & Lybrand

1800 M Street, N.W.
Washington, D.C. 20036
December 2, 1988

BALANCE SHEETS 30 SEPTEMBER 1988 AND 1987

| | 1988 | | 1987 | |
|---|----------------------|---------------------|----------------------|----------------------|
| | <i>Non-federal</i> | <i>Federal</i> | <i>Total funds</i> | <i>Total funds</i> |
| ASSETS | | | | |
| Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1) | \$ 2,755,633 | \$11,388,899 | \$ 14,144,532 | \$ 14,664,668 |
| Receivables (Note 3) | 8,348,544 | 45,380 | 8,393,924 | 2,885,583 |
| Investments (Notes 1, 2, and 9) | 168,460,394 | | 168,460,394 | 168,335,368 |
| Publications inventory (Note 1) | 2,608,417 | | 2,608,417 | 2,765,321 |
| Deferred charges | 1,360,914 | 1,358,056 | 2,718,970 | 1,133,166 |
| Fixed assets (Notes 1 and 4) | 122,847,580 | 23,343,352 | 146,190,932 | 145,582,360 |
| Total assets | <u>\$306,381,482</u> | <u>\$36,135,687</u> | <u>\$342,517,169</u> | <u>\$335,366,466</u> |
| LIABILITIES AND FUND BALANCES | | | | |
| <i>Liabilities:</i> | | | | |
| Accounts payable, accrued expenses, and undelivered orders (Note 1) | \$ 3,220,074 | \$ 6,540,933 | \$ 9,761,007 | \$ 8,032,633 |
| Deferred grants and appropriations | 5,560,320 | 1,358,056 | 6,918,376 | 2,188,681 |
| Total liabilities | <u>8,780,394</u> | <u>7,898,989</u> | <u>16,679,383</u> | <u>10,221,314</u> |
| Commitments and contingencies (Note 8) | | | | |
| <i>Fund balances</i> (Note 5): | | | | |
| Funds for operations | 2,192,396 | | 2,192,396 | 1,766,209 |
| Funds for special purposes | 33,839,173 | | 33,839,173 | 26,870,498 |
| Endowment funds | 138,721,939 | | 138,721,939 | 143,535,623 |
| Unobligated appropriations | | 4,893,346 | 4,893,346 | 7,390,462 |
| | <u>174,753,508</u> | <u>4,893,346</u> | <u>179,646,854</u> | <u>179,562,792</u> |
| Capital invested in fixed assets | 122,847,580 | 23,343,352 | 146,190,932 | 145,582,360 |
| Total fund balances | <u>297,601,088</u> | <u>28,236,698</u> | <u>325,837,786</u> | <u>325,145,152</u> |
| Total liabilities and fund balances | <u>\$306,381,482</u> | <u>\$36,135,687</u> | <u>\$342,517,169</u> | <u>\$335,366,466</u> |

STATEMENT OF OPERATIONS FOR THE YEARS ENDED 30 SEPTEMBER 1988 AND 1987

| | 1988 | | | 1987 |
|--|--------------------|-------------------|--------------------|--------------------|
| | <i>Non-federal</i> | <i>Federal</i> | <i>Total funds</i> | <i>Total funds</i> |
| SUPPORT AND REVENUES | | | | |
| U.S. Government appropriation utilized (Note 1) | | \$38,815,230 | \$38,815,230 | \$35,926,649 |
| Return from endowment funds, less \$1,398,632 and \$965,900 returned to principal (Note 1) | \$2,902,974 | | 2,902,974 | 2,597,935 |
| Grants for special exhibitions | 4,492,293 | | 4,492,293 | 3,115,164 |
| Income from special purpose funds utilized | 864,006 | | 864,006 | 806,117 |
| Interest income | 167,329 | | 167,329 | 100,531 |
| Income from cafeteria | 247,373 | | 247,373 | 94,175 |
| Income from recorded tours and reimbursements | 245,971 | | 245,971 | 162,089 |
| Total support and revenues | <u>8,919,946</u> | <u>38,815,230</u> | <u>47,735,176</u> | <u>42,802,660</u> |
| OPERATING EXPENSES | | | | |
| <i>Programs:</i> | | | | |
| Curatorial | 1,305,005 | 4,333,471 | 5,638,476 | 4,839,833 |
| Conservation | 194,436 | 1,181,991 | 1,376,427 | 1,369,123 |
| Special exhibitions | 4,313,122 | 1,597,134 | 5,910,256 | 5,625,041 |
| Editorial and photography | | 842,585 | 842,585 | 849,776 |
| Research services | 391,315 | 1,606,797 | 1,998,112 | 2,022,715 |
| Educational services | 500,282 | 2,545,682 | 3,045,964 | 2,606,775 |
| Fellowships | 397,892 | | 397,892 | 292,404 |
| Music | 194,543 | 122,913 | 317,456 | 275,513 |
| Total program expenses | <u>7,296,595</u> | <u>12,230,573</u> | <u>19,527,168</u> | <u>17,881,180</u> |
| <i>Operations, security, and administration:</i> | | | | |
| Operations and maintenance | 51,905 | 11,170,359 | 11,222,264 | 10,716,027 |
| Security | | 7,353,203 | 7,353,203 | 6,528,931 |
| Administration, fiscal and legal | 609,037 | 4,791,006 | 5,400,043 | 4,852,135 |
| Total operations, security and administration | <u>660,942</u> | <u>23,314,568</u> | <u>23,975,510</u> | <u>22,097,093</u> |
| Renovation | | 2,290,495 | 2,290,495 | 1,767,577 |
| Equipment | | 979,594 | 979,594 | 1,006,342 |
| Total expenses | <u>7,957,537</u> | <u>38,815,230</u> | <u>46,772,767</u> | <u>42,752,192</u> |
| Excess of support and revenues over expenses | <u>\$ 962,409</u> | <u>\$</u> | <u>\$ 962,409</u> | <u>\$ 50,468</u> |

STATEMENTS OF CHANGES IN FUND BALANCES
FOR THE YEARS ENDED 30 SEPTEMBER 1988 AND 1987

| | 1988 | | | | | | 1987 | |
|--|----------------------|----------------------------|----------------------|-------------------|--------------------------|-----------------------------------|----------------------|----------------------|
| | 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 | \$1,766,209 | \$26,870,498 | \$143,535,623 | | \$5,334,278 | \$2,056,184 | \$179,562,792 | \$141,544,931 |
| <i>Additions:</i> | | | | | | | | |
| U.S. Government appropriation received | | | | \$34,932,000 | | 2,420,000 | 37,352,000 | 37,827,000 |
| Return from endowment funds restricted to special purposes | | 3,545,820 | | | | | 3,545,820 | 2,441,625 |
| Endowment fund income returned to principal (Note 1) | 1,398,632 | | | | | | 1,398,632 | 965,900 |
| Investment income | | 1,599,536 | | | | | 1,599,536 | 1,242,816 |
| Change in investment appreciation (Note 2) | | (633,320) | (10,876,374) | | | | (11,509,694) | 21,017,738 |
| Gifts and bequests | | 4,626,314 | 2,120,539 | | | | 6,746,853 | 15,853,197 |
| Excess of support and revenues over expenses | 962,409 | | | | | | 962,409 | 50,468 |
| Publications revenue | | 12,275,633 | | | | | 12,275,633 | 8,757,067 |
| Total additions | 2,361,041 | 21,413,983 | (8,755,835) | 34,932,000 | | 2,420,000 | 52,371,189 | 88,155,811 |
| <i>Deductions:</i> | | | | | | | | |
| Art purchases | | 1,842,201 | | | | | 1,842,201 | 6,390,780 |
| Publications expenses | | 9,260,702 | | | | | 9,260,702 | 6,988,332 |
| Fixed asset expenditures | | 471,102 | | | | | 471,102 | 97,494 |
| Fellowships, projects and other | | 864,006 | | | | | 864,006 | 806,117 |
| Federal operating expenses obligated | | | | 34,927,601 | 2,290,495 | 2,626,621 | 39,844,717 | 35,780,213 |
| Returned to U.S. Treasury | | | | 4,399 | | | 4,399 | 75,014 |
| Total deductions | | 12,438,011 | | 34,932,000 | 2,290,495 | 2,626,621 | 52,287,127 | 50,137,950 |
| <i>Transfers—in (out):</i> | | | | | | | | |
| Endowment fund income returned to principal (Note 1) | (1,398,632) | | 1,398,632 | | | | | |
| Other (Note 9) | (536,222) | (2,007,297) | 2,543,519 | | | | | |
| Balances, end of year | \$2,192,396 | \$33,839,173 | \$138,721,939 | \$ | \$3,043,783 | \$1,849,563 | \$179,646,854 | \$179,562,792 |

NOTES TO THE FINANCIAL STATEMENTS

Note 1. Summary of Significant Accounting Policies

FUND ACCOUNTING—To ensure observance of limitations and restrictions placed on the use of resources available to the National Gallery of Art (the Gallery), the accounts of the Gallery are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds established according to their nature and purposes. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly all financial transactions have been recorded and reported by fund group.

The assets, liabilities, and fund balances of the Gallery are reported in four self-balancing fund groups as follows:

Operating funds, which include unrestricted and restricted resources, represent the portion of expendable funds available for support of the Gallery's operations.

Funds for special purposes include the publications fund, which is used to finance, in a revolving fund manner, the production of catalogues of the Gallery collections, *Studies in the History of Art*, and other scholarly publications directly related to the programs of the Gallery. Publications revenue and expenses are recorded as an addition and deduction, respectively, in the statement of changes in fund balances. Other funds for special purposes are restricted to art acquisitions, capital construction, and fellowships, among other purposes.

Endowment funds are subject to restrictions of gift and bequest instruments requiring in perpetuity that the principal be invested and only the income be used. Permanent endowment funds are subject to restriction by donor, grantor, or other outside party. Funds functioning as endowment are subject to restriction by the Gallery's board of trustees.

Federal funds represent appropriations from Congress for the operations of the Gallery. The Gallery receives "one-year" appropriations, which when not obligated or expended must be returned to the United States Treasury, and "no-year" appropriations for the repair, renovation, and restoration of its buildings and for special exhibitions. No-year appropriations 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. This differs in some respects from generally accepted accounting principles. Under the obligation basis of accounting, commitments such as purchase orders and contracts are recognized as expenses and the related obligations are carried as liabilities even though the related goods or services may not have been received. Such amounts are included in undelivered orders and are available until expended.

Operating funds restricted by the donor, grantor, or other outside party for particular operating purposes are deemed to be earned and reported as revenues of the operating fund when the Gallery has incurred expenditures in compliance with the specific restrictions. Such amounts received but not yet earned are reported as deferred income.

All gains and losses arising from the sale, collection, or other disposition of investments are accounted for in the fund that owned the assets. Ordinary income from investments, receivables, and the like is accounted for in the fund owning the assets, except for income derived from investments of endowment funds, which is accounted for, if unrestricted, as revenue of the operating fund or, if restricted, as additions to funds for special purposes.

ART OBJECTS—In conformity with accounting policies generally followed by art museums, the value of art has been excluded from the balance sheet. The Gallery acquires its art collections through purchase or by donation-in-kind of art works themselves. Only current year purchases, and not donations-in-kind, are reflected in the statement of changes in fund balances.

CASH—Non-federal cash represents amounts held on deposit by banks, including interest-bearing demand deposits. Federal cash represents appropriated amounts not yet disbursed by the United States Treasury.

INVESTMENTS—Investments are carried at current market value based upon the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, upon the average of the bid and asked prices. Purchases and sales of securities are reflected on a trade-date basis. Gain or loss on sales of securities is based on average historical value (cost of securities if purchased or the fair market value at the date of receipt if received by donation). Dividends and interest are recorded on the accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of changes in fund balances.

PUBLICATIONS INVENTORY—Publications inventory is carried at the lower of cost or market. Cost is determined using the average cost method.

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 ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts.

Depreciation of equipment, furniture, and computer software is charged directly against "Capital invested in buildings and equipment" and is excluded from the statements of support and revenues and expenses of the funds for operations and statements of changes in fund balances. Depreciation in the amount of \$1,502,279 in 1988 is comprised of \$177,113 of non-federal funds and \$1,325,166 of federal funds. Depreciation expense for 1987 was \$1,592,134.

REVENUE RECOGNITION—Grants, gifts, and bequests are recognized as support and revenues or as additions to funds for special purposes or as endowment funds in the

year received, except support received for special exhibitions, which is deferred, along with related expenses, until such exhibitions are held. 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 nongovernment expenditures of the Gallery. Subsequent to the original endowment, other funds have been established to support the Center for Advanced Study in the Visual Arts, conservation of art works, fellowships, and 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 expenditures in any year and to return unused funds to the principal of the endowment. Total funds generated by endowments for operations were \$4,301,606 and \$3,563,835 for the years ended 30 September 1988 and 1987, respectively. Of these amounts, \$2,902,974 and \$2,597,935 were used for operating purposes and \$1,398,632 and \$965,900 were returned to principal for these years.

Note 2. Investments

The following was the composition of investments as of 30 September:

| | 1988 | | 1987 | |
|--|----------------------|----------------------|----------------------|----------------------|
| | 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 | 77,772,784 | 77,915,143 | 32,040,680 | 32,170,589 |
| Cash equivalents and certificates of deposit | 16,948,190 | 16,948,190 | 23,806,227 | 23,782,276 |
| Bonds and notes | 8,712,319 | 8,666,776 | 16,948,117 | 15,537,519 |
| Common and preferred stocks | 56,216,746 | 59,930,285 | 71,546,008 | 91,844,984 |
| Total | <u>\$164,650,039</u> | <u>\$168,460,394</u> | <u>\$149,341,032</u> | <u>\$168,335,368</u> |

In 1942 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the United States Treasury. This loan bears interest at $\frac{1}{4}\%$ below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 8.125% to 9.5% during fiscal year 1988). Interest income on this loan was \$442,847 and \$390,833 for the years ended 30 September 1988 and 1987, respectively.

The change in investment appreciation for the years ended 30 September 1988 and 1987 was as follows:

| | 1988 | 1987 |
|--|-----------------------|---------------------|
| Net increase (decrease) in market value of investments | (\$14,664,042) | \$ 2,955,209 |
| Net gain realized on sale of investments | <u>3,154,348</u> | <u>18,062,529</u> |
| Total | <u>(\$11,509,694)</u> | <u>\$21,017,738</u> |

Note 3. Receivables

The following items were included in receivables as of 30 September:

| | 1988 | 1987 |
|-----------------------------|--------------------|--------------------|
| Grants and gifts receivable | \$4,304,368 | \$1,055,329 |
| Accrued investment income | 2,264,378 | 1,561,570 |
| Accounts receivable | 1,825,178 | 268,684 |
| Total receivables | <u>\$8,393,924</u> | <u>\$2,885,583</u> |

Note 4. Fixed Assets

Buildings and equipment consisted of the following as of 30 September:

| | 1988 | | | 1987 |
|---------------------------------------|----------------------|---------------------|----------------------|----------------------|
| | Non-federal | Federal | Total funds | Total funds |
| Buildings | \$121,749,895 | \$10,920,424 | \$132,670,319 | \$132,416,409 |
| Equipment | 2,007,013 | 20,685,643 | 22,692,656 | 21,745,351 |
| Construction in progress | 308,981 | 719,369 | 1,028,350 | 119,282 |
| | <u>124,065,889</u> | <u>32,325,436</u> | <u>156,391,325</u> | <u>154,281,042</u> |
| Accumulated depreciation on equipment | (1,218,309) | (8,982,084) | (10,200,393) | (8,698,682) |
| Total | <u>\$122,847,580</u> | <u>\$23,343,352</u> | <u>\$146,190,932</u> | <u>\$145,582,360</u> |

Note 5. Non-Federal Fund Balances

Non-federal funds included the following as of 30 September:

| | 1988 | 1987 |
|--|----------------------|----------------------|
| <i>Endowment funds:</i> | | |
| Endowment funds, the income of which is available for: | | |
| Restricted purposes | \$ 68,364,087 | \$ 73,865,227 |
| Gallery operations | 52,020,195 | 52,638,119 |
| Funds functioning as endowment funds, the principal and income of which are available for: | | |
| Special purposes | 8,687,457 | 7,391,090 |
| Unrestricted purposes | 9,650,200 | 9,641,187 |
| Total endowment funds | <u>138,721,939</u> | <u>143,535,623</u> |
| <i>Funds for special purposes:</i> | | |
| Accumulated income, gifts, grants, and bequests available for: | | |
| Art purchases | 12,952,441 | 7,282,150 |
| Capital construction | 5,831,959 | 5,779,547 |
| Publications | 13,353,593 | 12,525,725 |
| Fellowships, projects, and other | 1,701,180 | 1,283,076 |
| Total funds for special purposes | <u>33,839,173</u> | <u>26,870,498</u> |
| Funds for Operations | <u>2,192,396</u> | <u>1,766,209</u> |
| Total non-federal funds | <u>\$174,753,508</u> | <u>\$172,172,330</u> |

Note 6. Retirement Benefits

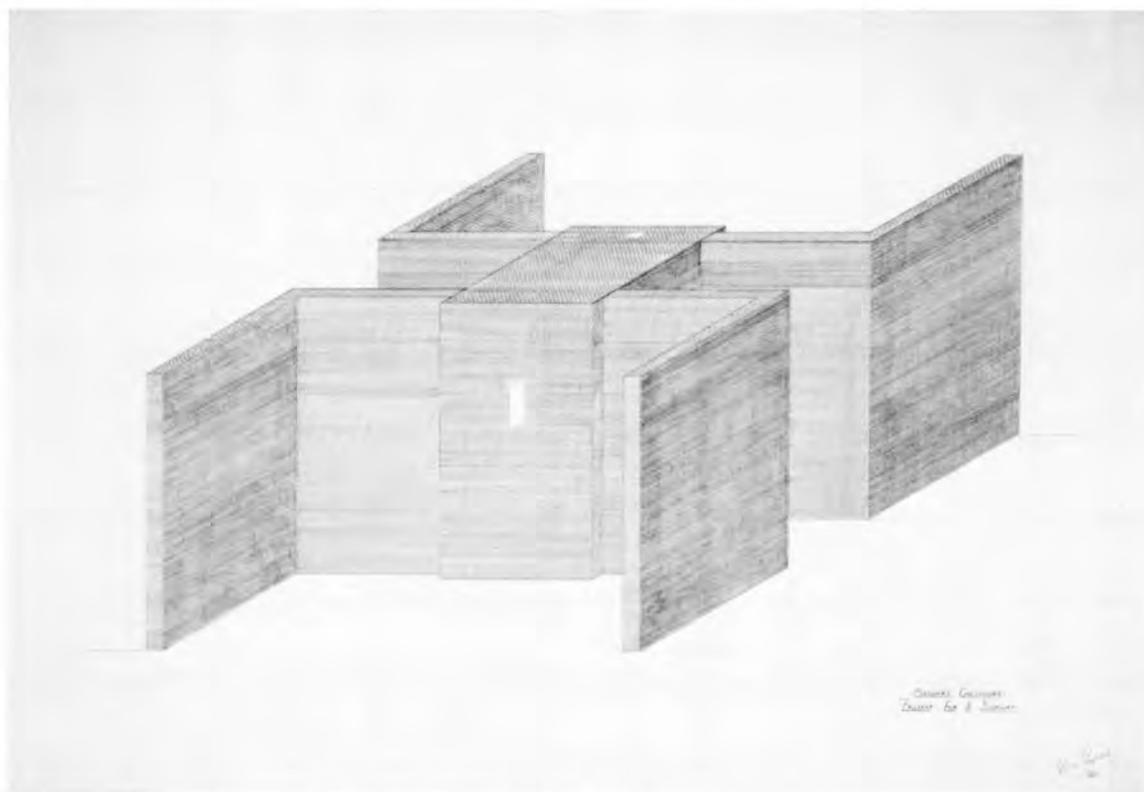
All permanent employees of the Gallery, both federal and non-federal, hired prior to 1 January 1984 participate in the Civil Service Retirement System (CSRS). Those hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the new Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Permanent employees of the Gallery participating in the CSRS had the option to transfer into FERS before 31 December 1987.

Under FERS, employees pay full social security taxes in addition to their contribution to the Basic Benefit Plan. Additionally, they have the option to make tax-deferred contributions to a Thrift Savings Plan and receive a matching portion from the Gallery.

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 \$1,793,000 and \$1,524,000 for the years ended 30 September 1988 and 1987, respectively.

Note 7. Income Taxes

The Gallery is a nonprofit organization exempt from federal and District of Columbia income taxes under the provisions of §501(c)(3) of the Internal Revenue Code.



Alice Aycock, *Masonry Enclosure: Project for a Doorway*, Gift of Werner Kramarsky 1987.80.2

Note 8. Commitments and Contingencies

As of 30 September 1988, the Gallery had entered into an operating lease for a warehouse beginning 1 November 1988. The Gallery has the right to cancel this lease upon twelve months' written notice to the lessor after the initial five years. Future minimum rental commitments under this lease at 30 September 1988 are approximately as follows:

| <i>For the year ended 30 September</i> | <i>Federal funds</i> | <i>Publications fund</i> |
|--|--------------------------|------------------------------|
| 1989 | \$ 93,000 | \$ 47,000 |
| 1990 | 230,000 | 115,000 |
| 1991 | 237,000 | 118,000 |
| 1992 | 244,000 | 122,000 |
| 1993 | 251,000 | 126,000 |
| Thereafter | 21,000 | 10,000 |
| | <u>\$1,076,000</u> | <u>\$538,000</u> |

There was no rent expense on the above lease for the year ending 30 September 1988.

Note 9. Interfund Transfers—Other

Other interfund transfers for the year ended 30 September 1988 included:

| | <i>Funds for operations</i> | <i>Funds for special purposes</i> | <i>Endowment funds</i> |
|--|---------------------------------|---|----------------------------|
| Portion of publications fund's balance transferred to the principal of the Ailsa Mellon Bruce Fund, the income of which is available for purchases of works of art | | (2,000,000) | 2,000,000 |
| Return to endowment of available income in excess of expenses | (638,519) | | 638,519 |
| Other | 102,297 | (7,297) | (95,000) |
| Total other transfers among funds | <u>(\$536,222)</u> | <u>(\$2,007,297)</u> | <u>\$2,543,519</u> |

ROSTER OF EMPLOYEES AND DOCENTS

- Abney, Dorson M.
 Ackert, Stephen F.
 Adams, Alvin L.
 Adams, Michele
 Ahmed, Rukan U.
 Alexander, Harold
 Alexander, Jennifer A.
 Allen, Christy A.
 Allen, Derek
 Allen, Kate Monet
 Allen, Richard, Jr.
 Allen, Robin Ann
 Allen, Sean Miller
 Allison, Dianne B.
 Allison, James C., Jr.
 Alston, Gerald F.
 Amt, Richard C.
 Anderson, Barbara L.
 Anderson, James H.
 Anderson, Nathaniel V.
 Anderson, Sherry A.
 Andrews, Ray A.
 Anson, Gordon O.
 Applebaum, Vasiliki G.
 Applegate, David N.
 Arensberg, Susan M.
 Armenian, Vrejoochie
 Arnold, Quentin Parr
 Artis, Dorothy L.
 Ashton, Kendrick F.
 Ashton, Mary M.
 Aspron, Martha H.

 Backlund, Caroline H.
 Bailey, Daniel J.
 Bailey, Robert E.
 Baker, John
 Ballard, Frances G.
 Barbour, Daphne S.
 Barbour, Jennie J.
 Barbour, Minnie
 Barclift, Dawn M.
 Barclift, Deborah A.
 Bardley, Sammy J.
 Barksdale, Dora
 Barnes, Joseph J.

 Barnes, Linda G.
 Barnes, Willie C.
 Barnett, Robert E.
 Barry, Lester Leroy
 Bartfield, Ira A.
 Bartfield, Kathryn K.
 Bates, Melinda N.
 Battle, Mary J.
 Baucom, Margaret R.
 Bauer, Dianne
 Bauer, Frank K.
 Bauer, Lee Ann
 Baumann, Christopher A.
 Bayer, Diane R.
 Beason, Dean A.
 Beeman, Melissa G.
 Bell, Gracie E.
 Bell, Gwendolyn
 Bell, Reginald E.
 Bellamy, Joyce
 Bellofatto, Roberta
 Belt, Stephanie T.
 Bennett, Derek V.
 Bennett, Mike
 Bennett, Tammy R.
 Benoit, Robert T., Jr.
 Bernard, Barbara
 Bernhards, Jeannie M.
 Berrie, Barbara H.
 Bertalan, Margaret S.
 Bertovich, Jayne
 Besheer, Margaret M.
 Bethune, Nathaniel, Jr.
 Bettis, Kelly A.
 Betts, Kenneth W.
 Bewley, Susan L.
 Bilal, Mohammad
 Bines, Joseph, Jr.
 Bingham, Lorelie A.
 Black, Eric Lee
 Blake, Leroy
 Blankstein, Lucy J.
 Bloom, Michael B.
 Blount, Vander J.
 Boomer, Antonio L.
 Boomer, George A.

 Bowen, Robert L., Jr.
 Bowman, Delorace D.
 Bowser, William R.
 Boyce, Harriet T.
 Boyd, Charles T.
 Boyd, Karen L.
 Boyes, Carol A.
 Boykin, James S.
 Bozeman, Ira S.
 Branch, Leora G.
 Brandon, Darnell
 Breau, Dornan M.
 Breaun, Marc Joseph
 Briscoe, Donald R.
 Britti, George W.
 Brock, Steven W.
 Brockway, Marilyn B.
 Brodie, Judith A.
 Brooks, Carolyn M.C.
 Brooks, George L.
 Brooks, Robert C.
 Brown, Catherine F.
 Brown, Cleven O.
 Brown, David A.
 Brown, Donnell A.
 Brown, Dwight L.
 Brown, J. Carter
 Brown, Larry D.
 Brown, Ronald Lee
 Brown, Sylvester, Jr.
 Brown, Thomas W.
 Browne, Anita J.
 Browner, Paul, Jr.
 Bruce, Richard V.
 Bruno, Pamela J.
 Bryant, Michael G.
 Buckalew, Kathleen M.
 Burch, Curtis L.
 Burch, Virginia
 Burgess, Benjamin
 Burgess, Felesia J.
 Burton, C. Patricia
 Burton, Carole A.
 Burton, Cynthia L.
 Burton, Rachael E.
 Busby, Judith

 Butler, Edwin T.
 Butler, Lawrence
 Butler, Michael
 Butler, Otis J.
 Butler, Tanya M.
 Byrd, Felton W.
 Byrnes, Deborah J.
 Byus, Robert A.

 Cabell, Helena Callaway
 Cacas, Rita M.
 Cain, Shirley D.
 Caldwell, Chris
 Caldwell, David L.
 Callaghan, Dennis
 Cameron, Michelle S.
 Campbell, Alvia R.
 Canada, Karen D.
 Cantey, John
 Caputo, Michele M.
 Carafelli, Richard A.
 Caraway, Lawrence W., Jr.
 Carneal, Munn
 Carr, Albert, Jr.
 Carroll, Jerome L.
 Carroll, Louis L.
 Carroll, William
 Carter, Bruce L.
 Carthorne, Gerald M.
 Casey, Desha Deionn
 Cash, Sarah D.
 Castiel, Cameran G.
 Castro Alvarez, Jesus M.
 Cathey, Gordon L.
 Catucci, Angelo J.
 Celemin, Charles M.
 Chance, William
 Chapman, Michael J.
 Charles, Philip A., Jr.
 Cherry, Anthony O.
 Childress, Suzanne M.
 Chotner, Deborah R.
 Christ, Carol A.
 Christensen, Carol A.
 Chuang, Wayloon
 Gikovsky, Nicolai, Jr.

 Cina, Dianne K.
 Clark, Clifton L.
 Clark, Henry B.
 Clark, James W.
 Clay, Susan Elaine
 Clemons, Bernard
 Cline, Judith L.
 Clopper, Patricia N.
 Clopton, Willie G.
 Cluster, Edwin A., Sr.
 Cobbs, Andre
 Coehins, Walter R.
 Coffey, Holly S.
 Cogswell, John S.
 Coker, John C.
 Colbert, Walter J.
 Cole, David R.
 Cole, Wendy A.
 Coleman, Barbara A.
 Coleman, Elsie
 Coleman, Ernestine
 Collins, Jane, S.D.
 Collins, Janice L.
 Collins, Phillip T.
 Collins, Sarah E.
 Coman, Florence E.
 Conner, Montrue V.
 Conway, John L.
 Conyers, Robert L.
 Cook, Susanne L.
 Cook, Willie C.
 Cooke, Diana
 Cooke, Milton N.
 Cooley, Margaret H.
 Coolsen, Thomas H.
 Cooper, Tracy E.
 Copeland, Joseph W.
 Copeland, Leslie L.
 Gotton, Paul
 Cowart, Jack
 Cox, Edwin W.
 Cox, Milton E.
 Goyle, Laura A.
 Crane, Deirdre Mason
 Crawford, Geraldine
 Crawford, Willie

Creighton, Sandra M.
Crickenberger, Fred W.
Cristwell, Venus M.
Croog, Elizabeth A.
Cross, Jennifer A.
Curry, Tam L.
Curry, Yvonne L.
Curtis, Myron L.
Czabat, Cynthia W.

Dabinett, Lisa H.
Dale, Paul J.
Dalziel, George T., Jr.
Daniels, Brenda Louise
Daniels, Karen S.
Daniels, Maygene Frost
Daugherty, Welden
Davis, Edwina V.E.
Davis, George
Davis, John Q.
Davis, Marcus
Davis, Susan E.
Dawkins, James
Deacon, Rebecca R.
Dean, Sandra M.
DeCristofaro, Paula
Decuir, Rick B.
DeFreece, Franklind
DeCrazia, Diane M.
Delano, Juan F.
Denker, Eric
DeSantis, Pia C.
Dewald, Marquita E.
Diamondstein, Anne D.
Dickens, James W., Jr.
Dickens, Lewis
Diggs, Dennis James
Disceenza, Ann B.
D'Italia, William P.
Dodson, Gertrude R.
Donaldson, Dennis N.
Donovan, Patricia A.
Dores, Kevin P.
Dores, Kimberly D.
Doty, Mary Louise B.
Dowell, Kerwin
Doumato, Lamia
Dowden, Robin D.
Dozier, Michael
Drain, Bernessa I.
Drake, Martin J.
Drayer, Frank
Dubasky, Ariadne Y.
Duggin, David H.
Dunning, Roger Anthony
Dykes, Sonya
Dyson, Ernest M.

Ebb, Frank R.
Edwards, Gerald D.
Edwards, Jerome R.
Eiche, Sabine
Eldridge, Schuyler T.
Ellis, Roby R., Jr.
Emulat, Emily T.
Estes, Ronald L.
Evans, Anne B.
Evans, Gregory L.

Evans, Robert N.
Evans, Virtus E.
Everett, Gwendolyn
Everett, Leon
Everly, Floyd F.

Fabing, Suzannah J.
Farr, Susan E.
Feeley, Cynthia L.
Feigenbaum, Gail
Feldman, Frances L.
Figgins, Frank I.
Fine, Ruth E.
Fishburn, Laurie R.
Fisher, Sarah L.
Fisher, Sterling W.
Fletcher, Shelley
Floyd, Neil A.
Fobbs, David W.
Fogle, Brenda M.
Fondas, Michelle A.
Fontana, Sarah E.
Foote, Roger W.
Ford, Frank W.
Ford, Gregory Kim
Ford, Paul
Ford, Richard Dale
Fortune, Paul C.
Fox, Megan E.
Francis, Jarvis
Franks, Irwin A.
Frazier, Raymond E.
Freedberg, Sydney J.
Frisby, James

Gaina, Helen Anne
Gaines, Carlon R.
Gallagher, Cecelia A.
Gallagher, Tracey S.
Garcia, Gabriel
Gardner, S. Symmes, Jr.
Gatewood, Antone H.
Gatlin, William
Geier, Roberta
Gerbig, Beate L.
Gibbs, Andrea R.
Gibson, Frank
Gibson, Roscoe, Jr.
Gibson, Terry W.
Gilbert, Steffan M.
Gilbertson, Lowell K.
Gilkerson, Ann M.
Gillespie, Charles M.
Gilling, Edward D.
Givens, Eugene P., Jr.
Givens, Walter T.
Glade, Conrad H.
Glenn, Ben, II
Glimsman, Lisha Ann
Gnanakkan, Angela M.
Goler, Francis Milton
Gomez, Deborah A.
Gonzalez, Crystal M.
Goodall, Luria G.
Gordon, Marnie L.
Grace, Peter
Graham, Isaac
Grant, Donnell M.

Grasselli, Margaret M.
Graves, Denise D.
Greatheart, Ulysses
Creatorex, Linda J.
Green, Trevor O.
Greene, Lisa M.
Greenough, Sarah E.
Grice, Russell L.
Grier, Marguerite E.
Griffin, Sidney R.
Gross, Veronica P.
Grupe, James M.
Gruver, Janice R.
Gumbs, Winston F.
Guthrie, Eugene T.

Hairston, Deriek L.
Hall, David L.
Hall, John E.
Hall, Valerie M.
Hallamon, Josephine E.
Hallamon, Tracy M.
Halleck, Elain L.
Halpern, Anne L.
Halpine, Susana M.
Hamilton, George H.
Hancock, Gary W.
Hand, Donald C.
Hand, John O.
Hantsoo, Paavo L.
Harchick, Joseph J.
Hardy, James, Jr.
Hargrove, Jacqueline
Harley, Darrell F.
Harley, Stanley D.
Harper, Betty M.
Harper, Junior
Harper, Ted
Harris, Burley
Harris, Chuekie L.
Harris, Eddie
Harris, James R.
Harris, Robert L.
Harrison, Boyd L.
Harrison, Charles E.
Harrison, Darlene M.
Harrison, Eva M.
Harrison, Gwendolyn
Hartley, Armando H.
Hartman, Richard A.
Hartswick, Thomas
Harvey, Carolyn
Harvey, Christian J.
Hashim, Ishmail N.
Hauser, Cheryl Ann
Hawley, Leonard A.
Hawley, Rosa L.
Haynes, Terez T.
Head, Warren G., Jr.
Headley, Robert L.
Heath, Paul D.
Hebblethwaite, Bruce B.
Hecht, Phyllis S.
Height, Barbara L.
Heinrich, Linda K.
Hemsley, Sondra L.
Henderson, Gus A.
Henderson, Peter J., Jr.

Henderson, Vernon L.
Herrick, Daniel
Hiener, Nancy J.
Higgins, Jane E.
Higginson, Genevra O.
Hill, Gregory G.
Hill, Marvin Lee
Hilliard, Linda E.
Hines, Gwendolyn
Hinnant, Eric
Hirschauer, Gretchen A.
Hoenigswald, S. Ann
Hoffman, Nancy E.
Hoffman, Neil C.
Holland, Thomas E.
Holloman, Alice L.
Holloman, Frenzetta
Holmes, Alvin C.
Holmes, Fred A., Jr.
Holt, Alphonso
Holt, Ardella
Holt, Leslie
Honeycutt, Raymond
Hoover, Lenore
Hoover, Valerie
Hopson, Edgar D.
Horgan, Marta M.
Howard, Herman E., Jr.
Howard, Michael
Hsia, Susan Y.
Hubbard, Rommey
Hunt, Linda A.
Hutcheson, Elizabeth
Hutton, Richard W.

Irion, Thomas R.

Jackson, Gary
Jackson, Irving L.
Jackson, John E.
Jackson, Michael
Jackson, Rosa E.
Jacobs, Larry D.
Jacobs, LeVern, Sr.
James, Eric H.
Jamison, Carroll
Jasperson, Carolyn J.
Jecmen, Gregory David
Jefferson, Edward L.
Jessup, Philip C., Jr.
Johnson, Cecil
Johnson, Charles
Johnson, Dana
Johnson, Dorothy J.
Johnson, Dwayne B.
Johnson, Edith R.
Johnson, Frank O.
Johnson, Frankie L.
Johnson, Jimmy L.
Johnson, Marcia D.
Johnson, Maurice E., Jr.
Johnson, Patrick L.
Johnson, Ruth R.
Johnson, Torace B.
Johnson, Wayman I.
Johnson, Wilhelmina C.
Johnson, William R.
Johnson, Yamashita S.

Jones, Carl W.
Jones, Eddie L.
Jones, Kenneth Brian
Jones, Lorenzo
Jones, Nathaniel
Jones, Virgil S.
Jordan, Josephine D.
Jordon, Kelvin R.
Joyner, Rosalita C.
Joyner, Willie J.

Kahane, Jennifer R.
Kaplan, Ruth E.
Kasun, Leo J.
Kelley, Carol Williams
Kelly, Francine
Kelly, Paul
Kelly, Stinson
Kennedy, Alonzo
Kennon, Judy I.
Kerns, Kenneth
Keyes, Barbara A.
Kielucki, Mark C.
Killian, Ronald J.
Kimball, Elizabeth M.
Kimble, Lorita M.
Klein, Anne M.
Klocke, Scott J.
Klugh, Melvin
Koranteng, Viola D.
Kozlowski, Stephen D.
Kraft, Roger W.
Krakora, Joseph J.
Krall, Julia Lynn
Kremer, E. Randall
Krevinas, Virginia M.
Krieger, Andrew H.
Kwederis, Donna J.

Labule, Mavis E.
Lancaster, Sandra H.
Lane, James B.
Langley, Eugenia S.
Langston, Marc L.
Lavarack, James H.
Laws, Lawrence U.
Lawson, Roger C.
Leach, Kenneth E.
Lederer, Frances P.
Lee, A. B.
Lee, Angela R.
Lee, Hannah H.
Lee, Irene S.
Lee, Parris L.
Lee, Raymond N.
Leggett, Charles P.
Leithausner, Mark A.
Lemmon, William A.
Leonard, Lawrence P.
Levine, Michael W.
Lewis, C. Douglas, Jr.
Lewis, Claudine A.
Lewis, Joe M.
Lewis, Larry L.
Lewis, Robert C.
Lewis, Ruth E.
Lightner, Ysabel L.
Lim, Frank H.

Lind, Denise M.
 Linder, Dona C.
 Lineberger, Alvin H., Jr.
 Lippitt, Carol F.
 Little, Michael
 Littles, Fransonia A.
 Lomax, Suzanne Q.
 Longyear, Teresa J.
 Lopez, Juan E.
 LoRé, Angela M.
 Lowe, Ronald J.
 Luch, Alison
 Luther, Judy C.
 Lynch, Amos D.
 Lynch, Mary C.

 Machare, Peter Allen J.
 Mack, Miller
 Mackie, George A.
 Malik, Shenaz N.
 Mallick, Jerry M.
 Mallory, Raburn M.
 Mallus, Maria M.
 Manca, Joseph P.
 Mancini, Richard M.
 Manigault, Edmund, Jr.
 Mann, Donna C.
 Manos, George
 Mansfield, Aaron
 Mansfield, Sally E.
 Manuel, Ricky L.
 Marefat, Mina
 Marks, Ellen C.
 Marshall, Lawrence A.
 Marsten, Sarah J.
 Martin, George S.
 Martin, Karen J.
 Martin, Nicholas A.
 Martin, Roland M.
 Massey, Debra K.
 Masterman, Amy R.
 Matais, Brian G.
 Matais, Nancy
 Mauler, Carolyn J.C.
 Mauzy, Michael R.
 Maxwell, Linda A.
 Maye, John R.
 McCormick, Ann M.
 McCoy, Rudolph
 McEvitt, Stephen R.
 McGill, Ronald S.
 McGill, Thomas F.J., Jr.
 McKinnie, Benjamin
 McLin, Nathaniel
 McMichael, Doris
 McMichael, Warren
 McNeil, John H.
 McStravick, Sarah A.
 Medwith David F.
 Meiser, Rhenda L.
 Meizlik, Jeffrey N.
 Menifee, Monique A.
 Menson, Willard
 Merrill, Ross M.
 Messineo, Carolyn L.
 Metallo, Michael C.
 Metzger, Catherine A.
 Meyer, Frank Joseph, Jr.

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