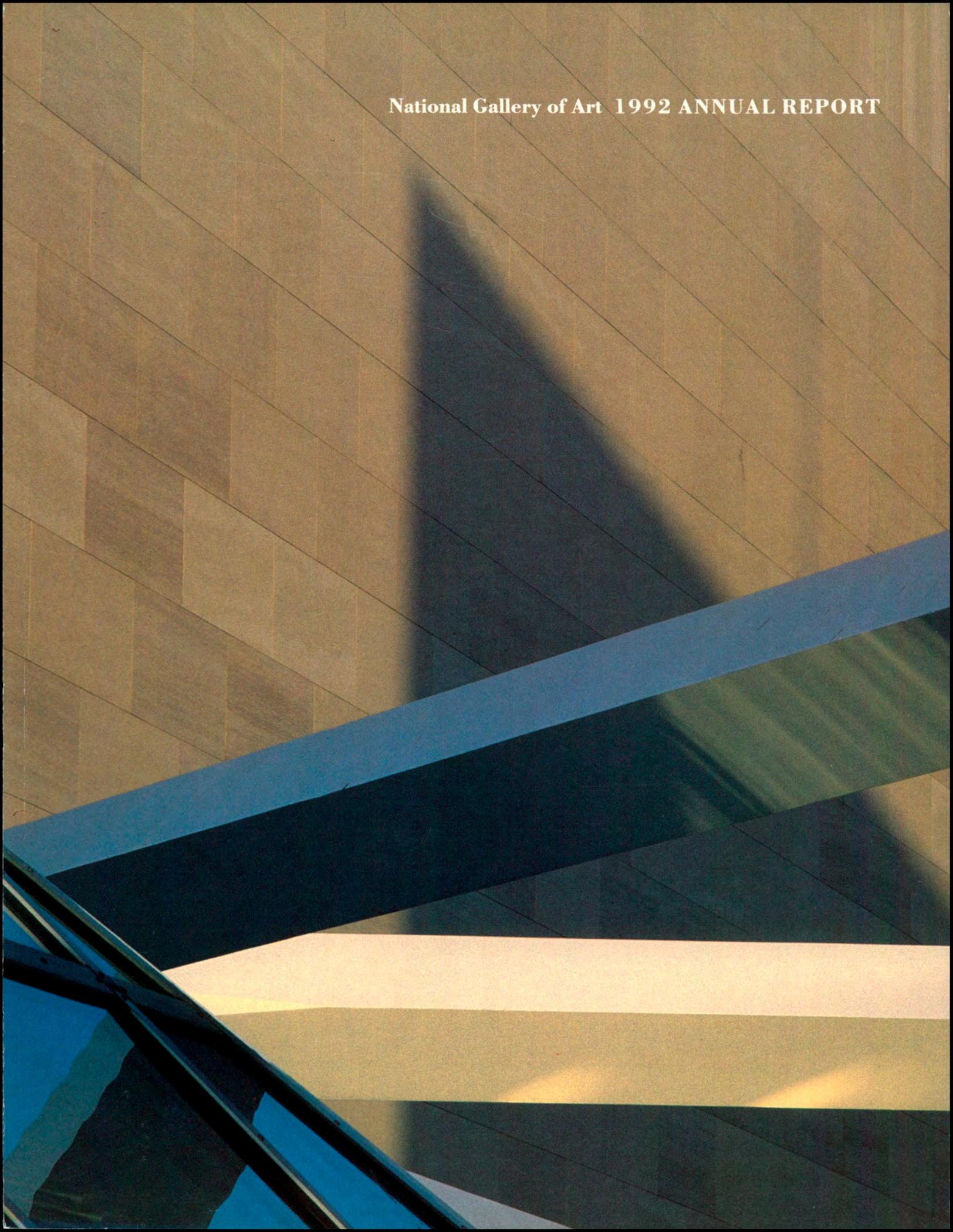
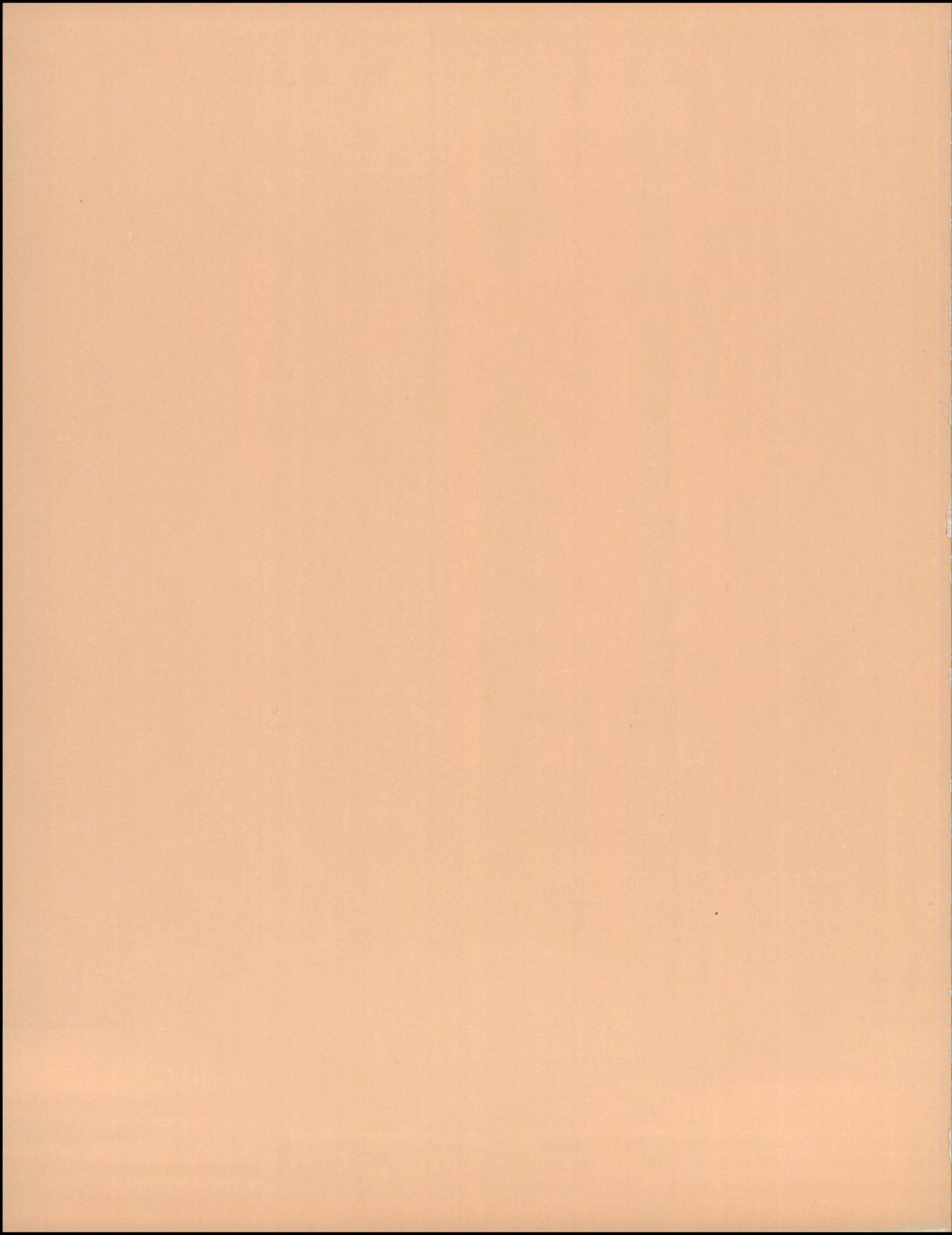
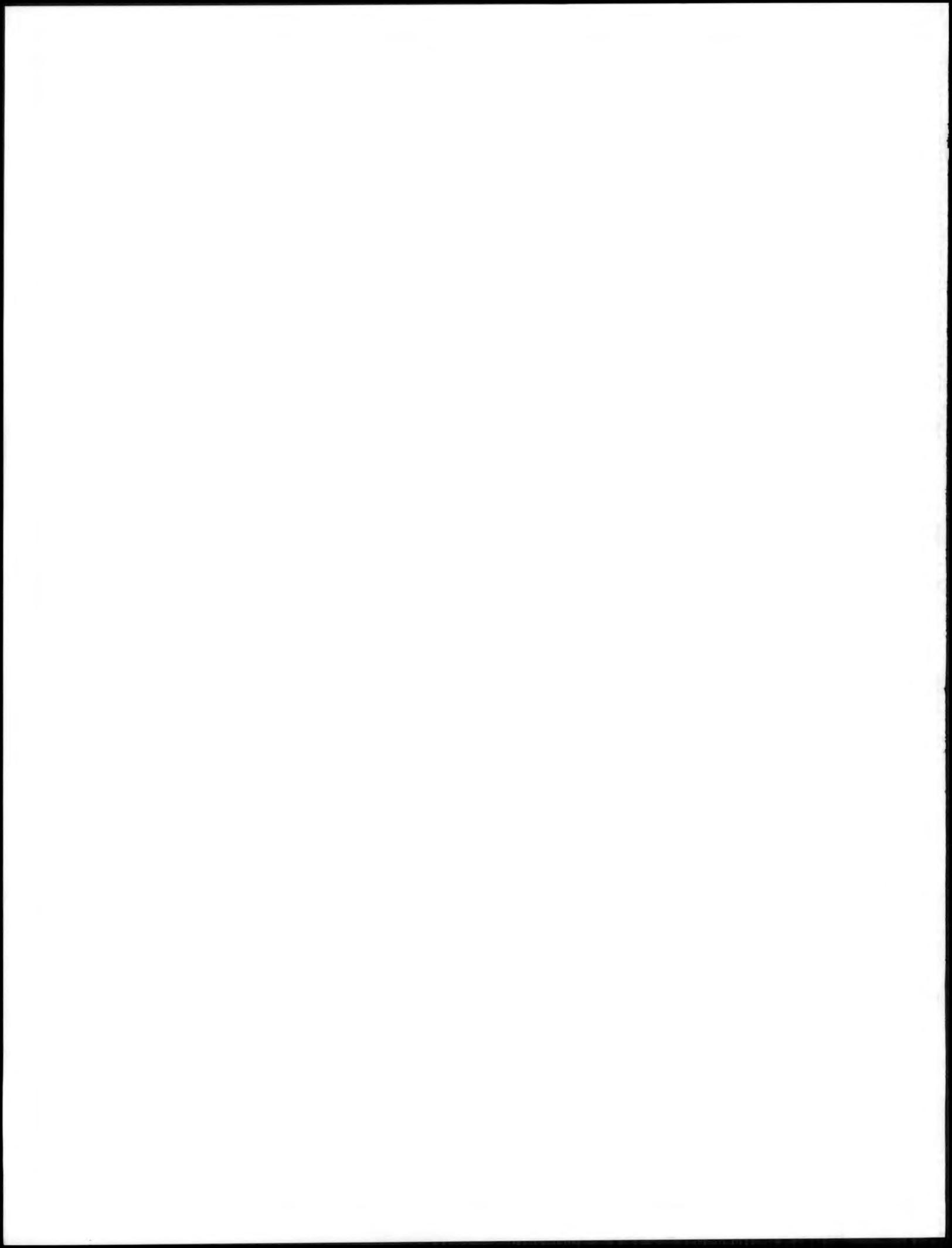


National Gallery of Art 1992 ANNUAL REPORT





1992 ANNUAL REPORT



MEDITERRANEAN WORLD
Measure of All Things
and Mapping

1992 ANNUAL REPORT
National Gallery of Art



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Gift of David P. Tunick and Elizabeth S. Tunick in honor of
the appointment of Andrew Robison as Andrew W. Mellon
Senior Curator, 1991.200.1

Page 11: Claude Monet, *The Japanese Footbridge*
1899

Gift of Victoria Nebeker Coberly, in memory of her son
John W. Mudd, and Walter H. and Leonore Annenberg,
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President's Preface

The 1992 fiscal year was an historic one for the National Gallery, with the retirement of J. Carter Brown as director and the arrival of Earl A. Powell III as his successor. "Rusty" Powell was the unanimous choice of a search committee headed by your president, with Robert H. Smith as vice chairman and Ruth C. Stevenson and Alexander M. Laughlin as members. The Board of Trustees pays tribute to Carter Brown for his remarkable leadership as director for 23 years, and we are grateful to have his continuing support in his new role as director emeritus. The Trustees also feel extremely fortunate and confident to have Rusty Powell take the helm at the Gallery. Rusty was an outstanding director of the Los Angeles County Museum of Art, and he comes to his new job already a longtime member of the Gallery family, through his prior tenure here during the 1970s.

Even amid the transition that accompanies a change of leadership, the Gallery holds fast to its mission: to serve the United States in a national role by preserving, collecting, exhibiting, and fostering understanding of works of art at the highest possible museum and scholarly standards. These are the uncompromising standards of quality for which the Gallery has been known since its founding.

The 1990s are challenging times for art museums, making it necessary to set forth clear priorities and goals. Such planning will enable the National Gallery to fulfill its mission, serve its national audience effectively, and make optimum use

of its resources. Through a process of discussion and evaluation that has involved the National Gallery Trustees, Trustees' Council members, executive officers, and staff in all areas of operation, we are developing a plan that articulates the Gallery's programmatic priorities and goals for the balance of this decade, establishing what must be done to address critical needs, to maintain momentum, and to strengthen resources. The plan will identify a realistic budget, reconciling aspirations with available resources and focusing on the requirements of the Gallery's permanent collection, national service and outreach, educational and scholarly programs, and facilities. We look forward to completing this plan and beginning to act on it in the coming year.

A major accomplishment of the fiscal year was the completion of the reinstallation of the Gallery's collection throughout the main floor of the West Building. This two-year program involved complete reorganization of the Italian, Spanish, German, Flemish and Dutch, British, American, and French painting and sculpture collections. Nearly 1,000 objects were reorganized into approximately chronological order, shifting away from the previous arrangement that grouped artists by schools or nationality. Galleries were repainted, new lighting and labeling were added, and architectural elements were adapted to enhance the works of art. This reinstallation has enabled us to present the sweeping course of European and American art history in sharper focus



The new director of the National Gallery of Art, Earl A. Powell III, with his wife, Nancy L. Powell, and the Gallery's new director emeritus, J. Carter Brown, at the Trustees' reception in September 1992

and to illuminate relationships among artists working during the same period.

This year also witnessed the most wide-ranging temporary exhibition in the Gallery's history: *Circa 1492: Art in the Age of Exploration*. On the eve of the 500th anniversary of Christopher Columbus' voyage, *Circa 1492* presented the artistic and cultural achievements of the major civilizations of the world during the late 15th and early 16th centuries. This broad exhibition brought together almost 600 paintings, sculptures, drawings, tapestries, works of decorative art, maps and scientific instruments from Europe and Africa, Asia and the Americas. Nearly half a million people visited *Circa 1492*, the sole venue of which was the National Gallery.

The National Gallery's excellence and great achievements are the product of its staff and volunteer leadership. The Trustees work in a constructive partnership with the Gallery's senior staff, with whom I confer on a regular basis. The Trustees also benefit greatly from the assistance and involvement of the Trustees' Council, led by Edwin Cox and Lois de Ménéil. This year we welcome Calvin Cafritz from Washington, D.C., Doris Fisher from San Francisco, Julie Folger from Washington, D.C., and Camilla Chandler Frost from Los Angeles, as new members

of the Trustees' Council. Mrs. Fisher and Mrs. Frost will additionally serve on the Trustees' Council development committee.

The National Gallery also owes its success to the dynamic combination of public and private forces that support it. We acknowledge with gratitude the continuing commitment of funds the Gallery receives from the federal government to provide for day-to-day operations. We were fortunate also this year to continue to enjoy tremendous private philanthropic support, sustaining the momentum of giving generated by last year's 50th anniversary. In this fiscal year the Gallery received extraordinary gifts of art for its collections and generous gifts of funds for a range of programs and initiatives.

This year the Gallery served approximately 50 million people inside and outside its walls, through its exhibitions, programs, and extension services. In a time of renewed attention to national service, we are reminded of the continuing importance and relevance of a national gallery in our cultural life; the time-tested success of the public-private partnership; and of the exceptional vision of the Gallery's founder, Andrew Mellon.

John R. Stevenson
President

Message from the Director

It is an honor for me to have been chosen by the Board of Trustees as the new director of the National Gallery of Art. Andrew Mellon, with his extraordinary gift to the nation in 1937, inspired the growth of this great institution. He has been joined by magnanimous donors such as founding benefactors Samuel H. and Rush Kress, Joseph E. and Peter A.B. Widener, Chester Dale, Lessing Rosenwald, Paul Mellon, and Ailsa Mellon Bruce to create a truly national gallery that ranks with the finest museums in the world. I am delighted and proud to return to the National Gallery to serve as its director.

The chief strength of the National Gallery is its rich permanent collection. Major benefactions of entire collections as well as outstanding individual gifts from over 2,000 donors since the Gallery's opening in 1941 have more than validated Andrew Mellon's belief that a national gallery, holding to the highest standards in its collecting and programs, would attract and sustain national support. The Gallery will continue to foster an appreciation and understanding of art by emphasizing the particular distinctions of the collections and by supporting a wide range of educational and scholarly initiatives, conservation activities, exhibitions, and publications. Distribution of our educational resources to communities throughout the country will broaden our continuing service to the nation.

Another critical mission the National Gallery seeks to fulfill is the encourage-

ment of understanding among nations through the sharing of our varied artistic heritages. As members of the international cultural community, museums play a significant role in this exchange and in the furthering of scholarship and ideas and the advancement of art education. As the United States' ambassador of the arts to the rest of the world, the National Gallery will continue to facilitate the international exchange of art.

The Gallery's first fifty years, under the inspired leadership of lifelong trustee and benefactor Paul Mellon and the first three directors, saw the establishment, development, and growth of a superb art institution, one that all in Washington and throughout the country have come to call their own. As the Gallery begins its next half century, the trustees, officers, and staff join me in our firm commitment to serve the people of the United States through the collecting, exhibiting, and preserving of great works of art.

The following review of the 1992 fiscal year, a momentous one in the history of the National Gallery, has been written by my predecessor, J. Carter Brown. I commend it to you and look forward to taking the nation's art gallery into a similarly exciting and challenging future.

Earl A. Powell III
Director



Review of the Year



The year represented by this report was an unusual one in many ways, perhaps particularly for the writer, whose last year it was at the National Gallery of Art. After 32 years here, the last 23 of them as director, the end of the fiscal year coincided with my retirement from the Gallery, a decision that involves many and mixed feelings, but that did not come without a certain sense of the Gallery being in good shape, with a brilliant successor in place.

The National Gallery received over 5,437,000 visits in fiscal year 1992. This represented a 7.6 percent increase over 1991.

The year was in many ways the year of the permanent collection. It came at the conclusion of the Gallery's 50th anniversary, and all aspects of the Gallery focused on the extraordinary collection that has come here over the years to represent the U.S.A. The entire permanent collection of paintings and sculpture was reinstalled, many new acquisitions were added, and almost all of the exhibitions had in some way to do with the Gallery's own holdings. The year also included the Columbus Quincentennial, which involved a heroic effort on the part of the Gallery staff in commemoration of that remarkable milestone in world history.

The reinstallation, which included 20th-century holdings in the East Building, was primarily a rethinking of the hanging and placement of all of the works of art on view on the main floor of the Gallery's West Building. Over 1,000 works of art were unhung and rehung or

moved from their pedestals or walls, many several times. It was a major collaborative effort involving curatorial, design, conservation, education, and security staff. The Gallery's gifted deputy director, Roger Mandle, was the major instigator of the reinstallation as a 50th anniversary accomplishment, with critical support from Gaillard Ravenel, the chief of design, and Charles S. Moffett, then senior curator of paintings, assisted by relevant curators in each section of the display.

All of the Italian, Spanish, German, Flemish and Dutch, British, American, and French paintings and sculpture collections on the main floor were involved. The basic concept, of starting in Gallery 1 with our earliest paintings and moving counterclockwise around the building to illustrate the history of western European and American painting and sculpture since the Middle Ages, remained intact. However, within the various sections, many adjustments were made, primarily to emphasize chronology over geography. For example, the early Italian galleries are no longer divided by city states, such as Florence and Siena, but integrated according to period, on the theory that some of those distinctions had been artificial—with, for example, Duccio in Siena working for Florentine patrons. Various artists who knew and were influenced by each other's works and were exhibited together. As another example, Poussin and Claude are now shown with their Italian contemporaries, in view of the major thrust of their work having been done in

Rome rather than in France. Similarly, American painters who spent most of their productive years in England are now exhibited with their British colleagues. (This has made consistent the precedent that we had always observed of hanging Mary Cassatt with the French impressionists, or Picasso with the school of Paris, regardless of where they were born.)

Goya could be considered as a Spanish painter or as a seminal artist bridging the 18th and early 19th centuries. For the installation we chose the latter, and now he starts off the east half of the main floor and leads into the Gallery's superb 18th- and 19th-century holdings from France.

The experiment of grouping sculpture in a long series of contiguous galleries at the far west end of the main floor had not really succeeded, and the new installation allowed us to go back to the National Gallery's original concept of rooms of sculpture interspersed among the paintings galleries, providing intermittent visual contrast. We allowed for the first time some sculpture actually to appear in paintings galleries where it seemed particularly appropriate, as in Gallery 2 with the early Italians, or in the French galleries with Houdon's busts of Voltaire brought in to complement the 18th-century portrait paintings.

The design and installation staff also made Titian's only ceiling painting in America evoke its original setting in Venice, placing it in a room very close to the proportions of the one for which it had been painted, in an ingenious ceiling installation that grew out of the design for our Titian exhibition. The department was involved in all the visual aspects of installation, which resulted in the repainting of virtually all of the galleries, often with special glazes, and new lighting that blends natural and artificial light ranging from incandescent bulbs to high-tech fiber optics. Many period frames were purchased through the Ailsa Mellon Bruce Fund and The Circle of the National Gallery of Art, bringing new splendor to Leonardo's *Ginevra de' Benci*, which had recently been magnificently cleaned by David Bull of our conservation department. Every one of the works of art was

re-labeled. Labels were taken off the picture frames so as not to interfere visually with the frames, many of which are works of art in themselves, and so as to allow a more legible and informative format. New room graphics give a summary of the contents of each room as a further help to the visitor.

The reinstallation involved many new educational offerings. Laminated guides for each gallery are being prepared in English, French, German, Italian, Japanese, and Spanish, an ongoing project made possible by Knight Foundation. Twenty-three new guides in English and five sets of translations were completed this year. In addition, self-guided tours were prepared. The first of these, *The Age of Lorenzo de' Medici*, which was published in conjunction with the 500th anniversary of Lorenzo's death, takes visitors on a tour of the Gallery's collection of art from Renaissance Florence. A series of family guides supported by the Vira I. Heinz Endowment was also launched during the year, beginning with *Portraits and Personalities*, intended for children from age 8 to 10.

During the anniversary year the permanent collection grew with a very welcome avalanche of gifts and other splendid acquisitions, coordinated by Mellon Senior Curator Andrew Robison with the assistance of virtually every curator on the staff and the development office as well. In all, 2,444 works of art from 224 donors, representing 22 states and 5 foreign countries, rained in upon us. Some gifts involved private collections, such as the fabulous drawings from the Woodner family and the splendid selection of drawings from William B. O'Neal; and some specialized in the 20th century, such as the Vogels' extraordinary and adventurous collection. A full accounting of these acquisitions is made later in this report. Suffice it to say that sculpture was also included, with the beautiful large Rodin plaster given by Iris and B. Gerald Cantor, or the Houdon bust of George Washington from Robert McNeil.

Many of the acquisitions during the year combined a gift component with purchase from donated funds. The most



Sculpture curators Suzanne Lindsay and Alison Luchs with object conservators Judy Ozone and Shelley Sturman examining the new bronze *Venus and Cupid*, c. 1575/1580, before its installation in the fountain of the West Building's ground floor Garden Café

Gift of John and Henrietta Goelet, in memory of Thomas Goelet, and Patrons' Permanent Fund, 1991.242.1

spectacular was Monet's *The Japanese Footbridge*, 1899, a partial bequest of Victoria Nebeker Coberly in memory of her son, John W. Mudd, combined with funds from Walter and Leonore Annenberg that made possible the acquisition. It is the Gallery's first painting from Monet's Giverny period, and after its cleaning the canvas has turned out to be one of the most beautiful of all Monet's serial works. Also from Mrs. Coberly came an important early cubist Braque.

In sculpture, a *Venus and Cupid* was purchased through the combination of a generous gift from John and Henrietta Goelet and the Patrons' Permanent Fund. This was the answer to a long-standing prayer that some day we would find a work of sculpture that could go in the fountain at the very center of the West Building's ground floor, in the space di-

rectly under the Rotunda that is now occupied by our Garden Café. Visible from a great distance, announcing the splendid collection of bronzes and other sculpture to be found in the ground floor galleries, this seductive bronze has been re-plumbed by our conservation laboratory so that water again flows naturally off Venus' tresses. A little cupid holds up a seashell to catch the water Venus is wringing from her hair, while a second jet arches out from the mouth of a dolphin.

The sculpture collection was also enormously enriched, with a view to our dream of an outdoor sculpture garden, by the acquisition of Miró's *Personnage Gothique—Oiseau-Éclair*, made possible by the Morris and Gwendolyn Cafritz Foundation; other sculptures combining gift components came from George Rickey and the estate of Tony Smith. For the drawings collection, the Gallery was able to acquire, by means of the Patrons' Permanent Fund, a two-sided sheet from Vasari's book of drawings once owned by the Duke of Devonshire that contains ten Florentine old master drawings of the greatest rarity, including examples by Botticelli and Filippino Lippi, and, in addition, the great Benvenuto Cellini drawing of a *Satyr*, both from the Woodner Family Collection.

The permanent collection was also involved in many of our exhibitions. Our tradition of "focus" exhibitions was continued with a special grouping built around the Gallery's *Saint Anne Altarpiece* by Gerard David, reuniting for the first time in ninety years our work with its various predella panels and serving as the basis of a scholarly symposium. Walker Evans photographs, Callot prints, and many of the drawings, prints, and photographs acquired during the year made celebrations of the permanent collection an integral part of our exhibition program. Even shows like those devoted to Käthe Kollwitz and Kirchner involved Gallery holdings and promised gifts. One painting that had been a star of the 50th anniversary gifts exhibition was also featured in the monographic show devoted to the work of Albert Bierstadt. The long-lost *Lake Lucerne*, given to the Gallery by Richard Scaife and Margaret Battle, had

been rediscovered in the course of the preparations for this exhibition, co-organized by the Brooklyn Museum and the National Gallery, and had been acquired for the Gallery at a small auction in Rhode Island and cleaned by Ross Merrill. Its conservation kept it out of the previous venues, but when the exhibition opened in Washington, this large-scale, linchpin picture, foreshadowing the artist's vision of Western American grandeur, could take its rightful place in Bierstadt's *oeuvre*.

Recent acquisitions by the Gallery were also part of the Guercino exhibition, the painting show organized by Bologna on the 400th anniversary of Guercino's birth. We were able to arrange the scheduling of a beautiful exhibition of Guercino drawings from Windsor Castle to coincide, so that these two shows, each of which were also seen elsewhere, came together only in Washington for a major Guercino celebration.

Some of our exhibitions were, of course, without any involvement of the Gallery's permanent collection, although they related to it either by analogy or contrast. *Sargent's "El Jaleo"* gave us the opportunity to see the newly cleaned masterpiece from the Gardner Museum in Boston, its first time away, in a theatrical focus exhibition of great scholarly and public interest. In connection with the Columbus Quincentennial, the *Art of the American Indian Frontier* was beautifully installed in the East Building to reflect the collecting of Milford Chandler and Richard Pohrt, in a celebration of the artistic contributions of native Americans, and in anticipation of the major new neighbor we shall receive across the Mall when the Heye Collection of indigenous art of this hemisphere is ensconced in the capital.

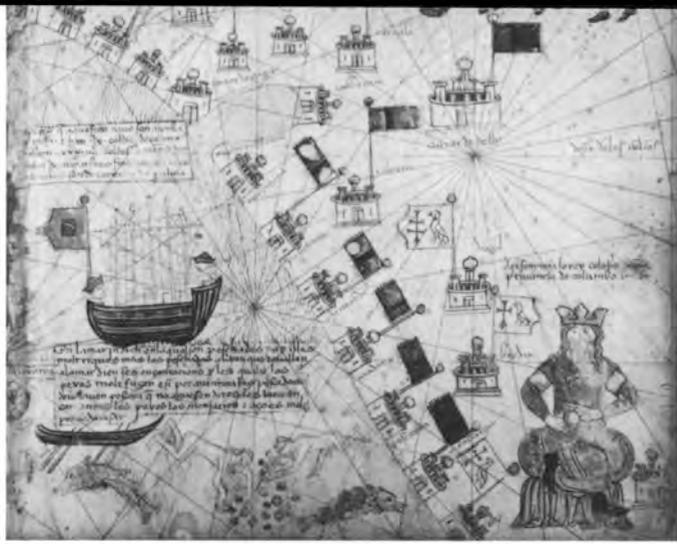
The principal Quincentennial undertaking was, of course, the exhibition *Circa 1492: Art in the Age of Exploration*. It built on one of the Gallery's major strengths, its collections of Italian Renaissance art, which at one point we had considered transferring into relevant sections of the show on a large scale. Finally, however, rather than mar the beautiful new reinstallation in the West Building, we decided it wiser to suggest that visitors look

at our permanent holdings with the lessons of the 1492 show in mind.

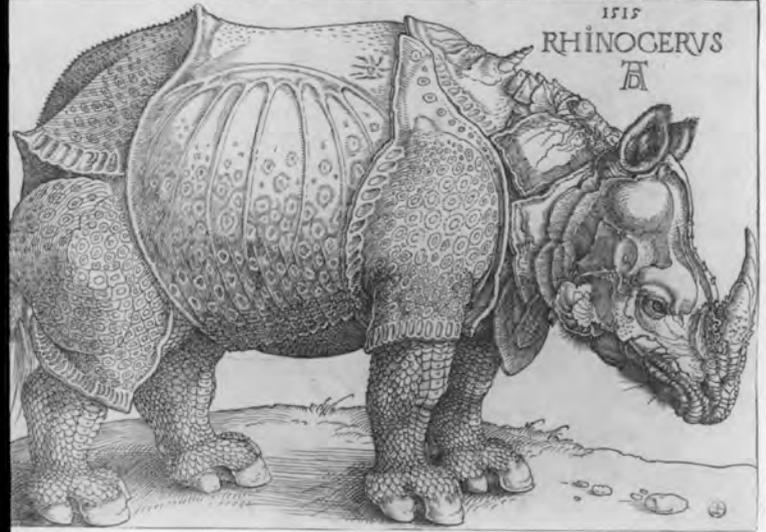
One of the most complex exhibitions this museum or perhaps any other has ever undertaken, *Circa 1492* took visitors on a worldwide voyage of discovery, "horizontally," as it were, around the principal world cultures of the late 15th and early 16th centuries, a time that changed forever the world's perceptions of itself. The theme was globalism, and the exhibition was, in fact, made possible by a global consortium of sponsors, in addition to a special appropriation from the U.S. Congress. The exhibition was presented in three sections—"Europe and the Mediterranean World," "Toward Cathay," and "The Americas"—and the response of visitors was most encouraging, as they found their eyes being opened to the extraordinary creativity around the world at this moment in history. Jay Levenson, a former Finley Fellow at the Gallery, gave up his legal career to return to his original field of specialization and be the guest curator of the show, building upon the early conceptual work that Sydney Freedberg established while still here as chief curator. Dr. Levenson headed a team of some 30 scholars who drew up the lists and wrote the catalogue entries for loans that involved fully 33 countries. The negotiations for loans proved long and arduous, but the results were rewarding. Highlights of the more than 600 objects in the show included the large Bosch *Temptation of Saint Anthony* from Lisbon; Leonardo's exquisite *Portrait of a Lady with an Ermine (Cecilia Gallerani)* lent from Poland, with 21 drawings by Leonardo and 21 drawings and a painting by Dürer in the same gallery for a fascinating juxtaposition of north and south; a great Japanese national treasure, *Amano Hashidate*, by Sesshū Tōyō; Shen Zhou's subtle monochromatic ink paintings; extraordinary Aztec sculpture and codices; and a spectacular collection of pre-Hispanic gold from Colombia and Costa Rica.

The scholarly symposium in connection with the exhibition, convened by our Center for Advanced Study in the Visual Arts, involved 14 international scholars. In addition, the important scholarly cata-

On view in *Circa 1492: Art in the Age of Exploration*: (counterclockwise from top) Abraham Cresques, *Catalan Atlas* (detail), 1375, Bibliothèque Nationale, Paris; Leonardo da Vinci, *Portrait of a Lady with an Ermine (Cecilia Gallerani)*, c. 1490, Czartoryski Museum, Cracow; Albrecht Dürer, *Rhinoceros*, 1515, Metropolitan Museum of Art, New York; *Schlüsselfelder Schiffe*, 1503, Germanisches Nationalmuseum, Nuremberg



ad Christum p[ro]p[ri]et[ar]i[um] 1713. Im Jahr 1713. Hat man den großm[ä]chtigen König von Dänem[ar]k den K[ri]stianus pr[ä]sident an? In die d[ie] sollich lebend[ig]e Ch[ri]st. Das nenn[en] sie
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Loans to Circa 1492: (this page) Aztec, *Colossal Rattlesnake Head*, Museo Nacional de Antropología, Mexico City; Inka, *Human Figurine*, Museo Nacional de Historia Natural, Santiago; Middle Mississippian, *Nursing Mother Effigy Bottle*, 1250–1350, Saint Louis Science Center

(facing page) Indian, *Yashodā and Krishna*, 15th century, Metropolitan Museum of Art, New York; Benin, *Queen Mother Head*, 16th century, Nigerian National Museum, Lagos; Shen Zhou, *Drawings from Life: Plants, Animals, and Insects*, 1494, National Palace Museum, Taipei; and Kōei, *Amida*, 1472, Robert H. Ellsworth Collection, New York



logue and many guest lectures made the show a significant source for the increase of knowledge of this seminal epoch.

The Gallery's educational program in connection with *Circa 1492* included the production of a film, *Masters of Illusion*, which included dazzling special effects made possible by the latest advances in imaging technology, and traced the origins and development of perspective as one of the great contributions of the Renaissance. It not only was broadcast on PBS but was shown daily at the Gallery to capacity crowds in the auditorium and also in a new high-definition video theater, the first such theater in Washington. Brochures describing highlights of the exhibition were available in six languages: French, German, Italian, Japanese, and Spanish, as well as English. A special printed guide was produced for children ages 6 through 12, and there were two recorded tours, one for adults and one for children. Teaching packets, evenings with educators, and high school days for local students rounded out the educational efforts. In addition, there was a concert of early music from Spain and the Americas, and a recital of Iberian songs organized by the music office.

For the opening days, we were honored by the visit of the King and Queen of Spain, and also by the President of the Italian Senate, Giovanni Spadolini, himself a Renaissance scholar and the founding minister of cultural patrimony in Italy, as well as President and Mrs. Bush. To close the show, the President of Portugal, Mario Soares, made a special trip to Washington.

Scholarship proceeded at the Gallery in other connections as well. Our Center for Advanced Study in the Visual Arts conducted an active program of seminars, colloquia, and workshops, including a major symposium on "The Formation of National Collections of Art and Archaeology." Curatorial research continued, with important progress made on the multi-volume systematic catalogue, allowing us to anticipate publication of the volumes on German, British, and American naive paintings and part of the decorative arts collection in fiscal year 1993. A new summary catalogue of American paintings in the collection appeared, and preparation was completed for a summary catalogue of sculpture. The Gallery also joined in partnership with the Georgia O'Keeffe Foundation to begin preparation of a catalogue raisonné of the works of that artist, which will result over the next four years in a multi-volume publication.

Research continued in the conservation department, with work completed on the first issue of a new publication, *Conservation Research*, to appear in 1993. The department was also host to an international video conference on Saint Porchaire ceramics, applying technology provided by GTE ImageSpan that allowed for simultaneous viewing of high-resolution digitized images and live discussion among the participating scholars at the Louvre in Paris, the Victoria & Albert Museum in London, and our own National Gallery in Washington.

Great progress was made in implementing our new computerized collection management system, which tracks locations, loans, gifts, and research on artists and works of art in the collection. By year end, the system contained provenance, exhibition histories, and literature for

more than 1,000 works of art, biographies and bibliographies for more than 200 artists, and basic cataloguing information for more than 73,000 works of art in the National Gallery collections, including the Index of American Design. This system is one of the most advanced of any art museum.

Technology played a major role in several educational initiatives. The Gallery had in 1980 been the first to bring videodiscs to the museum world, and work proceeded briskly over the past year on a new project. It combines videodisc technology with computer-based digital imaging techniques, the first time these two disparate technologies have ever been wedded together. The result will be a videodisc of all 2,600 objects in the Gallery's various American holdings, with 2,500 videodiscs to be distributed free, on a competitive basis, to schools and educational institutions in all 50 states as part of the 50th anniversary observance, all thanks to the generosity of the Annenberg Foundation.

Work also proceeded on adapting an interactive computer program called "Perseus," developed by Harvard University for the study of ancient Greek art, culture, and history, for use in our *Greek Miracle* exhibition. For this exhibition, as for the forthcoming exhibition from the Barnes Foundation, active negotiations and preparations progressed throughout the year.

In addition, the Gallery's national outreach continued with publication of *Teacher Programs in Art Museums*, a directory listing resources for teachers available at more than 260 museums across the nation; this was published by the Gallery with the support of The Bauman Foundation and The Circle. The National Teacher Institute focused on Renaissance art for the second year in a row, responding to interest stirred up by the Columbus Quincentennial. The institute, now in its fourth year, adopts an interdisciplinary approach designed to help teachers in different fields incorporate the teaching of art into their curricula. Participants this year came from more than 30 states; some 650 educators from every state and the U.S. territories have now at-

tended the institute since its inception.

Meanwhile, maintenance, repair, and renovation proceeded on our magnificent physical plant, which is nonetheless getting older. Preparations have commenced in earnest for the replacement of 3.5 acres of skylights and roofing and 40,000 square feet of laylights over the main level galleries and public areas of the West Building. Work has gone forward this year to improve access, facilities, and graphics for visitors with disabilities, with plans drawn up for permanent stone ramps at the 6th Street and Constitution Avenue entrance to the West Building. Technical specialists have continued work on major enhancements to the security system, and plans have also been developed for automation of the building operating system to improve the climate control for works of art. In addition, with jurisdiction over the future site of the sculpture garden now assumed by the National Gallery, we have taken steps this year to upgrade the existing landscape and to preserve the two concentric rings of linden trees that surround the pool and skating rink.

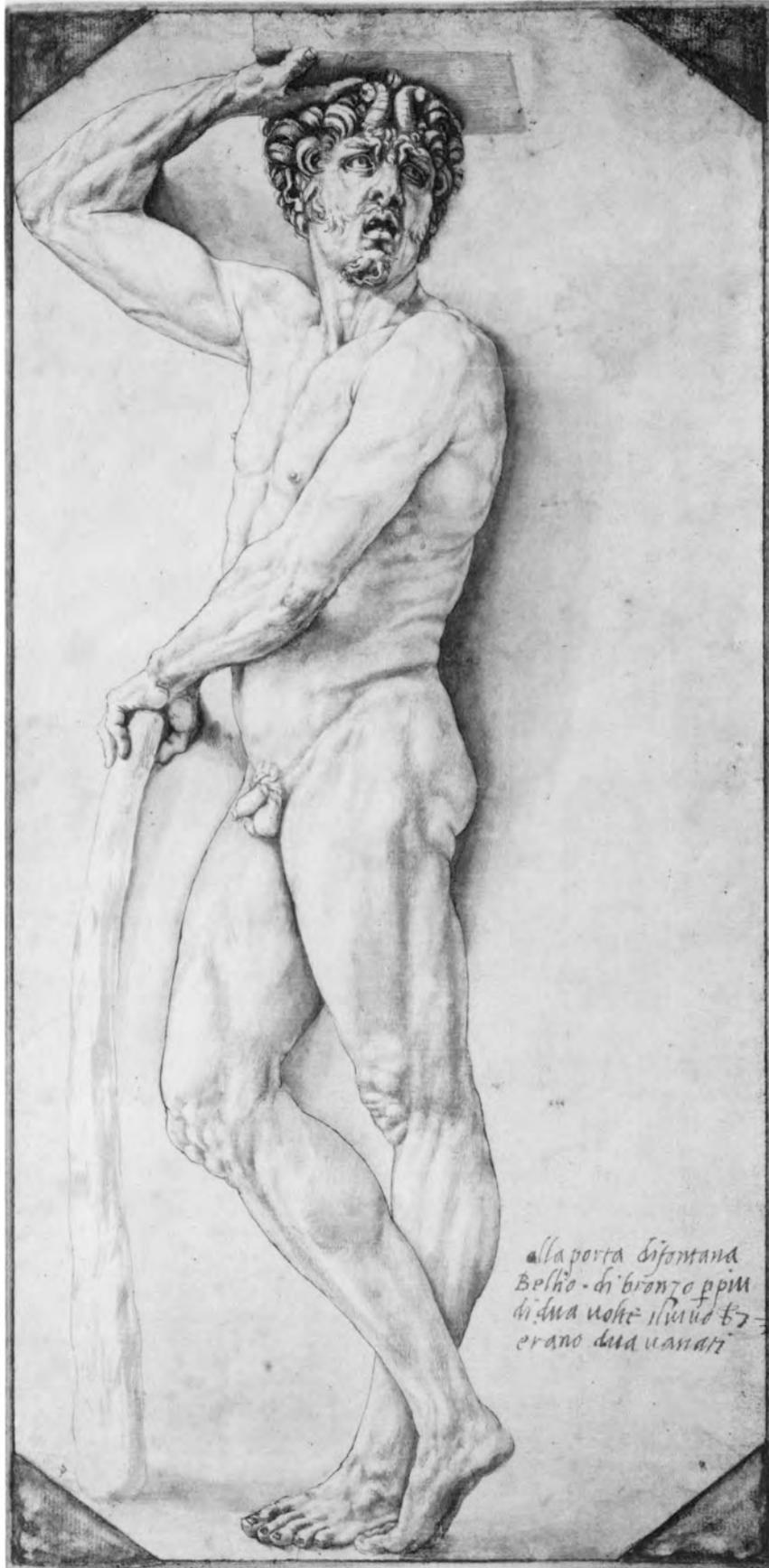
It was, finally, a year of changes in personnel. We were flattered when our senior curator of paintings and curator of modern European painting, Charles Moffett, was selected to become the first non-family director of the Phillips Collection, and again when our curator of 20th-century art, Jack Cowart, was made chief curator and deputy director of the newly revitalized Corcoran Gallery of Art.

My own retirement has brought home to me the extraordinary privilege of having worked at this institution. Everyone connected with it is inspired by the quality of its art; but beyond that, from the vantage of my fourth decade here, it has been enormously rewarding to work with and meet so many wonderful people who share one's passion for our visual heritage. Paul Mellon, as trustee and as president and chairman of the Board of Trustees, and now an honorary trustee who makes a point of coming to the meetings, has been a very special factor in my life. I cherish in particular the opportunity to have worked with him on the building committee of the East Building,

which he and his sister and their foundation made possible. Dr. Franklin Murphy, as a trustee from very shortly after I arrived at the Gallery, and currently as its gifted chairman, has also been a mentor and role model of enormous influence. I cannot begin to list all the others, the many trustees, the talented curators, design and other staff, including so many friends on the guard force, who have meant so much. I would like in particular to single out the team of executive officers who made life so collegial and effective in this final year: deputy director Roger Mandle, treasurer Daniel Herrick, secretary and general counsel Philip Jessup, administrator Anne Evans, dean of CASVA Henry Millon, and external affairs officer Joseph Krakora. Any accomplishments listed in this report have been primarily their work and that of their dedicated staffs.

When we invited Earl A. Powell III to leave the University of Texas in Austin in 1976 and work at the Gallery, his performance here as executive curator during the high-pressure days of organizing the Tutankhamun exhibition and opening the East Building earned him the admiration and affection of all with whom he came in contact. We were sorry to see him leave but understood the distinction of his appointment as director of the Los Angeles County Museum, which he has handled with such *éclat*. When the trustees' search committee recommended and the board at their May meeting elected Rusty to become the new director, it was the greatest pleasure to be welcoming him back to National Gallery of Art. I know it could not now be in better hands.

J. Carter Brown
Director Emeritus



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Art Programs

Renaissance Paintings

In addition to finishing the comprehensive reinstallation of the Renaissance galleries this year, the department coordinated preparation of a brochure in honor of the 500th anniversary of the death of Lorenzo de' Medici (1449–1492), one of the most celebrated art patrons and collectors of all time. The booklet leads visitors on a tour of works of art in the collection that were created in Renaissance Florence, all of which relate in some way to Lorenzo. Among the highlights of the tour is the *Adoration of the Magi* tondo by Fra Angelico and Fra Filippo Lippi, which was the most prized painting in Lorenzo's possession.

Two events this year featured the northern Renaissance master Gerard David's *Saint Anne Altarpiece*. First, the three large panels were splendidly restored, reframed, and returned to public view in conjunction with the reinstallation of the permanent collection. Second, a small "focus" exhibition based on the altarpiece brought together for the first time since around 1902 predella panels belonging to the National Galleries of Scotland and the Toledo Museum of Art as well as a painting from the Art Institute of Chicago that may also have been part of the ensemble. Information about subject, provenance, and technique was presented on wall panels alongside photographic representations of hypothetical reconstructions. Thanks to the generosity of The Circle of the National Gallery of

Art, an illustrated brochure accompanied the exhibition. The *Saint Anne Altarpiece* exhibition also provided a focal point for a Forum on Connoisseurship and Collecting, addressed by the curator of northern Renaissance painting and the conservator of the altarpiece.

In the absence of both the curator and the assistant curator of Italian Renaissance painting for part of the year, Alessandra Galizzi, former David E. Finley Fellow at the Center for Advanced Study in the Visual Arts, served as the Mellon assistant curator.

Baroque Paintings

A number of important acquisitions this year added new dimensions to the Gallery's collection of northern baroque paintings. Foremost among these was Paul Mellon's generous gift of six Dutch and Flemish still lifes, including Jan Brueghel the Elder's *A Basket of Mixed Flowers and a Vase of Flowers*, dated 1615, given in honor of the Gallery's 50th anniversary. The other paintings that comprised this gift were two small and minutely detailed pendants by Balthasar van der Ast, *Basket of Fruits* and *Basket of Flowers*; *A Hanging Bouquet of Flowers* by Abraham Mignon; Jan Philips van Thielen's *Roses and Tulips and Jasmine in a Glass with a Dragonfly and a Butterfly*; and finally, *Vase of Flowers in a Niche*, a panel attributed to Abraham



Balthasar van der Ast, *Basket of Flowers*, c. 1625
 Gift of Mrs. Paul Mellon, 1992.51.2

Bosschaert. With the exception of Mignon, none of these artists were previously represented in the collection.

Two paintings by David Teniers the Younger were also added to the collections this year: *Peasants in a Tavern*, a gift from Mr. and Mrs. John Ely Pflieger; and *Two Peasants with a Glass of Wine*, a partial and promised gift from Mrs. Robert W. Weidenhammer. Both of these delightful images of peasant merrymakers demonstrate Teniers' characteristically fluid brushwork and his genius for expression. Their addition brings to four the number of paintings by Teniers at the Gallery.

Several long-term loans to the National Gallery have complemented our collection of baroque paintings: Emile E. Wolf has lent an important Rembrandt school work, *The Levite at Gibeah* by Gerbrandt van den Eeckhout; David E. Rust has lent

Hendrick Ter Brugghen's *The Mocking of Christ*, a promised gift to the Gallery; the Cincinnati Art Museum lent *Portrait of a Man in Armor* by Anthony van Dyck, *David with the Head of Goliath* by Bernardo Strozzi, *The Pardon of Saint John Chrysostom* by Mattia Preti, and *Saint Peter Nolasco Recovering the Image of the Virgin* by Francisco Zurbarán; Guido Reni's *Saint Jerome* was on loan from the Detroit Institute of Arts; Juan van der Hamen's *Still Life with Fruit and Glassware* from the Museum of Fine Arts, Houston; Hubert Robert's *Fountain* from the Kimbell Art Museum, Fort Worth; and Bernardo Bellotto's recently conserved *Pirna, the Fortress of Sonnenstein* from a private collector.

The curator of southern baroque painting and guest curator Sir Denis Mahon helped organize the exhibition *Guercino*:

Master Painter of the Baroque, joining the Pinacoteca Nazionale, Bologna, and the Schirn Kunsthalle, Frankfurt, to commemorate the 400th anniversary of the birth of Giovanni Francesco Barbieri, called "Guercino" (1591–1666). This exhibition was funded by the Florence Gould Foundation. Among the 59 paintings on view were masterpieces from all periods of the artist's career, including *The Martyrdom of Saint Peter* from the Galleria Estense, Modena, *Saint William Receives the Monastic Habit* from the Pinacoteca Nazionale in Bologna, and *The Intervention of the Sabine Women* from the Louvre. In connection with this exhibition, the Gallery presented a one-day seminar in the galleries for specialists and graduate students, cosponsored a two-day public symposium with the Delaware Art Museum, and offered three lectures by Mellon assistant curator Peter Lukehart.

The exhibition *Emblemata and Dutch Art*, shown in the National Gallery library

and drawn from the Gallery's rare book collection of 17th-century Dutch volumes, examined the character of emblems as well as the relationship of emblematic images to various Dutch paintings in the collection. The show was organized by students in a seminar at the Folger Institute, offered in conjunction with the University of Maryland under the guidance of the Gallery's curator of northern baroque painting.

Work has progressed rapidly on the systematic catalogue of 17th- and 18th-century Italian paintings in the collections. Research and important technical examinations have resulted in several reattributions, the most interesting of which is *Saint Cecilia and an Angel*, now known to have been painted by Orazio Gentileschi and Giovanni Lanfranco. Research and writing also continued on the systematic catalogues of Dutch and Flemish paintings in the collection, with the manuscript for the Dutch volume very near completion. Research undertaken with the assistance of paintings conservators has brought to light new information regarding the Gallery's paintings by Rembrandt and his followers. One consequence of this research is the reattribution of *A Girl with a Broom* to Carel Fabritius, a native of Delft and one of the more talented students working in the Rembrandt studio in Amsterdam in the 1640s. Apparently Fabritius began this work around 1646–1648 but left it unfinished; the painting was then completed by an unknown member of Rembrandt's workshop in 1651.

American and British Paintings

This year was distinguished by four acquisitions that significantly enhance the Gallery's American paintings collection. The earliest of these is John Singleton Copley's *Sketch for the Copley Family*, a gift from Richard T. York in honor of the Gallery's 50th anniversary. This is a particularly welcome acquisition, for it reunites the sketch with the finished painting, already in our collection, for the

David Teniers II, *Two Peasants with a Glass of Wine*, c. 1645

Gift (Partial and Promised) of Nell V. Weidenhammer, 1992.27.1





John Singleton Copley, *Sketch for the Copley Family*, 1776
 Gift of Richard T. York, in Honor of the 50th Anniversary of the National Gallery of Art, 1991.141.1

Detail of the finished portrait, *The Copley Family*, 1776/1777, also in the Gallery's collection
 Andrew W. Mellon Fund



first time since the two works left Copley's studio over 200 years ago. Fitz Hugh Lane's serenely radiant *Becalmed off Halfway Rock* was a gift from Paul Mellon, also in honor of the Gallery's anniversary. It is the second unsurpassed work by this key American marine painter in the Gallery's collection. Two vibrantly painted works from the early years of the 20th century were also acquired: John Singer Sargent's *Valdemosa, Majorca: Thistles and Herbage on a Hillside*, and Frank Weston Benson's portrait of *Margaret ("Gretchen") Strong*, the former from the Avalon Fund and Virginia Bailey Brown, and the latter a gift of Elizabeth Clarke Hayes.

The National Gallery presented two exhibitions of American painting this year. *Albert Bierstadt: Art & Enterprise*, co-organized by the Gallery and the Brooklyn

Museum, brought together 72 works for a full-scale examination of this great master of landscape painting. *John Singer Sargent's "El Jaleo,"* in contrast, was a small "focus" exhibition devoted to a single work, the artist's 1882 masterpiece depicting the spirited performance of a Spanish dance. *El Jaleo*, never before lent by the Isabella Stewart Gardner Museum in Boston, had recently undergone comprehensive conservation treatment and was shown with the many drawings, sketches, and related paintings made by Sargent in the process of its creation.

Research on the American and British collections made important advances. The systematic catalogues of British paintings, by John Hayes, director of the National Portrait Gallery, London, and of American naive paintings were both brought to the final stages of publication. Work continued on the catalogue of 18th-century American paintings and the first volume of 19th-century academic works, with both manuscripts nearing completion. A new summary catalogue of American paintings in the Gallery's collection, now numbering some 1,400 examples, was published, replacing the 1980 edition. Preparations progressed for a "focus" exhibition on Copley's *Watson and the Shark* and for major retrospective exhibitions of the works of Winslow Homer and James McNeill Whistler.

Modern Paintings

The National Gallery of Art this year acquired a major painting by Claude Monet, *The Japanese Footbridge*, a joint gift of Victoria Nebeker Coberly, in memory of her son John W. Mudd, and of Walter H. and Leonore Annenberg. Painted in Monet's garden at Giverny, this canvas is one of the most important and beautiful in the *Japanese Footbridge* series, which led directly to the renowned *Waterlilies* series from the last decades of the artist's career.

The most significant project of the department has been the organization of the exhibition *Great French Paintings from The Barnes Foundation: Impressionist,*

Post-Impressionist, and Early Modern, which will open at the National Gallery in May 1993. At the request of the Barnes Foundation, the Gallery assembled a team of French and American curators and scholars, who selected 80 works for exhibition from the collection formed by the late Dr. Albert C. Barnes. In addition to paintings by Renoir, Cézanne, and Matisse, who are especially well represented in the collection, the show will include works by Manet, Monet, Van Gogh, Gauguin, Henri Rousseau, Seurat, Toulouse-Lautrec, and Picasso, among others. Co-organized by the National Gallery and the Barnes Foundation in Merion, Pennsylvania, the exhibition will travel to the Musée d'Orsay, Paris, the Museum of Western Art in Tokyo, and the Philadelphia Museum of Art. The international tour will coincide with renovation of the Paul Cret building in which the foundation's collection is housed.

The department also selected objects and prepared catalogue entries for two exchange exhibitions. For one, 35 of the National Gallery's impressionist and post-impressionist paintings and 35 of the Metropolitan Museum of Art's old master paintings will travel to Greece for an exhibition scheduled to coincide with showings of *The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C.* at the Gallery and the Metropolitan, to which the Greek Ministry of Culture is lending many extraordinary works of art. Then in appreciation for generous loans from the Portuguese Ministry of Culture to our exhibition *Circa 1492: Art in the Age of Exploration*, the Gallery will lend 40 of its 19th- and 20th-century paintings to the Centro Cultural de Belem in Lisbon. Progress continued on the systematic catalogue of 19th-century European paintings. Significant progress was also made in preparation for several longer-term exhibitions, the *Adolph Menzel* and *Edouard Vuillard* retrospectives and *Still-Life Painting in France: 1848-1914*.

Charles S. Moffett, senior curator of paintings and curator of modern painting, left the Gallery in September to become director of the Phillips Collection, Washington. Elizabeth P. Streicher, associate

research curator, serves as acting head of the department.

20th-Century Art

The continued generosity of donors in the completion of the National Gallery's 50th anniversary campaign brought to the collection important gifts of 20th-century art. Of special note were the two classic Mark Rothko paintings received from Paul Mellon, the large Anthony Caro sculpture *Scheherazade* from Guido Goldman, two powerful paintings by Alice Neel from Arthur M. Bullowa, a striking cedar block sculpture by Carl Andre as a partial and promised gift of Agnes Gund and Daniel Shapiro, and a seminal early circular wooden wall piece by Martin Puryear from Carolyn Small Alper.

In addition, the first gifts and partial purchases from the internationally renowned Dorothy and Herbert Vogel Collection of minimal and conceptual art came to the Gallery this year. Selected from a collection of more than 2,000 paintings, drawings, and sculpture by more than 200 contemporary artists, this year's transfer comprised 214 works by 11 major artists: Carl Andre, Richard Artschwager, Lynda Benglis, John Cage, Christo, Donald Judd, Sol LeWitt, Robert Mangold, Sylvia Mangold, Joel Shapiro, and Richard Tuttle. Another significant group of 100 drawings by still other artists was formally pledged. These gifts and pledges initiated the planned transfer of the entire Vogel Collection to the National Gallery, which will make this extraordinary resource accessible to the public and scholars.

The Robert and Jane Meyerhoff Collection at the Gallery was further enhanced by the Meyerhoffs' donation of major modern and contemporary paintings by Josef Albers, Eric Fischl, Agnes Martin, Ad Reinhardt, and Frank Stella, a sculpture by Anthony Caro, and a collage and a box construction by Joseph Cornell.

The distinguished record of the Collectors Committee of the National Gallery, which has added important works of mod-



Malcolm Morley, *Erotic Blando Fruto*, 1989
 Gift of the Collectors Committee, 1991.184.1

ern and contemporary art to the collection each year since 1975, was continued this year. The Committee made possible the acquisition of two strikingly different paintings: Malcolm Morley's explosive *Erotic Blando Fruto*, and Richard Diebenkorn's luminous *Seated Figure with Hat*, the latter a joint gift with Mr. and Mrs. Lawrence Rubin.

Notable gifts of American art of this century included Milton Avery's *Artist and Nude* from Yves-Andre and Christine

Istel, Ilya Bolotowsky's distinctive *Cobalt Green* as a partial and promised gift from Aaron Fleischman, Lee Bontecou's *Untitled* metal and canvas relief as a partial and promised gift from Mr. and Mrs. Carl Gewirz, and Gene Davis' *Blue Broadjump* as a gift of the Florence Coulson Davis Trust. Irving Blum generously presented the Gallery with an expansive and beautiful Kenneth Noland painting of 1970.

The friends, family, and estate of Tony Smith made it possible for the National Gallery to acquire Smith's monumental sculpture *The Snake Is Out*, now dramatically installed in front of the East Building. The artist George Rickey enabled the Gallery to acquire a work in his newest format, *Cluster of Four Cubes*, a kinetic sculpture installed outside among trees on the side of the East Building that faces the U.S. Capitol. In both cases, fabrication costs were supplied by the Patrons' Permanent Fund of the National Gallery.

We are grateful for several major additions of European art. Mr. and Mrs. Arnold Saltzman made a partial and promised gift of Ernst Ludwig Kirchner's expressionist painting, *Two Girls under an Umbrella*. Two ballet costumes designed and executed by Henri Matisse for Igor Stravinsky's production of *Le Chant du Rossignol* in 1919 came to the Gallery, one given by David P. Willis and the other by Mr. and Mrs. Robert Simmons in honor of former Gallery textile conservator, the late Joseph Columbus. George and Edith Rickey gave Naum Gabo's constructivist sculpture *Linear Construction in Space No. 2*. Sophie Chandler Consagra donated a painted wood and bronze sculpture by Pietro Consagra entitled *Racconto alla strega no. 1*. And finally, Joan Miró's witty, monumental sculpture *Personnage Gothique* was acquired through the great generosity of the Morris and Gwendolyn Cafritz Foundation.

In September Jack Cowart, curator of 20th-century art, left the Gallery to become chief curator and deputy director of the Corcoran Gallery of Art, Washington. Jeremy Strick, associate curator, serves as acting head of the department.



Artist George Rickey putting the finishing touches on his *Cluster of Four Cubes*, 1992, during its installation on the east lawn of the East Building

Gift of George Rickey and the Patrons' Permanent Fund, 1992.79.1

Circle of Hans Jakob Bayr, *Athena Introducing the Personification of Painting into the Circle of the Liberal Arts*, c. 1600

Gift of Lisa and Leonard Baskin, 1992.55.18

Sculpture and Decorative Arts

Several important new sculpture acquisitions were cause for celebration this year. A late Renaissance bronze *Venus and Cupid*, with the goddess wringing water from her hair and attended by a shell-bearing Cupid, was installed in the Garden Café fountain in the West Building. The work



of a follower of Giovanni Bologna, this *Venus* was a gift from John and Henrietta Goelet, in memory of Thomas Goelet, and from the Patrons' Permanent Fund.

Other smaller but very fine late Renaissance acquisitions included a gilded bronze *Saint Sebastian* from the circle of Hubert Gerhard, and a powerful wax statuette of a *Male Nude Standing in a Fearful Pose* attributed to Niccolò Tribolo, a close follower of Michelangelo. Two major plaster sculptures also joined the collection: Houdon's *George Washington* given by Robert L. McNeil, Jr., and an 1898 cast of Rodin's *Age of Bronze*, long used as a model for art students at the Pennsylvania Academy of Fine Arts, from which the Gallery acquired it through the generosity of Iris and B. Gerald Cantor. A gift of 24 Renaissance to 19th-century medals and plaquettes from Lisa and Leonard Baskin boosted the Gallery's preeminence in this area.

Work on the systematic catalogue continued, with progress made on the volumes of plaquettes and French sculpture. A new summary catalogue of the sculpture collection was prepared for publication to replace the 1968 edition. The sculpture department also contributed to a brochure on works in the collection related to Lorenzo de' Medici, published in honor of the 500th anniversary of the death of that great patron and collector. Work proceeded on the catalogue and exhibition of Italian Renaissance medals being organized in collaboration with the Frick Collection.

Old Master Drawings

A series of extraordinary gifts and purchases made this a banner year for acquisitions of old master drawings. It began with the purchase of two of the greatest works on paper in America: a magnificent page from Giorgio Vasari's *Libro de' Disegni* bearing nine drawings by Filippino Lippi and one by Botticelli; and an exceptionally rare drawing of a *Satyr* by the Florentine sculptor Benvenuto Cellini. Both came from the collection of the late Ian Woodner, a longtime friend of the Gallery, who had considered them to be



Page from Giorgio Vasari's *Libro de' Disegni*, with drawings by Filippino Lippi and Botticelli probably executed between 1480 and 1500
Woodner Family Collection, Patrons' Permanent Fund, 1991.190.1

the crown jewels of his collection. At the same time, Andrea and Dian Woodner graciously donated 23 other drawings from their father's collection and placed on deposit 121 others with the intention that those too will eventually become part of the Woodner Family Collection at the National Gallery. Among the key works in the gift were early German drawings by Dürer, Holbein the Elder, Baldung Grien, Holbein the Younger, and Hans Hoffmann; several major drawings by such Italian masters as del Sarto, Carpaccio, Barocci, Piranesi, and Giovanni Battista Tiepolo; and stellar works of the French school by Delaune, Boilly, Ingres, and

Degas. The Woodner gift also included a fine Rembrandt and the Gallery's first Goya drawing.

Another most welcome arrival at the Gallery was the collection of drawings belonging to William B. O'Neal, professor emeritus of architectural history from the University of Virginia. In all, 88 Continental drawings were given outright in honor of the Gallery's 50th anniversary; 212 British and American drawings were placed on deposit and promised as future gifts. Many of the drawings in the O'Neal gift are the first by their artists to enter the collection, including fine works by Bassano, Alberti, Ribalta, Rosselli, Falcieri, Wyck, Kern, Pronk, Valeriani, and Doré. Also of special importance to the Gallery are the several studies of architecture and stage design, including choice works by Taraval, Fancelli, Schinkel, Langhans, Nicoletti, and Galliari, none of whom were previously represented in the Gallery's collection.

When Armand Hammer placed his collection of old master and modern drawings on permanent deposit at the National Gallery in 1986, he did so with the commitment that the drawings would be given to the Gallery after his death. This year, in accordance with the late Dr. Hammer's wishes, the transfer of this marvelous collection of drawings was completed, including superb examples by Leonardo, Raphael, Correggio, Tiepolo, Watteau, Fragonard, Ingres, and Degas, to name but a few. This outstanding donation brings several great masterpieces to the Gallery's holdings and adds immeasurably to the collection as a whole.

Most of the year's other gifts were made in honor of the Gallery's 50th anniversary. These included a striking oil sketch by Castiglione, a partial and promised gift of Gilbert Butler; the Gallery's first drawing by Sebastiano Ricci, purchased with funds donated by Mrs. Rudolf J. Heinemann; a richly worked early graphite drawing by Gainsborough from Mrs. Iola Haverstick; a handsome design for a stage set by Bolognese artist Pietro Gonzaga given by Frederick G. Schab; a delightful red chalk study of an Italian park by Hubert Robert donated by Mrs. John A. Pope; a charming double-



John Robert Cozens, *Cetara on the Gulf of Salerno*, 1790

Gift in honor of Paul Mellon by the Patrons' Permanent Fund with additional support from Dick and Ritchie Scaife, Catherine Mellon Conover, Rachel Mellon Walton, Mr. and Mrs. James M. Walton, and an anonymous donor

sided drawing by Baron Vivant Denon purchased with funds donated by The Christian Humann Foundation; and three diverse studies by the Swiss artist Friedrich Salathé, given by Kurt Meissner. In addition, two partial gifts were completed this year: Annibale Carracci's *Landscape with Figures by an Estuary with Sailing Boats* from Mr. and Mrs. David Tunick; and Franz Edmond Weiröter's *Weathered Boulders*, given by Andrew Robison. Other welcome gifts of drawings came from such staunch friends as Ivan Phillips, Jean and Kahlil Gibran, and John O'Brien.

Major purchases brought several works of exceptional quality and importance to the collection. After almost 20 years of waiting for just the right drawing by the great German romantic Caspar David Friedrich, the Gallery was able to pur-

chase a haunting wash drawing of *Moonrise on an Empty Shore*. This work forms a centerpiece for the Gallery's growing collection of drawings by Friedrich's contemporaries. Impressive in a different way is the monumental design for a metropolitan church by the French visionary architect, Etienne Boullée, which adds a neoclassical masterpiece to this steadily improving area of the collection. The holdings of northern mannerist drawings were greatly enhanced by the addition of a large study of *The Martyrdom of Saint Sebastian* by Aegidius Sadeler II, printmaker to the Holy Roman Emperor, Rudolf II. The early German collection gained the only known drawing by Master I.K., *Four Evangelists in a Scriptorium*, a charming work by an artist otherwise known only through a series of heraldic woodcuts. The baroque Italian collection

was strengthened by its first Alessandro Algardi drawing, one of his finest: a deeply emotional *Christ on the Cross*. The major addition to the collection of English watercolors was a magnificent work by John Robert Cozens, purchased in honor of Paul Mellon's 85th birthday through the Patrons' Permanent Fund with generous support from several members of his family. Finally, in an unexpected coup, the Gallery was able to acquire at auction the unrecognized and previously unknown study for an arabesque by the young Watteau. This rare, unusually complete compositional drawing, is a delightful addition to the Gallery's other excellent studies by this great draftsman.

Discretionary purchases included several artists whose draftsmanship was not previously represented in the Gallery, among them Michael Lukas Willmann, Johan Georg Wille, Jean-Léon Gérôme,

and John Carter. Other purchases added to the Gallery's drawings by such artists as Bernardo Strozzi, Ottavio Leoni, Gaetano Gandolfi, and Giovanni Battista Cipriani.

Many new gifts and purchases were exhibited in *Dürer to Diebenkorn: Recent Acquisitions of Art on Paper*, the Gallery's first such exhibition since 1978. In addition, a selection of 60 Guercino drawings from the incomparable collection of the Queen of England was presented in *Guercino: Drawings from Windsor Castle*. Two small exhibitions of drawings from the Armand Hammer Collection were also presented, continuing a tradition that began in 1987: the first showcased the Italian drawings, including the great Raphael cartoon; the second centered on French drawings from Watteau to Seurat, with excellent works by Fragonard, Ingres, Degas, and Pissarro.

Giuseppe Vasi, *Sepulcher for the King of France*, c. 1739

Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art, 1991.203.23



Old Master Prints

The National Gallery acquired more than 250 prints and illustrated books this year, many of them as gifts in honor of the Gallery's 50th anniversary. An outstanding selection of these gifts and purchases was presented in the *Dürer to Diebenkorn* exhibition and discussed in the catalogue.

One spectacular gift was Dürer's monumental *Triumphal Arch of Maximilian*, consisting of 42 woodcuts and 2 etchings that measure 11 by 9 feet when assembled, as they were for the *Dürer to Diebenkorn* exhibition. Commissioned by Maximilian, emperor of the Holy Roman Empire, and completed by Dürer in 1515, the entire work was carefully reprinted by the Viennese print scholar, Adam von Bartsch, in 1799. It is this fine edition that was given to the Gallery by David Tunick. Among other significant gifts, John O'Brien donated an extensive group of French 17th-century portrait engravings, many by two leading portrait engravers, Michel Lasne and Claude Mellan; Henry and Judith Rice Millon made a generous gift of prints by various artists, including engravings by Georg Pencz and Crispijn de Passe I as well as etchings by Adrien van Ostade, David Teniers, and Giuseppe Vasi; and the late Mrs. George Benjamin Green bequeathed to the Gallery a large group of 18th-century British hand-colored naturalist engravings that depict birds, fish, lizards, and the like.

Among the important gifts that strengthened the holdings of early French prints, Hubert and Michèle Prouté and family gave four large hand-colored woodcuts, two from c. 1575 that depict Judith and Holofernes, and two from c. 1820 that represent saints. Perhaps the most extraordinary volume acquired this year, an anonymous gift, was a fine copy of the first book to be illustrated with a print by Rembrandt, *Der Zee-Vaert Lof* by Elias Herckmans, which is also the first such book in the Gallery's collection. The European collection was further strengthened by an outstanding impression of Dürer's woodcut *Saint Jerome in a Cave*, acquired through the Robert A. McNeil Fund; brilliant impressions of two

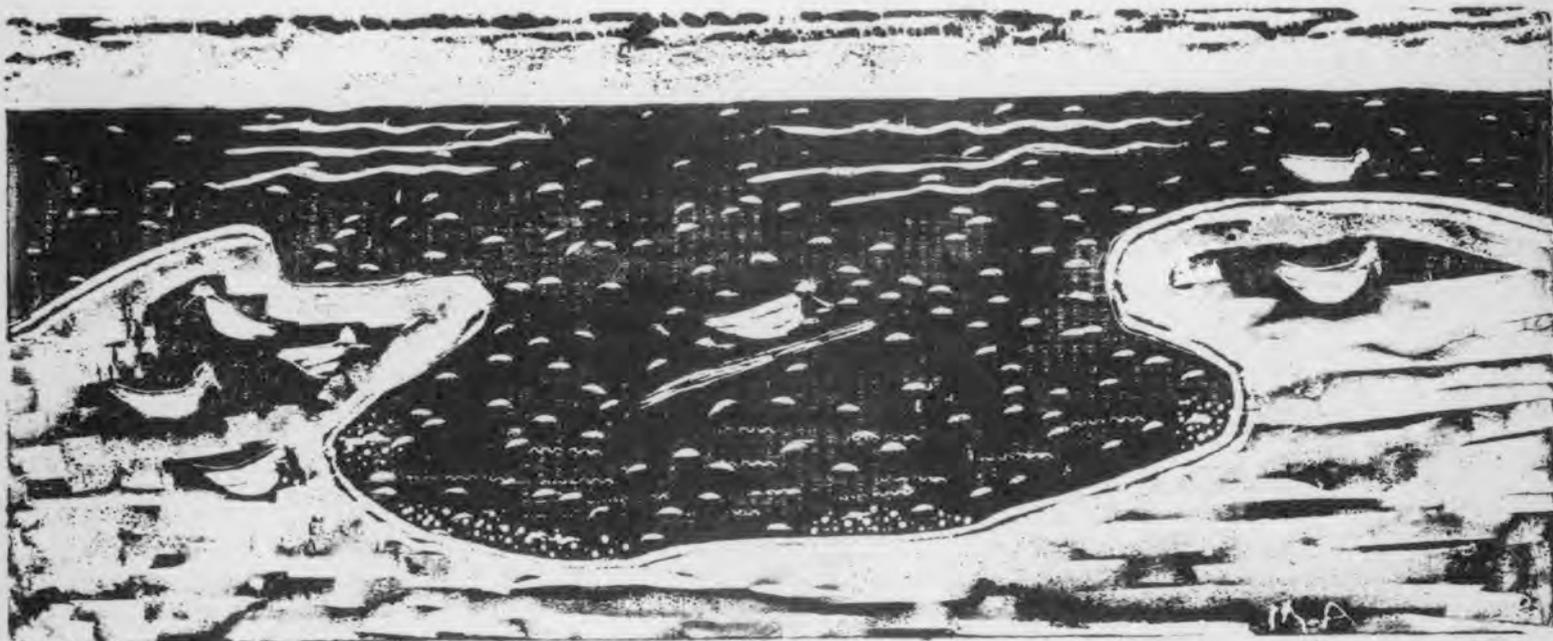
of Hollar's famous *Shell* etchings, given by Edward William Carter and Hannah Locke Carter; and the complete set of Anne Allen's color-printed *Chinese Arabesques* after Jean Pillement, acquired through the Ailsa Mellon Bruce Fund. Two superb impressions of Daumier lithographs were added to the collection of early 19th-century prints: his provocative and delightful *Le Ventre Législatif* was a gift from Lloyd Cutler and Polly Kraft; and the rare *Grrrand Déménagement* was given by Paul McCarron.

The department of old master prints organized an exhibition in honor of the 400th anniversary of the birth of the famed French etcher Jacques Callot (1592–1635), presenting 82 of the finest works from the Gallery's extensive collection of prints by this master. Except for one purchase, these prints were given by the late Lessing J. Rosenwald and the late Rudolf L. Baumfeld. The Gallery recorded some 140,000 visits to the show.

Modern Prints and Drawings

In another exceptional year for acquisitions, the National Gallery received a vibrant array of modern prints and drawings. Many of the gifts came from artists and their families, the most extensive being three groups of prints: the Milton Avery Archive from the artist's family includes an impression of each of Avery's woodcuts, drypoints, and lithographs not previously in the Gallery's collection (many in variant impressions), along with the woodblocks and metal plates from which they were printed; Sam Francis donated a large, brilliantly colored monotype as well as 54 self-portraits in lithography and etching; June Wayne added 25 of her lithographs to the collection, and her gift was augmented by one from Lloyd Rigler that included four of Wayne's major lithographic suites and several individual pieces. Seven lithographs by Louis Lozowick were donated by Adele and Lee Lozowick.

Among this year's acquisitions, several artists were represented in the collection of drawings for the first time. Wayne



Milton Avery, *Birds and Sea*, 1955

Gift of the Avery Family, in Honor of the 50th Anniversary of the National Gallery of Art, 1991.233.81

Thiebaud's drawing *Study of Cakes*, given by the Thiebaud family, is a marvelous complement to the artist's *Cakes* painting, acquired last year in honor of the Gallery's 50th anniversary. Eric Fischl and Mary Boone donated Fischl's *Untitled*, a powerful figure composition in charcoal. The Gallery was also delighted to receive Robert Smithson's graphite and blue pencil *Moodna Quadrants* and two graphite studies for the sheet from the estate of the artist as well as four additional drawings by Smithson in a variety of media from Werner H. and Sarah-Ann Kramarsky.

As part of the acquisition of the Dorothy and Herbert Vogel Collection, a group of 143 drawings was added to the Gallery's holdings, including sheets by Richard Artschwager, Lynda Benglis, John Cage, Christo, Donald Judd, Sol LeWitt, Robert Mangold, Sylvia Plimack Mangold, Joel Shapiro, and Richard Tuttle. Gifts of individual drawings were led by Paul Mellon's donation of two extraordinary reed pen drawings by van Gogh done at Arles in 1888, two of Prendergast's most appealing watercolors of

Boston and New York scenes, and a fascinating sketchbook used by Cézanne from 1877 to 1900 that contains 72 drawings by the master. Other gifts include our first Civil War watercolor by Winslow Homer, *Two Scouts*, given by Nancy Voorhees; Matisse's sinuous *Reclining Nude* from Henry and Mabel Brandon; Arthur Dove's charming watercolor, *From Cows*, given by Collectors Committee members Mr. and Mrs. William C. Janss; Gaston Lachaise's *Nude with Her Hands Raised* from Mr. and Mrs. Harry A. Brooks; and Isabel Bishop's *Two Girls Reading* from Dr. and Mrs. Robert Nowinski. Jim Dine's lively early graphite and ink drawing *Plant to Fan Growth*, donated by Ruth and Don Saff, is a wonderful complement to Dine's cast aluminum sculpture, *Metamorphosis of a Plant into a Fan*, given to the Gallery by the artist last year. Other drawings of the 1960s and 1970s include Frank Stella's *Untitled* (study for *Kay Bearman*), a gift from Larry Rubin that is related to a print in our Gemini G.E.L. Archive; and James Rosenquist's mysterious charcoal and



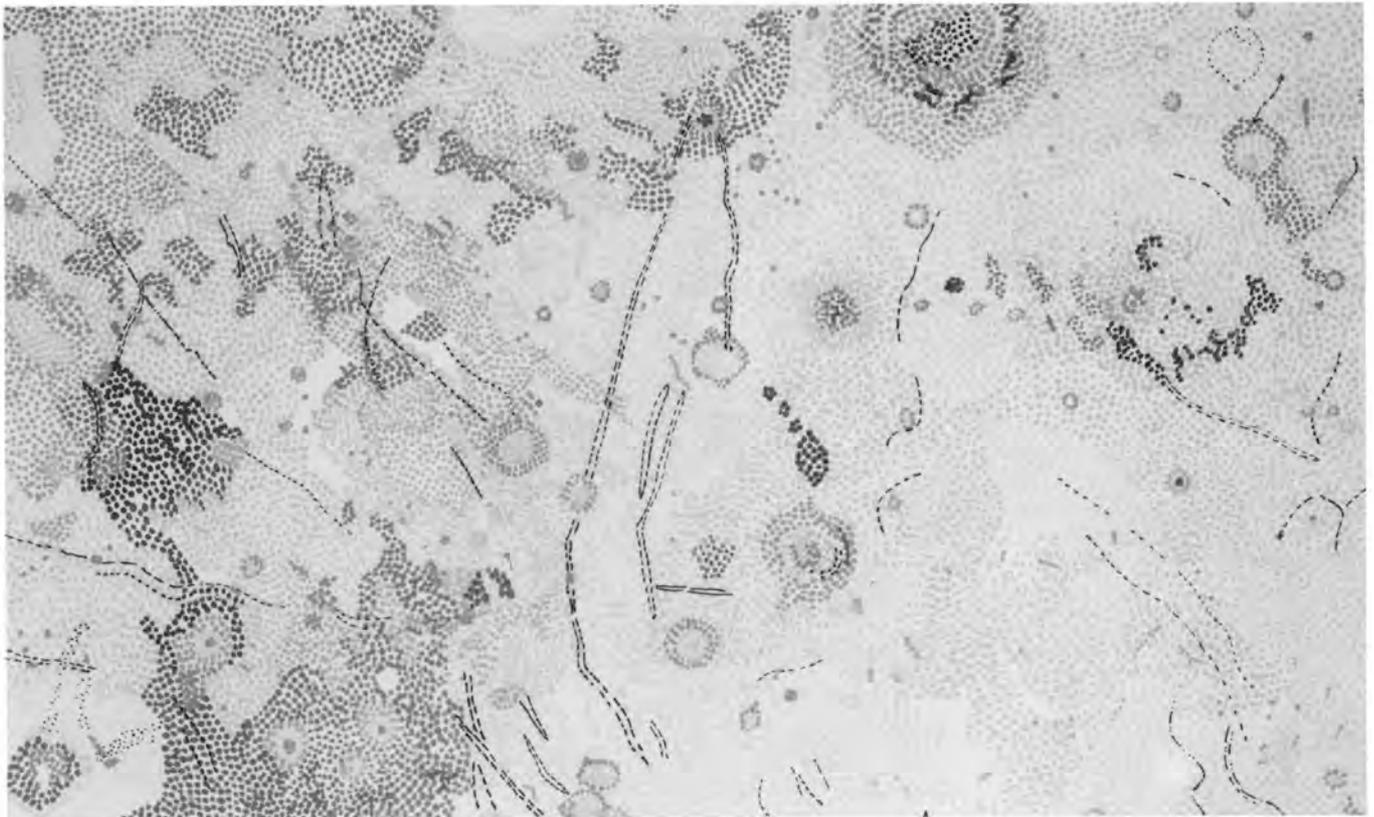
Sam Francis, *Self-Portrait*, 1973

Gift of Sam Francis, in Honor of the 50th Anniversary of the National Gallery of Art, 1991.234.25

graphite *Circles of Confusion*, donated by Richard Feigen and closely related to a Rosenquist screenprint in the *11 Pop Artists* portfolio, which was given to the Gallery this year by Francine Schear Linde. A bequest from Esther Cattell Schmitt enabled the Gallery to acquire Nancy Graves' important paintings on paper in the *Lunar Orbiter Series*, ten works in gouache and india ink dating from 1972. Along with several major works of painting and sculpture, Robert and Jane Meyerhoff donated Joseph Cornell's mixed-media collage *Penny Arcade* as well as our first work on paper by David Salle, an untitled watercolor. Regina Slatkin added

nine works to previous gifts of drawings and collages for the *Modern Masters Tapestries*, including the colorful *Circe*, the first work by Romare Bearden to enter the collection.

In the field of prints, the family of Sigbert H. Marcy augmented their previous donation of prints by Lovis Corinth, this time with 129 lithographs and etchings that Mr. Marcy had acquired directly from the artist. Eight lithographs and woodcuts by Ernst Ludwig Kirchner were added to the splendid parade of gifts we have received from Ruth and Jacob Kainen; two of these are unique proofs with additions made by hand. Charles



Nancy Graves, *Julius Caesar Quadrangle of the Moon*, 1972, detail
 Gift of Esther Cattell Schmitt, 1992.45.5

Ryskamp gave a group of prints by members of William Blake's circle, including brilliant impressions of etchings by Samuel Palmer and John Linnell. In addition to her own lithographs, June Wayne donated 54 prints and portfolios by 29 artists, including our first works by Elaine de Kooning, Yvonne Jacquette, and Michelle Stuart. Crown Point Press gave an important group of 26 etchings and woodcuts, including many special proofs, by Richard Diebenkorn, Al Held, William T. Wiley, and our first prints by Pat Steir. Joshua P. Smith donated additional prints made at Crown Point Press as part of a gift of works by 17 contemporary European and American artists, including our first prints by Jürgen Partenheimer and Jean-Charles Blais as well as our first book by Sol LeWitt, a volume of 45 color etchings. Complementing the LeWitt book, Virginia Dwan donated a group of that artist's screenprints. Also adding an important dimension to our growing col-

lection of modern illustrated books, the Paula Cooper Gallery gave us our first work by Elizabeth Murray, *Her Story*, a volume of 13 etchings that accompany a poem by Anne Waldman.

Among our most important purchases of prints is a rare set of James McNeill Whistler's lithographs entitled *Notes*, complete in the original wrapper designed by the artist. Discretionary funds from the Collectors Committee enabled the Gallery to acquire its first etching by Lucian Freud, *Kai*; Joan Mitchell's sumptuous lithographs *Flower I* and *Bedford II*; and 11 etchings by Tony Cragg, *Laboratory Still Life No. 2* and two groups of prints from the *Suburbs* series.

In celebration of the National Gallery's *Käthe Kollwitz* exhibition, Dr. Richard Simms donated the powerful lithograph by Kollwitz, *Never Again War*. Correlated with the Kollwitz show was a focused Kirchner retrospective, including many master prints and drawings recently ac-

quired by the Gallery or lent by private collectors. In addition, this department organized the section of contemporary prints and drawings in the *Dürer to Diebenkorn* exhibition; worked with curators of 20th-century art to install works on paper from the collection in the East Building concourse galleries; and worked with the National Lending Service on several exhibitions. We contributed to the summary catalogue of sculpture in the collection, specifically with respect to edition sculptures that are part of our Gemini G.E.L. and Graphicstudio Archives; continued to enter the 18,000 renderings in the Index of American Design into the Gallery's collection management database; and made progress on preparations for two major exhibitions: *Helen Frankenthaler: Prints*, scheduled for 1993, and *The Prints of Roy Lichtenstein*, planned for 1994.

The National Gallery's curator of modern prints and drawings, in partnership with the Georgia O'Keeffe Foundation, this year began coordination of the catalogue raisonné of O'Keeffe's paintings, watercolors, drawings, and sculpture. Barbara Buhler Lynes has agreed to conduct the research for this important undertaking, with publication projected for 1998.

Photographs

The National Gallery this year received the major gift of 55 photographs by Paul Strand, donated by Southwestern Bell Corporation. This group represents Strand's entire career, from his highly acclaimed photographs of 1916 to his last studies, made in the 1970s, of his garden in Orgeval, France. It contains such celebrated images as his *Blind Woman, New York*, a portrait of his mentor *Alfred Stieglitz*, his striking study *Ranchos de Taos Church, New Mexico*, and the important *Lusetti Family, Luzzara, Italy*. Strand was one of the most accomplished craftsmen among photographers of his generation, and the Southwestern Bell gift includes magnificent platinum and silver gelatin prints. These photographs, a superb ad-

dition to the Gallery collection, formed the core of our recent *Paul Strand* exhibition, which opened at the Gallery in December 1990 and traveled this year to Houston, New York, and San Francisco.

Other notable gifts included the first color photographs to enter the National Gallery collections. Mr. and Mrs. David C. Ruttenberg of The Ruttenberg Arts Foundation gave the Gallery two dye transfer prints by Harry Callahan, *Venice* and *Providence*. Mr. and Mrs. Harry H. Lunn, Jr., gave seven color photographs by Walker Evans in honor of the Gallery's 50th anniversary. These photographs, made between 1945 and 1972, are important additions to our holdings of this major American photographer's work. Katherine L. Meier and Edward J. Lenkin also significantly enriched the Evans collection by donating a magnificent vintage print of *The Breadline* from the important series of photographs Evans made in Cuba in 1933 for publication in Carleton Beals' study *The Crime of Cuba*. Virginia Adams enhanced the Gallery's collection of Ansel Adams' work with her 50th anniversary gift of the extremely rare, mural-sized print of *Coast South of Saint Sebastian, Oregon*. Finally, the Dorothy and Herbert Vogel Collection, which so significantly expanded the Gallery's holdings of contemporary art in general, included 14 important photographs by the conceptual artist Sol LeWitt.

This year the Gallery opened the exhibition *Walker Evans: Subway Photographs and Other Recent Acquisitions*. The show focused on an important but rarely exhibited group of photographs Evans made on the New York subways between 1938 and 1941 with a small 35mm camera hidden beneath his coat. These photographs marked a radical change in Evans' career and predicted the course that American photography would take after World War II. In addition to the 33 prints from the subway series, the exhibition included 33 prints from both earlier and later in Evans' career. The department also contributed several recent acquisitions to the *Dürer to Diebenkorn* exhibition and progressed with organization of our Robert Frank collection and the forthcoming *Frank* exhibition.



Paul Strand, *Lusetti Family, Luzzara, Italy*, 1953
Southwestern Bell Corporation Paul Strand Collection, 1991.216.46

The Gallery continued to receive visitors to the print study rooms: 802 scholars, collectors, students, and other visitors came to view and study old master prints and drawings in the East Building study room, while 396 studied modern prints, drawings, and photographs in our West Building study room.

Research on Collections

The major task of this young department is the production of an approximately 30-volume systematic catalogue on the National Gallery's collections. With two volumes in print at the end of fiscal year 1992, curators, outside scholars, research associates, conservators, and editors are hard at work on the remaining catalogues, with a new goal of publishing three volumes each year through the year 2000. The publication of four volumes is anticipated in the next fiscal year, including *American Naive Paintings*, *British Paintings*, *German Paintings*, and *Western Decorative Arts: Part 1*. Thanks to the

generosity of the Starr Foundation, the Gallery is planning to publish the volume on Asian ceramics with color illustrations.

Systematic catalogue author Timothy Wilson of the Ashmolean Museum worked closely with National Gallery object conservators to host an exciting telecast colloquium on Saint Porchaire ceramics. Through the latest audiovisual technology, specialists at the Gallery, the Victoria & Albert Museum in London, and the Louvre in Paris were able to share research on these works and to view pieces simultaneously using high resolution digital imaging.

The Gallery has made strides in its efforts to serve at the forefront of this ground-breaking field of digital imaging, ably led by contract advisor Kim Nielsen. After identifying the technological requirements and goals of education, conservation, publishing, and other staff, this department has forged numerous associations within the computer industry and holds under consideration many high-profile and behind-the-scenes projects. More than \$3 million worth of state-of-the-art equipment and services has been donated by companies such as IBM, Apple, GTE ImageSpan, and Sharp Electronics. Ranging from computers, printers, and scanners to software, this equipment will be used to capture electronic images of both art and art-related documents.

Curatorial Records

With the implementation of a new collection management database system this year, the National Gallery significantly augmented its ability to record and make available scholarly information on works of art in its collections. Incorporating the Gallery's original database and a scholarly database developed by curatorial records staff, this system now includes provenance, exhibition histories, and literature for more than 1,000 objects, biographies and bibliographies for more than 200 artists, and basic cataloguing data on all works of art in the National Gallery collections. The database is kept

up to date as reattributions and title and date changes are made, as systematic catalogue research is completed, and as physical characteristics (dimensions, materials, inscriptions, etc.) are clarified. Not only is access to information greatly expanded and facilitated, for both Gallery staff and outside scholars and students, but the relational structure of the database enables researchers to gather and combine information in new ways.

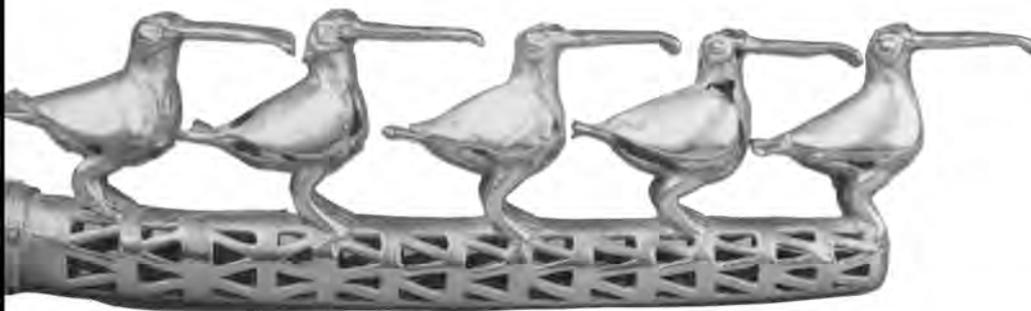
The department also maintains paper files that contain information on all National Gallery paintings, sculpture, and decorative arts. The files include official documents, publications, press clippings, correspondence, and other materials, comprising an original, irreplaceable archival resource. This year 160 outside researchers consulted curatorial files, and department staff responded to 45 written and telephone inquiries from other institutions and individuals.

For recent changes of attribution, please see the list on pages 120–123 of this report.

Registration

Statistics will show that this was an unusually busy year for the registrar's office. As the National Gallery completed its 50th anniversary celebrations, the total number of gifts and purchases of works of art received during the fiscal year was 1,745: 56 paintings, 87 sculptures, 2 decorative art objects, 1,503 works of graphic art (drawings, prints, bound volumes, and portfolios), and 97 photographs. This tremendous number of acquisitions was exceeded only by the 1,864 received last year. For a complete record of art acquisitions for fiscal year 1992, please see pages 99–119 of this report. The copyist program also continued to flourish with 122 permits issued.

In addition, outgoing loans of works of art totaled 2,313, incoming loans for exhibition reached 1,597, and objects received for other purposes numbered 1,392. The logistics of handling the packing, shipping, and installation of nearly 600 works of art borrowed from 200



Gold ornaments on display in *Circa 1492* included the *Diquís Bat* and *Human Bird Figure* lent by the Museo de Oro Precolombino, Banco Central de Costa Rica, San José; the *Sinu Bird Staff Head* from the George Ortiz Collection; and the *Sinu Finial with Five Birds* from the National Museum of the American Indian, New York

lenders for *Circa 1492: Art in the Age of Exploration* presented special challenges. More than 125 couriers from around the world accompanied objects to Washington, requiring extraordinary coordination of hotel reservations, tours, and issuing per diem, in addition to caring for the diverse works of art.

The registrar's office also circulated 6 exhibitions to 15 venues and coordinated the installation of 17 other in-house shows. Traveling exhibitions were *The Sculpture of Indonesia*, *Paul Strand*, *Guercino: Drawings from Windsor Castle*, *Ellsworth Kelly*, *Rembrandt's Lucretias*, and *El Jaleo*. In-house shows are listed in the exhibitions office report on page 46.

Concurrently, the department helped complete the reinstallation of the main floor galleries in the West Building, collaborated on a new and ongoing project to catalogue frames in the collection, and continued its support of research for the systematic catalogue. The latter project required the recall of American paintings from local government agencies for examination as well as transport of medals, plaquettes, French furniture, and Chinese porcelains within the Gallery. Additional art handlers were hired on contract to support the department's various activities this year.

The new collection management database system has enabled the registrar's office to track loans and deposits far more efficiently than in the past. It generates receipts, reports, and deposit cards automatically and provides more detailed and accurate location information. This system will eventually replace entirely the old manual system.

The National Gallery acquired a new state-of-the-art truck for transporting works of art locally and regionally: it is alarmed and climate-controlled, with systems monitored from the cab; and it has air-ride suspension and room in the cab to accommodate couriers. Major renovations of the loading dock will permit 45-foot tractor trailers to back into a new bay, equipped with a lift that adjusts to meet doors of any height; other improvements include a new leveler next to the new bay and additional guard rails for safety. New doors in the Connecting Link that open from floor to ceiling give unobstructed clearance for moving large works of art and equipment from the loading dock to storage and the East Building.

Sally Freitag returned to the Gallery from the Worcester Museum of Art to become chief registrar and head of the division.

Loans and the National Lending Service

The National Lending Service now offers eight small exhibitions of works from the Gallery's collections and is organizing two

others: *Masterprints from Graphicstudio* and *American Naive Paintings*. The NLS exhibition of early paintings by Mark Rothko appeared at the Nassau County Museum of Art in New York State. Exhibitions of paintings by George Catlin were shown at Live Oak Gardens in New Iberia, Louisiana, and at the Museums at Hartwick College in Oneonta, New York. In addition, a booklet about George Catlin was published this year, written by Donna Mann of the Gallery's education department. It is intended to be sold to museums that borrow any of the three NLS Catlin exhibitions, and it is available for sale in Gallery bookstores.

The department promoted NLS exhibitions at the American Association of Museums meeting in Baltimore and at the International Council of Museums meeting in Quebec City, Canada. Information about the NLS and its exhibition program was sent to museums in the U.S. and abroad and also appeared in the newsletter of the national association of traveling exhibition organizations. As a result of this increased publicity, many museums have expressed interest in borrowing the NLS shows, and the Gallery has a list of 30 prospective bookings extending through 1995.

In addition to the NLS programs, the department administered loans for numerous other exhibitions: 35 graphic works by Richard Tuttle were sent to Valencia, Spain, for a show of that artist's work; 55 photographs in the Gallery's *Paul Strand* exhibition traveled to New York City and San Francisco; 60 photographs in the Gallery's *Walker Evans* exhibition went to Andover, Massachusetts; and 133 old master prints in the *Eva/Ave: Woman in Renaissance Prints* exhibition will open early in the next fiscal year at the National Gallery of Canada. At the same time, department staff planned the loans of two important groups of 19th-century paintings from the Gallery's collections that will be traveling to Greece and Portugal.

In all, the department this year administered the loan of 474 objects for 92 temporary exhibitions at 130 institutions and the extended loan of 273 works at 63 sites. Of these, works in the NLS com-

prised 113 loans to 24 temporary exhibitions at 39 institutions as well as 271 of the extended loans; 7 works were on temporary exchange loan at 4 museums, including 4 NLS paintings at 2 sites. Loans of 195 works to the Gallery for display with the permanent collection were also processed by this department. For a complete record of loans, please see pages 124-129 and 131 of this report.

Conservation

The conservation division joined curatorial and education departments to co-sponsor a symposium on Albert Bierstadt's materials and techniques and is now editing the papers for publication. The division's cosponsorship last year of the International Conference on the Packing and Transportation of Paintings led to a series of workshops on safe packing and shipping procedures. This joint venture with the Smithsonian Institution and the Canadian Conservation Institute provides a two-day course for art handlers, registrars, curators, and conservators. Workshops have been held at the Smithsonian and the Museum of Fine Arts, Boston, as well as for the Association of Art Museum Directors. Future workshops will be held in Dallas, Chicago, Los Angeles, Vancouver, Montreal, and Washington.

The division completed production work on the first issue of *Conservation Research*, a publication dedicated to providing conservation information on the National Gallery of Art's collection. It will be the principal outlet for disseminating research conducted by conservation fellows and staff.

PAINTING CONSERVATION

The completion of 14 major treatments this year helped preserve and enhance the beauty of paintings in the collection. Rembrandt's *Self-Portrait* of 1659 was treated, revealing even greater depth and power than previously visible. Treatment of Turner's early *Junction of the Thames and the Medway* brought to light a dra-



A Girl with a Broom, 1651, Andrew W. Mellon Collection, newly attributed to Carel Fabritius following conservation

matic scene of stormy waters and skies, which had been flat and dull in its previous state. Work on Rosso Fiorentino's *Portrait of a Man* restored the original finely textured surface and rich, simple coloring. The miniature-like technique and exquisite 15th-century colors of Mantegna's *Judith and Holofernes* can be newly appreciated, as can the depth, atmosphere, and light impressionist colors of the recently acquired Monet canvas, *The Japanese Footbridge*, following treatment of these two works.

The treatment and analysis of several paintings long doubted as being by Rembrandt have prompted the Gallery to consider reattributing these works to

followers of Rembrandt with varying degrees of participation by the master. Work on the charming *Girl with a Broom* and the small *Head of an Aged Woman* was completed, while work on *The Descent from the Cross* and *The Circumcision* is ongoing. The other major treatments involved Hobbema's *Farm in the Sunlight*, Louis Le Nain's *French Interior*, Tiepolo's *Madonna of the Goldfinch*, Reynolds' *Lady Betty Hamilton*, Derain's *Charing Cross Bridge*, and two fine Henri portraits, *Mr. and Mrs. George Cotton Smith*.

In addition, 105 minor treatments and 820 minor examinations were carried out, using x-ray and infrared reflectography or visual inspection in the galleries upon request. The 187 major examinations completed for the ongoing systematic catalogue project this year included technical examinations of 15th-, 17th-, and 18th-century Italian paintings, French painting from 1800 to 1860, and half of the American academic portraits.

The *Circa 1492* exhibition brought many great paintings to the National Gallery on loan and allowed the unique opportunity to compare two rare portraits by Leonardo da Vinci—the Gallery's own *Ginevra de' Benci* and the Czartoryski Museum's *Cecilia Gallerani*, or *The Lady with the Ermine*, from Cracow, Poland. The paintings were closely examined under microscope by the Gallery's chairman of painting conservation and by the Polish curator and conservator. The details and results were photographed, documented, and discussed. The Polish conservator spent the three-month duration of the exhibition as a visiting expert in the lab, and much valuable exchange of information resulted. Other great masterpieces in the exhibition, such as Bosch's *Temptation of Saint Anthony* from the Museo del Arte Antigua in Lisbon, were examined with lab equipment to provide technical information to lenders without similar access.

The Gallery's new conservator for modern painting, Jay Krueger, has focused much attention on the 20th-century collection, especially on numerous minor treatments to bring the large Rothko and Vogel collections into prime condition. Painting conservators continued to work closely with curators on questions of ar-

tists' techniques, to inspect incoming or outgoing loans for exhibitions, to serve as couriers for paintings at home and abroad, and to examine paintings on loan to Washington area government offices through the National Lending Service. Extensive work continued on improving infrared imaging capabilities.

The new Culpeper Fellow, Jane Tillinghast, began treatment of a painting by the Venetian artist Carpaccio and undertook research into his techniques. The two Getty Interns for the year were Monika Strolz, from the Kunsthistorisches Museum in Vienna, and Tom Learner, from the Courtauld Institute in London, who spent half of his time with the scientific research department.

PAPER CONSERVATION

Paper conservators cared for works in the collection this year in a great variety of ways. New acquisitions in the *Dürer to Diebenkorn* exhibition of prints and drawings required numerous examinations and treatments. One of the most notable was the mounting and installation of Dürer's *Triumphal Arch of Maximilian*, which measures 11 x 9 feet and is made up of 44 separate printed sheets. These sheets, connected to one another and affixed to a support that could be easily disassembled for storage, formed a dramatic entrance to the exhibition. Antoine Watteau's drawing of *The Gallant Gardener*, very recently acquired, was a last-minute addition to the exhibition, and the major treatment, which included removal of the backing, stain reduction, infilling of minor losses, and flattening, was completed in time for the exhibition opening.

The department treated a number of works in the major gift of drawings from William B. O'Neal, including Bassano's *Landscape with a Man and a Dog*, which required removal of the backing and discolorations as well as mends and fills of losses. In addition, a black and white chalk drawing of *Venus* on blue paper by Pierre-Paul Prud'hon received extensive treatment to remove stains with a new inverted suction disc technique; and conservators provided major fills and in-

painting of losses for *The Shipwreck* by Elihu Vedder.

When a dry-mounted backing was removed from a drawing in the collection attributed to Jan Linglebach, *Piazza by Moonlight*, an obscured signature by Thomas Wyck was discovered. Further research by the conservator on Wyck's paintings and drawings as well as his signature has confirmed the reattribution of this drawing to Thomas Wyck.

The department continued its study and treatment of the rapidly growing photograph collection. Photograph conservators collaborated with conservators at the Getty Museum and the Art Institute of Chicago to determine the best way to monitor changes in photographic images; colorimetry, spectrophotometry, and densitometry are among the techniques being investigated. Conservators studied photographs by Alfred Steiglitz using x-ray fluorescence to determine the processes employed by the artist. This research was undertaken in conjunction with examinations and treatments for the *Stieglitz in the Darkroom* exhibition scheduled for fiscal year 1993.

This year the Gallery hired a new senior paper conservator, Judy Walsh, and engaged a rare book conservator on contract to implement the conservation program in that area. Treatments for rare books in the library's collections will adhere to the standards and protocol already in place for other curatorial areas.

Paper conservators wrote condition reports for approximately 900 works on paper in temporary exhibitions, including *Walker Evans, El Jaleo, Guercino: Drawings from Windsor Castle, Homage to Jacques Callot, and Käthe Kollwitz*. Altogether the department completed 103 major treatments and 344 minor treatments during fiscal year 1992.

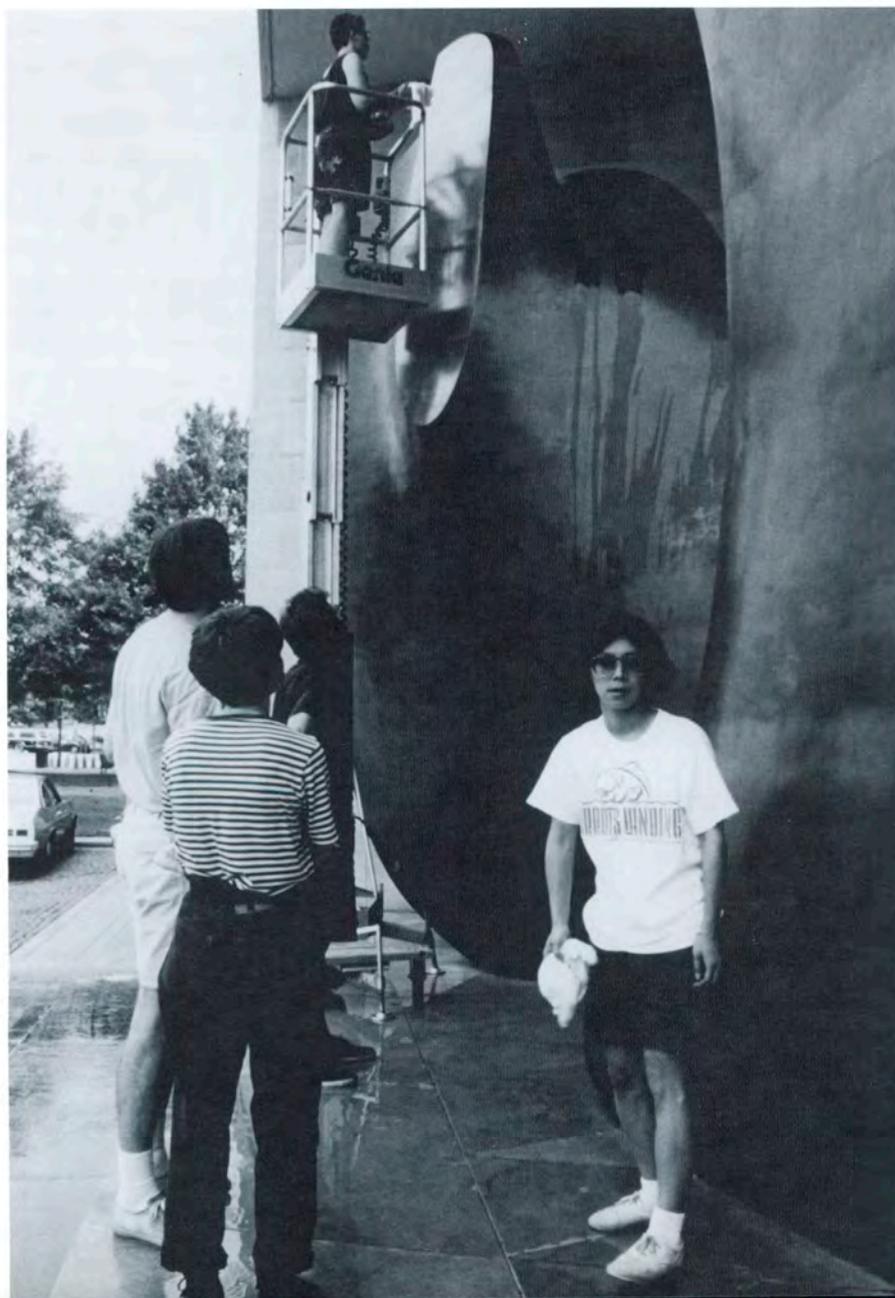
OBJECT CONSERVATION

This year's major projects centered on works of art in the permanent collection. The department chaired the first CASVA-Conservation Colloquy, devoted to "Saint Porchaire" ceramics. The history of these rare, enigmatic ceramics of the French

Renaissance and the circumstances of their fabrication have long been debated. The international group of scholars invited for the week-long meeting brought together for the first time technical and art historical findings.

The department also hosted the first live, international digital imaging and video conference to discuss the Saint Porchaire ceramics. Applying technology provided by GTE ImageSpan, this remarkable demonstration permitted simultaneous viewing of high resolution digital images and interaction among participants at the Gallery, the Louvre in Paris, and the Victoria & Albert in London. An educational video taken from footage of

Annual maintenance of Henry Moore's *Knife Edge Mirror Two Piece* at the entrance to the East Building



the exchange is being made by Athena Muse at MIT.

Several major treatments were completed during the year. The plaster relief by Elie Nadelman, *Two Nudes*, required a new structural mounting and inpainting before reinstallation. Conservators treated two outdoor sculptures, resurfacing *Wandering Rocks* by Tony Smith after 11 years of exposure to the environment, and realigning several damaged bronze elements of *Tonal Sculpture* by Harry Bertioia. The 1/12-scale plaster maquette of Henry Moore's monumental sculpture, *Knife Edge Mirror Two Piece*, was also treated.

Three important acquisitions required collaboration among conservators, curators, design and installation staff, and facilities management. The team installed a bronze sculpture for the Garden Café fountain, *Venus and Cupid* by a follower of Giovanni Bologna, with internal plumbing that permitted water to flow naturally through Venus' hair and from the dolphin's mouth. Although this sculpture was intended to have been cast in one piece, technical study including x-radiograph and x-ray fluorescence spectroscopy revealed that part of the base and one of the feet were cast separately as a contemporary repair. Staff installed two other acquisitions on the Gallery grounds: a kinetic sculpture by George Rickey, *Cluster of Four Cubes*, on the Gallery's easternmost lawn; and the multi-dimensional *The Snake Is Out* by Tony Smith on the lawn in front of the East Building. Meetings with artists and fabricators during planning stages helped ensure that these two sculptures were manufactured from the most appropriate materials for continual outdoor exposure.

Comprehensive technical examinations completed for the systematic catalogue included study of the Gallery's large and important collection of wax sculptures by Edgar Degas, which has revealed fascinating aspects of the artist's working methods. Thorough examination of the polychromed terra-cotta relief of the *Madonna and Child* by Giovanni di Torino was completed in preparation for its major treatment. Examination of the anonymously executed *Ivory Diptych*,

representing the Life of Christ, confirmed that it is a masterful late 19th-century reproduction of a 15th-century model.

In preparation for upcoming volumes of the systematic catalogue, object conservators examined nearly 300 Renaissance plaquettes, reviewed more than 200 entries on the portrait medals, contributed to the introductory essays for *Asian Ceramics and Decorative Arts*, and edited nearly 200 entries on the Asian ceramic collection.

Funded by a Samuel H. Kress Foundation grant, the department worked with the University of Georgia to complete the first phase of a provenance study of marble. An expanded stable isotopic database is being produced that will characterize the marbles used for Renaissance and French 18th- and 19th-century sculpture in the collection. The new Mellon Fellow, Penelope Edmonds, from the Australian Museum in Sydney, studied the manufacture and conservation of Italian polychrome sculpture.

In addition to its support of the collection, the department this year was integrally involved with several temporary exhibitions, including *Circa 1492, Art of the American Indian Frontier*, and *The Greek Miracle*, completing approximately 650 condition examinations.

TEXTILE CONSERVATION

The National Gallery hired Julia Burke as the new textile conservator this year. In conjunction with scientific research staff, she investigated the solubility of binding media found in the Gallery's collection of theorem paintings, with specific regard to future treatment techniques. Research continued on the stability of dyes used in the conservation of tapestries, and research was initiated on appropriate materials to be used in Gallery exhibitions. The department completed 37 major treatments, 44 minor treatments, and 103 examinations of works for exhibition.

SCIENTIFIC RESEARCH

The scientific research department continued to respond to requests for analysis

from conservators and curators at the National Gallery and occasionally from other institutions. Gas chromatography and pyrolysis/gas chromatography/mass spectrometry were used to identify the medium of various paintings and sculptures. Amino acid analysis was used to identify proteinaceous binders and to uncover mixed-media techniques in paintings by Veneziano and by the workshop of Rembrandt. The department examined ancient Egyptian paint binders in collaboration with the Museum of Fine Arts, Boston, and provided medium analyses for the Phillips Collection's upcoming exhibition of works by Jacob Lawrence.

Microscopic and other technical analyses were performed on paintings by Gentileschi, Gerard David, van Eyck, Rembrandt and his workshop, among others. Technical examinations of paintings by Albert Bierstadt contributed important information for the recent symposium on the artist and his works. The department also provided pigment analyses and other technical information for the Barnes Collection.

In collaboration with fellows and interns in the Gallery's other conservation departments, technical studies were carried out on a polychrome terra-cotta by the circle of Giovanni di Torino, on Hobbema's *Farm in the Sunlight*, and on sculpture by David Smith; technical assistance was provided in a study of the formation of tidelines on paper; and technical examination of wax sculpture by Degas was continued.

Research proceeded on natural and synthetic resins. These materials, of potential use to conservators, are being evaluated by a variety of techniques. Although work is still in progress, new insights have been gained into the optical properties of varnishes. Polymeric additives have been shown to improve optical as well as mechanical properties of low-molecular-weight synthetic coatings.

Several new instruments were purchased, including a rotary microtome, a pyrolysis unit for the gas chromatograph/mass spectrometer, and a scanning electron microscope. The microtome produces thin sections of paint chips to be used for light microscopy and infrared

microspectrophotometry. The pyrolysis unit is used to examine the composition and aging behavior of polymeric materials. A simultaneous pyrolysis/methylation technique is applied to the analysis of paint binders. Scanning electron microscopy provides additional compositional information on paint chips, metallographic samples, and other artists' materials. In addition, a new computer workstation was purchased to upgrade the x-ray fluorescence spectrometer, enabling more efficient data acquisition, analysis, storage, and transfer.

Dr. Christopher Maines, Mellon Fellow, continued to study synthetic resins used as binding media, to quantitate physical characteristics of paints, such as adhesion, color development, and working properties, and to examine changes in these characteristics during aging of the paints. Three Getty Interns have undertaken various research projects: Thomas Learner, serving jointly in the painting conservation department, studied solvent retention and the saturation and gloss of clear coatings for several resin/solvent/paint systems; Laura Celli explored the analysis of polysaccharide gums by high pressure liquid chromatography; and Barry Taylor will artificially age inks prepared by traditional techniques and examine the water soluble decomposition products through chromatography to study the mechanism by which iron gall ink degrades paper. Finally, the Gallery hired a research conservator for painting technology this year, E. Melanie Gifford, who brings the department unique skills in the study of historic painting materials and techniques.

LOANS AND EXHIBITIONS

It would be difficult to match the pace and intensity of preparations for *Circa 1492*, which opened at the beginning of the fiscal year, but the department continued to participate in the planning and organization of numerous exhibitions throughout the year. Conservators assisted with *Art of the American Indian Frontier*, *El Jaleo*, *Alice Neel*, *Käthe Koll-*

witz, *Ernst Ludwig Kirchner*, and the shows of Guercino paintings and drawings. *The Greek Miracle*, scheduled to open in fiscal year 1993, also required considerable attention because of the size and fragility of the sculpture.

Preliminary preparations were underway for other fiscal year 1993 exhibitions, including *Ellsworth Kelly*, *Great French Paintings from The Barnes Foundation*, and *Mondrian*. Conservators examined many works of art in situ, assessing the condition of objects proposed for exhibition. In collaboration with lenders, the department has also developed specifications for handling, packing, shipping, and installing the works of art.

Matters and framers were increasingly in demand because of the growing number of graphics exhibitions. Nine temporary exhibitions, five major loans, and two maintenance projects required the matting of 1,119 objects, the framing of 1,444 others, the mounting of 67 books, and the manufacture of 119 frames. The department continues to develop unique solutions for problems encountered in the display and storage of works of art on paper. Some of these projects included antique housings for works in the *El Jaleo* and *Dürer to Diebenkorn* exhibitions and designing a very large mount for Dürer's *Triumphal Arch of Maximilian*.

For frame conservators, work on the permanent collection was particularly hectic this year because of the reinstatement of the West Building. This necessitated the construction of 12 frames and the reframing of 7 paintings with period frames as well as the completion of 4 major and 145 minor treatments. In addition, frame conservators have been working with the registrar's office and the design and installation staff to catalogue frames in the collection; this year 245 frames were catalogued and photographed. Exhibition-related responsibilities included the design and construction of 7 climate-control vitrines for paintings on loan, the manufacture of 50 frames, and the completion of 43 minor treatments.

Exhibitions

The exhibitions office oversaw the opening of 17 exhibitions at the National Gallery in the past fiscal year, for which 312 lenders from 29 states and 33 countries lent 1,162 works of art. We are extremely grateful to these lenders, who are acknowledged on pages 129–131 of this report. The department also worked on another 37 exhibitions scheduled to open in the next 5 years and administered the tours of 6 traveling exhibitions.

TEMPORARY EXHIBITIONS AT THE NATIONAL GALLERY OF ART

Graphicstudio: Contemporary Art from the Collaborative Workshop at the University of South Florida

continued from the previous fiscal year to 5 January 1992
coordinated by Ruth E. Fine

Rembrandt's Lucretias

continued from the previous fiscal year to 5 January 1992
coordinated by Arthur K. Wheelock, Jr.

Circa 1492: Art in the Age of Exploration

12 October 1991–12 January 1992
coordinated by Jay A. Levenson
supported by Ameritech, The Nomura Securities Co., Ltd., The Mitsui Taiyo Kobe Bank, Ltd., and Republic National Bank of New York; additional support from The Rockefeller Foundation and Banco Exterior de España (Grupo CBE), and the Federal Council on the Arts and the Humanities

Albert Bierstadt: Art & Enterprise

3 November 1991–17 February 1992
coordinated by Nancy Anderson
supported by Philip Morris Companies Inc., with additional support from The Henry Luce Foundation, Inc., National Endowment for the Humanities, National Endowment for the Arts, federal agencies, New York State Council on the Arts, and by Mr. and Mrs. Wilbur L. Ross, Jr.

Italian Drawings from the Armand Hammer Collection

17 November 1991–10 May 1992
coordinated by Margaret Morgan Grasselli

Walker Evans: Subway Photographs and Other Recent Acquisitions

24 November 1991–1 March 1992
coordinated by Sarah Greenough

"The Saint Anne Altarpiece" by Gerard David

26 January 1992–10 May 1992
coordinated by John Hand

John Singer Sargent's "El Jaleo"

1 March 1992–2 August 1992
coordinated by Nicolai Cikovsky, Jr.
supported by NYNEX Foundation and New England Telephone

Guercino: Master Painter of the Baroque

15 March 1992–17 May 1992
coordinated by Diane De Grazia
supported by The Florence Gould Foundation, with additional support from the Federal Council on the Arts and the Humanities

Guercino: Drawings from Windsor Castle

15 March 1992–17 May 1992
coordinated by Andrew Robison
supported by the Federal Council on the Arts and the Humanities

Alice Neel

29 March 1992–3 May 1992
coordinated by Marla Prather

Homage to Jacques Callot

29 March 1992–7 September 1992
coordinated by H. Diane Russell

Käthe Kollwitz

3 May 1992–16 August 1992
coordinated by Judith Brodie
supported by Robert Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Mannesmann AG, Miles Inc., Siemens, Thyssen AG, and the Federal Republic of Germany, which have provided support for the Tribute to Germany festival; also by Lufthansa German Airlines and the Federal Council on the Arts and the Humanities

Ernst Ludwig Kirchner: Paintings, Drawings, and Prints

3 May 1992–16 August 1992
coordinated by Andrew Robison and Marla Prather

Dürer to Diebenkorn: Recent Acquisitions of Art on Paper

10 May 1992–7 September 1992
coordinated by Andrew Robison and graphic arts curators



John Singer Sargent's *El Jaleo*, 1882, lent by the Isabella Stewart Gardner Museum, Boston, was exhibited with numerous sketches by Sargent, such as these from the Gardner Museum (left) and the Fogg Art Museum (right)



Hypothetical Reconstructions



The original focus of *The Saint Anne Altarpiece* by Gerard David and his workshop is reconstructed in this section. The three panels, showing Saint Anne, the Virgin Mary, and the Christ Child, are shown in their original positions. The central panel is shown in its original position, flanked by the two side panels. The original positions are shown in the top right corner of the page.

When the three panels were made, they probably were arranged in a different order and in a different position. The original positions are shown in the top right corner of the page.



If the altarpiece had been made in a different order, the original positions would have been different. The original positions are shown in the top right corner of the page.

The original positions are shown in the top right corner of the page.



If the altarpiece had been made in a different order, the original positions would have been different. The original positions are shown in the top right corner of the page.

The original positions are shown in the top right corner of the page.

Technical Information

Restoration



The restoration of the Saint Anne Altarpiece by Gerard David and his workshop is shown in this section. The three panels, showing Saint Anne, the Virgin Mary, and the Christ Child, are shown in their original positions. The original positions are shown in the top right corner of the page.

Perspective



By using the perspective of the three panels, the original positions are shown in this section. The original positions are shown in the top right corner of the page.

Underdrawing



The underdrawing of the Saint Anne Altarpiece by Gerard David and his workshop is shown in this section. The original positions are shown in the top right corner of the page.

Didactic labels for the focus exhibition on "*The Saint Anne Altarpiece*" by Gerard David illustrated hypothetical reconstructions and provided technical information on the conservation of the altarpiece

French Drawings from the Armand Hammer Collection
 17 May 1992–8 November 1992
 coordinated by Margaret Morgan Grasselli

Art of the American Indian Frontier: The Collecting of Chandler and Pohrt
 24 May 1992–24 January 1993
 coordinated by Gaillard F. Ravenel
 supported by the National Endowment for the Humanities, and the Founders Society Detroit Institute of Arts

Design and Installation

Fiscal year 1992 brought new and continuing challenges for the design department. Reinstallation of the permanent collection in the main floor galleries of the West Building proceeded without interruption. New lighting, labeling of works of art, and wall signs were finished in time for summer visitors. With additional funding, the remaining galleries will receive proper period wall finishes and will be equipped with educational gallery guides. Art acquisitions and changes in the works on display due to loan or conservation treatment require ongoing revision of the installations.

The department is collaborating with curatorial and conservation staff to review all of the framed paintings in the Gallery collections. An inventory and documentation of all painting frames up to the mid-20th century has been undertaken and has resulted in notable reframing solutions of either period or appropriate reproduction frames. Funding from The Circle of the National Gallery of Art enabled the Gallery to begin development of a digital imaging system through application of existing photographic frame documentation. This will allow curators and designers to explore reframing possibilities from the digital database and will ensure the most effective use of the Gallery's frame collection.

Among the exhibitions that proved most challenging for the design and installation department this year, *Circa 1492* displayed nearly 600 works of art from around the world, representing the visual arts and culture of the three major divisions of the globe during this extraordinary period of exploration: "Europe and the Mediterranean World," "Toward Cathay," and "The Americas." A mural-sized photographic reproduction of a Spanish explorer's map greeted visitors at the entrance to the exhibition on the East Building mezzanine and introduced the image of the rose compass and navigational lines that appeared throughout the exhibition graphics.

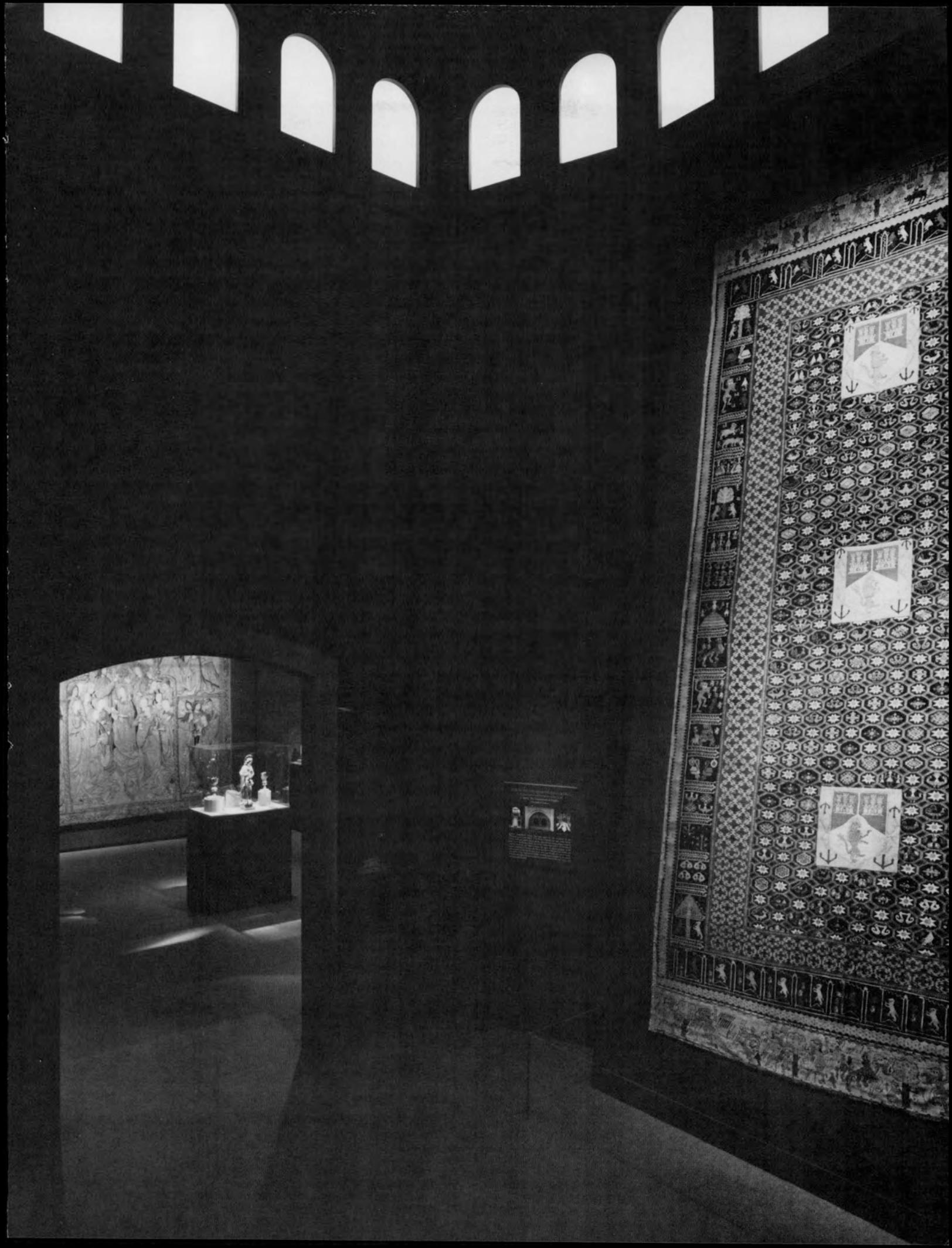
The first section covered a striking variety of cultures and themes, from Por-

tuguese and Spanish to African and Islamic empires, from mapping and linear perspective to representations of the human figure. The section opened with the rare 14th-century *Catalan Atlas* and Hieronymus Bosch's magnificent *Temptation of Saint Anthony*, and closed with the exquisite *Lady with an Ermine* by Leonardo. In between, objects as diverse as books and manuscripts, carpets and tapestries, gold and other precious metalwork, globes and astronomical instruments, along with paintings and sculpture were displayed in simple, understated architectural spaces. Highlights of the installation included a large carpet of Spanish origin mounted on an inclined plane in a soaring gallery illuminated by translucent clerestory windows. The last gallery in this section brought together works by two of the preeminent masters of the Renaissance, Leonardo da Vinci and Albrecht Dürer, with works by Leonardo on one side of the room and works by Dürer on the other. Hanging overhead was a fantastic chandelier designed by Leonardo from the city hall in Nuremberg.

The next section of the exhibition, "Toward Cathay," presented works of art from Japan, Korea, China, and India. These galleries contained the greatest number of fragile objects, which required rotation with other objects during the exhibition's run. Pottery, sculpture, armor, furniture, monochromatic ink paintings, masks, and folding screens were displayed on simple platforms or in large glazed wall cases with cedar trim and fabric-covered interiors designed to provide stable temperature and humidity environments. The division on "Ming China" was the largest in the exhibition, since an extraordinary gesture by the Chinese government gave the Gallery an opportunity to show many objects from this period that had never left mainland China before. Spacious galleries were painted a subtle beige with quiet lighting. The last gallery of the section was small with richly painted burgundy walls showing beautiful examples of the art from the subcontinent of India.

The third and last section of the exhibition focused on the art of "The Amer-

For *Circa 1492* the Gallery created a dramatic display for this large Hispano-Moresque heraldic carpet, lent by the Philadelphia Museum of Art



icas," including the Aztec, Inca, North, South, and Central American cultures. Stone sculptures, wooden drums, gold ornaments, mosaics, rare codices, and ceramics of the Aztecs were displayed under natural light in galleries painted dark earth colors; doorways were designed to evoke geometric Aztec arches and covered in a dark faux stone finish, along with pedestals and cases. In the Inca gallery a beautiful composition of tunics with bold geometric designs was shown with a feather tunic, ceramics, jewelry, and a priceless 16th-century letter to the Spanish king that pleads for better treatment of the native people. The next gallery, which combined South American and North American art of the period, featured an extraordinary feather cloak in a central case, while displays around the room presented wooden, stone, bone, beaded, ceramic, and metal objects. The final room in the exhibition, painted a dark green, was dominated by a dazzling display of gold finials, body ornaments, and figurines created as offerings to the gods.

At the exit to *Circa 1492* was screened a mural of the famous NASA photograph of *Earth Rising*, illustrating that the age of exploration begun in the 15th century continues today.

The *Albert Bierstadt* exhibition took advantage of the large West Building main floor galleries, with their high ceilings and natural light, to display 72 epic paintings by this 19th-century American artist. The walls were painted in rich, dark hues, and the artificial lighting was carefully controlled to feature the remarkable use of light in Bierstadt's works. Along with paintings lent by many public and private collections, the exhibition included the Gallery's recent acquisition of Bierstadt's pivotal early painting, *Lake Lucerne*, given to the Gallery by Richard M. Scaife and Margaret R. Battle in honor of the Gallery's 50th anniversary. Restored to its original brilliance, the painting was hung at the end of a large gallery at the conclusion of the European section, anticipating the artist's dramatic American Western landscapes shown in succeeding rooms. The last large-scale painting in the exhibition, *The Last of the Buffalo*, was shown

alone in a gallery with didactic panels that explained the history of this famous work.

Two "focus" exhibitions revolved around single works of art. The Gallery's recently restored *Saint Anne Altarpiece* by Gerard David was the basis for one presentation, which reunited our three large panels with three of the six smaller paintings thought to have been part of the original predella. The second exhibition was centered on John Singer Sargent's magnificent *El Jaleo*, lent by the Isabella Stewart Gardner Museum in Boston. Three East Building mezzanine galleries designed for this exhibition were painted in dark colors and joined by faux stone archways. The first room displayed early related paintings and drawings. The second featured an arresting full-length study of the central figure, entitled *Spanish Dancer*, along with other related drawings and sketchbooks. The third set apart the *El Jaleo*, seen on axis through a large archway reused from *Circa 1492*, with "footlights" to provide dramatic lighting for the composition.

Two exhibitions of works by Guercino were installed in West Building galleries just off the East Garden Court. The first consisted of 60 extraordinary drawings from Windsor Castle, hung here on neutral-colored panels edged with fine beading; artificial light was carefully focused to enhance the viewer's experience of these beautiful works. The second exhibition presented 59 paintings spanning Guercino's entire career, installed chronologically in spacious galleries adjacent to the drawings. Because many paintings were among the largest ever shown at the National Gallery, the department had to construct large baffles that reached nearly to the ceiling. With the high ceilings in these galleries, judicious lighting, and the walls painted in baroque period hues, the colorful and dynamic paintings by Guercino were shown to great advantage.

Two exhibitions were part of the local "Tribute to Germany" cultural festival coordinated by the John F. Kennedy Center for the Performing Arts. *Käthe Kollwitz* displayed drawings, prints, and sculpture by the artist in four galleries defined by white walls that bore no molding except



Spectacular feather headdresses were displayed in freestanding cases for *Art of the American Indian Frontier*

for a baseboard. These unadorned architectural spaces provided a stark backdrop for the highly charged images on view. For the *Ernst Ludwig Kirchner* exhibition the artist's paintings, drawings, and prints were installed in three galleries all painted a light gray. The lighting varied between solely artificial and a combination of natural and artificial light, depending on the works in each gallery; one double-sided painting in the second room was mounted on a freestanding pedestal in the center of the room. Installed on two levels of the East Building, these two exhibitions shared a common staircase, which promoted the sense of shared cultural understanding and allowed visitors to view the exhibitions without interruption.

One of the great challenges and delights for the department this year was the design and installation of *Art of the American Indian Frontier*, with its entrance graphic adapted from the powerful design on a Potawatomi blanket. This was the largest and most complex showing of American Indian art with which the Gallery has been involved. It was divided into two parts, the first devoted to the Woodland Indians, and the second to the Plains Indians. Because of the fragile nature of most of the objects, the exhibition entrance on the upper level of the East Building was built to reduce the natural light. In the first room the Woodlands section opened with a two-sided case holding weapons of war mounted on a clear sheet of acrylic, which made the objects appear to "float" and allowed visitors to study them from either side. Wall cases and freestanding cases contained figures, smoking pipes, tools, and bowls. Large wall cases in the second gallery displayed turbans, bear claw necklaces, blankets, dress clothing, all stitched to fabric-covered "flats" that allowed the objects to travel in specially constructed cases and to be shown in predetermined case compositions. The Plains section began in the third gallery with displays of shields, feast bowls, clubs, coup sticks, elk antler quirts, parfleche, and a fabric winter count that recorded the history of an Indian community. Between the third and fourth galleries another double-sided case featured red stone smoking pipes and presentation tomahawks. Curved corners in the fourth room accommodated a large photomural, and three large cases exhibited early decorated clothing, beaded baby carriers, weapon cases, bags, and blanket strips. The fifth and final gallery contained three wall cases with clothing, blankets, and moccasins on display and two large freestanding cases with clothing and an extraordinary assemblage of feather bonnets, each mounted to allow for close study from all sides. A small audiovisual theater was included in the exhibition space to present the history of the Milford Chandler and Richard Pohrt collection from which the exhibition was drawn.

Education

The education division makes the National Gallery's collections and resources on the history of art as widely accessible as possible by providing art information and educational programs and materials to visitors of all ages and nationalities as well as to millions of people throughout this country and abroad. In 1992 the division produced a great number and variety of programs to accompany both the Gallery collections and temporary exhibitions; the combined efforts of the staff resulted in over 130,000 tours, programs, and publications, which reached an audience of more than 48,700,000 people.

ADULT PROGRAMS

Through tours and lectures, academic programs, and films, this department provides adult audiences with opportunities for intellectual enrichment. Some events are directed toward novice visitors, and others toward more experienced viewers. Several of the programs are multicultural in approach, both to include broader views of traditional material and to encourage greater attendance by diverse audiences. In fiscal year 1992 new audio tours, a printed walking tour, additional guided introductory tours, and special programs enabled 635,000 people to enjoy the collections. The department continued its survey of audiences, focusing on visitor demographics and evaluation of program quality. Survey results contribute to the Gallery's long-range planning.

Tours and Lectures: This section prepares and delivers a wide range of daily gallery tours and lectures free of charge to the general public. This year volunteer docents led several daily introductory tours of the West and East Buildings as well as introductory tours in French, Spanish, German, and Italian. Currently there are 104 docents volunteering with the department.

The lecturing staff offered tours of the permanent collection and all temporary exhibitions, short gallery talks on selected works of art, and several introductory programs on art appreciation for the novice

visitor, including *How to Look at an Altarpiece*, *Reading Portraiture*, and *The Artists' Choices*. Because of the overwhelming demand for tours of *Circa 1492*, introductory lectures were scheduled regularly in the East Building auditorium. Three new audio tours of the permanent collection were produced: *The Director's Tour*, *Impressionist and Post-Impressionist Paintings*, and *American Paintings*. The department also presented a 24-session slide lecture survey of Western art and a series of eight lectures on the art and artists of some of the world's best-loved cities, including Venice, St. Petersburg, London, and Edinburgh. Two summer interns contributed lectures to this series. This section and its volunteers also offer tours by appointment for groups of adult visitors and VIPs.

Academic Programs: This section creates programs for both the general public and undergraduate and graduate students, including the Andrew W. Mellon Lectures in the Fine Arts, the Sunday lectures, and other special lectures, courses, and seminars. The 1991 Mellon lectures were given by Willibald Sauerlander on "Changing Faces: Art and Physiognomy: A History of Representing the Passions." Gallery seminars and public symposia were offered in conjunction with the *Circa 1492*, *Bierstadt*, *El Jaleo*, and *Guercino* exhibitions, and special lecture series were presented as part of the *Circa 1492*, *Guercino*, and *Kollwitz* shows. "Conversations with Artists VIII" this year featured Nancy Graves, also represented in the *Graphicstudio* exhibition. The graduate lecturing fellowship program offered 50 gallery talks by this year's two fellows. The office organized numerous day-long meetings with Gallery staff for international museum professionals visiting through the USIA program.

The academic programs office also oversees summer internships and Internships in the Museum Profession for Minorities, both of which match students with various departments in the Gallery. This gives potential museum professionals an opportunity to gain practical working experience and to study a major collection of paintings and sculpture at

first hand. The Gallery concluded its collaboration with the Spanish Ministry of Culture on a program of grants from The Circle of the National Gallery of Art, which this year enabled three Spanish museum professionals to pursue additional training here. All interns and fellows were offered weekly orientation sessions designed to familiarize them with all aspects of the Gallery.

Film Programs: The film program has two components: documentary films shown daily in support of both the permanent collection and temporary exhibitions; and weekend film series, often arranged by distinguished scholars, on topics that relate to exhibitions or film history. Each series consists of 10 to 30 films culled from archives, collectors, or distributors all over the world.

Brazilian Cinema Novo featured 14 programs on a Latin American film movement that achieved prominence in the late 1960s; many films in the series, which included classic works by Glauber Rocha and Nelson Pereira dos Santos, were lent to the Gallery by archives and museums in Brazil and Chile. *Western Vistas*, presented in conjunction with the

Bierstadt exhibition, examined the use of landscape in Western movies; featuring a number of silent and early sound Westerns, this series included the Washington premiere of Raoul Walsh's *The Big Trail* (1930), lent by the Museum of Modern Art film archive and introduced by William K. Everson. *Carmen*, a series of eight screen adaptations of the story by Prosper Mérimée, culminated in the presentation of the 1915 Cecil B. DeMille silent version, with live orchestral accompaniment under the direction of Gillian B. Anderson, music specialist for the Library of Congress and prominent film music historian. *Lubitsch in Germany: 1914-1922* and *How the Worker Lived*, presented at the time of the *Käthe Kollwitz* exhibition, were both co-organized with the Goethe-Institut Washington and included a number of rare 35mm prints from the Bundesarchiv and the Deutsche Institut für Filmkunde. The Washington premiere of *Cage/Cunningham* was introduced by its director, Elliot Caplan; and the premiere of *Wild Wheels* (on American car art) was also introduced by its director, Harrod Blank. *The Films of Andrzej Wajda*, an extensive retrospective of works by Poland's greatest director, was jointly organized with the Polish Ministry of Culture and Art, the Embassy of Poland, and Film Polski. On the last weekend of September, Mr. Wajda was present to discuss his films. A four-part lecture course, *Decoding the Moving Image*, offered viewers the opportunity to learn about film and filmmaking as an art form. This unit also helped prepare 37 radio talks and interviews to accompany the Sunday broadcasts of the National Gallery concerts on radio.

EXHIBITION PROGRAMS

The exhibition programs department provides interpretive materials to enhance Gallery visitors' understanding and appreciation of works of art in special exhibitions. To reach a broad public, various materials are produced, including exhibition brochures, recorded tours, explanatory wall texts, and audiovisual programs. The staff also assists in planning exhibition-related programs such as documen-

Education staff lecturer J. Russell Sale discusses Peter Paul Rubens' *The Fall of Phaeton*, a recent acquisition, before a group of visitors in the West Building's baroque galleries



tary film series, teaching packets, family guides, lectures, performances, concerts, and demonstrations of artistic techniques.

The fiscal year commenced with a rich educational program offered for *Circa 1492*, including extensive wall texts, an illustrated booklet with a map and outline of the exhibition, and a separate map for visitors with disabilities. With the support of The Circle, the booklet was also made available in a large-print version and in French, German, Italian, Japanese, and Spanish translations. A recorded tour narrated by J. Carter Brown, then director of the National Gallery, was keyed to sections in the booklet to provide further information on areas of interest to visitors. A second recorded tour was geared toward children and made use of special sound effects. The department coordinated a two-day public symposium for *Circa 1492* that featured ten eminent scholars and attracted capacity crowds.

Educational brochures were produced in regular and large-print versions for the *Bierstadt*, *El Jaleo*, and *Guercino* paintings exhibitions. More elaborate booklets, each supported by The Circle, were produced for *The Saint Anne Altarpiece* and *Stieglitz in the Darkroom*, with The Arcadia Foundation contributing generously toward publication of the latter. Recorded tours were produced for *Bierstadt*, *Guercino*, and *Art of the American Indian Frontier*. An audiovisual program screened continuously during *Art of the American Indian* described the formation of the collection on view.

The department prepared educational materials for 15 exhibitions in fiscal year 1992 and continued to respond regularly to requests for educational materials from museums, schools, and members of the public across the country.

EDUCATION MEDIA

This department produces original video and multi-image programs in a variety of media that cover special events as well as exhibitions and the collection. The office made broadcast-quality video documentation of the entire *Circa 1492* exhibition, from which was drawn publicity footage as well as footage for an interactive edu-

cational program being developed by the Gallery. Other video projects included "Conversations with Artists VIII" with Nancy Graves, the pipe ceremony and blessing of the *Art of the American Indian Frontier* exhibition, and installations of Miró's *Personnage Gothique* and Tony Smith's *The Snake Is Out*.

The office documented activities ranging from the docent education sessions to the annual volunteer awards program. It updated the Teacher Institute promotional program and revised the video transfer of the audiovisual program *John Russell Pope: Architect of the National Gallery*. Development was begun on ways to recreate slide lectures in video as well as on a video series on Renaissance painting techniques. Work was underway on a 30-minute video program, supported by The Bauman Foundation, based on the 1990 *Van Dyck* exhibition.

EDUCATION PUBLICATIONS

This department writes gallery guides for the collection, printed on two-sided panels and laminated for use by the public. This project, made possible by Knight Foundation, includes translation of the guides into French, German, Italian, Japanese, and Spanish. Work proceeded ahead of schedule during this fiscal year, with 23 new guides and 5 sets of translations completed for the West Building main floor galleries. The guides were evaluated by an outside consultant over the course of the year, and findings are being incorporated into the program.

The department also serves as the editorial and production arm of the education division. This year the office coordinated production of three teaching packets on works in the collection, including illustrated booklets, timelines, slides, and color reproductions for classroom use; two teaching packets on special exhibitions; materials for docent training and in-house teacher workshops; calendars, brochures, and walking tours of the permanent collection for adults and children.

EDUCATION RESOURCES

This department is composed of two sections—art information and extension pro-

grams—serving visitors at art information desks in the National Gallery as well as audiences of all ages across the nation and abroad through extension programs and other educational resources.

Art Information: Six professional staff members recruit, train, and supervise over 140 art information volunteers, who serve at the five art information desks at the entrances to the East and West Buildings. Volunteers are on duty at these locations during all of the Gallery's public hours, providing an average of 1,400 hours of service per month. These volunteers receive ongoing instruction from the staff on the Gallery's collections and exhibitions as well as special training in answering questions posed by the public. Staff specialists and volunteers responded to an average of 7,800 visitor questions and 700 telephone inquiries per week—an all-time high. The staff also responded to a broad array of inquiries that required special research; in fiscal year 1992 a total of 2,462 replies were prepared in response to questions on works of art and artists. Averaging over 200 queries a month, the year's total exceeds last year's by 25 percent.

Department staff prepared a new *Brief Guide and Plan* for the Gallery, which provides summary information about the museum as well as color-coded isometric floor plans of the East and West Buildings. This new publication has been well received by the public, and an average of more than 43,000 copies a month are distributed from the art information desks. Staff are also coordinating a year-long survey of Gallery visitors concerning their use of resources and programs offered by the Gallery; a corps of trained volunteers pretested the questionnaire and are helping staff carry out the survey.

Extension Programs: This section oversees nationwide distribution of extension programs—color slide programs, teaching packets, films, and videocassettes—based on the Gallery's collections and exhibitions. Extension programs are used in schools, libraries, colleges and universities, civic organizations, and by public and educational television stations in the U.S. and overseas.

Borrower reports indicate that in this fiscal year extension programs' viewing audience was 44,949,419. For the first time, use of program materials by individual public and instructional television stations within the affiliate distribution system outstripped the broadcast activity of national educational networks. Commercial acquisition of The Learning Channel (formerly Appalachian Community Service Network) has greatly diminished use of Gallery materials by this onetime major national outlet for our programs. During fiscal year 1992 the total of all program presentations was 120,821. Videocassette distribution remained an important segment of total program use, surpassing film distribution for the first time.

Within the overall audience, organizations across the country using extension programs through the affiliate long-term loan system sustained a high level of program use. These borrowers—in school systems, instructional media centers, libraries, universities, other educational settings—as well as borrowers using materials on short-term direct loans report showing programs many times on a single order. In the past fiscal year 43 organizations joined the affiliate system, most notably the American Association of Retired Persons (AARP), whose distinct and large national constituency greatly enhances the dimensions of current audiences. At present, 12 extension program titles—10 of them in closed caption format—are available on a free-loan basis through AARP to their affiliates and related organizations serving mature audiences. In an eight-month period beginning in January 1992 viewers using Gallery programs via AARP were reported at well over 75,000 persons.

A new, updated catalogue describes the full inventory of extension program resources available. In addition, this year arrangements were made to include the complete listing of extension programs in the National Distance Learning Center database, which provides on-line information about the Gallery's instructional resources to educators in 47 states and 4 countries. The department continues to provide extension programs to U.S. em-

bassies abroad through USIA as well as to USIS libraries around the world. In addition, WORLDNET, USIA's satellite television network, used a series of 11 programs for 4 worldwide transmissions to receiving stations in 135 countries in Latin America, Western Europe, Africa, the Middle East, and South Asia. The entire inventory of program offerings was used by Department of Defense schools in the Pacific region and by military installations in the U.S., Europe, and in Asia. The department's film, *The Landscapes of Frederic Edwin Church*, was screened in connection with the Montreal film festival, and *David Smith: American Sculptor* was shown at the Centre Pompidou in Paris.

Department staff, with assistance of digital imaging and other specialists, continued production of the Gallery's second videodisc, supported by The Annenberg Foundation, focusing on the collection of American paintings, sculpture, drawings, prints, and the Index of American Design. An extensive digital archive of images and a complex database of information about the works of art are being created as the basis for this videodisc—the first time ever that electronic images and computer-based media have been used as the source for a videodisc.

Art & Man, published by Scholastic, Inc., in cooperation with the Gallery, was renamed *Scholastic Art* this year. Department staff continued to work with the editors in reviewing content for this magazine, which is used in secondary schools across the nation. Such diverse artists as Michelangelo, Frida Kahlo, and Maria Martinez were among those featured in this year's issues. Subscription levels were maintained at 200,000.

TEACHER AND SCHOOL PROGRAMS

This department serves teachers, school-age children, and their families through tours, programs, and publications. Approximately 130 volunteer school program docents, trained by the professional staff, gave 2,860 tours to approximately 50,000 school children this year; and 16 new volunteers accepted into the program completed an extensive education course

that included lectures, gallery discussions, and tour techniques.

The Bauman Foundation and The Circle funded a survey of art museum-based teacher programs and the resulting directory, which will be distributed free-of-charge to museum professionals, teachers, and teacher resource centers across the country. This directory of *Teacher Programs in Art Museums* lists more than 260 museums offering programs or resources for teachers.

A grant from the Geraldine R. Dodge Foundation was pledged to sponsor a national conference on art museum-based teacher programs taking place at the beginning of the 1993 fiscal year.

The National Teacher Institute, in its fourth year, offered three sessions. Primary and secondary school teachers from across the country participated in this six-day program. Local teachers, advisors, and principals as well as national education experts provided valuable feedback this year during local and national advisory committee meetings. Support for the program has been provided by the William Randolph Hearst Foundation.

The teacher workshop program, also in its fourth year, offers instruction, enrichment, and resources to area educators. This year the Gallery organized 11 workshops, one of which was held twice to accommodate high demand, and one special evening event. Overall the program saw a substantial increase in registration to 760 participants. The number of teacher inservices also doubled from last year to serve over 400 teachers, largely because of the popularity of the *Circa 1492* exhibition.

Two special high school days were organized in conjunction with *Circa 1492*. Approximately 250 students from the District of Columbia and surrounding counties participated in these Circle-funded events, which featured artists' demonstrations, a slide overview, a recorded tour of the exhibition, and a viewing of the film *Masters of Illusion*.

A pilot high school seminar, planned in coordination with Duke Ellington High School in the District, brought 14 area students to the Gallery on eight Saturday mornings last winter. Students had be-

hind-the-scenes tours, gallery discussions, and lectures. Working with their sponsoring teachers, each student completed a final project and presented it at an awards reception. Participating teachers and curriculum supervisors were from Duke Ellington; Suitland High School and Laurel High School in Prince George's County; Watkins Mill High School, Montgomery County; Centennial High School and Mount Hebron High School in Howard County; T.C. Williams High School, Alexandria; and J.E.B. Stuart High School, Fairfax.

The *Circa 1492* family event, underwritten by The Circle, was the first such program held in conjunction with a special exhibition, and it attracted more than 500 students from D.C. public high schools and their families. Other family programs included "Great Landscapes," held in conjunction with the *Bierstadt* exhibition, and "Stories and Symbols," held in conjunction with *Art of the American Indian Frontier*, which served 931 participants through 17 events.

Outreach to the D.C. community continued through the Chapter One Museum Project, which brought 779 "at risk" public school students to the Gallery for multiple-visit tours. The department also continued to work with the Cultural Consortium, comprised of many of the city's cultural organizations, to encourage community participation in Gallery programs and events.

The department completed the first three in a series of teaching packets on the permanent collection entitled *The Inquiring Eye: American Painting, French Impressionism and Post-Impressionism*, and *The European Renaissance*, the latter made possible in part by The Folger Fund. They were initiated to complement the National Teacher Institute. Teaching packets were also published for special exhibitions *Circa 1492* and *Art of the American Indian Frontier*, along with a family guide for *Circa 1492*.

A grant from the Vira I. Heinz Endowment has enabled the Gallery to begin publishing a series of self guides for families and children. *Portraits and Personalities*, published in September 1992 as the first in the series, focuses on the West

Building; *Shapes and Patterns*, to be published in the next fiscal year, focuses on the design of the East Building; and a guide to highlights in the permanent collection will follow. *The Magic Picture Frame*, an activities book for children that is based on the permanent collection, will also be available in 1994.

The Smithsonian Institution's internship project with the District and the Foxfire Foundation concluded with the publication of *A Guide for Teachers: African American Art Resources in the Washington, DC, Area*. Written by Ursula Sherard, intern at both the Gallery and the National Museum of American Art, the guide was distributed to 100 teachers who attended the teacher workshop "African American Artists" co-organized by the Gallery and NMAA.

STATISTICAL SUMMARIES

	Programs/ Showings	Estimated Audience
Adult Programs tours, lectures, symposia, films, radio talks	3,863	630,879
Exhibition Programs brochures, a/v programs, recorded tours, wall texts	33	2,573,202
Education Resources slide/film/video programs, packets; art information	123,698	45,528,379
Teacher & School Programs tours, family programs, workshops, institutes	2,913	51,369
TOTALS:	130,507	48,783,829



Rembrandt van Rijn, *The Ship of Fortune*, 1633, detail, illustration on page 97 of Elias Herkmans' *Der Zee-Vaert Lof*, published 1634

Anonymous Gift, in Honor of the 50th Anniversary of the National Gallery of Art, 1991.179.1

Library

The National Gallery library continued to serve both in-house colleagues and a growing number of outside readers, both in person and by telephone or mail. Visitors came from art galleries, libraries, and universities, but also from local government agencies such as the Department of State, the Supreme Court, and the Coast Guard as well as from Monticello, the Arena Stage, the American Association of Retired Persons, and the Canadian, Greek, Mexican, and Swiss embassies. The *Circa 1492* exhibition attracted an unusually large number of overseas scholars, including readers from

Australia, England, Italy, Nigeria, Poland, Portugal, Scotland, and Turkey.

Reader services staff compiled an informative brochure for visiting scholars and students. In addition, interlibrary loan activity reached unprecedented levels this year, surpassing previous usage by 32 percent. The rise in demand for borrowed materials from the National Gallery library also increased. These increases may be attributable to the soaring cost of new publications.

The tremendous generosity of donors to the National Gallery library is thus all the more remarkable. Almost a third of the items added to the collection are gifts, for which we are extremely grateful. Pa-

tricia G. England added 241 modern fine press and artists' books to her earlier gifts, bringing the number of works in the England collection to more than 300; this gift was celebrated with an illustrated lecture and exhibition. Helaine D. Blum gave a large and important group of early 20th-century German titles on aesthetics and art theory. Mrs. John A. Pope continues to add to an impressive collection on oriental ceramics and bronzes. And Mark Samuels Lasner continues to present the library with interesting books on English 19th-century subjects.

Mr. and Mrs. Jacob Kainen donated a large group of monographs and exhibition catalogues, primarily on 20th-century art, some of them quite rare. David Root added to his earlier gift of unusual 20th-century exhibition catalogues and art periodicals. Sarah Epstein gave translations of several Scandinavian articles on Edward Munch. Among many other individual donors, Ruth Carter Stevenson, John Good, Michiko Kasahara, Professor Sydney J. Freedberg, and Carol Biba should be singled out. Gifts also come from Gallery staff and CASVA fellows.

Each year since 1989 The Circle of the National Gallery of Art has funded the purchase of books of high art historical importance, and this year The Circle enabled the library to acquire two very rare works: David Tenier's *Le Théâtre des Peintures*, a pictorial record of the painting collection of Archduke Leopold Wilhelm of Austria, published in Brussels in 1660; and *O-Kee-Pa* by George Catlin, published in London in 1867. Both volumes are in superb condition.

Acquisitions for the reference collection included indexes to biennials and exhibitions, including those of the Whitney Museum of American Art, 1918–1989; the Corcoran Gallery of Art; the Boston Art Club, 1873–1909 (all Madison, CT, 1991); the Royal Scottish Academy Exhibitors, 1826–1990, 2 vols. (Wiltshire, 1991–); and the Royal Glasgow Institute of the Fine Arts, 1861–1989 (Glasgow, 1990–). Other notable additions to the reference collection included the *Grande dizionario della lingua italiana*, 15 vols. (Torino, 1961–); *Musée d'Orsay: Catalogue sommaire illustré des peintures*, 2

vols. (Paris, 1990); Mercedes Rochelle, *Mythological and Classical World Art Index* (Jefferson, NC, 1991); and Christopher Wright, *The World's Master Paintings from the Early Renaissance to the Present Day* (London and New York, 1992).

Important general acquisitions included:

Joannes van der Goes Antonides, *Gedichten* (Amsterdam, 1685); Samuel Putnam Avery, "Album of documents and correspondence pertaining to the engraving of Edward Savage's *The Washington Family*"; F. Bastenaire-Daudenart, *L'art de fabriquer la faïence blanche, recouverte d'un émail transparent* (Paris, c. 1828); George W. Bethune, *The prospects of art in the United States: an address before the Artists' Fund Society of Philadelphia* (Philadelphia, 1840); Lambert Bidloo, *Parpoeticon batavum...* (Amsterdam, 1720); Cornelis de Bie, *Faems Weergalm der Neder-duytsche Poesie* (Mechelen, 1670); Giuseppe Gaetano Bolletti, *Dell' origine e de' progressi dell' Istituto delle scienze de Bologna* (Bologna, 1769); Iacopo Alessandro Calvi, *Versi e prose sopra una serie di eccellenti pitture* (Bologna, 1780); George Catlin, *The lifted and subsided rocks of America with their influences on the oceanic, atmospheric, and land currents* (London, 1870); George Catlin, *Shut your mouth and save your life* (London, 1870); Jean Cousin, *Livre de pourtraicture* (Paris, c. 1490–1560); *L'art de dessiner proprement les plans, profils, elevations geometrales, & perspectives, soit de'architecture militaire ou civile...* (Paris, 1697); Caspar Ens, *Deliciarum Germaniae* (Cologne, 1609); Charles Enschedé, *Typefoundries in the Netherlands, from the fifteenth to the nineteenth century* (Haarlem, 1978); Jan Hendrik Glazemaker, *Tboneel der werreltsche veranderingen, door deftige, vermakelijke en ware geschiedenissen afgebeeld...* (Amsterdam, 1648); Galleazzo Gualdo Priorato, *Relatione della città di Florenza, e del Gran Ducato di Toscana sotto il regnante Gran Duca Ferdinando II* (Brussels, 1668); Matthias Oesterreich, *Beschreibung des cabinets von gemachden verschiender berühmten Mahler des Herrn Johann Gottlieb Stein* (Berlin, 1763); Benjamin Linfoot, *Architectural picture making with pen & ink* (Philadelphia, 1884); Antonio Marsand, *Il fiore dell' arte dell' intaglio nelle stampe con signolare studio raccolte* (Padua, 1823); George-Louis Jean-Michel Papillon, *Traite historique et pratique de la gravure en bois* (Paris, 1766); Giuseppe Pelli Bencivenni, *Saggio istorico della Real Galleria de Firenze* (Florence, 1779); Hubert Korneliszoon Poot, *Het groot natuuren zedekundigh werelttoneel, of, Woordenbodk van meer dan 1200 aeloude Egyptische, Grieksche en Romeinsche zinnebeelden of beeldenspraek...* (Delft, 1743–1750); Girolamo Porti, *L'abigaille, pittura del famoso pennello del Cavaliere Gio. Francesco Barbieri da Centro descritta* (Ferrara, 1636); Francesco Maria Torrigio, *Historica narratione della chiesa parrocchiale et archiconfraternità del santissimo corpo di Christo posto in S. Giacomo apostolo in Borgo* (Rome, 1649); Jan van der Veen, *Ian vander Veens*

Zinne-beelden, oft, Adams appel (Amsterdam, 1642); William Ware *Lectures on the works and genius of Washington Allston* (Boston, 1852); Christoph Weigel, *Ethica naturalis* (Nuremberg, 1700); and Winsor & Newton, *Manufacturing artists' colourmen* (London, c. 1894-1895).

The National Gallery's first gifts and partial purchases of minimal and conceptual art from the Dorothy and Herbert Vogel Collection brought to the library a plethora of ephemeral material documenting the artists represented. This material has been integrated into the vertical files, and individual artist files have been made accessible through VTLS, the library's in-house automated system. Vertical files and circulation departments, experiencing substantial growth in usage, have been ably assisted by volunteers and by students in a "stay-in-school" program. In fact, greater numbers of volunteers have been working in all areas of the library.

Together with the J. Paul Getty Center for the History of Art, the library acquisitions staff have been working since last year to develop the Provenance Index Databases. The resulting data will become an integral part of a continuing series entitled *The Index of Paintings Sold in the British Isles during the Nineteenth Century*. The acquisitions section also produced 3,448 bibliographic records of the backlog books and made available on SCIPHO the entire auction catalogues holdings from the Chester Dale Collection.

The cataloguing section organized and catalogued papers from the John Marin family. These consisted chiefly of autograph correspondence from 1920 to 1970 between Marin and other important figures in American art of the period, including Ansel Adams, Dorothy Norman, Georgia O'Keeffe, Duncan and Marjorie Phillips, Alfred Stieglitz, and Paul Strand. The condition of many fragile items had to be stabilized. The section also produced the library's first detailed finding aid for manuscripts in the collection.

Library automation capabilities increased substantially this year. A new Hewlett-Packard 3000 Model 957 improved response time for all users and allowed expansion of the library system to

incorporate all 90,000 of the machine-readable records in the photographic archives department. Photographic and bibliographic source information is now available to all users of the system, and the complete database will be accessible in the near future. The next phase of development will incorporate the slide library into the system. Since all three divisions are using a MARC format, the same search commands may be used to retrieve information. Circulation of slides and photographs will be possible with the use of barcodes attached to each item.

Library staff were given advanced training in the use of the automated system this year, which covered specialized searching and cataloguing techniques as well as bibliographic and reporting services. Instruction materials are being revised and enhanced, and additional training will soon be available for Gallery staff.

Five library exhibits were installed: *African American Artists*, by Rita Cacas; *Patricia G. England Collection*, by Neal Turtell; *400 Years of Women Artists*, by Kate Allen; *Barcelona Art and Architecture*, by Caroline Backlund; and *Emblemata and Dutch Art*, by Arthur Wheelock.

LIBRARY STATISTICS

Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	166,641
Titles/volumes acquired with federal funds	2,220/2,397
Titles/volumes acquired with trust funds	440/1,002
Titles/volumes acquired by gift	1,033/1,046
Titles/volumes acquired by exchange	532/544
Added microform titles	114
Added vertical file material	6,300
Reference inquiries	20,613
Computer-based bibliographic searches (RLIN, OCLC, ARTQUEST, DIALOG, WILSONLINE)	2,710
Outside visitors	2,662
Titles/volumes catalogued	4,181/5,361

PHOTOGRAPHIC ARCHIVES

The photographic archives continued to acquire photographs and microform images in a broad range of areas, bringing

the total number of photographs in the collection to 1,338,427, and the total number of microforms to 4,873,882. Purchases included photographs of Italian, German, Spanish, and Netherlandish paintings in the Wadsworth Atheneum and, through the Courtauld Institute, several major British private collections never before photographed. An exchange of photographs was begun with the Robert Lehman Archive of Italian majolica at the Metropolitan Museum of Art, using our Parke-Bernet Galleries negatives. The Gallery also continued to print photographs of Russian architecture from negatives loaned by William Brumfield, and our collection, among the largest in the world, now numbers more than 7,000 images.

The archives this year acquired two of the first auction catalogues to be illustrated with photographs. These documented sales held at Christie, Manson & Woods in 1860 and 1864, and illustrated lots include paintings, sculpture, and *objets* now in major public collections. Interestingly, the format for illustrating sales catalogues has not changed in the past 130 years. Other works purchased at auction were an album of English and Scottish architectural views by Russell Sedgfield, George Washington Wilson, and James Valentine and a very rare two-volume set of the *Gems of the Art Treasures Exhibition, Manchester, 1857*, with photographs by Caldesi and Montecchi, dedicated to His Royal Highness Prince Albert. The purchase of a rare, deluxe commemorative edition of 24 photographs by Neurdein Frères that documents the Exposition Universelle of 1900 supplements a volume of photogravures of the same world's fair already in the collection.

Microform acquisitions included a useful compilation of *Pictures in National Trust Properties, Great Britain* (Bath, England, 1992), with an artist and location index. The Gallery also began to acquire images of the holdings of the Deutsche Fotothek der Sachsischen Landesbibliothek, Dresden, which will augment our holdings of the complete collection of the Marburger Index.

The Gallery received a variety of im-

ages through the continued generosity of the Samuel H. Kress Foundation and its photography subventions. The foundation's support of one researcher's field work in southern France and northern Italy led to the Gallery's acquisition of a unique set of photographs of all of the extant works of the 15th-century itinerant artist-priest, Giovanni Canavesio. An ongoing Kress Foundation grant enabled the Gallery to receive extraordinary photographs of baroque church architecture in the Piedmonte.

The department also initiated photographic documentation of the art collection at the Howard University Gallery of Art after discovering that it owned a dozen paintings given by the Kress Foundation in the 1940s. Howard's collection embraces 19th-century European porcelain, contemporary ceramics, European and American paintings, African American paintings and graphics, as well as tapestries, textiles, sculpture, African masks, and other objects. The project of photographing these works will provide Howard University and the National Gallery's photographic archives with a visual record of this previously undocumented collection. Expenses are being covered by a trust fund established some years ago through the generosity of the Kress Foundation.

The photographic archives received a remarkable gift this year from art historian René Huyghe, who was the Kress Professor at the National Gallery in 1967-1968. Professor Huyghe offered the archives his working collection of photographs, clippings, cuts, postcards, and so on, covering all aspects of art and the fine arts, ancient through modern. This gift appears to consist of between 40,000 and 50,000 images, and it will beautifully supplement the main body of the photo archives collections.

The department's database went online with the library's VTLS computer system in fiscal year 1992. After some additional modifications, our authority files and image records will be accessible to any office in the Gallery, a major step toward possibly making records accessible to other institutions.

SLIDE LIBRARY

Gregory P. J. Most, formerly of the Museum of Fine Arts, Houston, was appointed chief slide librarian this year to oversee a collection of more than 143,000 catalogued slides. Of these, more than 3,000 were catalogued during the past year, and more than 22,000 were circulated to Gallery staff and the public. Borrowing by the public accounted for 22 percent of all circulation. Groundwork was begun for adding slide information to the library's automated catalogue in the next fiscal year, which will make slide information available through terminals located throughout the Gallery.

Special emphasis has been placed this year on acquiring images of architecture and outdoor sculpture. The library purchased several slide sets of sculpture parks, principally in the U.S. but also in Europe and Japan, while expanding and upgrading slides of American art and architecture. As a first step in systematically representing the collections of American museums, the slide library also acquired slides representative of the collections of the Art Institute of Chicago, the Museum of Fine Arts, Houston, and the Menil Collection.

Editors Office

The editors office collaborated with other Gallery offices and with trade and academic publishers to produce a wide range of publications that reflect the Gallery's collections and programs. Nine exhibition catalogues were published, along with a new summary catalogue of American paintings in the collection, three volumes of Studies in the History of Art (vols. 29, 32, and 36) and numerous educational publications. Substantial progress was made toward the publication of several volumes in the systematic catalogue of the collections, catalogues of the Mark J. Millard Collection of architectural books, additional volumes of Studies, as well as forthcoming exhibition catalogues. The

staff also produced myriad brochures, pamphlets, invitations, flyers, announcements, advertisements, staff newsletters, the Circle bulletin, and the annual report.

Exhibition-related publications this year included the catalogues *Guercino: Drawings from Windsor Castle* and *Guercino: Master Painter of the Baroque*; *Walker Evans: Subways and Streets*; *John Singer Sargent's "El Jaleo"*; *Dürer to Diebenkorn: Recent Acquisitions of Art on Paper*; *Käthe Kollwitz*; French, German, and English editions of *Ellsworth Kelly: The Years in France*; and *The Architecture of the West Building of the National Gallery of Art*. There were brochures for seven exhibitions: for *Circa 1492*, in six languages, in a large-type version, and in a version describing facilities for visitors with disabilities; also for "*The Saint Anne Altarpiece*" by *Gerard David*; *Stieglitz in the Darkroom*; *Watson and the Shark*; and standard and large-type brochures for *Albert Bierstadt*; *El Jaleo*; and *Guercino*. Press kit folders, press invitations, object labels, and wall texts were prepared for each exhibition.

The third and fourth volumes in the systematic catalogue, *British Paintings* and *American Naive Paintings*, are in the final stages of production, with delivery projected for early fiscal year 1993. Other volumes now in production include *German Paintings* and *Western Decorative Arts, Part 1*. Six volumes of Studies in the History of Art are soon to be published. Other publications produced under the aegis of CASVA included *Center 11*, *Center 12*, and *Sponsored Research 11*.

Non-exhibition-related booklets were many and varied, from *The Art of Art Criticism* for the information office to *George Catlin* for the National Lending Service; a special report for the financial officers of the Museum Presidents Group; and *The Evolution of Seventeenth-Century Emblematic Literature in the Netherlands* to accompany a library exhibition. Publications produced for the education department included *The Age of Lorenzo de' Medici*; two teaching packets for temporary exhibitions; three teaching packets on works in the collection; "*I Am Still Learning*," a brochure on masterpieces created by artists in their old age; and 18



Guercino's *Intervention of the Sabine Women*, 1645, was lent by the Musée du Louvre, Paris, for the exhibition of Guercino's paintings

laminated gallery guides in several languages.

Copublications with trade publishers and distributors remain an important conduit for the Gallery's outreach to the public beyond the nation's capital. Yale, Abrams, Thames & Hudson, Yohan-Western, Prestel, te Neues, and Schirmer/Mosel participated in these ventures this year.

IMAGING AND VISUAL SERVICES

This department was renamed during the year as a way of demonstrating the Gallery's commitment to new technologies. The department continues to perform two distinct but related functions. The office of visual services coordinates photographic requests from both Gallery staff and the public. The laboratory produces traditional photographic images in four

studios, two printing darkrooms, a color duplicating lab, and a black and white archival darkroom. The photographic laboratory joined the Kodak "Q-Lab" system this year, which will help monitor color processing to produce more consistently faithful color transparencies and slides. Recently a high resolution scanner and a high-end IBM personal computer were installed for the purpose of digitizing images in the Gallery's collections. These images will eventually be incorporated into the collection management system and will be available for other programs.

The office of visual services provides color transparencies, slides, and black and white photographs to staff as well as outside scholars, visitors, other museums and institutions, and publishers. It authorizes reproductions of works of art in the Gallery collections and coordinates all requests for work performed by the photographic laboratory. The office also obtains photographs and transparencies of works of art to be loaned for special exhibitions, coordinating the needs of Gallery departments as well as other museums participating in these exhibitions. The office recently set up a computer network to make files accessible at all department workstations. A contracts system that incorporates seven databases was designed by a member of the staff to produce contracts for reproductions of works of art by various types of publications.

The laboratory responded to photographic needs of Gallery staff in support of an increasing number of programs and projects this year. Photography for the Rothko catalogue raisonné was completed, as was color photography for the systematic catalogue of Chinese porcelains. Photography is essential to several conservation research techniques—including infrared reflectography, which requires the printing of large numbers of small black and white photographs—and the conservation department remains the largest consumer of photographic services. The information office, too, requires quantities of photographs and transparencies, often under very tight deadlines to meet the demands of the press. The support of special exhibitions involves photography at several levels, in-

cluding catalogues, condition reports, publicity, and slides for lectures and curatorial study. Every painting in the *Bierstadt* exhibition, for example, was photographed for overall and detail slides.

In fiscal year 1992 the office of visual services added 19,334 black and white photographs and 5,061 color transparencies to the files, issued 1,632 permissions for reproduction, lent 1,380 transparencies for reproduction, sold 1,236 black and white photographs and 524 duplicate slides to the public, and supplied 2,423 color transparencies and 6,948 black and white photographs to Gallery staff for official use. Responding to 3,467 requests for photography, the laboratory produced 7,924 black and white negatives, 46,879 black and white prints, 28,544 35mm slides, 8,916 color transparencies, 1,752 color negatives, and processed 616 rolls of color film for other departments.

Gallery Archives

During the year significant progress was made to ensure that records documenting the history and development of the National Gallery and its buildings are protected and preserved and made available for research use.

The oral history program received an important grant from The Circle of the National Gallery of Art, which enabled consulting oral historian A. C. Viebranz to interview Warren Burger, Clement Conger, Kay Silberfeld, John Stevenson, and John Wilmerding. Oral historian Anne Ritchie also conducted interviews with E. James Adams, David Bull, Elise Ferber, Bill Mann, S. Dillon Ripley, Adolph W. Schmidt, and Sir Francis Watson. The oral history program is guided by an advisory committee consisting of Richard Bales, Elizabeth Croog, John Hand, Joseph Krakora, William Moss, and Frances Smyth.

Gallery Archives holdings were significantly augmented during the year by a number of important acquisitions. Richard Bales donated several documents of exceptional historical interest that relate to his career as music director of the Na-

tional Gallery. Twenty photographs of the Gallery's installation of the Morton Neumann collection were received from the archives of the Art Institute of Chicago. East Building construction manager Bill Mann made available for copying his extraordinary collection of slides, which documents every facet of building construction. The Foundation for Documents of Architecture donated extensive files covering discussions and recommendations of the Architectural Drawings Advisory Group. In addition, the National Gallery's office of visual services transferred more than 500 historical photographs of the Gallery; approximately 1,000 documents relating to the collection of Ailsa Mellon Bruce were transferred from curatorial records and files; and significant records were received from the offices of the director, deputy director, secretary and general counsel, curators, public information, education, exhibitions, external affairs, corporate relations, and special events.

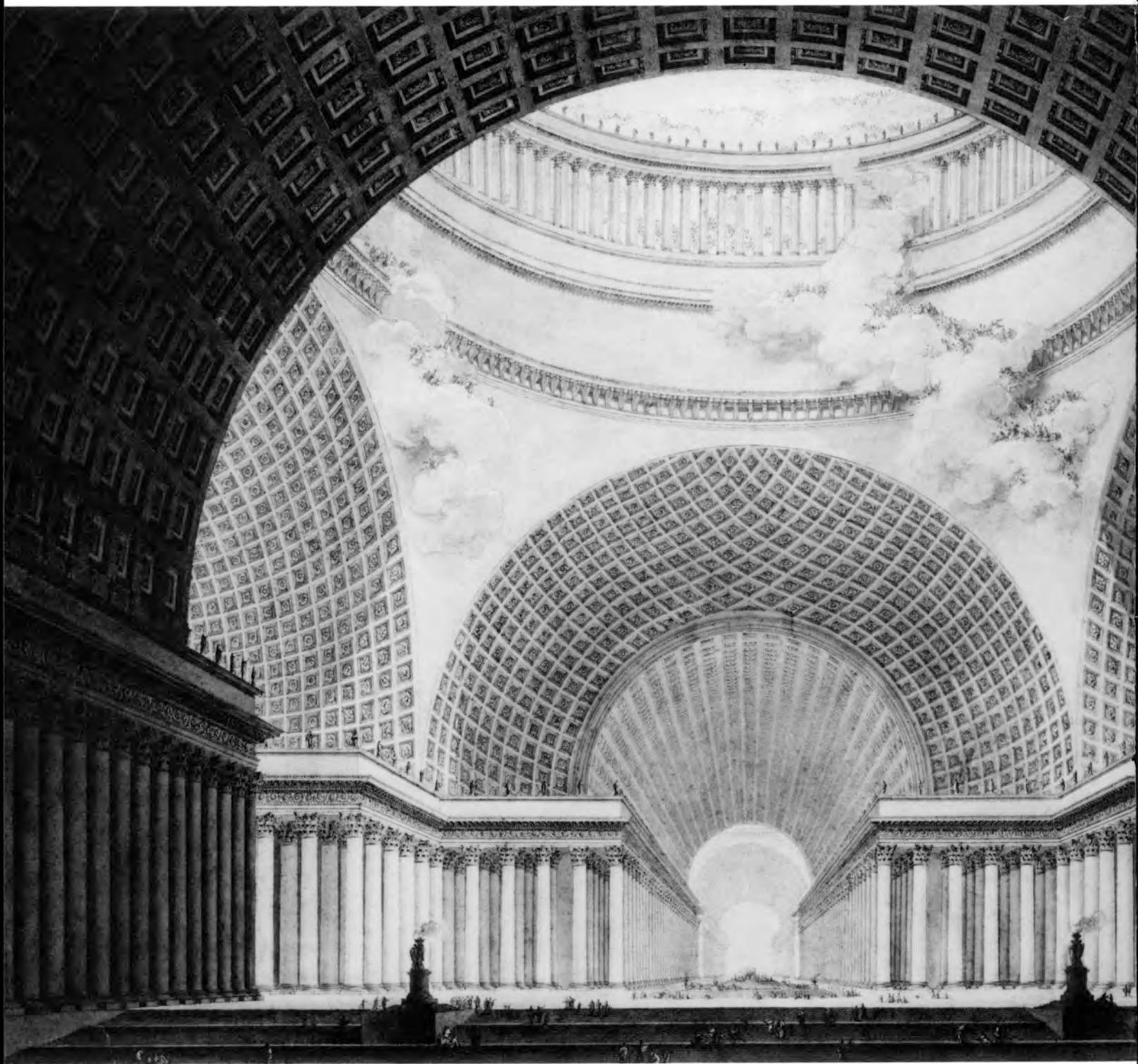
Architectural records were given particular attention, as archival staff developed and refined operation of a comprehensive database of architectural drawings. Entries were completed for all drawings of original West Building construction, and specialized searches and reports relating to the more than 4,000 entries in the system are now possible. Architectural models in archival holdings were identified and catalogued. In addition, Charles Tompkins Company office files and shop drawings that document construction of the East Building were transferred to new archival boxes, and operation and maintenance manuals and specification books were organized and inventoried. Nearly 200 conceptual sketches for the East Building from the office of I. M. Pei were placed in individual, lightweight enclosures for protection and preservation.

Archival holdings of architectural records were used extensively for studies of the design and development of the Gallery's buildings and for student projects. Numerous drawings were made available for Gallery renovation projects and for development of the Gallery's computer-aided design and drafting (CADD) system.

An increasing number of scholarly researchers used the archives for investigations into a wide variety of other subjects, from biographies of individuals such as Andrew Mellon, Chester Dale, Lessing Rosenwald, and I. M. Pei to historical topics such as the role of museums during World War II, travels of the *Mona Lisa*, development of the Gulbenkian Collection, and the history of museum exhibition installation in the U.S. Researchers also used the archives for information relating to the Gallery's own acquisitions, exhibitions, and programs.

Archival staff provided information and advice concerning management of archival and oral history programs and operation of archival databases to a number of institutions and individuals in the U.S. and abroad. Supported in part by a grant from the Getty Art History Information Program, the Gallery Archives also hosted the annual meeting of the International Council on Archives working group on architectural records. Working sessions were attended by representatives of archives in Belgium, Canada, France, Great Britain, Italy, Poland, Portugal, Spain, and the U.S.

Present and former Gallery staff and friends joined in mourning architectural archivist Richard E. Saito, who died on 25 October 1991. Saito joined the staff of the National Gallery in 1969 and in 1984 was appointed founding architectural archivist in the Gallery Archives.



Administration



Etienne-Louis Boullée, *Perspective View of the Interior of a Metropolitan Church*, 1780/1781
Patrons' Permanent Fund, 1991.185.1

Protection Services

This division provides 24-hour protection and security for the National Gallery's art collections and facilities as well as for 1,100 employees and the millions of visitors who come to the Gallery each year. Jurisdiction over the National Sculpture Garden site just west of the West Building was transferred from the National Park Service to the Gallery in 1991; in 1992 the Gallery requested and received from Congress an extension of its special police authority to cover that property.

Joseph Maddox became the division's training officer this year, responsible for defining, developing, improving, and sustaining quality training for the protection staff. Four new first-level supervisors completed a 40-hour core course, 34 officers completed the basic museum security course, 44 officers completed advanced security training, 71 officers completed CPR and first-aid training, and 56 officers attended fire arms training. A database was developed to maintain training records for the entire division.

James Thompson filled another key position as day shift captain, responsible for supervising the daily activities of the uniformed security officers. He shares this responsibility with Captain Nathaniel McLin, who is in charge of evening shifts. To improve the effectiveness of security staff, a new organizational structure has been established: three teams, each supervised by a lieutenant, are made up of five smaller teams, each supervised by a

sergeant. This year Sergeant Jerome Edwards was promoted to the rank of lieutenant; and officers Bernard Clemens, Dona Lidner, Karen Perry, Anthony Thompson, and Raymond Watson were promoted to sergeant.

Coordinating closely with the State Department, Secret Service, FBI, and various law enforcement organizations, the Gallery oversaw protection for around 100 VIP visitors this year, including the president and vice president of the U.S. and other heads of state and dignitaries.

Important organizational changes this year included formation of a special department to develop and direct a comprehensive fire, safety, occupational health, and environmental protection program for the Gallery. This office instituted daily safety inspections to ensure compliance with NFPA fire and life safety codes, EPA and NIOSH environmental laws, and OSHA safety and health standards. The office also developed procedures to minimize accidents and injuries for staff, visitors, and contractors; assumed responsibility for workers' compensation; and coordinated a contract with the U.S. Public Health Service to provide professional staff for the Gallery's occupational health unit. A long-range plan was written to improve fire protection for employees, visitors, and the Gallery's collections. Checkroom positions were designated as security posts this year and placed under the supervision of the office of protection services. The technical services department continued work on major enhance-

ments to the security system in the Gallery; improvements this year were made in access control, keying systems, and detection alarms.

Publications Sales

The publications sales division continued to offer a broad selection of exhibition catalogues, books, and reproductions of works of art, produced in collaboration with curatorial, editorial, and product development staff. Sales were very strong this year, aided in part by the popularity of *Circa 1492*. Visitors purchased more than 200,000 catalogues and other art books and more than 2 million printed reproductions, including postcards, note cards, greeting cards, posters, and framed and unframed reproductions. More than 500,000 visitors were served in the sales shops. Best-selling catalogues were *Circa 1492*, *Bierstadt*, *El Jaleo*, and *Käthe Kollwitz*. Although temporary exhibitions contribute notably to overall sales, the program's strength continues to be in the broad presentation of works from the Gallery's permanent collections. More than 700 works of art are reproduced on postcards, and more than 400 on large and small reproductions. Both the quantity and quality of these publications are unsurpassed by any art museum in the world. This program is integral to the Gallery's educational mission.

Gallery bookstores continue to be recognized as an excellent source for books on all aspects of art and architecture. Inquiries are received from all over the world. Book sales accounted for almost one-fourth of the income for the year. As in the past, this income supports the sales program and provides funds for the publication of exhibition catalogues and other scholarly works on the history of art.

The division operates permanent sales shops on the ground floor of the West Building and on the concourse level between the East and West Buildings. This year lighting was improved throughout the concourse area, where the bookstore was expanded to offer a larger selection of children's books related to art and the

Gallery's collections. The new display increased sales of these books by 20 percent. In addition, temporary sales desks were set up near the *Circa 1492*, *Bierstadt*, and *Guercino* exhibitions for the convenience of visitors.

The publications sales division continued to pursue licensing agreements in commercial markets worldwide for note cards, posters, greeting cards, puzzles, bookmarks, and postcards manufactured under Gallery supervision for sale in Gallery shops. These licensing arrangements give broader exposure to the Gallery's collections and generate additional revenue for the ongoing support of publications activities.

Gallery Architect

The architect's office strives to provide functional working environments for the Gallery and to ensure that modifications of public spaces are made with respect for the aesthetic quality of the buildings. In consultation with other Gallery offices, the architects and interior designer program, design, prepare construction documents, and coordinate construction through completion and occupancy.

Architectural projects completed in fiscal year 1992 include consolidated silk-screen laboratories; redesigned offices for the registrar, horticulturist, and resource acquisition staff; and improvements to the audiovisual facilities. The 50th Anniversary Gift Committee inscription panels were installed in the Founders' Room area. Major renovations to the main loading dock—including the addition of a leveler and a large platform lift to allow horizontal movement from truck beds of any height—will accommodate large tractor trailers and improve the Gallery's ability to handle art and other goods received. Movement of art within the Connecting Link was also enhanced with the installation of oversized doors.

On the National Sculpture Garden site west of the West Building—bounded by Constitution Avenue, Madison Drive, 7th Street, and 9th Street—pavement was removed to preserve two concentric rings of

linden trees that surround the pool and skating rink.

Improving access, facilities, and graphics for visitors with disabilities is a priority for the National Gallery. Designs are underway for permanent stone ramps at the 6th Street and Constitution Avenue entrance to the West Building, and clearer directional graphics at the public entrances are in progress. An automatic teller machine that complies with requirements of the Americans with Disabilities Act has been installed in the Connecting Link. Other related improvements are being carefully assessed.

Significant interior design projects completed this year included the repair and reupholstering of the original sofas designed by John Russell Pope in the West Building galleries and the refurbishing and repainting of the Founders' Room. Other accomplishments included the design and reinstallation of furnishings in the East Building's library reading room, replacement of the West Building garden court draperies, and office furnishings for the new director, director emeritus, deputy treasurer, chief registrar, chief slide librarian, automation librarian, retail manager, and education auditorium programs office. Systems furnishings were installed for the resource acquisition office and are being designed for the offices of publications sales and protection services.

Much progress has been made on the computer-aided design and drafting (CADD) system initiated last year. Information collected from original construction drawings and subsequent renovation projects has been used to form a database of the Gallery's architectural plans. This database of the existing physical plant will offer a coherent, easily accessible, and up-to-date graphic record for many ongoing architectural and planning projects. The system has already been used to create three-dimensional images and architectural drawings for several selected projects. Through a networking program the expanded uses of the CADD system will include space management, furniture inventory, utility locations, and facilities management.

Remodeling of the education offices is

underway to improve workstation privacy and accommodate a larger staff. Also under construction are expanded and redesigned quarters for the office of protection services to accommodate the recent staff reorganization and technical security changes. Other projects being designed for construction in fiscal year 1993 include remodeled offices for the secretary and general counsel, editors, payroll, accounting, and publications sales. Design work in progress includes a new office for the curator of photographs, a new frame conservation laboratory, and modifications in the painting and paper conservation laboratories.

A major project currently in design is the replacement of approximately 3.5 acres of skylights and roofing and 40,000 square feet of laylights over main level galleries and public areas in the West Building. This undertaking, to be phased over five years, will reduce light intensity in the galleries to conserve both art and energy but will maintain the color spectrum as close to natural light as possible. Architects designing the project have nearly completed an exhaustive survey of existing skylight and roofing, structural, HVAC, electrical, and fire and safety systems. The preliminary report with design recommendations and cost projections is expected in fiscal year 1993.

Facilities Management

This division continued to provide quality maintenance and services for the Gallery facilities while working to improve the efficiency and effectiveness of building operations. The energy conservation program had another banner year, with even greater savings than in past years. Gallery-wide lighting systems continue to be retrofitted with high efficiency fixtures and lamps to improve lighting levels while reducing costs. A state-of-the-art automation system, now in the final stages of design, will enhance these conservation efforts. Through automation of environmental controls, the operating staff will be able to diagnose and resolve temperature and humidity problems in the galleries

and to review climate conditions for any gallery at any time.

Department staff worked with the architect's office on many renovation projects and supported the external affairs office by setting up for 169 special events. Collectively, the work control center and facilities management staff responded to more than 10,000 work orders from other Gallery offices.

Resource Acquisition

The resource acquisition division processed 30 major contracts this year, for a total of more than \$4.5 million. The division also handled more than 8,500 purchase requests, creating more than 5,000 purchase orders for over 1,800 vendors.

The procurement office purchased new computer hardware and software that will enable staff to prepare solicitation and contract documents more efficiently through a local area network that integrates an automated Federal Acquisitions Regulation with a word processing program. The office is developing individual training plans for contract specialists, procurement clerks, and purchasing agents on the staff with the goal of full certification. The staff this year overhauled vendor files, simplified purchasing system details, and completed a yearly update of the procedures manual to include a new protocol on the use of vendor quotes and development of reports for tracking work and managing workloads.

The supply office completed a guide to assist Gallery staff in obtaining supply services. It also increased control and accountability of property and equipment within administrative departments and inventoried all capital equipment as well as 85 percent of property valued between \$1,000 and \$5,000. The supply store was completely inventoried and reorganized, and limits were placed on personnel authorized to obtain expendable items for official use.

Personnel Office

Meredith Weiser joined the Gallery this year as the head of labor, employee relations, and training. After taking a survey to identify topics on which supervisors would like more information, she established a forum to provide instruction on such subjects as training, performance management, attendance and disciplinary problems, and awards. As part of the Gallery's commitment to provide training, the top three levels of management participated in a full-day management course. The Gallery also conducted two-hour mandatory training for the entire staff on the prevention of HIV/AIDS.

Equal Employment Opportunity Office

This office was established as a separate department last year, with Rita Cacas as the first full-time EEO specialist; other staff who assist with the program on a collateral duty basis include an EEO officer and four EEO counselors. The office has a dual mission: first, to prevent discrimination and resolve conflicts in early stages; and second, to help the Gallery achieve a work force that reflects the nation's diversity and assume a leadership role in efforts to increase the diversity of the museum professional and administrative communities. This office supports the Gallery's Federal Women's Program, the Hispanic Employment Program, the Selective Placement Program for employment of individuals with disabilities, and the Student Mentoring Programs designed to attract minority professionals.

The Gallery's Affirmative Employment Plan, an annual report submitted to the EEOC, measures progress against goals the Gallery has established for its EEO program. It also reports the status of federal women and minorities with regard to hiring, promotion, training, and career mobility; and it provides specific actions for management to take to eliminate barriers. The Gallery has shown a strong commitment to diversifying its professional and administrative work force in



Käthe Kollwitz, *Municipal Shelter*, 1926, private collection, was among the prints in the Kollwitz exhibition

recent years. Significant progress has been made in recruiting African Americans and Asian Americans, and the minority internship program has been a major vehicle for providing minority graduates with professional opportunities within the Gallery.

Mandatory EEO training for upper level managers and supervisors emphasized their responsibilities for Gallery EEO initiatives as well as their obligations and protections under EEO laws. Manda-

tory training for all staff clarified the Gallery's policy on the prevention of sexual harassment.

With the passage of the Americans with Disabilities Act, the Gallery undertook a comprehensive review of its facilities and developed a list of actions to be taken to improve accessibility for its visitors with disabilities. In general, the Gallery was found to have very few problems, and funds have been set aside to address these needs.

Office Services

The office services division this year implemented a new financial tracking system that makes it possible to inform each Gallery department of its postage and transportation use as well as the cost of these services. The division also purchased a computerized mail processor that significantly increases the efficiency of stamping, sorting, and sealing envelopes. To improve use of the Gallery's vehicles, the office began systems for reservations, maintenance, tracking, and computerized updating of government licenses. The transportation staff fulfilled around 3,200 transportation/courier requests during the year.

Telecommunications

Budget tracking systems instituted this year identified options for reducing both telecommunications rates and usage, with the result that budget increases will not be necessary in the near future to cover the Gallery's expanded telecommunications services.

Audiovisual Services

This department provides high-quality technical support for the Gallery's films, lectures, audiovisual programs, recorded tours, musical performances, special events, and press conferences. It also staffs and maintains the technical systems in all permanent audiovisual facilities.

In support of education programs, the staff handled the projection of several film versions of *Carmen* in conjunction with the *El Jaleo* exhibition, including Cecil B. DeMille's 1915 motion picture with live orchestral accompaniment. The department also maintained all automated slide and video programs, such as the ongoing *Art Information* and *Introduction to Sculpture* presentations and temporary exhibition adjuncts like the *Journey of the Chandler and Pohrt Collection* laserdisc in *Art of the American Indian Frontier*.

The staff provided technical and projection support for the premiere of the

Masters of Illusion film, produced in conjunction with the *Circa 1492* exhibition. The new high definition television system in the small auditorium was used to full advantage with continuous presentations of this film, which had been converted to laserdisc in Japan for this purpose. Demonstrations of the new technology were given to Gallery staff, colleagues from the Getty Museum and the Smithsonian, members of Congress, and others. Additional audiovisual support for *Circa 1492* included assisting with the film's showing at the Tribeca Screening Room in New York, recording the director's Acoustiguide tour of the exhibition, and technical support and recording of the press opening.

In addition to regular support given to the Gallery's music office for the Sunday concerts, the staff coordinated the sound, lighting, and videotaping of a special jazz concert with George Shearing and the BBC Big Band. Department specialists lent technical assistance for two video teleconferences: a demonstration of the GTE ImageSpan system, and the Gallery's official announcement of *The Greek Miracle* exhibition on VisNews. The staff also provided theater design and soundtrack production for *The Greek Miracle* slide program produced by the education division.

As part of a comprehensive plan for audiovisual improvements, and in accordance with the Americans with Disabilities Act, the department expanded the availability of assistive listening systems for the hearing impaired. In addition, a new high-speed audio dubbing system was implemented to provide better support for the Gallery Archives oral history program, the information office, and the lecture programs of the education division and the Center for Advanced Study in the Visual Arts. A foreign tape conversion system for the SECAM and PAL formats was introduced to allow in-house viewing and dubbing of videotapes from around the world.

External Affairs

Development

While public funds provide for the upkeep and daily operations of the National Gallery, private philanthropic support builds the Gallery's collections and enhances its programs. The objective of the development office is to encourage private sector participation. Key to this aim are the efforts of the Board of Trustees and Trustees' Council to expand the Gallery's constituency. The continued vitality of the Gallery depends upon the tradition of giving established by the Founding Benefactors.

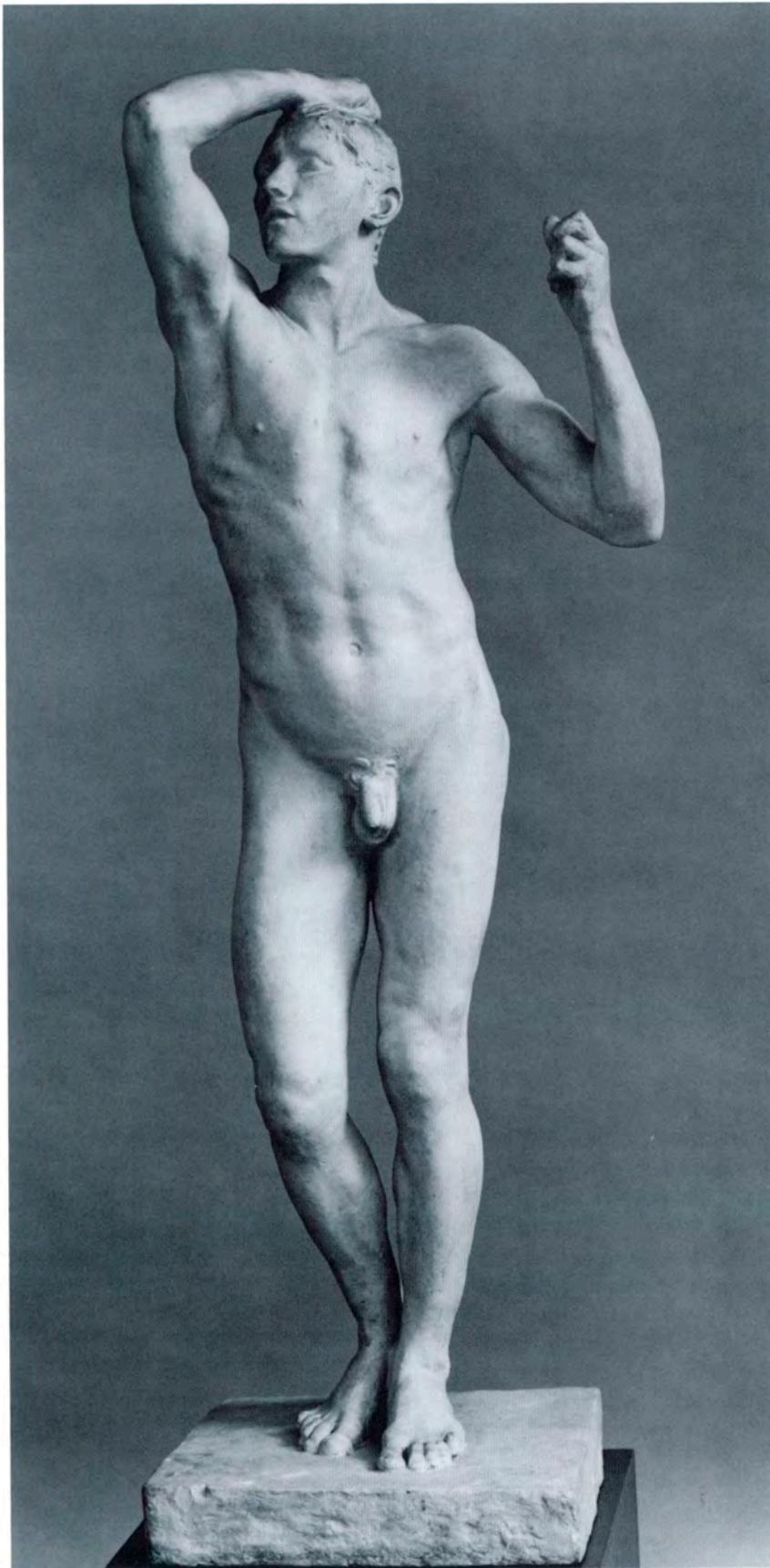
After the extraordinary support received last year in honor of the 50th anniversary, the Gallery enjoyed a sustained level of giving this year that brought more than \$11.5 million from individuals and foundations and from corporations for purposes other than exhibitions. We are extremely grateful for the support of all donors, whose names appear on pages 145–152 of this report.

Private citizens were tremendously generous, with gifts of art as well as funds. The Gallery accepted more than 1,700 gifts of painting, sculpture, and graphic art this year. Especially noteworthy were the gifts of two superb collections: the Woodner Family Collection of old master drawings; and the Dorothy and Herbert Vogel Collection of minimal and conceptual American art. These gifts, and other works of art given this year, are discussed in the pertinent curatorial sections of this report.

Donors also contributed funds for art acquisition. The Morris and Gwendolyn Cafritz Foundation committed a major grant in honor of the Gallery's 50th anniversary for the National Sculpture Garden, and a portion of these funds was used to acquire the Gallery's first sculpture by Joan Miró, *Personnage Gothique, Oiseau-Éclair*, for eventual installation in the garden. The Gallery's collection of 20th-century works will also be enhanced through a generous gift for acquisition pledged by Perry and Nancy Lee Bass. Mrs. Howard Ross made a gift to help initiate the Gallery's collection of contemporary works from the Saff Tech archive. The acquisition of the Rodin sculpture *The Age of Bronze* was made possible through the generous gift of Iris and B. Gerald Cantor.

The Gallery's conservation efforts enjoyed substantial private support this year. The Samuel H. Kress Foundation made grants to support the restoration of the Kress Renaissance frames collection and the isotope analysis of the Kress French and Italian marble collection. A scientific research project supported in part by The Circle of the National Gallery of Art was a study to determine the optimum application of new infrared technology for examining paintings.

Significant grants were received for the Gallery's exhibitions program and for research and scholarship activities. The Arnold D. Frese Foundation awarded a major grant for the organization of international exhibitions at the Gallery as well



as for support of a scholar from Germany to visit as a senior research fellow at the Center for Advanced Study in the Visual Arts. Robert H. Smith renewed his generous support of the Robert H. Smith Fellowships, which promote the professional development of the Gallery's curatorial staff by supporting brief sabbaticals awarded on a competitive basis for the purpose of research and special projects. Support for these fellowships, combined with an endowment created through a challenge grant from The Andrew W. Mellon Foundation to fund curatorial assistance and scholarly research relating to the permanent collection, helps sustain our efforts to bolster key areas of scholarly activity at the Gallery.

For its education initiatives the Gallery continued to receive substantial national support. Among the highlights were the Ahmanson Foundation's challenge grant toward production of the interactive videodisc of the *Circa 1492* exhibition, designed as an interdisciplinary learning tool for middle and high school age children; and The Elson Foundation's gift to fund a public lecture series of conversations with artists, in which the public will hear from the artist who created the work given to the Gallery each year by the Collectors Committee. The Teacher Institute was supported by a grant from the William Randolph Hearst Foundation. This week-long summer enrichment program for teachers each year involves lectures on a particular art historical period, gallery tours, curriculum discussions, and visits to other museums.

Guided by Robert H. Smith and Katharine Graham, The Circle of the National Gallery of Art continued to grow in its sixth year. Members contributed more than \$600,000, and their renewal rate was 78 percent. Circle members support a variety of programs of consistently high quality that benefit every visitor. Among the many projects funded by The Circle this year were production of the educational brochure accompanying the Gerard David *Saint Anne Altarpiece* exhibition and publication of a national directory of museum programs for teachers.

The development office played an active part in outreach and communication

with several key constituencies, continuing to work closely with members of the Trustees' Council and its development committee to build awareness and garner support for the Gallery. It organized the Forum on Connoisseurship and Collecting, a two-day session of curatorial lectures and related events designed to encourage younger collectors and philanthropists to become better acquainted with the Gallery. As a first step in developing a deferred giving program, the office produced various communications to acquaint Gallery donors and friends with opportunities for giving by bequest. In addition, with coordination by the development office, the National Gallery is communicating with major foundations and members of Congress to document the breadth of services provided by the Gallery to every regional area and congressional district in the country.

Corporate Relations

Corporations continue to support the Gallery in a number of ways, through sponsorship of exhibitions and exhibition-related projects such as films, videos and interactive videodiscs, education programs, brochures, catalogues, special events, advertising and press materials. The corporate relations office secures corporate funding for programs, serves as a liaison between the Gallery and corporate representatives, and ensures that sponsor relations with the Gallery are mutually beneficial.

Twenty-two corporations, two foundations, and one foreign government made contributions amounting to \$5,689,000 in support of eight exhibitions and related programs in fiscal 1992. Another five corporations committed support for nine exhibitions and educational materials and programs planned for October 1992 through September 1993, totaling more than \$4,267,000.

A global consortium of sponsors joined together to provide essential support for the monumental exhibition, *Circa 1492: Art in the Age of Exploration*. Led by Ameritech, which created a highly effec-

tive national advertising campaign for the exhibition, the consortium included Republic National Bank of New York, the Mitsui Taiyo Kobe Bank, Ltd., in partnership with Nomura Securities Co., Ltd., and European partners Banco Exterior de España (Grupo CBE) and Fiat S.p.A., which supported the exhibition's preview and dinner attended by Their Majesties King Juan Carlos and Queen Sofia of Spain. Additional support for the exhibition and catalogue was provided by the Rockefeller Foundation.

Canon U.S.A., Inc., and Canon, Inc., contributed generous support for the film *Masters of Illusion*, created in conjunction with the *Circa 1492* exhibition. Sony Corporation provided in-kind assistance to the Gallery by transferring *Masters of Illusion* into high definition format and donating equipment for a high definition video theater in the East Building of the Gallery. At a special viewing and reception hosted by Ambassador and Mrs. Armacost at the American Embassy in Tokyo, 130 senior Japanese corporate executives attended a premiere of the high definition, Japanese-language version of the film. All Nippon Airways contributed in-kind transportation support, and Sony Corporation provided technical assistance. Following the success of the film's premiere in Tokyo, Nippon Television Network Corporation purchased the Japanese broadcast rights for both the regular and high vision formats of the film.

In fiscal year 1992 Ameritech and Canon, U.S.A., Inc., continued their support of the Gallery through educational outreach programs related to *Circa 1492*. Canon U.S.A., Inc., underwrote an advance press screening of *Masters of Illusion* in New York to announce and promote the film's national broadcast on PBS. Ameritech contributed additional funding for the development of an interactive *Circa 1492* videodisc, designed for use in schools across the country, and including works of art from the exhibition.

The international tone set by the *Circa 1492* consortium was continued with consortium sponsorship of the *Käthe Kollwitz* exhibition, presented in conjunction with the "Tribute to Germany" festival organized by the John F. Kennedy Center for

Auguste Rodin, *The Age of Bronze*, modeled 1875/1876, cast 1898
Gift of Iris and B. Gerald Cantor, in Honor of the 50th Anniversary of the National Gallery of Art, 1991.183.1

the Performing Arts. Beginning with the early support of Lufthansa German Airlines, which had provided transportation assistance for past exhibitions at the National Gallery, seven new companies came forward to sponsor *Kollwitz*: Robert Bosch GmbH, Daimler-Benz, The Deutsche Bank Group, Mannesmann AG, Miles Inc., Siemens, and Thyssen AG. The government of the Federal Republic of Germany contributed additional support, and President Richard von Weizsäcker attended a special tour of the exhibition where he met with senior representatives of the corporate sponsors.

Other commitments in fiscal 1992 in support of the Gallery's future international endeavors included generous grants to the Fund for the International Exchange of Art from Republic National Bank of New York and the Yomiuri Shimbun. Corporate contributions to this fund are used to support international exhibitions and films as well as other programs.

NYNEX Foundation and New England Telephone cosponsored *John Singer Sargent's "El Jaleo,"* making possible both the conservation of the beloved masterpiece from the Isabella Stewart Gardner Museum in Boston and its presentation in a special exhibition in Washington. In response to high attendance and popularity, NYNEX also provided further funding to print additional educational brochures. For its support of *El Jaleo*, the Business Committee for the Arts presented NYNEX with the 1992 corporate leadership award.

Philip Morris Companies Inc. supported the *Albert Bierstadt* exhibition and a national print advertising campaign to promote the exhibition's tour. And for its seventh sponsorship at the Gallery, Philip Morris committed support for the fiscal year 1993 exhibition *The Greek Miracle* as well as an international satellite teleconference to announce the exhibition, educational brochures, and a dynamic print advertising campaign to increase public awareness of the exhibition in Washington and New York. Additional support for the audiovisual presentation created in conjunction with the exhibition was generously provided by Stavros S. Niarchos.

American Express took a leadership role in support of the Gallery's newest educational initiative, Micro Gallery Washington, by committing generous funding for the program's design and development at the Gallery. Based on the highly successful interactive computer system at the National Gallery in London, Micro Gallery Washington would offer visitors both hands-on orientation to the Gallery's permanent collection and detailed information about artists, works of art, and themes in the history of art.

GTE continued its longstanding patronage of the National Gallery's exhibition programs by committing support for *Great Paintings from The Barnes Foundation*, its eighth exhibition at the Gallery since 1982. In addition, GTE agreed to support a long-lead press luncheon to announce the exhibition, which will open in Washington in May 1993, and its international exhibition tour.

In fiscal year 1992 the International Corporate Circle (ICC), chaired by John C. Whitehead, was delighted to welcome 14 new members. Representing all corners of the global business community, the new ICC members include AT&T France, Corning Incorporated, The Dai-ichi Kangyo Bank, Ltd., Daiichi Pharmaceutical Co., Ltd., IBM Corporation, Japan Airlines Co., Ltd., Kajima Corporation, Lafarge Corporation, Milbank, Tweed, Hadley & McCloy, Obayashi Corporation, Pepsico Foundation, Sony Corporation, the Yasuda Fire & Marine Insurance Co., Ltd., and Yasuda Fire & Marine Insurance Company of America (a complete list of ICC members can be found on page 147 of this report). Corporate benefits to ICC members included invitations to exhibition previews and the special screening of *Masters of Illusion* at the American Embassy in Tokyo. Members' contributions during the ICC's first year of activity supported the production of the *Masters of Illusion* film as well as its press screening in New York, and together with Ameritech, the *Circa 1492* videodisc project.



Richard Diebenkorn, *Seated Figure with Hat*, 1967
Gift of the Collectors Committee and Mr. and Mrs. Lawrence Rubin,
1991.176.1

Press and Public Information

The National Gallery enjoyed unprecedented national and international press coverage in fiscal year 1992. *Circa 1492* was covered by more than 1,000 media sources, reaching a potential audience in excess of 100 million in more than 100 countries around the world. During opening week NBC-TV "Nightly News" with Tom Brokaw, CBS-TV "Sunday Morning,"

and NBC-TV "Today" all broadcast major stories and interviews with J. Carter Brown and managing curator Jay Levenson. A video press release produced by the information office and sent by satellite was broadcast by dozens of local network affiliates and cable channels across the country over the Columbus Day weekend. AP and other newswire stories were published in approximately 400 newspapers. Articles appeared in such magazines as

U.S. News and World Report, *New York Review of Books*, *Paris Match*, *Spanish Vogue*, and Brazil's *Moda y Moda*.

Circa 1492 also broke records for sheer diversity of coverage. The press breakfast and preview were attended by 200 print and radio reporters from some 30 countries, along with film crews from France, Italy, Austria, Germany, Japan, Spain, Russia, and Taiwan. Fifty television crews and photographers from the Americas and Spain recorded the tour of the exhibition by the King and Queen of Spain. A similar gathering of Hispanic and U.S. press covered the opening dinner. USIA and the Gallery information office collaborated on three satellite conferences, with Brown and Levenson meeting European and Latin American museum directors, art historians, and journalists. Interviews on Voice of America and feature stories on USIA television had potential audiences of 120 million in 120 countries. Poland's historic loan of Leonardo da Vinci's famous *Lady with an Ermine* (Cecilia Gallerani) drew favorable coverage on Polish television and in *Newsweek*, AP, and EFE (the worldwide Spanish newswire).

Two broadcasts of the film *Masters of Illusion*, produced by the National Gallery and Harper Films Incorporated in conjunction with *Circa 1492*, were seen on some 40 PBS stations in 50 of the country's top markets this year. Syndicated television's "Entertainment Tonight," reaching 20 million viewers, and *TV Guide*, with more than 16 million readers, previewed and praised the show, as did *New York* magazine and numerous daily newspapers and PBS viewer magazines. Special screenings for entertainment and art press were organized in New York, Los Angeles, and London. A press screening in the Gallery's new high definition video theater, donated and installed by Sony, created additional exposure to promote worldwide distribution of the film.

As part of the Gallery's 50th anniversary activities, the press office also organized and hosted a four-day conference on "The Art of Art Criticism." We invited 23 critics from around the country to join top editors such as former executive edi-

tor of the *Washington Post* Benjamin C. Bradlee, as well as publishers, critics, art experts, and museum directors in discussing topics that ranged from ethics to conservation and the traveling exhibition. Museum directors and critics from the Washington community participated in a panel on "Art Criticism in the Age of Globalism." This conference met two significant goals: bringing together for in-depth discussion professionals whose influence is very wide but often underestimated; and giving critics from across the nation an opportunity to view *Circa 1492*, one of the most important exhibitions the Gallery has ever mounted. The response was enthusiastic in both respects.

As the Gallery's 50th anniversary year came to a close, J. Carter Brown announced in his "Newsmaker's Luncheon" speech to the National Press Club that the Gallery had just recorded 500,000 visits to *Circa 1492* and *Masters of Illusion* and had received nearly 2,500 gifts in honor of its anniversary, notably the Dorothy and Herbert Vogel Collection of minimal and conceptual art and the Woodner Family Collection of old master drawings. The speech was carried by more than 400 National Public Radio stations and 4,200 cable systems affiliated with C-Span. The gifts of the Vogel and Woodner collections made headlines around the world. The *New York Times*, for example, devoted a substantial feature to the Woodner gift; and the Vogel gift was covered by a wide range of publications, from *Parade*, with some 32 million readers, to the *International Herald Tribune*.

Important national press coverage of the Gallery's smaller focus exhibitions and permanent collection was achieved as well. *Vanity Fair* devoted a six-page spread and *Antiques* magazine ran a cover story on John Singer Sargent's "El Jaleo." And *Walker Evans: Subway Photographs and Other Recent Acquisitions* appeared first in a preview of fall attractions in *Newsweek*, then on CBS-TV's "Sunday Morning," and repeatedly on CNN.

A reception for the American Society of Newspaper Editors brought 800 journalists from around the country to the Gallery to view the reinstallation of the



Their Majesties King Juan Carlos I and Queen Sofia of Spain with the Chairman of the National Gallery's Board of Trustees, Franklin D. Murphy, at the gala dinner in honor of the opening of the *Circa 1492* exhibition, October 1991

permanent collection in the West Building. J. Carter Brown extended a special invitation to John Russell, formerly senior art critic for the *New York Times*, who wrote an insightful article about this major undertaking.

The press office announced plans for the exhibition of *The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C.*, via a satellite conference between the National Gallery and ERT-TV in Athens, Greece. Some 70 members of the press viewed taped messages from His Excellency Constantine Mitsotakis, Prime Minister of Greece, and from Chief Justice of the United States William H. Rehnquist, with live presentations from J. Carter Brown; Philippe de Montebello, director of the Metropolitan Museum of Art; Lynne Cheney, chairman of the National Endowment for the Humanities; and Anna Psarouda-Benakis, Minister of Culture, Government of Greece. A live hook-up to the proceedings was fed to three network television stations in Greece, and a video news release sent out by satellite across the United States was broadcast by some 40 television stations in major markets such as New York, Los Angeles, and Philadelphia.

News of the joint project of the Gallery

and the Georgia O'Keeffe Foundation to produce a catalogue raisonné of the works of O'Keeffe was reported coast-to-coast in major newspapers and art publications.

The press office this year began publication of a full-page, monthly advertisement for the *Washington Post* Weekend section, seen by some 800,000 people, to create greater awareness of the Gallery's activities among the Washington metropolitan audience. The advertisement is reproduced as a handout for Gallery visitors. In addition, the office continued its production of a popular monthly calendar of events, distributed to approximately 32,000 households across the country, as well as a bimonthly staff newsletter.

The retirement of National Gallery director J. Carter Brown and the appointment of Earl A. Powell III as the Gallery's new director generated major interest in art and museum circles, and the press office coordinated the announcements of these important events with particular care. Dozens of interviews with Brown and Powell were arranged with major news outlets following the announcements. Interviews and profiles were featured on National Public Radio and CBS-TV's "Sunday Morning" as well as in the *New York Times*, the *Washington Post*, the *Los Angeles Times*, and other publications.

Special Events

The Gallery's national and international role continues to make it a focus of important events and visits. The office of special events, which is responsible for the protocol and representational activities of the Gallery, this year organized an unparalleled schedule of events.

The fifth Andrew W. Mellon dinner was given by the trustees on October 10. The President of the United States and Mrs. Bush, Vice President and Mrs. Quayle, the Chief Justice, and many members of the Cabinet, Supreme Court, Congress, and Administration joined benefactors and donors to honor the founder of the National Gallery. Among

the foreign guests who gathered to hear Paul Mellon's tribute to his father and his sister, Ailsa Mellon Bruce, were the Queen of Norway, the President of Italy, the Dean of the Diplomatic Corps, and many ambassadors.

The same week saw the preview dinner for *Circa 1492*, which was honored by the presence of the King and Queen of Spain, President Spadolini of Italy, and other foreign dignitaries. During the preview week the Chancellor of Austria and the First Ladies of Costa Rica and Portugal also visited the exhibition. Later the exhibition was visited by the Secretary-General of the United Nations, the wife of the Prime Minister of Greece, the wife of the President of Mexico, and members of the Mexican Cabinet. The President of Portugal and Mrs. Soares came to Washington for the closing reception for *Circa 1492*.

Many foreign dignitaries visited the permanent collection during the year, including Mrs. Bildt, wife of the Prime Minister of Sweden; the Prime Minister of Luxembourg; and Mrs. Boris Yeltsin.

The Collectors Committee, under the chairmanship of Ruth Carter Stevenson and Edwin L. Cox (members list on pages 147-148), came for a private viewing of *Circa 1492* before going on to dinner at the Spanish Embassy residence. Following the committee's annual meeting, members joined the trustees at their dinner in honor of the lenders to *Albert Bierstadt*.

Events honoring the Gallery's award-winning films included both the preview of *Masters of Illusion* and a London screening of it and of *Voices in Celebration*, generously hosted by the United States Ambassador to the Court of St. James', Raymond H.G. Seitz.

Among the year's awards ceremonies, the trustees' presentation following the preview of *Dürer to Diebenkorn* honoring additional donors to the Gallery's 50th anniversary should be singled out.

Music played an important role in several unusual events, including a potlatch in honor of the Haida Gwaii and the Native American sculptor Bill Reid, when the sounds of drums and song filled the East Building; the reception in honor of

El Jaleo, when Spanish guitarists played flamenco music; and the preview of *Art of the American Indian Frontier*, when Plains Indian music was sung.

In September a series of events bade farewell to J. Carter Brown and welcomed Earl A. Powell III. First of the festivities was an afternoon reception for the staff to greet the Gallery's outgoing and incoming directors. Later the trustees' reception in their honor gathered donors, friends, and colleagues from around the world.

Visitor Services

This department's main function is to assist the millions of visitors who come to the National Gallery each year. Staff members provide individual assistance to those with special needs, make brochures easily accessible, respond to telephone requests for information concerning current events and exhibitions, receive and answer comment cards from the public, and supply crowd control for popular exhibitions, concerts, or lectures. This office supports other Gallery departments by reporting attendance figures for specific exhibitions as well as general attendance at the Gallery, by circulating a monthly summary of the public comment cards, and by coordinating special services for visiting VIPs.

Department staff assisted 568,192 visitors to the *Circa 1492* exhibition and its accompanying film, *Masters of Illusion*. About 30 percent of the visitors used advance passes, available at no charge in the East Building lobby or for a small service charge through TicketMaster outlets or the TicketMaster 800 number. Daily passes were available to walk-in visitors.

Horticulture

In support of temporary exhibitions, the horticulture department provided special plantings for *Circa 1492*, transforming the pod I stairwells into a Peruvian landscape that reflected the Inca art in adjacent galleries, and the pod II stairwells into a Spanish garden typical of villas or



Antoine Watteau, *The Gallant Gardener*,
1710/1711

Ailsa Mellon Bruce Fund, 1992.78.1

courtyards in the time of Columbus. The designs featured oleanders, jasmine, and date palms. In other locations throughout the galleries tobacco plants represented the "new world" embraced by Columbus. The *Bierstadt* installation incorporated extensive plantings throughout the galleries to set off the massive landscape paintings on display, and the staff created a naturalistic landscape setting in the pod I stairwell using many of the plants depicted in the paintings. Plants were also used in the designs for the *El Jaleo*, *Käthe Kollwitz*, and *Dürer to Diebenkorn* exhibitions.

Outside, the department's activities were directed primarily toward the six-acre property between 7th and 9th Streets transferred to the National Gallery from the National Park Service as the site for the future National Sculpture Garden. Horticulture staff assumed immediate re-

sponsibility for maintenance of the area, upgrading the existing landscape and implementing plans to preserve the 64 specimen linden trees on the site by removing the concrete walk that surrounded the trees and replacing it with mulch. The trees have also been placed on a regular watering and fertilizing schedule to ensure proper growth. Other minor changes in the landscape were undertaken to improve circulation patterns. Plans are underway to resod the site and install an irrigation system.

Other exterior landscape improvements included continuing work on the fountain gardens in front of the West Building and installing an automatic irrigation system on the lawns of the West Building along Constitution Avenue.

Music at the Gallery

Forty Sunday evening concerts were presented in the West Garden Court of the National Gallery in fiscal year 1992, which coincided with the 50th season of free concerts at the Gallery. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Morris and Gwendolyn Cafritz Foundation, the Ann and Gordon Getty Foundation, and the Embassy of Canada.

The National Gallery Orchestra performed ten concerts under the direction of George Manos, including two performances in the context of the 1991 Washington Mozart Festival. The orchestra and Manos marked the openings of three Gallery exhibitions with special concerts: 19th-century German and American music in honor of *Albert Bierstadt*; Spanish music and music inspired by Spanish traditions to celebrate *Sargent's "El Jaleo"*; and works by Mahler and Hindemith in honor of *Käthe Kollwitz*.

The National Gallery Vocal Arts Ensemble, likewise under Manos' artistic direction, observed the opening of the *Circa 1492* exhibition with a concert of Renaissance music from Spain and the Americas, performed with the early music ensemble Hesperus. The Vocal Arts En-

semble traveled to Europe in August 1992 to perform in the First Scandinavian Music Festival, held in Kolding, Denmark, where the group was a favorite of audiences and critics alike. Their concert was recorded and rebroadcast throughout Scandinavia by the Danish National Radio Network.

The 49th American Music Festival, which ran from 4 April through 3 May, featured a jazz concert by the BBC Big Band with guest artist George Shearing, vocalist Angela Christian, and bassist Neil Swainson. This performance was recorded and later rebroadcast throughout England by the BBC. The festival also included the Washington premiere performances of works by Meyer Kupferman, William Wolfram, and Edward Applebaum and the world premiere of a new choral work by Samuel Gordon.

In addition to the continued live local broadcasts of National Gallery concerts on radio station WGMS, this year's season was rebroadcast nationally on a regular basis on the National Public Radio program "Performance Today." A color brochure to announce the concerts was printed again this year and was distributed both by mail and in the Gallery throughout the concert season. Gallery concerts were the subject of 13 reviews in various media and 12 newspaper photo previews. The National Gallery Vocal Arts Ensemble's tour of Denmark received two highly favorable reviews in Danish newspapers.

A complete listing of the 1991-1992 concert season follows:

OCTOBER

- 6 National Gallery Orchestra
- 13 National Gallery Vocal Arts Ensemble
- 20 The Krosnick/Kalish Duo
- 27 Ursula Oppens, pianist

NOVEMBER

- 3 National Gallery Orchestra
- 10 Jorge Chaminé, baritone
- 17 Leonidas Kavakos, violinist
- 24 Klaus Hellwig, pianist

DECEMBER

- 1 National Gallery Orchestra
- 8 National Gallery Orchestra with members of the National Gallery Vocal Arts Ensemble
- 15 The Maryland Camerata—Christmas Concert
- 22 The Washington Camerata
- 29 National Gallery Orchestra—New Year Concert

JANUARY

- 5 Tamara Smirnova-Sajfar, violinist
- 12 Joseph Smith, pianist
- 19 Stephen Cary, tenor
- 26 Jeffrey Solow, cellist

FEBRUARY

- 2 National Gallery Orchestra
- 9 Bradford Gowen, pianist
- 16 The Lafayette Quartet
- 23 David Buechner, pianist

MARCH

- 1 National Gallery Orchestra with Beverly Benso, contralto
- 8 University of Wisconsin Concert Choir
- 15 Paul Galbraith, guitar
- 22 The Vienna Trio
- 29 Peter Vinograde, pianist

49th American Music Festival
April 4 through May 3

APRIL

- 4 The BBC Big Band with George Shearing, Angela Christian, and Neil Swainson
- 5 National Gallery Orchestra
- 12 William Wolfram, pianist
- 19 The Pennsylvania Wind Quintet
- 26 The Maryland Camerata

MAY

- 3 National Gallery Orchestra with André-Michel Schub, pianist

-
- 10 Peter Orth, pianist
 - 17 Paula Robison, flutist, and Charles Wadsworth, pianist
 - 24 Georgine Resick, soprano

JUNE

- 7 National Gallery Orchestra with Robert Kennedy, baritone
- 14 Mia Chung, pianist
- 21 The Philadelphia Trio
- 28 Charles Rosen, pianist

WORLD PREMIERES

SAMUEL GORDON
Five Songs from the Seventh Ring, 26 April 1992

FIRST WASHINGTON PERFORMANCES

CONLON NONCARRROW
Two Canons for Ursula, 27 October 1991

ERO SIPILÄ
Super flumina Babylonis, 8 March 1992

EDWARD APPLEBAUM
Arioso, 12 April 1992

MEYER KUPFERMAN
Snow and Twilight Sonata, 12 April 1992

WILLIAM WOLFRAM
Work #2, 12 April 1992

CHARLES WADSWORTH
Song Without Words, 17 May, 1992

CARL MARIA VON WEBER
March from Turandot, 7 June 1992

Center for Advanced Study in the Visual Arts

Report for the Academic Year
1991-1992

At the founding of the Center in 1979 a four-part program of fellowships, meetings, publications, and research was instituted. The resident community of scholars at the Center in 1991-1992 included the Samuel H. Kress Professor, the Andrew W. Mellon Lecturer, eight senior fellows, ten visiting senior fellows, two Soros visiting senior research fellows, one postdoctoral fellow, and six predoctoral fellows. Nonresident scholars included ten predoctoral fellows and a curatorial fellow. Research by the scholars in residence involved diverse media, including architecture, painting, graphic arts, decorative arts, garden design, and petroglyphs, originating in cultures ranging from that of prehistoric peoples in North and South America to that of performance artists in the 1960s in New York City. Scholars focused on various issues such as ceremonialism, aesthetics, patronage, and the economics of still-life paintings.

The board of advisors, comprised of art historians from academic institutions and museums, meets annually to consider policies and programs of the Center. Members of the board serve overlapping appointments, usually for three-year terms. In December 1991 Donald Preziosi, University of California, Los Angeles, and John Rosenfield, Harvard University, completed their terms. In January 1992 Caroline Bruzelius, Duke University, and Lisa Golombek, Royal Ontario Museum, began their terms. In September 1992 Kathleen Weil-Garris

Brandt, Institute of Fine Arts; Elizabeth Broun, National Museum of American Art; William MacDonald, Washington, D.C.; and Larry Silver, Northwestern University, began their terms. Six others continued to serve: Svetlana Alpers, University of California, Berkeley; Everett Fahy, Metropolitan Museum of Art; William Loerke, Dumbarton Oaks; Jules Prown, Yale University; David Rosand, Columbia University; and Kirk Varnedoe, Museum of Modern Art, New York. Members of the board also comprise the selection committees that review fellowship applications.

A variety of private sources support the programs of the Center. Senior, predoctoral, and curatorial fellowships are funded by endowments from the Andrew W. Mellon Foundation and the Chester Dale bequest, and by Robert H. and Clarice Smith for the Smith predoctoral fellowship in Northern Renaissance painting. The Samuel H. Kress Foundation provides funds for the Kress Professor, Kress senior fellowships, a Kress postdoctoral fellowship, and Kress and Davis predoctoral fellowships. The Wyeth Endowment for American Art and Ittleson Foundation also support predoctoral fellowships. The Open Society Fund provides funds for visiting senior research fellowships for scholars from central Europe and the former Soviet Union. The Center has received support for scholarly meetings, programs, and events from various sources including the Arnold D. Frese Foundation, Inc., Hyatt Hotels Corpora-



Four generations of students and teachers meet at the Center for Advanced Study in the Visual Arts: Richard Krautheimer taught John Coolidge, who taught the Dean of the Center, Henry Millon, who in turn taught Hillary Ballon

tion, and an anonymous donor for the symposium, "The Formation of National Collections of Art and Archaeology."

The Center continued meetings with the Association of Research Institutes in Art History, a union of 12 institutions in North America that support advanced research through fellowships and related programs. Incorporated in spring 1987, ARIAH enables member institutions, as a group, to develop and seek funding for jointly sponsored programs and projects and to share visiting scholars. The Center also took part in meetings of the Washington Collegium for the Humanities, made up of 9 research institutions, and this year sponsored a lecture by Lynn Hollen Lees, University of Pennsylvania, in a Collegium series entitled, "Poverty in History, Literature, and the Arts."

SAMUEL H. KRESS PROFESSOR
1991-1992

John Coolidge, educated at Harvard University (A.B. 1935), Columbia University, and the Institute of Fine Arts, New York University (M.A. 1939, Ph.D. 1948), became a lecturer at Vassar in 1936, then professor at the University of Pennsylvania, 1946-1947, and Harvard, 1947-1983, where he is now professor emeritus. He was director of the Fogg Art Museum at Harvard from 1948 to 1968. He

has been a visiting professor at the University of Texas at Austin, Morgan Professor and later Bingham Professor at the University of Louisville, and Kennedy Professor at Smith College. He was a founder, first vice-president, and several times director of the Society of Architectural Historians. He has been vice-president and several times director of the College Art Association, and book review editor of the *Art Bulletin*. He has served as trustee, 1949-1975, vice-president, 1973-1975, president, and now president emeritus, of the Museum of Fine Arts, Boston, and has published numerous scholarly articles on Vignola, Rubens, Italian Renaissance and baroque architecture, and American art museums. While at the Center, Professor Coolidge concentrated on two projects, a preface for the reedited version of his *Mill and Mansion: A Study of Architecture and Society in Lowell, Massachusetts, 1820-1865*, and research on monumental secular interiors erected since 1850.

SENIOR FELLOWS

Clifford M. Brown, Carleton University, Ailsa Mellon Bruce Senior Fellow, spring term 1992

Anita G. Cook, The Catholic University of America, Ailsa Mellon Bruce Senior Fellow, 1991-1992

Michael Gullick, Hitchin, Hertfordshire, England, Ailsa Mellon Bruce Senior Fellow, fall term 1991

John Dixon Hunt, Oak Spring Garden Library, Samuel H. Kress Senior Fellow, spring term 1992

Carolyn Kolb, University of New Orleans, Samuel H. Kress Senior Fellow, 1991-1992

Debra Pincus, The University of British Columbia, Paul Mellon Senior Fellow, 1991-1992

John Abel Pinto, Princeton University, Ailsa Mellon Bruce Senior Fellow, fall term 1991

William Tronzo, Bibliotheca Hertziana, Samuel H. Kress Senior Fellow, 1991-1992

VISITING SENIOR FELLOWS

Jane ten Brink-Goldsmith, Stedelijk Museum Het Prinsenhof, Gemeente Musea Delft, Paul Mellon Visiting Senior Fellow, winter 1992

Franca Trinchieri Camiz, Temple University, Paul Mellon Visiting Senior Fellow, summer 1992

Anna Ottani Cavina, University of Bologna, Paul Mellon Visiting Senior Fellow, spring 1992

Kalpna S. Desai, Prince of Wales Museum of Western India, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1992

Millard F. Hearn, Jr., University of Pittsburgh, Paul Mellon Visiting Senior Fellow, winter 1992

Joan A. Holladay, University of Texas at Austin, Paul Mellon Visiting Senior Fellow, summer 1992

Linda Neagley, The University of Michigan, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1991

Michael E. Shapiro, The St. Louis Art Museum, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1992

Rocco Sinisgalli, University of Rome "La Sapienza," Ailsa Mellon Bruce Visiting Senior Fellow, summer 1992

Toby Yuen, Frick Art Reference Library, Paul Mellon Visiting Senior Fellow, spring 1992

SOROS VISITING SENIOR RESEARCH FELLOWS

Dmitri V. Shelest, Lviv Art Gallery, fall 1991–winter 1992

Ivan Vacil'evich Aseyev, Institute of History, Philology and Philosophy, Novosibirsk, spring–summer 1992

AILSA MELLON BRUCE NATIONAL GALLERY OF ART SABBATICAL CURATORIAL FELLOW, 1991–1992

David Alan Brown, Curator of Southern Renaissance Painting

SAMUEL H. KRESS NATIONAL GALLERY OF ART POSTDOCTORAL FELLOW, 1991–1992

Mitchell Merling, Department of Southern Baroque Painting

PREDOCTORAL FELLOWS

*Matthew Affron** [Yale University], Samuel H. Kress Fellow, 1990–1992

Patricia Bochi [University of Pennsylvania], Samuel H. Kress Fellow, 1991–1993

Aline Brandauer [The Graduate School and University Center of The City University of New York], Paul Mellon Fellow, 1991–1994

*Robert Edward Haywood** [University of Michigan], Wyeth Fellow, 1990–1992

Julie Hochstrasser [University of California, Berkeley], Robert H. and Clarice Smith Fellow, 1991–1992

*Ronda J. Kasl** [New York University, Institute of Fine Arts], Paul Mellon Predoctoral Fellow, 1989–1992

Kenneth D. S. Lapatin [University of California, Berkeley], David E. Finley Fellow, 1991–1994

* in residence 16 September 1991–31 August 1992

Dana Leibsohn [University of California, Los Angeles], Ittleson Fellow, 1991–1993

Richard Lewis [Northwestern University], Wyeth Fellow, 1991–1993

Pauline Maguire [Columbia University], Mary Davis Fellow, 1991–1993

Dominique Malaquais [Columbia University], Andrew W. Mellon Fellow, 1991–1993

Laurie Jean Monahan [Harvard University], Chester Dale Fellow, 1991–1992

*Kevin Dean Murphy** [Northwestern University], Mary Davis Fellow, 1990–1992

*Nadine M. Orenstein** [New York University, Institute of Fine Arts], David E. Finley Fellow, 1989–1992

Philip Hotchkiss Walsh [Harvard University], David E. Finley Fellow, 1990–1993

*Ethel Sara Wolper** [University of California, Los Angeles], Ittleson Fellow, 1990–1992

MEETINGS

Colloquia

John Coolidge, "Great Modern Interiors from the Crystal Palace to the Present"

Michael Gullick, "For God or Mammon: Portraits of Medieval Artists and Scribes"

Debra Pincus, "The Ruler in the Space of Community: The Development of the Baptistery of San Marco in 14th-Century Venice"

Anita Cook, "Paracas: A History of Domestic and Civic-Ceremonial Settlements in the Lower Ica Valley of Peru (500 B.C.–200 A.D.)"

William Tronzo, "The Medieval Object-Enigma"

Carolyn Kolb, "Making Marvels Visible: Visual Artists and Technology in the Early Renaissance"

John Pinto, "The Drawings of Pietro Bracci: New Light on Architecture and Sculpture in 18th-Century Rome"

John Dixon Hunt, "Representations of the Venetian Garden and the Role of Garden History"

Shop Talks

Robert Haywood, "...and once again the art world will swing: Happenings and High Painting in the 1960s"

Ronda Kasl, "El Rey Virtuósísimo: Sovereignty and Salvation Miraflores"

Nadine Orenstein, "Hendrik Hondius and Print Publishing in the United Provinces"

Ethel Sara Wolper, "Dervish Lodges in the Construction of the Late Seljuk and Early Beylik City: A Study of Dervish Lodges in Tokat"

Matthew Affron, "Fernand Léger and the Spectacle of Objects"

Kevin Murphy, "Restoring Rouen: Debates in 19th-Century Architectural Values"

Incontri

Catherine Gordon, Witt Computer Index, Courtauld Institute, "Problems of Variable Truth: Witt Computer Index"

Fritz Koreny, Graphische Sammlung Albertina, "A Colored Flower Study by Martin Schongauer and the Development of the Depiction of Nature from Van der Weyden to Dürer"

Richard Stapleford, Hunter College, City University of New York, "The Vision of Saint Augustine"

Janice Shell, Florence, Italy, "Leonardo, Salai and the Gioconda"

Symposia

THE FORMATION OF NATIONAL COLLECTIONS OF ART AND ARCHAEOLOGY

24–26 October 1991

Participants: *Per Bjurström*, National Museums of Sweden; *Enrico Castelnuovo*, Scuola Normale Superiore, Pisa; *Annie E. Coombes*, Birkbeck College, University of London; *Carol Duncan*, Ramapo College of New Jersey; *Philip Fisher*, Harvard University; *Françoise Forster-Hahn*, University of California, Riverside; *Thomas W. Gaetgens*, Freie Universität Berlin; *Roger Kennedy*, National Museum of American History, Smithsonian Institution; *Andrew McClellan*, Tufts University; *Henry A. Millon*, Center for Advanced Study in the Visual Arts; *Werner Oechslin*, Eidgenössische Technische Hochschule, Zürich; *Donald Preziosi*, University of California, Los Angeles; *Daniel Sherman*, Rice University; *Alan Wallach*, The College of William and Mary; *Gwendolyn Wright*, Columbia University.

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART: 22ND ANNUAL SESSIONS, 10–11 April 1992

Co-sponsored with the Department of Art History, University of Maryland at College Park

Participants: *Jennifer Craven* [University of Pittsburgh], introduced by David G. Wilkins; *Richard Gant* [The University of North Carolina at Chapel Hill], introduced by Arthur S. Marks; *Mary Jo Agerstoun* [The George Washington University], introduced by David Bjelajac; *James C. Cooke* [University of Delaware], introduced by Nina Athanassoglou-Kallmyer; *Lisa Salay Miller*, [The Pennsylvania State University], introduced by Mary Louise Krumrine; *Susan Houghton Libby* [University of Maryland at College Park], introduced by June Hargrove; *Joyce Henri Robinson* [University of Virginia], introduced by Christopher M.S. Johns; *Robert A. Delehanty* [The American University], introduced by Elizabeth G. Higdon.

Seminars

Cycles of Time and Meaning in the Mexican Divinatory Codices, 6 December 1991

Works of Art in Archaeological Context, 27 March 1992

Käthe Kollwitz, 1 May 1992

Lectures

Lynn Hollen Lees, University of Pennsylvania, "Poverty in Pictures and in Policy: Changing Representations of the Poor in England, 1830–1910," 4 December 1991 (in conjunction with the Washington Collegium for the Humanities)

Mark Strand, University of Utah, "The Loneliness Factor," 15 January 1992

Donald Hansen, Institute of Fine Arts, New York University, "Sculpture from the Temple of the Sumerian Goddess Inanna at Nippur," 26 March 1992

PUBLICATIONS

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 12*, published in October 1992, contains general information about the fellowship program, the program of meetings, and the publication and research programs, as well as the board of advisors and the members of the Center, and the list of activities for 1991–1992. *Center 12* also contains summary reports on research conducted by the resident members of the Center in 1991–1992 and by several fellows from the previous academic year.

Papers presented at symposia sponsored by the Center are often gathered and published in the National Gallery's series of Studies in the History of Art. To date, 18 symposium volumes have appeared, with the most recent—*Nationalism in the Visual Arts* (vol. 29), *New Perspectives in Early Greek Art* (vol. 32), and *The Pastoral Landscape* (vol. 36)—published in fiscal year 1992; a complete list of titles in the series is printed in the front of each volume. Papers from numerous other symposia are in various stages of preparation. Another regular publication of the Center is the directory of art history research projects supported by granting institutions in the United States and abroad: *Sponsored Research in the History of Art 11* lists awards for 1991–1992.

Financial Report

Funds needed to operate the National Gallery of Art in fiscal year 1992 amounted to \$67.4 million, of which \$54.9 million in funds appropriated to the Gallery by Congress were utilized. The remaining \$12.5 million represented private funds, primarily in the form of income from endowment and grants from corporations and foundations to support special exhibitions and other Gallery programs. The sources of funding 1992 operations are summarized below:

	<i>(\$ millions)</i>	<i>% of total</i>
Federal funds	<u>\$54.9</u>	81%
Private funds		
Income from endowment and other investments	6.9	
Gifts and grants	<u>5.6</u>	
Total private funds	<u>12.5</u>	19%
Total operating funds	<u><u>\$67.4</u></u>	<u>100%</u>

The accompanying pie chart shows the various categories of 1992 operating expenses.

FEDERAL FUNDS

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted an unprecedented gift that Andrew W. Mellon made to the people of the United States. The gift consisted of his art collection, funds to construct a building (now the West Building), and an endowment fund. The Congress pledged the faith of the

U.S. 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 works of art exhibited regularly to the public free of charge.

Since the Gallery opened to the public, federal funds have supported major operations of the Gallery, including curatorial and education departments, security, maintenance, and day-to-day functions. At the same time, all purchases of works of art have been made with private funds. Construction of the East Building was privately financed.

The Gallery received a 13 percent increase in its federal appropriation for 1992. This increase, while less than in previous years, was needed to offset salary and other federally mandated increases. Included was authorization for ten additional positions to fill important vacancies, among them a curator of American art, an attorney, and four positions in procurement and supply operations. Funds were also provided to augment existing educational programs, art restoration services and supplies, security, facilities maintenance, and automated data processing. Substantive funding was provided for repairs, restoration, and renovation of both the East and the West Buildings.



Fiscal 1992 federal expenditures by functional categories are shown below.

	(\$ millions)	% of total
Salaries and benefits	\$32.4	59.0%
Utilities	4.5	8.2
Special exhibitions	6.0	10.9
Renovation and equipment	4.2	7.7
Supplies, material, and contracted services	6.3	11.5
Other	1.5	2.7
Total	\$54.9	100.0%

PRIVATE FUNDS

Unrestricted Funds

Unrestricted funds supporting operations consist primarily of income from the Andrew W. Mellon Endowment Fund originally established in the early years of the Gallery. These funds were augmented by income from food services and proceeds of recorded tours related to the *Circa 1492* exhibition. The income from unrestricted funds is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds.

Restricted Funds

Special Exhibitions: During fiscal year 1992 the Gallery mounted 12 major and several smaller exhibitions, at a total cost of \$11.7 million. The largest of these, *Circa 1492*, was supported by major grants from Ameritech; Nomura Securities Co., Ltd./Mitsui Taiyo Kobe Bank, Ltd.; Republic National Bank of New York; and an anonymous donor; with additional support from Banco Exterior de Espana (Grupo CBE); Fiat, S.p.A.; and the Rockefeller Foundation. In addition, \$2.5 million of federal funds were specifically appropriated for *Circa 1492*. The Circle of the National Gallery of Art funded production of several versions of the exhibition brochure; and Canon U.S.A., Inc., and Canon, Inc., underwrote *Masters of Illusion*, the film that accompanied the exhibition.

Basic support for the Gallery's exhibition program was provided by appropriated federal funds amounting to \$3.5 million. The federal government is also a major factor in the international component of the Gallery's exhibitions through its indemnity program, managed by the Federal Council on the Arts and the Humanities. Under this program, the National Gallery and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the U.S. from abroad. During the past year four of the Gallery's exhibitions, including *Circa 1492*, received indemnity coverage for works of art coming from all over the world. Without the benefit of government indemnity, many, if not most, international exhibitions would not be possible because of prohibitively expensive insurance costs. The Gallery has participated in the federal indemnity program since it became available in the 1970s without any loss or damage to art.

CASVA: The Center for Advanced Study in the Visual Arts derived 80 percent of its income from two Andrew W. Mellon Foundation endowments and grants from the Samuel H. Kress Foundation, individuals, and other supporting foundations. Expenses are included in the operating statement under the headings "Educa-



Fitz Hugh Lane, *Becalmed off Halfway Rock*, 1860
Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art, 1992.51.8

tional Services" (\$707,032) and "Fellowships" (\$489,251). The remaining 20 percent covers Center staffing and is derived from federally appropriated funds. The fellowships supported in 1992 may be found on pages 84–85 of this report.

Conservation: Conservation costs of \$2.4 million were primarily (82 percent) funded by federal appropriations. Private funds of \$431,903 supported eight fellowships, staff research, and seminars. The Gallery has separate laboratories and facilities for conservation of paintings, objects, paper, textiles, and scientific research.

Research Services and Music: Supplementing federal funds, \$445,704 in designated private funds were used to purchase books and photographs for the

Gallery's library and photographic archives. The largest single privately funded purchase was the Lanfranchi Emblem Book Collection. The Gallery's music department, which arranges and presents the regular Sunday evening concerts, was largely funded by private resources at a level of \$379,732 in 1992.

INVESTMENTS

The investment portfolio of the Gallery grew to a market value of approximately \$228 million on 30 September 1992, 4.6 percent higher than the preceding fiscal year. Common and preferred stocks comprised 47 percent of the entire portfolio compared with 37 percent at the end of fiscal year 1991. The portfolio is made up of endowment funds and, to a lesser

extent, funds for special purposes designated by the donors. 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 \$76 million at year end. 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, and Sound Shore Management, Inc., of Greenwich, Connecticut. The custodian is the Riggs National Bank of Washington, D.C.

The early endowment fund established by Andrew W. Mellon has been supplemented over the years by endowments given by the Andrew W. Mellon Foundation and Mr. Paul Mellon to operate the Center for Advanced Study in the Visual Arts and provide for art conservation and building funds. In 1992 the Gallery's art purchase funds were strengthened by the third of five gifts of \$1 million from the Annenberg Foundation, which in turn was used to help acquire *Japanese Footbridge* by Claude Monet, in conjunction with the bequest of Mrs. Victoria Coberly. Many other generous individuals also made contributions for the purchase of works of art, for fellowships, and for scholarly endeavors.

ART ACQUISITIONS

During the year purchases of works of art amounted to \$21,954,782 compared with \$10,719,929 in the prior year. Purchases of particular significance included the Woodner Family Collection of master drawings, Monet's *Japanese Footbridge*, and a Miró sculpture, *Personnage Gothique, Oiseau-Éclair*. Funds specifically designated for the purchase of works coupled with unrestricted quasi-endowment funds were used to complete this year's purchases.

PUBLICATIONS FUND

With the surge of visitors to see *Circa 1492*, attendance at the Gallery was higher than in recent years, and publication sales of \$9.5 million were slightly above 1991 sales; profits were damp-

ened, however, by extraordinary charges attributable to the *Circa 1492* catalogue. The net proceeds of publication sales, along with income earned on existing fund balances, were used to finance, through a revolving fund, the production of catalogues, research publications, and other scholarly publications directly related to the Gallery. During the year the Board of Trustees mandated the allocation of \$5.5 million of the principal of publication funds as a reserve to ensure the publication of the Gallery's 30-volume systematic catalogue.

THE CIRCLE OF THE NATIONAL GALLERY OF ART

The Gallery is grateful to have the continued support of 380 members of The Circle, led by Robert H. Smith and Katharine Graham. From 1987 to 1992 individual contributions of Circle members have been used to underwrite a wide array of important Gallery projects. Virtually every Gallery program has benefited.

	No. of projects	\$ Used (in \$000's)
Art acquisitions	12	\$521
Films	4	381
Education programs	11	250
Symposia and research	13	258
Special exhibitions	7	193
Library acquisitions	9	123
50th Anniversary activities	1	300
All other projects	12	105

TREASURER'S OFFICE AND COMPUTER OPERATIONS

The treasurer and his staff are responsible for general financial management and policy, overseeing investment management, budgeting, accounting, payroll, and insurance. The office manages the systems and the controls for the security and disposition of the funds described in the accompanying financial statements. It also has oversight of the Gallery's computer operations, both fiscal and curatorial.

During the past year the assistant treasurer for management information and

his staff installed a new computerized collection management system. Using state-of-the-art technology, the system makes readily available a wealth of information about each work of art owned or handled by the National Gallery for the use of curators, exhibition staff, and other personnel.

In addition, benefiting from equipment and expertise provided by the IBM Corporation, the Gallery has devised a system to produce computerized digital images of the collection with the utmost clarity and accuracy of color. These images will be tied into the collection management system. Since digital images do not fade or scratch and can be transmitted by wire, we have great hopes that the new technology will constitute a major improvement in art communications and education.

CONCLUSION

It is a time of transition. At the end of the fiscal year a small office on Pennsylvania Avenue was leased (with private funds) to provide director emeritus J. Carter Brown with a base for his role as roving goodwill ambassador for the Gallery. The new director, Earl A. Powell III, is settling in, with the prospect of a new Administration and new faces in Congress. Now, as much as ever, we feel the importance to the Gallery of friends and supporters throughout the country and in Washington. Their recognition of the value of this unique combination of public and private funding for the nation's art museum keeps us optimistic about the future.

Daniel Herrick
Treasurer

Ann R. Leven
Deputy Treasurer

Coopers
& Lybrand

certified public accountants

Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

We have audited the accompanying balance sheet of National Gallery of Art (the "Gallery") as of September 30, 1992, and the related statements of activity 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. We previously audited and reported on the financial statements of National Gallery of Art for the year ended September 30, 1991, totals of which are included in the accompanying financial statements for comparative purposes only.

We conducted our audit in accordance with generally accepted auditing standards and generally accepted government 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 financial statements referred to above present fairly, in all material respects, the financial position of National Gallery of Art as of September 30, 1992, and the results of its operations for the year then ended in conformity with generally accepted accounting principles.

Washington, D.C.
December 23, 1992

BALANCE SHEET
AS OF 30 SEPTEMBER 1992
(with comparative totals as of 30 September 1991)

	1992			1991
	<i>Nonfederal</i>	<i>Federal</i>	<i>Totals</i>	<i>Totals</i>
ASSETS				
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 2)	\$ 1,935,187	\$13,098,988	\$ 15,034,175	\$ 16,538,367
Receivables (Note 3)	10,988,795	51,810	11,040,605	13,492,869
Investments (Notes 1 and 4)	227,979,767	—	227,979,767	218,012,108
Publications inventory (Notes 1 and 5)	3,320,572	—	3,320,572	5,392,683
Deferred charges (Note 1)	1,787,614	306,745	2,094,359	5,451,788
Fixed assets (Notes 1 and 6)	76,290,247	22,275,759	98,566,006	100,593,350
Total assets	<u>\$322,302,182</u>	<u>\$35,733,302</u>	<u>\$358,035,484</u>	<u>\$359,481,165</u>
LIABILITIES AND FUND BALANCES				
<i>Liabilities:</i>				
Accounts payable, accrued expenses, and undelivered orders (Note 1)	\$ 4,642,273	\$ 9,072,131	\$ 13,714,404	\$ 12,351,759
Deferred grants and appropriations	7,140,189	306,745	7,446,934	13,129,218
Total liabilities	<u>11,782,462</u>	<u>9,378,876</u>	<u>21,161,338</u>	<u>25,480,977</u>
Commitments and contingencies (Note 10)				
<i>Fund balances (Note 7):</i>				
Funds for operations	887,910	—	887,910	917,298
Funds for special purposes	38,440,603	—	38,440,603	41,491,469
Endowment funds	194,900,960	—	194,900,960	185,999,420
Unobligated appropriations	—	4,078,667	4,078,667	4,998,651
	<u>234,229,473</u>	<u>4,078,667</u>	<u>238,308,140</u>	<u>233,406,838</u>
Capital invested in fixed assets	76,290,247	22,275,759	98,566,006	100,593,350
Total fund balances	<u>310,519,720</u>	<u>26,354,426</u>	<u>336,874,146</u>	<u>334,000,188</u>
Total liabilities and fund balances	<u>\$322,302,182</u>	<u>\$35,733,302</u>	<u>\$358,035,484</u>	<u>\$359,481,165</u>

The accompanying notes are an integral part of these financial statements.

STATEMENT OF ACTIVITY OF THE FUNDS FOR OPERATIONS
 FOR THE YEAR ENDED 30 SEPTEMBER 1992
 (with comparative totals for the year ended 30 September 1991)

	1992			1991
	Nonfederal	Federal	Totals	Totals
SUPPORT AND REVENUE				
U.S. government appropriation utilized (Note 1)	\$ —	\$54,928,388	\$54,928,388	\$48,450,675
Return from endowment funds, less \$795,858 and \$1,258,441 for 1992 and 1991, respectively, returned to principal (Note 1)	4,188,833	—	4,188,833	3,871,500
Grants for special exhibitions	5,398,352	—	5,398,352	3,032,010
Operating funds utilized for special exhibitions	—	—	—	1,638,831
Special purpose funds utilized	2,738,166	—	2,738,166	2,615,305
Interest income	2,509	—	2,509	145,930
Income from food services, recorded tours, and other	231,641	—	231,641	65,783
Total support and revenue	<u>12,559,501</u>	<u>54,928,388</u>	<u>67,487,889</u>	<u>59,820,034</u>
OPERATING EXPENSES				
<i>Programs:</i>				
Curatorial	2,125,256	6,454,239	8,579,495	7,021,151
Conservation	431,903	1,963,773	2,395,676	2,155,695
Special exhibitions	5,671,139	6,029,573	11,700,712	7,885,601
Editorial and photography	—	1,073,740	1,073,740	965,877
Research services	445,704	2,379,765	2,825,469	2,260,589
Educational services	1,124,376	3,594,781	4,719,157	4,256,127
Fellowships	489,251	—	489,251	494,917
Music	379,732	176,352	556,084	613,114
Total program expenses	<u>10,667,361</u>	<u>21,672,223</u>	<u>32,339,584</u>	<u>25,653,071</u>
<i>Operations, security, and administration:</i>				
Operations and maintenance	327,095	10,921,281	11,248,376	12,066,009
Security	—	10,014,832	10,014,832	9,125,692
Administration, fiscal and legal	875,058	7,954,895	8,829,953	7,542,202
Development	585,935	169,359	755,294	814,572
Total operations, security, and administration	<u>1,788,088</u>	<u>29,060,367</u>	<u>30,848,455</u>	<u>29,548,475</u>
Renovation expenditures	—	3,409,314	3,409,314	3,837,310
Equipment expenditures	—	786,484	786,484	696,504
Total expenses	<u>12,455,449</u>	<u>54,928,388</u>	<u>67,383,837</u>	<u>59,735,360</u>
Excess of support and revenue over expenses	<u>\$ 104,052</u>	<u>\$ —</u>	<u>\$ 104,052</u>	<u>\$ 84,674</u>

STATEMENT OF CHANGES IN FUND BALANCES FOR THE YEAR ENDED 30 SEPTEMBER 1992
(with comparative totals for the year ended 30 September 1991)

	1992						1991	
	Nonfederal			Federal			Totals	Totals
	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	\$ 917,298	\$41,491,469	\$185,999,420	\$ 73,282	\$2,709,305	\$2,216,064	\$233,406,838	\$204,515,711
<i>Additions:</i>								
U.S. government appropriation received	—	—	—	45,491,492	3,554,640	3,080,688	52,126,820	49,519,505
U.S. government funds provided for prior years (Note 1)	—	—	—	221,360	—	—	221,360	72,414
Return from endowment funds restricted to special purposes	—	4,259,433	—	—	—	—	4,259,433	5,092,112
Endowment fund income returned to principal (Note 1)	795,858	—	—	—	—	—	795,858	1,258,441
Investment income	—	2,214,705	—	—	—	—	2,214,705	2,323,733
Change in investment appreciation (Note 4)	1,355	1,437,157	12,900,743	—	—	—	14,339,255	24,518,028
Gifts and bequests	—	7,356,709	3,054,083	—	—	—	10,410,792	11,678,164
Excess of support and revenue over expenses	104,052	—	—	—	—	—	104,052	84,674
Publications revenue	—	9,583,488	—	—	—	—	9,583,488	9,331,419
Total additions	901,265	24,851,492	15,954,826	45,712,852	3,554,640	3,080,688	94,055,763	103,878,490
<i>Deductions:</i>								
Art purchases	—	21,954,182	—	—	—	—	21,954,182	10,719,929
Publications expenses	—	10,991,013	—	—	—	—	10,991,013	9,728,088
Fixed asset expenditures	—	202,936	—	—	—	—	202,936	351,243
Operating funds utilized for special exhibitions	—	—	—	—	—	—	—	1,638,831
Fellowships, projects, and other	—	2,738,166	—	—	—	—	2,738,166	2,615,305
Federal operating expenses obligated	—	—	—	45,479,490	3,409,314	4,379,360	53,268,164	49,933,967
Total deductions	—	35,886,297	—	45,479,490	3,409,314	4,379,360	89,154,461	74,987,363
<i>Transfers—In (out), net (Note 7)</i>	(930,653)	7,983,939	(7,053,286)	—	—	—	—	—
BALANCES, END OF YEAR	\$ 887,910	\$38,440,603	\$194,900,960	\$ 306,644	\$2,854,631	\$ 917,392	\$238,308,140	\$233,406,838

Notes to 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 classified for accounting and reporting purposes into separate 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:

Operating funds, which include unrestricted and restricted resources, are those expendable funds that support 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, and other scholarly activities directly related to the programs and collections of the Gallery. Publications revenue and expenses are recorded as additions and deductions, respectively, in the statement of changes in fund balances. Other funds for special purposes are primarily restricted to art acquisitions, capital construction, and fellowships.

Endowment funds require in perpetuity that principal be invested and that 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 the Congress of the United States for the operations of the Gallery. The Gallery receives "one-year" appropriations, which, when not obligated or expended, are retained by the Gallery for a period of five years prior to being returned to the U.S. 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.

UNDELIVERED ORDERS—In accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the *Policy and Procedures Manual for Guidance of Federal Agencies*, the obligation basis of accounting used for federal funds

differs in some respects from generally accepted accounting principles. Obligations, such as purchase orders and contracts, are recognized as expenses and 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. Nonfederal funds do not account for undelivered orders.

ART COLLECTION—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. Only current year purchases, but not donations-in-kind, are reflected in the statement of changes in fund balances.

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 (see Note 4).

PUBLICATIONS INVENTORY—Publications inventory is carried at the lower of cost or market. Cost is determined using the retail cost method.

DEFERRED CHARGES—Deferred charges represent expenses incurred in connection with future special exhibitions and other activities and are recognized in the period in which they occur.

FIXED ASSETS—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of 50 years. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from 5 to

25 years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 6).

REVENUE RECOGNITION—Grants, gifts, and bequests are recognized as support and revenue or additions to funds for operations, special purposes, or endowment funds on the accrual basis. Support and revenue received for future periods is deferred.

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.

Pledges for the purchase of works of art are recorded when collected.

U.S. GOVERNMENT FUNDS PROVIDED FOR PRIOR YEARS—The National Defense Authorization Act of 1991 changed the accounting for unobligated balances of past and current years for all federal agencies. Federal agencies are now required to maintain each annual appropriation in their records for five years. At the end of the fifth year, the appropriation account is closed and any unobligated balance is returned to the U.S. Treasury.

OPERATING INCOME FROM ENDOWMENT FUND—Income derived from investments of endowment funds is accounted for as revenue of the appropriate operating fund or, if applicable, as additions to funds for special purposes. It is the policy of the Board of Trustees to limit the amount of dividends and interest available for expenditure in operations in any year and to return unused income to the principal of the appropriate endowments. In keeping with this policy, the amount of interest and dividends available for expenditures is equal to 5.5% of the four-year average market value of the invested funds. Total income generated by endowments for operations was \$4,984,691 and \$5,129,941 for the years ended 30 September 1992 and 1991. Of these amounts, \$4,188,833 and \$3,871,500 was used for operating purposes and, pursuant to the trustees' policy noted above, \$795,858 and \$1,258,441 was returned to principal for these respective years.

ANNUAL LEAVE—The Gallery's employees earn annual leave in accordance with federal law and regulations. The cost of leave is recorded as salary expense only as leave is taken.

CONTRIBUTED SERVICES—A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Gallery's programs. This contributed time is not reflected in these statements, since no objective basis is available for determining the value of these services.

Note 2. Cash

The Gallery invests its excess nonfederal cash in money market funds, which are converted into cash as needed to meet the Gallery's obligations. Federal cash of \$13,088,988 is on deposit with the U.S. Treasury and represents appropriated amounts not yet disbursed.

Note 3. Receivables

As of 30 September, receivables were composed of the following:

	1992	1991
Grants and reimbursements	\$ 4,644,725	\$ 6,531,729
Due from brokers on sales of securities	3,586,761	4,058,135
Accrued investment income	2,023,567	2,462,491
Other	785,552	440,514
Total	\$11,040,605	\$13,492,869

Note 4. Investments

As of 30 September, the Gallery's endowment and other special purpose funds were invested as follows:

	1992		1991	
	Cost	Market value	Cost	Market value
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Government obligations and cash equivalents	85,744,604	90,465,149	108,245,546	112,122,737
Bonds and notes	23,697,881	25,942,562	19,842,341	20,229,862
Common and preferred stocks	92,117,326	106,572,056	69,745,515	80,659,509
Total	\$206,559,811	\$227,979,767	\$202,833,402	\$218,012,108

In 1942 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 6.625% to 7.375% during fiscal year 1992). Interest income on

this loan was \$364,948 and \$403,438 for the years ended 30 September 1992 and 1991, respectively.

The change in investment appreciation for the years ended 30 September 1992 and 1991 is as follows:

	1992	1991
Net increase in market value of investments	\$ 6,241,251	\$19,950,648
Realized gain on sale of investments, net	8,098,004	4,567,380
Total	\$14,339,255	\$24,518,028

Note 5. Publications inventory

As of 30 September inventory consists of the following:

	1992	1991
Publications inventory	\$1,899,195	\$3,208,847
Work-in-process	989,205	1,834,499
Other	432,172	349,337
Total	\$3,320,572	\$5,392,683

Note 6. Fixed assets

Depreciation is charged directly against "Capital invested in buildings and equipment" and is excluded from the statement of activity of the funds for operations and statement of changes in fund balances. Depreciation in the

amount of \$3,821,521 in 1992 is comprised of \$2,480,683 of nonfederal funds and \$1,340,838 of federal funds.

Buildings and equipment consist of the following as of 30 September:

	1992			1991
	Nonfederal	Federal	Total funds	Total funds
Buildings	\$123,020,918	\$11,630,690	\$134,651,608	\$133,503,973
Equipment	2,595,605	26,069,779	28,665,384	27,192,780
Construction-in-progress	—	1,991,987	1,991,987	2,818,049
	<u>125,616,523</u>	<u>39,692,456</u>	<u>165,308,979</u>	<u>163,514,802</u>
Less accumulated depreciation	(49,326,276)	(17,416,697)	(66,742,973)	(62,921,452)
Total	<u>\$ 76,290,247</u>	<u>\$22,275,759</u>	<u>\$ 98,566,006</u>	<u>\$100,593,350</u>

Note 7. Nonfederal fund balances

Nonfederal funds include the following as of 30 September:

	1992	1991
Funds for operations	\$ 887,910	\$ 917,298
Funds for special purposes:		
Accumulated income, gifts, grants, and bequests available for:		
Art purchases	14,499,851	17,874,556
Capital construction	8,375,340	7,705,054
Publications	13,115,361	13,480,695
Fellowships and other projects	2,450,051	2,431,164
Total funds for special purposes	<u>38,440,603</u>	<u>41,491,469</u>
Endowment funds:		
Endowment funds, the income of which is available for:		
Restricted purposes	86,251,548	80,224,498
Gallery operations	80,655,541	72,011,859
Funds functioning as endowment funds, the principal and income of which are available for:		
Special purposes	14,707,525	21,478,016
Unrestricted purposes	13,286,346	12,285,047
Total endowment funds	<u>194,900,960</u>	<u>185,999,420</u>
Total nonfederal funds	<u>\$234,229,473</u>	<u>\$228,408,187</u>

Interfund transfers—In (out) for the year ended 30 September 1992 included:

	Funds for operations	Funds for special purposes	Endowment funds
Endowment fund income returned to principal	\$(795,858)	\$ —	\$ 795,858
Art purchases	—	7,898,939	(7,898,939)
Other	(134,795)	85,000	49,795
Total transfers among funds	<u>\$(930,653)</u>	<u>\$7,983,939</u>	<u>\$(7,053,286)</u>

Note 8. Retirement benefits

All permanent employees of the Gallery, both federal and nonfederal, hired prior to 1 January 1984, participate in the Civil Service Retirement System (CSRS), and 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. Under FERS, employees have the option to make tax-deferred contributions to a Thrift Savings Plan and in some instances 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 \$3,385,000 and \$2,956,000 for the years ended 30 September 1992 and 1991, respectively.

Note 9. Income taxes

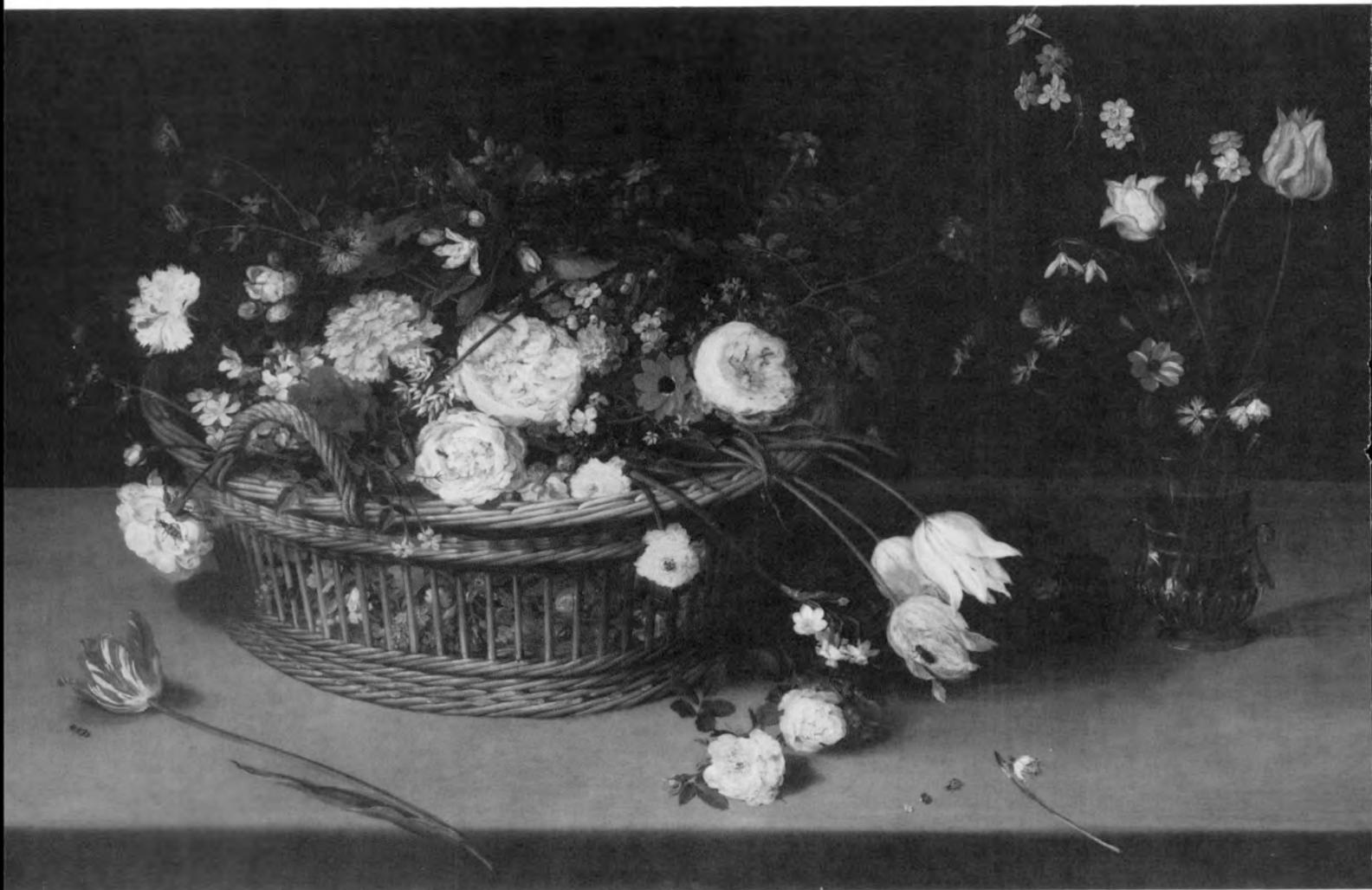
The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of §501(c)(3) of the Internal Revenue Code and the applicable income tax regulations of the District of Columbia.

Note 10. Commitments and contingencies

The Gallery has entered into two operating leases for warehouse space. Under these leases, the Gallery has the right to cancel upon 12 months' written notice to the lessor prior to the end of the initial lease term. Future minimum rental commitments under these leases at 30 September 1992 are approximately as follows:

For the year ending 30 September	Federal fund	Publications fund
1993	\$291,000	\$150,000
1994	76,000	39,000
1995	58,000	30,000
1996	59,000	31,000
1997	60,000	32,000
1998 and thereafter	5,000	3,000
Total	<u>\$549,000</u>	<u>\$285,000</u>

The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rent expense on the above leases was approximately \$390,000 for the year ended 30 September 1992.



Appendices

Acquisitions

PAINTINGS

Albers, Josef, American, 1888–1976

Study for Homage to the Square: Light Rising, 1950, oil on hardboard, 1992.28.1, Robert and Jane Meyerhoff Collection

American 19th Century

Schooner, 19th century, oil on canvas, 1991.144.1, Gift of Lucy Galpin Moorhead in Memory of William S. Moorhead and the Honorable William S. Moorhead, Jr., and in Honor of the 50th Anniversary of the National Gallery of Art

Ast, Balthasar van der, Dutch, 1593/1594–1656

Basket of Fruits, c. 1625, oil on panel
Basket of Flowers, c. 1625, oil on panel
1992.51.1–2, Gift of Mrs. Paul Mellon

Avery, Milton, American, 1885–1965

Artist and Nude, 1940, oil on canvas, 1991.192.1, Gift of Yves-André and Christine Istel

Benson, Frank Weston, American, 1862–1951

Margaret ("Gretchen") Strong, c. 1909, oil on canvas, 1992.66.1, Gift of Elizabeth Clarke Hayes

Bolotowsky, Ilya, American, 1907–1981

Cobalt Green, 1939, oil on canvas, 1991.191.1, Gift (Partial and Promised) of Aaron I. Fleischman in memory of his mother, Esther W. Fleischman

Bosschaert, Abraham, attributed to, Dutch, 1612/1613–1643

Vase of Flowers in a Niche, 1635/1640, oil on panel, 1992.51.3, Gift of Mrs. Paul Mellon

Braque, Georges, French, 1882–1963

Harbor, 1909, oil on canvas, 1992.3.1, Gift of Victoria Nebeker Coberly in memory of her son, John W. Mudd

Brueghel, Jan, the Elder, Flemish, 1568–1625

A Basket of Mixed Flowers and a Vase of Flowers, 1615, oil on panel, 1992.51.7, Gift of Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art

Copley, John Singleton, American, 1738–1815

Sketch for the Copley Family, 1776, oil on canvas en grisaille, 1991.141.1, Gift of Richard T. York, in Honor of the 50th Anniversary of the National Gallery of Art

Cropsey, Jasper Francis, American, 1823–1900

Warwick Castle, England, 1857, oil on canvas, 1991.142.1, Gift of Mr. and Mrs. Norman Hirschl, in Honor of the 50th Anniversary of the National Gallery of Art

Davis, Gene, American, 1920–1985

Blue Broadjump, 1960, acrylic on canvas, 1992.A4.1, Gift of Florence Coulson Davis Trust

Diebenkorn, Richard, American, born 1922

Seated Figure with Hat, 1967, oil on canvas, 1991.176.1, Gift of the Collectors Committee and Mr. and Mrs. Lawrence Rubin

Fischl, Eric, American, born 1948

Saigon, Minnesota, 1985, oil on canvas, 1992.28.7, Robert and Jane Meyerhoff Collection

Kirchner, Ernst Ludwig, German, 1880–1938

Two Girls under an Umbrella, 1910, oil on canvas, 1992.58.1, Gift (Partial and Promised) of Arnold and Joan Saltzman

Lane, Fitz Hugh, American, 1804–1865

Becalmed off Halfway Rock, 1860, oil on canvas, 1992.51.8, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art

Mangold, Robert, American, born 1937

Light-Neutral Area, 1966, oil sprayed on hardboard with flat lacquer, 1991.241.85
1/2 W Series (Medium Scale), 1968, oil on incised wood panels, 1991.241.86
1/2 V Series (Medium Scale), 1969, acrylic on hardboard, 1991.241.87
Distorted Red Square-Circle, 1971, acrylic and graphite on hardboard, 1991.241.89
Green Distorted Square-Circle, 1971, acrylic and graphite on hardboard, 1991.241.90
Orange Distorted Square-Circle, 1971, acrylic and graphite on hardboard, 1991.241.91
Untitled, 1972, acrylic and graphite on hardboard, 1991.241.92
Untitled II, 1972, acrylic and graphite on hardboard, 1991.241.93
Model for Painting: Circle in and out of a Polygon II, 1973, oil on wood, 1991.241.94
Untitled, 1973, oil on hardboard, 1991.241.95
Untitled, 1973, oil or acrylic and graphite on hardboard, 1991.241.96
Type II, 1974, oil on hardboard, 1991.241.100
A Square Not Totally within a Triangle, 1975, acrylic and graphite on hardboard, 1991.241.102

Jan Brueghel the Elder, *A Basket of Mixed Flowers and a Vase of Flowers*, 1615

Gift of Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art



Robert Mangold, *1/2 X Series (Medium Scale)*, 1968

The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel, 1992.7.10

Two Triangles within a Square #2, 1975, graphite and acrylic on canvas, 1991.241.106

Two Squares within a Square and Two Triangles, 1976, graphite and acrylic on hardboard, 1991.241.108

A Triangle within Two Rectangles Violet, 1977, oil and felt-tip pen on hardboard, 1991.241.109

Two Triangles within Three Rectangles, 1978, graphite and acrylic on hardboard, 1991.241.111

+ *Within + Painting*, 1983, acrylic on hardboard, 1991.241.115

Gray Irregular Area with a Drawn Ellipse (model), 1986, acrylic, crayon, and graphite on hardboard, 1991.241.117

1/2 X Series (Medium Scale), 1968, acrylic on incised hardboard, 1992.7.10 The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Mangold, Sylvia Plimack, American, born 1938

Untitled, 1979, oil on hardboard

Untitled, 1979, oil on canvas

Untitled, 1981, oil on museum board with tape

Untitled, 1981, oil on canvas

1991.241.126–129, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Martin, Agnes, American, born 1912

Untitled #2, 1981, acrylic on canvas, 1992.28.6, Robert and Jane Meyerhoff Collection

Mignon, Abraham, German, 1640–1679

A Hanging Bouquet of Flowers, 1665/1670, oil on panel, 1992.51.5, Gift of Mrs. Paul Mellon

Monet, Claude, French, 1840–1926

The Japanese Footbridge, 1899, oil on canvas, 1992.9.1, Gift of Victoria Nebeker Coberly, in memory of her son John W. Mudd, and Walter H. and Leonore Annenberg

Morley, Malcolm, British, born 1931

Erotic Blando Fruto, 1989, oil on canvas, 1991.184.1, Gift of the Collectors Committee

Neel, Alice, American, 1900–1984

Loneliness, 1970, oil on canvas

Hartley, 1966, oil on canvas

1991.143.1–2, Gift of Arthur M. Bullowa, in Honor of the 50th Anniversary of the National Gallery of Art

Noland, Kenneth, American, born 1924

Dawn's Road, 1970, acrylic on canvas, 1991.240.1, Gift of Irving Blum

Reinhardt, Ad, American, 1913–1967

Untitled (Yellow and White), 1950, oil on canvas

Untitled (Red and Gray), 1950, oil on canvas

1992.28.2–3, Robert and Jane Meyerhoff Collection

Rothko, Mark, American, 1903–1970

White and Orange, 1955, oil on canvas

Red, Black, White on Yellow, 1955, oil on canvas

1992.51.13–14, Gift of Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art

Sargent, John Singer, American, 1856–1925

Valdemosa, Majorca: Thistles and Herbage on a Hillside, 1908, oil on canvas, 1991.177.1, Avalon Fund and Gift of Virginia Bailey Brown

Stella, Frank, American, born 1936

Chodorow II, 1971, felt, paper, and canvas collage on canvas, 1992.28.5, Robert and Jane Meyerhoff Collection

Teniers II, David, Flemish, 1610–1690

Peasants in a Tavern, c. 1633, oil on panel, 1991.140.1, Gift of Mr. and Mrs. John Ely Pflieger, in Honor of the 50th Anniversary of the National Gallery of Art

Two Peasants with a Glass of Wine, c. 1645, oil on panel, 1992.27.1, Gift (Partial and Promised) of Nell V. Weidenhammer

Thielen, Jan Philips van, Flemish, 1618–1667

Roses and Tulips and Jasmine in a Glass with a Dragonfly and a Butterfly, mid-1600s, oil on panel, 1992.51.4, Gift of Mrs. Paul Mellon

SCULPTURE AND DECORATIVE ARTS

Agrippa, Giovanni Guido, Italian, active

1501/1519

A Triumph, with Venice Crowning Leonardo Loredan as Doge, 1501, bronze, 1992.55.5, Gift of Lisa and Leonard Baskin

Andre, Carl, American, born 1935

25 Blue Deck, 1974, blued steel sheet (25-unit row, side by side)

Forty-Nine Small Copper Cardinal, 1975, copper sheet (49-unit square)

Little Wide Ivory Equivalent, 1977, ivory (6 units)

Little, Long, Ivory Equivalent, 1977, ivory (6 units)

Little, Long, Ivory Equivalent, 1977, ivory (6 units)

Nine Steel Rectangles, 1977, hot rolled steel

(9 pieces)

23 Steel Mirror Line, 1978, polished metal (23-unit line, end to end)

9 Pierced Steel Squares, 1978, plain and rusted metal (9 units square)

Rust and Bright Ripple, 1978, rusted and unrusted metal (8 pieces)

1991.241.1–9, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

The Way North, East, South, West (Uncarved Blocks), 1975, western red cedar, 1992.83.1, Gift (Partial and Promised) of Agnes Gund and Daniel Shapiro

Artschwager, Richard, American, born 1923

Piano #1, 1965, formica and wood

Shadow, 1966, formica and wood

Hair Sculpture—Shallow Recess Box, 1969, rubberized horsehair

Hair Sculpture—Shallow Recess Box, 1969, rubberized horsehair

1991.241.10–13, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Barye, Antoine-Louis, French, 1796–1875

Virginia Deer, 1831, bronze, 1992.55.23, Gift of Lisa and Leonard Baskin

Bayr, Hans Jakob, Circle of, German 17th century

Athena Introducing the Personification of Painting into the Circle of the Liberal Arts, c. 1600, bronze, 1992.55.18, Gift of Lisa and Leonard Baskin

Benglis, Lynda, American, born 1941

Untitled, 1968, beeswax and Damar resin, crystals(?), and glass(?) on wood

Untitled, 1971, beeswax and Damar resin, crystals(?), and glass(?) on wood

Pour Daum, 1979, plaster over wire mesh, with gold leaf and oil paint

Untitled, 1979, gold leaf and red and blue paint over wire frame

Fool, 1980, plaster, bronze wire, and gold leaf
1991.241.30-31, 33-35, The Dorothy and Herbert Vogel
Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent
Fund and Gift of Dorothy and Herbert Vogel

Bernardi, Giovanni Desiderio, Italian, 1496-
1553

The Continnence of Scipio, c. 1540, lead
Eliezer and Rebecca at the Well, c. 1540, lead
Eliezer and Rebecca at the Well, c. 1540, bronze
1991.146.1-3, Gift of Roger Arvid Anderson

Bloe, Conrad, Netherlandish, c. 1550-active
c. 1602

Henri IV, 1553-1610, King of France 1594
(obverse), *Royal Emblem* (reverse), 1598, gilded
bronze, 1992.55.14.a,b, Gift of Lisa and Leonard Baskin

Bologna, Giovanni (called Giambologna),

Follower of, Italian 16th century
Venus and Cupid, c. 1575/1580, bronze,
1991.242.1, Gift of John and Henrietta Goelet, in memory
of Thomas Goelet, and Patrons' Permanent Fund

Bontecou, Lee, American, born 1931

Untitled, 1960, metal and canvas relief, 1992.52.1.
Gift (Partial and Promised) of Mr. and Mrs. Carl S. Gewirtz

Bonzagni, Giovan Federico, Italian, after 1507-
1588

*Gregory XIII (Ugo Buoncompagni, 1502-1585),
Pope 1571* (obverse), *Opening of the Porta Santa*
(reverse), 1575, bronze, 1992.55.12.a,b, Gift of Lisa
and Leonard Baskin

Caro, Anthony, British, born 1924

Scheherazade, 1974, welded steel, 1991.219.1, Gift
of Guido Goldman, in Honor of the 50th Anniversary of the
National Gallery of Art

Piece #70, c. 1967/1968, varnished steel,
1992.28.9, Robert and Jane Meyerhoff Collection

Cattaneo, Danese, attributed to, Italian,
c. 1509-1573

Gian Lodovico Battaglia (obverse), *Horse Pawing
the Earth* (reverse), c. 1550, bronze, 1992.39.2.a,b,
Edward E. MacCrone Fund

Christo, American, born 1935

Wrapped Book, 1972, book, canvas, and twine
Package, 1974, tarpaulin, rope, and wood
1991.241.47, 1992.7.3, The Dorothy and Herbert Vogel
Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent
Fund and Gift of Dorothy and Herbert Vogel

Consagra, Pietro, Italian, born 1920

Racconto alla strega no. 1, drawn 1960, executed
1964, painted wood and bronze, 1992.57.1, Gift of
Sophie Chandler Consagra

Cornell, Joseph, American, 1903-1972

Sand Fountain, 1948
Les Constellations Voisines du Pôle, 1961
mixed-media constructions, 1991.218.1-2, Robert
and Jane Meyerhoff Collection

Coudray, Marie-Alexandre-Lucien, French,
1864-after 1920

Orpheus (obverse), *1^r Prix: Claude Debussy*
(reverse), c. 1893, silver, 1992.55.24.a,b, Gift of Lisa
and Leonard Baskin

Dadler, Sebastian, German, active 1619/1654

Peace with Holland (obverse), *The Navigation Acts*
(reverse), 1654, silver, 1992.55.20.a,b, Gift of Lisa
and Leonard Baskin

Florentine 16th Century

**Pietro Strozzi, 1510-1588, Marshall of France
1554** (obverse), *Horse Pawing the Earth* (reverse),
c. 1545, silver alloy, 1992.55.10.a,b, Gift of Lisa and
Leonard Baskin

Flötner, Peter, attributed to, German, c. 1485-
1546

A Putto Symbolizing the Muse Erato, c. 1540, lead,
1992.55.16, Gift of Lisa and Leonard Baskin

Fontana, Annibale, possibly, Italian, 1540-1587
*Giambattista Castaldi, d. 1562, Count Piadena,
General of Charles V* (obverse), *Conquest of Trans-
sylvania* (reverse), c. 1562, bronze, 1992.55.9.a,b,
Gift of Lisa and Leonard Baskin

Francia, Francesco, after, Italian 16th century
*Bernardo de' Rossi, d. 1527, Bishop of Treviso 1499,
Governor of Bologna 1519-1523* (obverse), *Order
Restored in Romagna* (reverse), after 1519, bronze,
1992.55.7.a,b, Gift of Lisa and Leonard Baskin

Gabo, Naum, American (born in Russia), 1890-
1977

Linear Construction in Space No. 2, 1954, plastic
polymer with nylon monofilament, 1991.149.1, Gift
of George and Edith Rickey

Gerhard, Hubert, Circle of, unknown nationality,
16th century

Saint Sebastian, c. 1580/1585, gilded bronze,
1992.10.1, Patrons' Permanent Fund

Houdon, Jean-Antoine, French, 1741-1828

George Washington, 1786/1793, plaster,
1991.199.1, Gift of Robert L. McNeil, Jr., in Honor of the
50th Anniversary of the National Gallery of Art

Italian 16th Century, probably

A Gentlewoman in Court Finery, c. 1575, wax on
slate, 1992.55.13, Gift of Lisa and Leonard Baskin

Jonghelincq, Jacques, Flemish, 1530-1606

*Viglius van Zuichem, 1507-1577, Provost of Saint-
Bavon 1565, Chancellor of the Order of the Golden
Fleece* (obverse), *Memento Mori* (reverse), 1571, sil-
ver, 1992.55.11.a,b, Gift of Lisa and Leonard Baskin

Judd, Donald, American, born 1928

Untitled, 1965, galvanized iron, aluminum, and
Plexiglas

Thirteen L Red Wooden Parallelogram, 1968,
painted wood

1991.241.49, 51, The Dorothy and Herbert Vogel Collec-
tion, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund
and Gift of Dorothy and Herbert Vogel

LeWitt, Sol, American, born 1928

Floor Structure Black, 1965, painted wood,
1991.241.53
*Series 1-2-3: 47 3-Part Variations on Three Differ-
ent Kinds of Cubes*, 1968, painted wood,
1991.241.55

Untitled, 1969, baked enamel on aluminum (in 3
parts), 1991.241.56

Untitled, 1971, painted wood, 1991.241.58

Untitled, 1971, painted wood, 1992.7.6
The Dorothy and Herbert Vogel Collection, Ailsa Mellon
Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy
and Herbert Vogel

Marti, Francesco, Italian, active 1489/1516

The Virgin Mary, c. 1505, gilded bronze, 1992.54.2,
Gift of his family in memory of C. McKenzie Lewis, Jr.



Jean-Antoine Houdon, *George Washington*,
1786/1793

Gift of Robert L. McNeil, Jr., in Honor of the 50th Anniversary of the
National Gallery of Art, 1991.199.1

Master AZ, South German, active third quarter
16th century

The Forge of Vulcan, 1573, lead, 1992.54.3, Gift of
his family in memory of C. McKenzie Lewis, Jr.

Master F.D., possibly, in the style of Jacopo San-
sovino, Italian

Madonna and Child with Saint John the Baptist,
probably c. 1600, bronze, 1992.54.1, Gift of his fam-
ily in memory of C. McKenzie Lewis, Jr.

Master H.G. (probably Hans Jamnitzer II),
German, c. 1538-1603

Saint John Composing "Revelation" on Patmos,
1570s, lead, 1992.55.17, Gift of Lisa and Leonard
Baskin

Matisse, Henri, French, 1869-1954

Mourner Costume, 1919, white felt with blue velvet
appliqué, 1991.147.1, Gift of David P. Willis

Mandarin Costume, 1919, saffron yellow satin with
applied gold lamé disks, each surrounded by a
black, hand-painted motif; lined with hand-stitched
cotton batting, 1991.148.1, Gift of Mr. and Mrs. Robert
Hilton Simmons in honor of Joseph Columbus

Miró, Joan, Spanish, 1893-1983

Personnage Gothique, Oiseau-Éclair, 1974, cast
1977, bronze, 1992.53.1, Gift of The Morris and
Gwendolyn Cafritz Foundation

Niccolò Fiorentino, Italian, 1430-1514

*Girolamo Ridolfi of San Gimignano, 1465-1526,
Apostolic Secretary, Consistorial Advocate, and
Knight of the Golden Spur* (obverse), *Pegasus*
(reverse), c. 1485, bronze, 1991.198.1.a,b, Gift of
Elaine Rosenberg in Honor of Alexandre P. Rosenberg and
the 50th Anniversary of the National Gallery of Art

Niccolò Fiorentino, Circle of

*Girolamo Savonarola, 1452-1498, Dominican
Preacher* (obverse), *Virtue Enthroned* (reverse),
c. 1497, bronze, 1992.55.4.a,b, Gift of Lisa and
Leonard Baskin

Passe, Simon de, probably, Dutch, probably 1595–1647

James I, 1566–1625, King of England 1603 (obverse), *Prince Charles, 1600–1649, King of England 1625* (reverse), c. 1625, silver, 1992.55.19.a.b. Gift of Lisa and Leonard Baskin

Pasti, Matteo de', Italian, c. 1420–1467/1468 *Sigismondo Pandolfo Malatesta, 1417–1468, Lord of Rimini 1432* (obverse), *Emblem of Authority* (reverse), 1447, bronze, 1992.55.3.a.b. Gift of Lisa and Leonard Baskin

Pratt, Bela Lyon, American, 1867–1917 *Clara and Lizzie, Daughters of Frederick and Elizabeth Shattuck*, 1893, cast 1894, bronze, 1992.80.1. Gift of John Goelet in honor of J. Carter Brown

Puryear, Martin, American, born 1941 *Noatauk*, 1979, painted and stained wood, 1991.220.1. Gift (Partial and Promised) of Carolyn Small Alper, in Honor of the 50th Anniversary of the National Gallery of Art

Régnier, Pierre, French, c. 1577–after 1640 *Louis XIII, 1601–1643, King of France 1610* (obverse), *The New Louvre* (reverse), 1624, gilded bronze, 1992.55.15.a.b. Gift of Lisa and Leonard Baskin

Rickey, George, American, born 1907 *Cluster of Four Cubes*, 1992, stainless steel, 1992.79.1. Gift of George Rickey and Patrons' Permanent Fund

Roccatagliata, Nicolò, Italian, active 1593/1633 *Andiron with Putto Finial*, modeled c. 1600, cast probably 17th/18th century *Andiron with Putto Finial*, modeled c. 1600, cast probably 17th/18th century bronze, 1991.145.1–2. Gift of Asbjorn R. Lunde, in Honor of the 50th Anniversary of the National Gallery of Art

Rodin, Auguste, French, 1840–1917 *The Age of Bronze*, modeled 1875/1876, cast 1898, plaster, 1991.183.1. Gift of Iris and B. Gerald Cantor, in Honor of the 50th Anniversary of the National Gallery of Art

La Douleur, 1889, cast 1983, bronze, 1992.84.1. Gift of the B. Gerald Cantor Collections

Roman or Florentine 16th Century, after the antique *The Philosopher Cato*, early 16th century, bronze, 1992.55.2. Gift of Lisa and Leonard Baskin

Roman 15th or 16th Century *Rodrigo Borgia, c. 1431–1503, Pope Alexander VI, 1492–1503* (obverse), *Castel Sant' Angelo* (reverse), 1492/1503, bronze, 1992.39.1.a.b. Edward E. MacCrone Fund

Roman 15th or 16th Century, after the antique *Achilles Seizing Troilus*, before 1523, bronze, 1992.55.1. Gift of Lisa and Leonard Baskin

Rossi, Giovanni Antonio de', Italian, 1517– or after 1575 *Marcellus II (Marcello Corvino, 1501–1555), Pope 1555*, 1555, lead, 1992.55.8. Gift of Lisa and Leonard Baskin

Seidlitz, Johann Georg, possibly, Austrian, active 1699/1730 *Joseph I, 1678–1711, Holy Roman Emperor 1705* (obverse), *Uniting Europe* (reverse), 1705, silver, 1992.55.22.a.b. Gift of Lisa and Leonard Baskin

Shapiro, Joel, American, born 1941 *Untitled*, 1974, bass wood *Untitled*, 1975, welded steel on wood base *Untitled*, 1975, steel 1991.241.131–133, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Smith, Tony, American, 1912–1980 *The Snake Is Out*, 1962, painted steel, 1992.21.1. Gift of the Tony Smith Estate and Patrons' Permanent Fund

Sucro, Christoph, possibly, German, active 1677/1681 *The Great Elector (?) or Don Johann of Austria (?)* (obverse), *Lamb of the Redeemer* (reverse), 1676, silver, 1992.55.21.a.b. Gift of Lisa and Leonard Baskin

Torre, Giulio della, Italian, c. 1480–after 1531 *Daniele Renier, Venetian Patrician* (obverse), *Renier Enthroned between Justice and Prudence* (reverse), before 1534, lead, 1992.55.6.a.b. Gift of Lisa and Leonard Baskin

Tribolo, Niccolò, attributed to, Italian, 1500–1550 *Male Nude Standing in a Fearful Pose*, probably 1530s, wax, 1992.74.1. Patrons' Permanent Fund

Tuttle, Richard, American, born 1941 *Tin Arrow*, 1966 *Untitled*, 1967 galvanized steel, 1991.241.136, 139, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Venetian 16th Century *The Crowning of the Virgin*, second half 16th century, bronze, 1992.60.1. Dunlevy Milbank Foundation Fund



Cherubino Alberti, *Prudence*, 1596/1601
Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art, 1991.150.1a

DRAWINGS

Alberti, Cherubino, Italian, 1553–1615, and **Giovanni Alberti**, Italian, 1558–1601 *Prudence* (recto and verso), 1596/1601, red chalk; red chalk and wash, 1991.150.1.a.b. Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Algardi, Alessandro, Italian, 1598–1654 *Christ on the Cross*, 1647, pen and brown ink over red chalk, 1992.42.1. Ailsa Mellon Bruce Fund

Allori, Alessandro, Italian, 1535–1607 *Head of a Youth*, red chalk, 1991.150.2. Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Amman, Jost, Swiss, 1539–1591 *Head of a Bearded Man*, 1570s, pen and black ink, heightened with white, on blue prepared paper, 1991.182.19. Woodner Family Collection

Artschwager, Richard, American, born 1923 *Untitled*, 1969, charcoal *Basket, Table, Door, Window, Mirror, Rug #26*, 1974, pen and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #39* (recto), *Basket, Table, Door, Window, Mirror, Rug #40* (verso), 1974, graphite *Basket, Table, Door, Window, Mirror, Rug #44*, 1974, pen and black ink over graphite

Basket, Table, Door, Window, Mirror, Rug #46, 1974, pen and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #50*, 1974, pen and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #23*, 1974, pen and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #27*, 1974, pen and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #32*, 1974, pen and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #33*, 1974, pen and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #39* (recto), *Basket, Table, Door, Window, Mirror, Rug #40* (verso), 1974, pen and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #7* (recto), *Basket, Table, Door, Window, Mirror, Rug #8* (verso), 1974, pen and black ink over graphite; graphite *Basket, Table, Door, Window, Mirror, Rug #29*, 1974, brush and black ink over graphite *Basket, Table, Door, Window, Mirror, Rug #41* (recto), *Basket, Table, Door, Window, Mirror, Rug #41-b* (verso), 1975, pen and black ink and graphite; graphite *Basket, Table, Door, Window, Mirror, Rug #42*, 1975, pen and black ink over graphite *In and Under the Mirror*, 1975, pen and black ink, felt-tip pen, and graphite 1991.241.14–29, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Assereto, Giocchino, attributed to, Italian, 1600–1649

A Saint Holding a Book, c. 1640, red chalk and brown wash, heightened with white and incised for transfer; verso rubbed with red chalk, 1991.150.68, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Austrian 18th Century

The Rescue of Deianeira, pen and brown ink and brown wash over black chalk, 1991.150.79, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Baldung Grien, Hans, German, 1484/1485–1545

The Lamentation, 1515/1518, brush and brown ink, heightened with white, on brown prepared paper, the surface varnished, 1991.182.3, Woodner Family Collection

Bandinelli, Baccio, attributed to, Italian, 1488/1493–1560

Two Nudes Fighting, pen and brown ink, 1991.150.3, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Barocci, Federico, Italian, probably 1535–1612

Head of a Bearded Man, 1579/1582, colored chalks on blue paper, 1991.182.16, Woodner Family Collection

Bassano, Leandro, Italian, 1557–1622

Landscape with a Man and a Dog (after Titian), c. 1580, black chalk, 1991.150.4, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Batoni, Pompeo, Italian, 1708–1787

Sketches of Heads and Hands, red and black chalks on orange prepared paper, 1991.150.5, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Bayer, Herbert, American, 1900–1985

Charting the Future, 1976, acrylic and pen and black ink over graphite, 1992.33.1, Gift (Partial and Promised) of Stephen Strickland

Bearden, Romare, American, born 1914

Circe, collage of colored papers over graphite, 1991.169.1, Gift of Regina Slatkin

Benglis, Lynda, American, born 1941

Number 27, 1979, collage of tissue paper, fabric, string, mylar, metallic paper, wash, acrylic, and felt-tip pen

Pani Rang 21, 1980, watercolor and acrylic with stamping and stenciling

Pani Rang 17, 1981, watercolor and acrylic with stamping and stenciling

Untitled, 1981, watercolor, acrylic, and graphite with stamping and stenciling
1991.241.32, 36–38, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Bertoia, after

Prophet and Sybil, pen and brown ink and brown wash over graphite, heightened with white, 1991.150.7, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Bishop, Isabel, American, 1902–1988

Two Girls Reading, c. 1938, graphite and black and red chalks on tracing paper, 1992.31.1, Gift of Dr. and Mrs. Robert Nowinski

Bison, Giuseppe Bernardino, Italian, 1762–1844

A Mythological Scene with Sea Gods, brown wash with pen and brown ink over graphite, heightened with white, on brown paper, 1991.150.8, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Boilly, Louis-Léopold, French, 1761–1845

The Public Coming to See David's "Coronation of Napoleon and the Empress Josephine" in the Great Hall of the Louvre, 1810 or before, pen and black ink with gray wash and watercolor, 1991.182.8, Woodner Family Collection

Boitard, François, French, c. 1670–c. 1715

Daniel and the Babylonian Dragon, c. 1700, pen and black ink and gray wash over graphite, 1991.226.2, Gift of Emile Wolf, in Honor of the 50th Anniversary of the National Gallery of Art

Bolotowsky, Ilya, American, 1907–1981

Outrigger, 1979
Yellow Tondo
tempera over graphite, 1991.169.2–3, Gift of Regina Slatkin

Bonnard, Pierre, French, 1867–1947

Girl Putting on Her Stocking, c. 1920/1930, graphite, 1991.217.70, The Armand Hammer Collection

Boucher, François, French, 1703–1770

Landscape with a Rustic Bridge, c. 1740
Venus Reclining on a Dolphin, c. 1745
black chalk heightened with white, 1991.217.13–14, The Armand Hammer Collection

Boullée, Etienne-Louis, French, 1728–1799

Perspective View of the Interior of a Metropolitan Church, 1780/1781, pen and gray ink with brown wash over black chalk, 1991.185.1, Patrons' Permanent Fund

Bresdin, Rodolphe, French, 1825–1885

Fantasy Farmhouse, 1853, pen and black ink and gray wash with surface scraping, 1991.182.22, Woodner Family Collection

British 18th Century

A Fantastic Bird, watercolor over graphite, 1991.163.30, Collection of Dr. and Mrs. George Benjamin Green

Cades, Giuseppe, Italian, 1750–1799

Sacrifice (recto), *Designs for Vases* (verso), pen and brown ink and brown wash; pen and brown ink over graphite, 1991.150.9.a.b, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Cage, John, American, 1912–1992

Atlas Eclipticalis (Mixer Manipulation), pen and black ink
Bassoon Chart for HPSCHD (with Lejaren Hiller), pen and black ink, red and black ball-point pen, and blue pencil on tracing paper
Music for Carillon #4, Page 1, pen and black ink on graph paper
Music Walk (Notation Plan), pen and black ink on lined paper
Solo for Flute (Concert for Piano and Orchestra): Sketch, graphite
Solo for Violin (Concert for Piano and Orchestra): Sketch, graphite
Solo for Violin (Concert for Piano and Orchestra): Sketch, graphite
Music Composed and Performed During Performance of Merce Cunningham and Dance Company, 1973,

black ball-point pen and computer printing on lined computer paper

1991.241.39–46, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Carpaccio, Vittore, Italian, 1455/1465–1525/1526

Groups of Figures (recto), *Martyrdom of the Ten Thousand Christians* (verso), c. 1513/1514, red chalk; red chalk with pen and brown ink, 1991.182.15.a,b, Woodner Family Collection

Carter, John, British, 1748–1817

The Erpingham Gate, Norwich, 1791, pen and black ink, gray wash, and watercolor, 1992.48.1, Ailsa Mellon Bruce Fund

Cassatt, Mary, American, 1844–1926

Margot Leaning against Reine's Knee, c. 1902, graphite
Smiling Margot Wearing a Ruffled Bonnet, c. 1902, graphite over traces of red chalk
1991.217.73–74, The Armand Hammer Collection

Castiglione, Giovanni Benedetto, Italian, in or before 1609–1664

Noah Leading the Animals into the Ark, c. 1655, brush and oil, 1991.221.1, Partial Gift of Gilbert Butler, in Honor of the 50th Anniversary of the National Gallery of Art

Cellini, Benvenuto, Italian, 1500–1571

Satyr, 1542/1543, pen and brown ink with brown wash over black chalk, 1991.190.2, Woodner Family Collection, Patrons' Permanent Fund

Cézanne, Paul, French, 1839–1906

Sketchbook, c. 1877/1900, 71 drawings in graphite, pen and black ink, and watercolor, 1992.51.9, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art

Study of the "Ecorché" (recto), *Father of the Artist* (verso), c. 1865/1870, graphite

Mont Sainte-Victoire (recto), *Bedpost* (verso), c. 1895, watercolor over graphite; graphite and watercolor
1991.217.26.a.b-27.a.b, The Armand Hammer Collection

Chatelain, Jean Baptiste Claude, French, 1710–1771

Travelers on a Road in a Wooded Landscape, black chalk and graphite, 1991.150.10, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Chermayoff, Ivan, American, born 1932

Desert Saw, collage of colored papers and graphite, 1991.169.4, Gift of Regina Slatkin

Chimenti, Jacopo, Italian, c. 1554–1610

Standing Man, red chalk, 1991.150.11, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Christo, American, born 1935

Abu Dhabi Mastaba (Project for United Arab Emirates), 1977, graphite and crayon
Valley Curtain, Project for Rifle, Colorado, 1971, colored crayon and graphite on collage of photostat, fabric, and blueprint
Running Fence, Project for the West Coast, 1972, colored crayon, graphite, and red ball-point pen on brown paper and paperboard, with typed description
1991.241.48, 1992.7.1–2, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Cipriani, Giovanni Battista, Italian, 1727–1785
Mythological Composition with Chronos and Harpies (recto), *Study of Two Putti and a Draped Arm* (verso), red chalk; black chalk, 1992.73.1.a,b, Ailsa Mellon Bruce Fund

Claude Lorrain, French, 1600–1682
Grove of Trees, c. 1640, pen and brown ink and gray wash, 1991.245.1, Gift of Jean and Kahilil Gibran

Clérissseau, Charles Louis, French, 1722–1820
Roman Ruins with a Sepulcher, pen and gray ink and watercolor, 1991.150.13, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Cornell, Joseph, American, 1903–1972
Penny Arcade, 1970, mixed-media collage, 1992.28.4, Robert and Jane Meyerhoff Collection

Correggio, Italian, c. 1489/1494–1534
Study for the "Madonna della Scodella" (recto), *Saint Matthew and Saint Jerome* (verso), 1523/1524, pen and brown ink, brown wash, and red chalk, 1991.217.6.a,b, The Armand Hammer Collection

Coypel, Charles-Antoine, French, 1694–1752
Diana and Endymion, 1720s, black chalk and stumping, heightened with white, on brown paper, squared for transfer, 1991.150.87, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Cozens, John Robert, British, 1752–1799
Cetara on the Gulf of Salerno, 1790, watercolor over graphite, 1992.19.1, Gift in honor of Paul Mellon by the Patrons' Permanent Fund with additional support from Dick and Ritchie Scaife, Catherine Mellon Conover, Rachel Mellon Walton, Mr. and Mrs. James M. Walton, and an anonymous donor

Cumberland, George, British, 1754–1848
Scene in a Cave, watercolor, 1991.154.2, Gift of Charles Ryskamp, in Honor of the 50th Anniversary of the National Gallery of Art

Daubigny, Charles-François, French, 1817–1878
A Woodland Pond, c. 1870, charcoal and gray wash, 1991.150.15, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Degas, Edgar, French, 1834–1917
Self-Portrait, c. 1857, red chalk, 1991.182.23, Woodner Family Collection
Laundress Carrying Linen, c. 1885/1895, charcoal, 1991.217.24, The Armand Hammer Collection

Delacouture, Auguste, French, 19th century
Entablature, 1822, pen and black ink and gray wash, 1991.150.76, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Delaune, Étienne, French, 1518/1519–probably 1583
The Backplate of a Suit of Parade Armor, c. 1567, pen and black ink with gray wash, pricked for transfer, 1991.182.20, Woodner Family Collection

Denon, Dominique Vivant, French, 1747–1825
A Young Woman Sewing (recto), *A Horseman Wearing a Grande Cockade* (verso), c. 1790, pen and brown ink over graphite on gray-blue paper; graphite, 1991.215.1.a,b, Gift of The Christian Humann Foundation, in Honor of the 50th Anniversary of the National Gallery of Art

Dine, Jim, American, born 1935
Plant to Fan Growth, 1961, graphite and brush and black ink on graph paper, 1991.170.1, Gift of Ruth and Don Saff

Doré, Gustave, French, 1832–1883
Cleopatra, graphite
Christian Martyrs, 1869/1871, black chalk and brown washes heightened with white, 1991.150.18–19, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Dove, Arthur, American, 1880–1946
From Cows, 1937, watercolor and pen and black ink, 1991.224.1, Gift of Mr. and Mrs. William C. Janss, in Honor of the 50th Anniversary of the National Gallery of Art

Drost, Willem, after
An Artist Holding a Book and Compass, black chalk heightened with white on blue paper, 1991.150.35, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Dürer, Albrecht, German, 1471–1528
Male Nude Holding a Mirror (recto), *Male Nude with a Lion* (verso), c. 1500, pen and brown ink, 1991.182.11.a,b, Woodner Family Collection
Tuft of Causlips, 1526, gouache on vellum, 1991.217.1, The Armand Hammer Collection

Dutch 17th Century
Head of a Young Man (recto), *Figure Sketches with Christ Appearing to Mary Magdalen* (verso), c. 1650, black chalk; black and red chalks, 1991.150.14.a,b, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Falcieri, Biagio, Italian, 1628–1703
The Council of Trent with Saint Thomas Vanquishing the Heretics, c. 1680, pen and black and brown inks with gray wash over black chalk, 1991.150.20, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Fancelli, Pietro, Italian, 1764–1850
Timotheus Playing the Lyre before Alexander and Thais in the Hall of the Palace at Persepolis, c. 1820, pen and brown ink and gray wash over black chalk and graphite, squared for transfer
Dancing Women, c. 1820, black chalk
Four Standing Warriors, c. 1820, black chalk, pricked and squared for transfer
Two Standing Courtiers, c. 1820, black chalk, pricked for transfer, 1991.150.21–24, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Fantin-Latour, Henri, French, 1836–1904
Putti, conté crayon, 1991.150.25, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
Madame Dite, 1867, conté crayon heightened with white, 1991.182.9, Woodner Family Collection

Fischl, Eric, American, born 1948
Untitled, 1991, charcoal, 1991.228.1, Gift of Eric Fischl and Mary Boone, in Honor of the 50th Anniversary of the National Gallery of Art

Flemish 17th Century
The Flagellation of Christ, c. 1600, pen and brown ink and brown wash, 1991.150.77, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Forain, Jean-Louis, French, 1852–1931
Woman at a Counter, brush and black ink and black chalk, 1991.150.26, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Fragonard, Jean-Honoré, French, 1732–1806
The Reading, c. 1765/1775, brown wash
Grandfather's Reprimand, c. 1770/1780, brown wash over black chalk
The Little Preacher, c. 1765/1775, brown wash over black chalk
Visit to the Nurse, c. 1780/1790, gray wash over black chalk, 1991.217.16–19, The Armand Hammer Collection

French 17th Century
Study of Heads (recto), *Two Reclining Figures* (verso), black and red chalks, heightened with white, on blue paper; black chalk heightened with white, 1991.150.38.a,b, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

French 18th Century
Ceremony of Consecration, red chalk over graphite, squared and incised for transfer, 1991.150.74, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Design for a Baldaquin
Design for a Catafalque
pen and black and brown ink over graphite, 1991.203.19–20, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

A Boy Wearing a Military Cap, black chalk heightened with white on blue paper, 1992.77.1, Ailsa Mellon Bruce Fund

Freudenberger, Sigmund, Swiss, 1745–1801
Cornet of a Rustic Barn, 1770, black chalk, 1991.193.1, Gift of Andrew Robison, in Honor of the 50th Anniversary of the National Gallery of Art

Friedrich, Caspar David, German, 1774–1840
Moonrise on an Empty Shore, 1837/1839, sepia washes over graphite, 1992.11.1, Patrons' Permanent Fund

Fromuth, Charles, American, 1861–1937
A Dock Harmony-Fishing Boats, 1897, pastel on dark brown paper, 1991.194.1, Gift of Mr. and Mrs. Robert G. Cleveland, in Honor of the 50th Anniversary of the National Gallery of Art

The Storm, 1908, charcoal heightened with white on light brown paper, 1992.67.1, Gift of Hollis Taggart Galleries, Inc.

Gainsborough, Thomas, British, 1727–1788
Woods near a Village with Rabbit Catchers and Their Greyhounds, late 1750s, graphite, 1991.152.1, Gift of Mrs. Iola S. Haverstick in Memory of Her Father, Eugene W. Stetson, and in Honor of the 50th Anniversary of the National Gallery of Art

Galliari, Fabrizio, Italian, 1709–1790
Design for the Entrance to a Hall, pen and brown ink and brown wash over graphite, 1991.150.27, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Galliari, Gaspare, Italian, 1761–1823
Stage Design, pen and brown ink and gray wash over graphite, 1991.150.28, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Galliani, Giuseppino, Italian, 1752–1817

Stage Design: A Piazza with a Domed Church and an Obelisk, 1783, pen and brown ink and brown wash over graphite, 1991.150.29, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Gandolfi, Gaetano, Italian, 1734–1802

A Triumphal Procession in Ancient Rome, c. 1780, pen and brown ink with brown wash over graphite and black chalk, 1992.12.1, Ailsa Mellon Bruce Fund

Gauguin, Paul, French, 1848–1903

Landscape at Pont-Aven, c. 1888, brush and black ink on brown paper

Parau No Te Varau Ino (left), *Tahitian Legend* (right), c. 1890/1895, pen and brown ink, gray wash, and black chalk

Tahitian Heads, c. 1891/1893, graphite
Breton Sketchbook, No. 16, 1884–1888, 62 drawings in various media
1991.217.28–64, The Armand Hammer Collection

Gay, Winckworth Allan, American, 1821–1910

Lake George Sketchbook, 1859, 24 drawings in graphite

New England Sketchbook, 1860/1870, 60 drawings in graphite
1991.196.1–2, Gift of Robert and Margaret Hazen

German 18th Century

Study for an Altar and a Reredos, pen and brown ink and brown wash over graphite, 1991.150.81, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

German 19th Century

Men Throwing Dice, graphite, 1991.150.78, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Gérôme, Jean Léon, French, 1824–1904

The Dead Caesar, c. 1859, graphite, 1991.187.1, Ailsa Mellon Bruce Fund

Giulio Romano, after

Flight of the Meriones, with Dead Geranos Being Dragged from the Chariot, pen and brown ink and brown wash over graphite, 1991.150.57, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Gogh, Vincent van, Dutch, 1853–1890

The Magrot House, Cuesmes, c. 1879/1880, charcoal over graphite

The Zandemennik House, c. 1879/1880, charcoal over graphite

Old Man Carrying a Bucket, 1882, graphite and gray and black washes on brown paper
Man Polishing a Boot, 1882, black chalk, graphite, and gray wash, heightened with white
1991.217.65–68, The Armand Hammer Collection

Ploughman in the Fields near Arles, 1888, reed pen and brown ink over graphite, 1992.51.6, Collection of Mr. and Mrs. Paul Mellon

Harvest—The Plain of La Crau, 1888, reed pen and brown ink over graphite, 1992.51.10, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art

Goncharova, Natalija Sergeevna, Russian, 1881–1962

Costume Design, graphite, 1991.150.30, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Gonzaga, Pietro, Italian, 1751–1831

Egyptian Stage Design, c. 1800, pen and brown ink with gray and brown wash, 1991.153.1, Gift of Frederick G. Schab, in Honor of the 50th Anniversary of the National Gallery of Art

Goya, Francisco de, Spanish, 1746–1828

Mascaras cruels (Cruel Masks) (recto), *Brujas à bolar (Witches about to Fly) (verso)*, 1797, brush and black ink and gray wash, 1991.182.10.a,b, Woodner Family Collection

Granet, François-Marius, attributed to, French, 1775–1849

Repairing a Dome, c. 1810, black chalk, 1991.226.3, Gift of Emile Wolf, in Honor of the 50th Anniversary of the National Gallery of Art

Gravelot, Hubert François, French, 1699–1773

Captives before a Commander, pen and black ink and graphite

Hob Surprised by Sir Thomas with Mr. Friendly's Letter, pen and black ink, red chalk, and graphite, incised for transfer

1991.150.31–32, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Graves, Nancy, American, born 1940

Sabine DM Region of the Moon, 1972, gouache and ink over graphite

Riphaeus Mountain Region of the Moon, 1972, gouache and ink with gold felt-tip pen over graphite

Fra Mauro Region of the Moon, 1972, gouache and ink over graphite

Part of Sabine D Region of the Moon, Southwest Mare Tranquilitatis, 1972, gouache and ink over graphite

Julius Caesar Quadrangle of the Moon, 1972, gouache and ink over graphite

Maestlin G Region of the Moon, 1972, gouache and ink over graphite

Maskelyne DA Region of the Moon, 1972, gouache and ink over graphite

Sabine D Region of the Moon, Lunar Orbiter Site II P-6 Southwest Mare Tranquilitatis, 1972, gouache and ink over graphite

Geological Map of the Sinus Iridum Quadrangle of the Moon, 1972, gouache and ink over graphite

Montes Apenninus Region of the Moon, 1972, gouache and ink over graphite

1992.45.1–10, Gift of Esther Cattell Schmitt

Greuze, Jean-Baptiste, French, 1725–1805

A Tired Woman with Two Children, 1750/1761, pen and brown ink and gray wash, 1991.217.15, The Armand Hammer Collection

Grévin, Alfred, French, 1827–1892

Figure Dressed as a Griffin, graphite, 1991.209.7, Gift of Professor Sydney Freedberg

Haghe, Louis, British, 1806–1885

Interior of a Church with a Wall Tomb and Medieval Font, watercolor and graphite, 1991.150.33, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Harpignies, Henri-Joseph, French, 1819–1916

Road at Hérisson, 1911, brush and black and gray ink over charcoal, 1991.150.34, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Hoffbauer, Charles, American, 1875–1957

Railway Station (recto), *Battlefield Scenes (verso)*, c. 1914/1918, watercolor, gouache, and graphite on gray paper; graphite, 1992.68.1.a,b, Gift of Mr. and Mrs. Robert C. Cleveland



Francisco de Goya, *Mascaras cruels (Cruel Masks)*, 1797

Woodner Family Collection, 1991.182.10a

Hoffmann, Hans, German, c. 1530–1591/1592

Red Squirrel, 1578, watercolor heightened with white and gold on vellum, 1991.182.5, Woodner Family Collection

Holbein, Hans, the Elder, German, 1460/1470–1524

Portrait of a Woman (recto), *Study of a Bearded Man (verso)*, c. 1510, silverpoint and black chalk heightened with white, on white prepared paper, 1991.182.18.a,b, Woodner Family Collection

Holbein, Hans, the Younger, German,

1497/1498–1543

Portrait of a Man Wearing a Hat with a Medallion, 1524/1526, black and red chalks, 1991.182.4, Woodner Family Collection

Holzer, Johann-Evangelist, German, 1709–1740

A Ceiling Design with Allegorical Figures, pen and brown ink and watercolor, 1991.208.76, Gift of John O'Brien

Homer, Winslow, American, 1836–1910

Two Scouts, 1887, watercolor over graphite, 1992.6.1, Gift of Nancy Voorhees, in Honor of the 50th Anniversary of the National Gallery of Art

Ingres, Jean-Auguste-Dominique, French, 1780–1867

Philippe Mengin de Bionval, 1812, graphite, 1991.182.21, Woodner Family Collection

Mrs. Charles Badham, 1816, graphite, 1991.217.20, The Armand Hammer Collection

Italian 17th Century

Two Standing Putti (recto), *Plant Study* (verso), pen and brown ink; pen and brown ink and graphite, 1991.150.12.a,b

Figures Carrying a Body, 1655/1665, pen and brown ink, 1991.150.58

Two Fountains, pen and gray ink and gray wash, 1991.150.83

Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Italian 18th Century

Pastoral Scene, pen and brown ink and gray wash over black chalk, 1991.150.48

Design for a Wall of a Music Room (recto), *Ornamental Design* (verso), watercolor, gouache, pen and brown ink, and graphite; graphite 1991.150.75.a,b
Tempio della Fortuna Virile with the Tempio di Vesta in the Distance, gouache, 1991.150.82

Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Italian 19th Century

Stage Design, pen and gray ink with brown and gray washes over graphite, 1991.150.80, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Judd, Donald, American, born 1928

Untitled, 1965, felt-tip pen

Untitled, 1966–1968, felt-tip pen on yellow paper 1991.241.50, 52, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Kern, Anton, Bohemian, 1709–1747

A Kneeling Woman with an Incense Burner and a Page Holding a Crown and Scepter (after Giovanni Battista Pittoni), c. 1726, pen and brown ink with brown wash over black chalk, heightened with white, 1991.150.53, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Kobell, Franz Innocenz Josef, German, 1749–1822

Landscape with Trees and Craggy Rocks

Landscape

pen and brown ink, 1991.150.36–37, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Krushenick, Nicholas, American, born 1929

Untitled, collage of lithograph in black and yellow mounted onto blue paper, 1991.169.5, Gift of Regina Slatkin

Lachaise, Gaston, French, 1882–1935

Nude with Her Hands Raised, c. 1928/1934, graphite, 1992.30.1, Gift of Mr. and Mrs. Harry A. Brooks

Langhans, Karl Ferdinand, German, 1781–1869

Turkish Stage Design, 1815, pen and gray ink and watercolor over graphite, 1991.150.39, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Le Barbier I, Jean-Jacques-François, French, 1738–1826

Pallas Athene in the Form of a Bird Leaving Nestor and Telemachus, c. 1780, pen and black ink with gray and brown washes over graphite, heightened with white, 1992.61.2, Gift of Ivan E. Phillips in memory of Jacqueline Getty Phillips

Le Brun, Charles, Follower of

An Allegorical Female Figure, black and red chalks heightened with white on brown paper, 1991.150.40, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Ledoux, Claude Nicolas, Studio of

Portal of the Hôtel d'Uzès, rue Montmartre, Paris, 1768 or 1784, pen and black ink and watercolor, 1991.150.41, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Leonardo da Vinci, Italian, 1452–1519

Sheet of Studies (recto), *Study of a Madonna* (verso), probably 1470 or 1480, pen and brown ink over black chalk; black chalk, 1991.217.2.a,b, The Armand Hammer Collection

Leoni, Ottavio, Italian, c. 1578–1630

Young Woman with Braided Hair and a Veil, c. 1610, black chalk heightened with white on blue paper, 1991.180.1, Ailsa Mellon Bruce Fund

Lepautre, Jean, French, 1618–1682

A Trophy of Arms, pen and black ink and gray wash, 1991.150.42, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

The Abduction of Helen of Troy, pen and black ink and brown wash on gray paper, 1991.226.1, Gift of Emile Wolf, in Honor of the 50th Anniversary of the National Gallery of Art

Le Sueur, Eustache, attributed to, French, 1617–1655

A Judge and Two Gentlemen Lawyers, black chalk heightened with white on gray-brown paper, 1991.150.43, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

LeWitt, Sol, American, born 1928

123/Six Three-Part Variations Using Each Kind of Cube Once, 1968, pen and black ink and graphite on brown paper, 1991.241.54

Wall Drawing No. 26, 1969, graphite, 1991.241.57

Untitled, 1971, graphite, 1991.241.59

Alternate Ink and Pencil Straight, Parallel Lines, of Random Length, Not Touching the Sides, 1972, graphite and pen and black ink, 1991.241.60

Alternate Straight, Not-Straight and Broken Lines, of Random Length Not Drawn to the Sides of the Page, 1972, pen and black ink, 1991.241.61

Short Straight Lines, Not Touching, Drawn at Random and Evenly Distributed Over the Area, 1972, graphite, 1991.241.62

Untitled, 1972, pen and black ink over graphite, 1991.241.63

Incomplete Cube, 1974, pen and black ink over graphite, 1991.241.64

Incomplete Cube, 1974, pen and black ink over graphite on tracing paper, 1991.241.65

The Location of a Yellow, Red and Blue Circle, 1975, graphite and colored felt-tip pens, 1991.241.66

Map of Amsterdam with the Area between Emma-Plein, Europa-Plein, Ooster Park, Nieuwmarkt, and Bus Station Removed, 1976, pen and black ink on commercial map, 1991.241.67

Yellow Lines, Not Straight, Not Touching, 1978, yellow felt-tip pen and graphite, 1991.241.75

Wall Drawing No. 307, 1977, colored pencil, 1991.241.76

Wall Drawing No. 309, 1978, crayon, 1991.241.84

Drawing Series I, II, III, IIIIIA, 1969, black felt-tip pen on blue paper, 1992.7.4

Pen and Ink Drawing of Diagonal, Horizontal and Vertical Lines, Black on White, 1969, pen and black ink over graphite, 1992.7.5

Red Grid, Blue Circles, Black Arcs from Four Sides and Yellow Arcs from Four Corners, 1972, colored felt-tip pens, 1992.7.7

Red Lines from the Midpoint of the Left Side and Blue Lines from the Midpoint of the Bottom Side, 1975, red and blue felt-tip pens and graphite, 1992.7.8

Red Lines from Midpoint of the Left Side and the Upper Left Corner, Blue Lines from the Midpoint of the Bottom Side and the Lower Right Corner, 1975, red and blue felt-tip pens and graphite, 1992.7.9

The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Lichtenstein, Roy, American, born 1923

Diagram 1—Amerind Landscape, colored pencil and black crayon over graphite, 1991.169.6, Gift of Regina Slatkin

Lozza, Raul, Argentinean, born 1911

La Linea en Función del Plano, 1947, gouache, graphite, and collage, 1992.32.2, Gift of the Batuz Foundation

Luyken, Jan, Dutch, 1649–1712

Battle of the Gods and Giants from Mount Olympus and Mount Othrys, pen and brown ink and brown wash, 1991.150.45, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Manet, Edouard, French, 1832–1883

Man Wearing a Cloak (recto and verso), 1852/1858, charcoal, 1991.217.23.a,b, The Armand Hammer Collection

Mangold, Robert, American, born 1937

WVX Series, 1970, graphite and pen and black ink, 1991.241.88

Four Triangles Within a Square #2, 1974, colored pencil, 1991.241.97

Square within a Square, 1974, orange crayon and graphite on graph paper, 1991.241.98

Two Variations on Blue-Gray Painting with Light and Dark Lines, 1974, graphite, 1991.241.99

A Square Not Totally within a Triangle, 1975, acrylic paint and yellow pencil, 1991.241.101

A Triangle and a Circle within a Square, 1975, graphite, yellow pencil, and gray felt-tip pen, 1991.241.103

A Triangle and a Square within a Square, 1975, graphite and white pencil on orange paper, 1991.241.104

An Arc and a Circle within a Square, 1975, blue and yellow pencil and graphite on blue paper, 1991.241.105

Two Triangles within a Square #3, 1975, graphite and yellow pencil on brown paper, 1991.241.107

Four Paintings, 1978, watercolor, graphite, and felt-tip pen, 1991.241.110

Untitled, 1979, acrylic paint, graphite, and felt-tip pen, 1991.241.112

X within X Pink, 1980, acrylic and graphite, 1991.241.113

Untitled, 1980, graphite and acrylic on paper collage, 1991.241.114

Three Color Frame Painting, 1985/1986, acrylic and graphite, 1991.241.116

- Red Frame**, 1987, watercolor and graphite, 1991.241.118
Untitled, 1987, crayon and black ball-point pen, 1991.241.119
Untitled, 1987, acrylic and graphite, 1991.241.120
Red/Green X within X, 1981, acrylic and graphite, 1992.7.11
Four Color Frame Painting #1, 1984, acrylic and graphite, 1992.7.12
 The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel
- Mangold, Sylvia Plimack**, American, born 1938
Untitled, 1971, graphite
Opposite Corners, 1973, watercolor
3 Different 12" Rulers, 1975, watercolor, colored pencil, and graphite
Untitled, 1975, acrylic
Untitled, 1977, graphite and acrylic
 1991.241.121–125, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel
- Maratta, Carlo**, Italian, 1625–1713
Study of a Young Boy, red chalk on blue paper, 1991.150.46, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Marillier, Clément-Pierre**, French, 1740–1808
An Ancient Sacrifice, c. 1800, pen and black ink and gray wash heightened with white, 1992.61.1, Gift of Ivan E. Phillips in memory of Jacqueline Getty Phillips
- Master I.K.**, German, active 1525/1550
Four Evangelists in a Scriptorium, 1539, pen and brown ink with brown wash over red chalk, 1992.41.1, Pepita Milmore Memorial Fund
- Matisse, Henri**, French, 1869–1954
Reclining Nude, 1935, graphite, 1991.223.1, Gift of Henry and Mabel Brandon, in Honor of the 50th Anniversary of the National Gallery of Art
- Mestrovic, Ivan**, Yugoslavian, 1883–1962
Study of Judas, 1947, black and brown chalks, 1991.167.1, Gift in memory of Leonard Artur Nikolicic
- Metz, Conrad**, German, 1755–1827
A Scene from the Life of Trajan, 1817, pen and brown ink with brown wash over black chalk, heightened with white, 1991.150.47, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Michelangelo Buonarroti**, Italian, 1475–1564
Male Nude (recto and verso), c. 1560, black chalk, 1991.217.3.a.b, The Armand Hammer Collection
- Moncornet, Balthasar**, French, c. 1600–1668
Portrait of a French General, red chalk, 1991.208.78, Gift of John O'Brien
- Mortimer, John Hamilton**, British, 1740–1779
Oriental Heads, 1770/1775, four roundel drawings in pen and black ink, 1992.29.1–4, Gift of The Leger Galleries Ltd.
- Nicoletti, Francesco**, Italian, died 1776
Design for a State Bedroom, c. 1730, pen and brown ink with gray wash and watercolor, 1991.150.49, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Nieuwlandt II, Willem van**, Dutch, c. 1584–1635/1636
The Baths of Caracalla, Rome, pen and brown ink and gray wash, 1991.150.86, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Norman, Joseph**, American, born 1957
Slum Gardens No. 3, 1990, charcoal, 1992.20.1, Gift of the Sandra and Charles Gilman, Jr. Foundation in memory of Dorothea L. Leonhardt
- Nuscheler, Hans Jakob**, Swiss, 1583–1654
Elisha Watching Elijah in the Fiery Chariot, c. 1600, pen and brown ink, 1991.151.1, Gift of Eva S. Dencker, in Honor of the 50th Anniversary of the National Gallery of Art
- Palma il Giovane, Jacopo**, Italian, c. 1548–1628
Figure Studies, pen and brown ink on blue paper, 1991.150.50, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Parmeggiani, Romano**, Italian, born 1930
Street Scene, Venice, 1955, pen and brown ink, 1991.150.51, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Passeri, Giuseppe**, attributed to, Italian, 1654–1714
The Adoration of the Shepherds, pen and brown ink with brown wash over red chalk, heightened with white and squared for transfer, 1991.150.73, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Perronneau, Jean-Baptiste**, French, 1715–1783
Portrait of a Young Man, c. 1753, pastel, 1991.182.7, Woodner Family Collection
- Perugino, Follower of**
Archer Drawing a Bow, black chalk and brown wash, heightened with white and squared for transfer, 1991.182.13, Woodner Family Collection
- Picart, Bernard**, French, 1673–1733
Male Nude with a Lamp (Diogenes), 1724, red chalk, 1991.150.52, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Picasso, Pablo**, Spanish, 1881–1973
Female Nude (recto), *Young Man* (verso), c. 1906, graphite; pen and black ink, 1991.217.71.a.b, The Armand Hammer Collection
- Piranesi, Giovanni Battista**, Italian, 1720–1778
Monument in the Classical Taste, brush and brown ink and brown wash over black chalk, 1991.182.17, Woodner Family Collection
- Pissarro, Camille**, French, 1830–1903
Pea Harvesters (recto), *The Artist's Son Georges* (verso), c. 1880, watercolor and charcoal; graphite and watercolor
Montmorency Road, c. 1850/1860, graphite 1991.217.21–22, The Armand Hammer Collection
- Pitati, Bonifacio de'**, Italian, 1487–1553
A Man Looking Out a Window, pen and brown ink with brown wash over black chalk, heightened with white, 1991.150.16, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Platner, Ernest Zacharias**, German, 1773–1855
Christ with Apostles and a Roman Soldier, watercolor over graphite, 1991.208.77, Gift of John O'Brien
- Potter, Paulus**, attributed to, Dutch, 1625–1654
Resting Horse, black chalk, 1991.150.54, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Prendergast, Maurice Brazil**, American, 1858–1924
The Mall, Central Park, c. 1900/1903
Docks, East Boston, c. 1900/1904
 watercolor and graphite, 1992.51.11–12, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art
- Pronk, Cornelis**, Dutch, 1691–1759
Ladies and Gentlemen Enjoying a Dutch Garden, 1739, pen and gray ink and gray wash, 1991.150.55, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Raphael**, Italian, 1483–1520
The Prophets Hosea and Jonah, c. 1510, pen and brown ink and brown wash over black chalk, heightened with white and squared for transfer in red chalk, 1991.217.A, The Armand Hammer Collection
- Rembrandt van Rijn**, Dutch, 1606–1669
Joseph Recounting His Dreams, c. 1642/1643, reed pen and brown ink and brown wash, heightened with white, 1991.182.12, Woodner Family Collection
Beggar Man and Woman, c. 1630/1635, pen and brown ink
A Biblical Subject, c. 1655/1660, pen and brown ink and brown wash
A Landscape with Farm Buildings among Trees, c. 1650/1655, pen and brown ink and brown wash 1991.217.7–8, 1991.217.75, The Armand Hammer Collection
- Renoir, Auguste**, French, 1841–1919
Girlhood, c. 1890, graphite, 1991.217.25, The Armand Hammer Collection
- Ribalta, Francisco**, Spanish, 1565–1628
Presentation of the Virgin in the Temple (recto and verso), c. 1620, pen and brown ink and brown wash over black chalk, squared for transfer; pen and brown ink, 1991.150.56.a.b, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Ricci, Sebastiano**, Italian, 1659–1734
The Ecstasy of Saint Francis (recto), *Biblical Scene* (verso), 1720/1730, pen and brown ink and brown wash; black chalk, 1991.172.1.a.b, Gift of Mrs. Rudolf J. Heinemann, in Honor of the 50th Anniversary of the National Gallery of Art
- Robert, Hubert**, French, 1733–1808
Italian Park with a Tempietto, 1763, red chalk, 1991.222.1, Gift of Mrs. John A. Pope, in Honor of the 50th Anniversary of the National Gallery of Art
- Rosenquist, James**, American, born 1933
Circles of Confusion, 1965, charcoal and graphite, 1991.160.1, Gift of Richard L. Feigen, in Honor of the 50th Anniversary of the National Gallery of Art
- Rosselli, Matteo**, Italian, 1578–1650
Standing Man Wearing a Cloak and Hat, 1640s, red chalk, 1991.150.59, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art
- Rousseau, Théodore**, French, 1812–1867
A Flock of Sheep before a Farmhouse, graphite
Gleaners, graphite
Landscape, graphite
Landscape, black chalk
 1991.150.60–63, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Sacchetti, Lorenzo, Italian, 1759–after 1834
Designs for Palatial Staircases (recto), *Designs for Palatial Arches* (verso), c. 1800, pen and brown ink and graphite, 1991.150.6.a,b
Design for a Vaulted Hall, pen and brown ink and brown wash over black chalk, 1991.150.64
 Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Sadeler II, Aegidius, Flemish, c. 1570–1629
The Martyrdom of Saint Sebastian, c. 1620, black chalk with brown and gray wash, heightened with white, 1992.18.1, Pepita Milmore Memorial Fund

Salathé, Friedrich, Swiss, 1793–1858
Tower of a Fortified House (recto), *Study of a Tree* (verso), 1814/1815, pen and black ink and watercolor over graphite; pen and black ink and graphite
View of the Islands of Nisida and Capri, probably 1819, graphite and brown wash
Corner of a Garden Court, 1815/1821, graphite
 1991.155.1–3, Gift of Kurt Meissner, in Honor of the 50th Anniversary of the National Gallery of Art

Salle, David, American, born 1952
Untitled, 1987, watercolor over graphite, 1992.28.8, Robert and Jane Meyerhoff Collection

Sarto, Andrea del, Italian, 1486–1530
Head of Saint John the Baptist, c. 1523, black chalk, 1991.182.14, Woodner Family Collection
Head of a Woman, c. 1515, black chalk, 1991.217.5, The Armand Hammer Collection

Schinkel, Karl Friedrich, German, 1781–1841
Stage Design: A Sepulchral Vault, c. 1820, pen and brown ink with gray and black washes and watercolor, 1991.150.65, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Seurat, Georges, French, 1859–1891
Study after "The Models," 1888, pen and brown ink over graphite, 1991.217.69, The Armand Hammer Collection

Shapiro, Joel, American, born 1941
Finger Print Drawing, 1969, black ink applied with finger tips, 1991.241.130, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Smithson, Robert, American, 1938–1973
Partially Buried Woodshed, 1970, pen and black ink
Mud Flow (F14), 1969, graphite and felt-tip pen
Mud Flow (1000 Tons of Yellow Mud), 1969, crayon and felt-tip pen over graphite
Granite Crystal, 1972, graphite and black pencil
 1991.195.1–2, 1992.38.1–2, Gift of Werner H. and Sarah-Ann Kramarsky, in Honor of the 50th Anniversary of the National Gallery of Art

Moodna Quadrants, 1972, graphite and blue pencil
Moodna Quadrants, 1972, graphite
Moodna Quadrants, 1972, graphite and ball-point pen
 1991.225.1–3, Gift of Estate of Robert Smithson, in Honor of the 50th Anniversary of the National Gallery of Art

Solimena, Francesco, Italian, 1657–1747
The Triumph of the Trinity (The Gloria), black chalk, 1991.150.66, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Soltau, Herman Wilhelm, German, 1812–1861
Renderings of an Ivory Carving of Ariadne and an Ivory Plaque, watercolor and graphite, heightened with white, 1991.150.67, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art



Mauro Antonio Tesi, *Capriccio with a Palladian Villa*

Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art, 1991.150.72

Stamos, Theodoros, American, born 1922
Untitled (blue with orange lines), tempera, graphite, and ball-point pen, 1991.169.8, Gift of Regina Slatkin

Stella, Frank, American, born 1936
Untitled, c. 1965, crayon and graphite on graph paper, 1991.197.1, Gift of Lawrence Rubin

Strozzi, Bernardo, Italian, 1581–1644
Hands Holding Empty Gloves, c. 1618, red chalk, 1992.26.1, Ailsa Mellon Bruce Fund

Strozzi, Bernardo, attributed to, Italian, 1581–1644
Ecclesia Surrounded by Angels Holding the Instruments of the Passion, pen and brown ink over black chalk, heightened with white, 1991.150.69, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Taraval, Louis Gustave, French, 1739–1794
A Classical Temple, c. 1780, pen and black ink and colored washes, 1991.150.70, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Tchelitchev, Pavel, American, 1898–1957
Les Pêcheurs, 1931, pen and brown ink and brown wash, 1991.150.71, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Tesi, Mauro Antonio, Italian, 1730–1766
Capriccio with a Palladian Villa, c. 1760, pen and brown ink with brown wash and watercolor over graphite, 1991.150.72, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Thiebaud, Wayne, American, born 1920
Study of Cakes, c. 1965, brush and black ink and chinese white, 1991.227.1, Gift of the Thiebaud Family, in Honor of the 50th Anniversary of the National Gallery of Art

Tiepolo, Giovanni Battista, Italian, 1696–1770
The Meeting of Anthony and Cleopatra, 1740s, pen and brown ink and brown wash over black chalk, 1991.182.2, Woodner Family Collection

Saint Jerome in the Desert Listening to the Angels, c. 1730/1740, pen and brown ink and brown wash over black chalk, heightened with white
The Virgin and Child Adored by Bishops, Monks, and Women, c. 1735, pen and brown ink and brown wash over black chalk
 1991.217.9–10, The Armand Hammer Collection

Tuttle, Richard, American, born 1941
Drawing for Wood Piece II, 1965, watercolor over graphite, 1991.241.134
Drawing for Wood Piece I, 1965, watercolor over graphite, 1991.241.135

Drawing for Cloth Piece, 1967, watercolor over graphite, 1991.241.137
Study for Cloth Piece, 1967, watercolor over graphite, 1991.241.138
Untitled, 1967, watercolor over graphite on light brown paper, 1991.241.140
Working Drawing, 1967, watercolor over graphite, 1991.241.141
A Cat, 1969, watercolor over graphite, 1991.241.142
E.T. on the Farm, 1969, watercolor over graphite, 1991.241.143
Not a Window, Not a Door, 1970, watercolor over graphite, 1991.241.144
Preliminary Drawing for Schematic Drawing #3 Included in Dallas Show Catalogue, 1970, pen and black ink over graphite, 1991.241.145
Purple Wash Drawing/First of the Group..., 1970, acrylic, ink, and watercolor, 1991.241.146
Rendering of Cobalt Wall Painting, 1970, acrylic over graphite, 1991.241.147
Study for 3rd Wall Painting, 1970, watercolor and acrylic over graphite, 1991.241.148
Study for 4th Wall Painting, 1970, brush and black ink, 1991.241.149
Three Triangles and Three Colors, 1970, colored felt-tip pens on page from portfolio 2 *Books*, 1969, 1991.241.150
Onion Sketch Treatise, 1971, felt-tip pen and graphite, 1991.241.151
Stacked Color Drawing with Arch of Egg Shaped Form Painted, 1971, watercolor over graphite, 1991.241.152
Stacked Color Drawing with Nine Pencil Lines Joined by Eight Colors, 1971, watercolor and graphite, 1991.241.153
Stacked Color with Wavy and Straight Side, 1971, watercolor over graphite, 1991.241.154
Night, 1972, brush and white ink on black paper, 1991.241.155
Red and Gold Hook, 1972, watercolor over graphite, 1991.241.156
Summer Notebook Drawing (July & August 1972) No. 2, 1972, watercolor and graphite, 1991.241.157
Summer Notebook Drawing (July & August 1972) No. 1, 1972, watercolor and graphite, 1991.241.158
Two Triangles Intersecting, 1972, brush and white ink on black paper, 1991.241.159
1st Rendering for Yale Piece, 1973, watercolor and graphite, 1991.241.160
2nd Rendering for Yale Piece, 1973, watercolor and graphite, 1991.241.161
3rd Rendering for Yale Piece, 1973, watercolor and graphite, 1991.241.162
Acropolis, 1973, brush and black and white ink with graphite, 1991.241.163
Black & Gray with Diagonal, 1973, watercolor over graphite, 1991.241.164
Black Diamond with Pencil Line, 1973, brush and black ink and graphite, 1991.241.165
Blue E, 1973, acrylic, 1991.241.166
Blue, Yellow, and Red Fused under Diagonal, 1973, colored felt-tip pens over graphite, 1991.241.167
Dot for Dot, 1973, felt-tip pen, 1991.241.168
Marriage Mirage, 1973, acrylic over graphite, 1991.241.169
Red Spiral Drawing, 1973, watercolor over graphite, 1991.241.170
Rendering of 12th Spiral Drawing, 1973, brush and black ink over graphite, 1991.241.171
Monument 13, 1973, 13 drawings in various media, 1991.241.172a-l, 1991.241.173
Walking, 1973, graphite, 1991.241.174
Black Horizontal (Arles), 1974, watercolor over graphite, 1991.241.175
Diagonal/Right Angle 1 Diagonal of Two Fused

Straight Lines; Right Angle of Straight Lines, 1974, pen and black ink, 1991.241.176
Diagonal/Right Angle 2 Diagonal of Two Straight Lines; Right Angle Hand Drawn, 1974, pen and black ink, 1991.241.177
Diagonal/Right Angle 3 Diagonal of Two Hand Drawn Lines; Right Angle of Straight Lines, 1974, pen and black ink, 1991.241.178
Diagonal/Right Angle 4 Diagonal of Two Hand Drawn Lines; Right Angle Hand Drawn, 1974, pen and black ink, 1991.241.179
Pink Horizontal (Paris), 1974, watercolor over graphite, 1991.241.180
Plane Brought Back as Reflection, 1974, watercolor and graphite, 1991.241.181
2: Brown Bar #1-10, 1981, watercolor, colored pencil, and graphite on museum board mounted on wood construction, 1991.241.182-191
 The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Uden, Lucas van, Flemish, 1595-1672/1673
Study of Trees, 1640s, pen and brown ink with gray, red-brown, and yellow washes, 1991.182.6, Woodner Family Collection

Unknown 17th Century

Henry, Duke of Lorraine, first quarter 17th century, gouache on parchment mounted to wood, 1992.27.2. Gift (Partial and Promised) of Mrs. Robert M. Weidenhammer

Valeriani, Giuseppe, Italian, c. 1708-1761
Apollo and the Muses, pen and black ink and gray wash over graphite, 1991.150.84, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Vanloo, Jean-Baptiste, French, 1684-1745
The Raising of Lazarus, pen and brown ink and gray wash over black chalk, 1991.150.85, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Vasari, Giorgio, Italian, 1511-1574, with drawings by **Filippino Lippi**, Italian, c. 1457-1504, and **Botticelli**, Italian 1444/1445-1510
Page from "Libro de' Disegni," c. 1480/1524, album page with 10 drawings on recto and verso in various media, decorative framework by Vasari, 1991.190.1, Woodner Family Collection, Patrons' Permanent Fund

Veronese, after

Christ among the Doctors, red and black chalks, 1991.226.4, Gift of Emile Wolf, in Honor of the 50th Anniversary of the National Gallery of Art

Vouet, Simon, attributed to, French, 1590-1649

A Bearded Man with a Staff, black chalk and graphite heightened with white, 1991.150.88, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Watteau, Antoine, French, 1684-1721

Young Girl Reading, c. 1720, red and black chalks
Couple Seated on the Ground, c. 1716, red, black, and white chalks

1991.217.11-12, The Armand Hammer Collection

The Gallant Gardener, 1710/1711, red chalk, 1992.78.1, Ailsa Mellon Bruce Fund

Wille, Johann Georg, German, 1715-1808
A Rustic Kiln at Vernon, 1761, brown and black chalks
A Rustic House in the Grand Rue at Sceaux-Les-Chartreux, 1766, brown chalk and brown wash
 1992.76.1-2, Ailsa Mellon Bruce Fund

Willmann, Michael Lukas Leopold, German, 1630-1706
The Death of Priam, c. 1660, pen and brown ink and brown washes over graphite, 1992.16.1, Ailsa Mellon Bruce Fund

Wit, Jacob de, Dutch, 1695-1754
Study for a Ceiling: Allegory of the Harvest with Dionysus and Ceres, pen and black and brown ink with gray and brown washes, 1991.150.17, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Wyck, Thomas, Dutch, 1616(?)-1677
Piazza by Moonlight, 1650s(?), pen and brown ink and brown wash, heightened with white, on blue-prepared paper, 1991.150.44, Gift of William B. O'Neal, in Honor of the 50th Anniversary of the National Gallery of Art

Wyeth, Andrew, American, born 1917
Brandywine Valley, 1940, watercolor, 1991.217.72, The Armand Hammer Collection

Zox, Larry, American, born 1936
Diamond Cut, 1967, colored pencil over graphite on graph paper, 1991.169.9, Gift of Regina Slatkin

Zuccari, Taddeo, Italian, 1529-1566
Alexander the Great and Bucephalus, c. 1550, pen and brown ink and brown wash, 1991.182.1, Woodner Family Collection

PRINTS

Adam, Jacob, Austrian, 1748-1811
Marie-Thérèse, Holy Roman Empress (after Josef Kreuzinger), 1792
Louis XVI, Marie Antoinette, and Louis-Charles (after Antoine-François Callet), 1793
Johann-Michael Denis (after Johann Donner), 1781
Marie-Thérèse, Holy Roman Empress engravings, 1991.208.31-34, Gift of John O'Brien

Adams, Clinton, American, born 1918
Birth of Venus II, from Tamarind Suite Fifteen, 1976, color lithograph, 1991.205.78, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Allen, Anne, French, active c. 1760
New Suite of Chinese Arabesques (after Jean Pillement), early 1760s, 5 color etchings, 1991.186.1-5, Ailsa Mellon Bruce Fund

Amato, Francesco, Italian, active 1650
Saint Christopher Giving His Hand to the Infant Jesus, 1650s, etching, 1992.22.2, Ailsa Mellon Bruce Fund

Antreasian, Garo Zareh, American, born 1922
Untitled, from Tamarind Suite Fifteen, 1976, color lithograph, 1991.205.79, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Arnoldi, Charles, American, born 1946

Untitled, 1990

Untitled, 1989

monoprint woodcuts, 1991.171.1-2, Gift of Mr. and Mrs. K. A. Olden

Aubry, Pierre, French, 1610-1686

Anne of Austria, engraving, 1991.208.41, Gift of John O'Brien

Avery, Milton, American, 1885-1965

Nursing Baby, 1933, drypoint

Mother and Child, 1933, drypoint

Baby Avery, 1933, drypoint

Sleeping Baby, 1933, drypoint

My Wife Sally, 1934, drypoint

Young Girl Nude, 1935, drypoint

Child Cutting, 1936, drypoint

Drawbridge, 1936, drypoint

Little Girl, 1936, drypoint [artist's proof]

Self-Portrait, 1937, drypoint

Man with Pipe, 1938, drypoint

Japanese Landscape, 1939, drypoint

Nude Reclining, 1939, drypoint

Rosalie, 1939, drypoint [artist's proof]

Sally with Beret, 1939, drypoint

Summer Holiday, 1939, drypoint

Tirca, 1939, lithograph

Bathers, 1941, drypoint

Standing Nude, 1941, drypoint

Reclining Nude, 1941, drypoint

Helen and Lily, 1941, drypoint

Window by the Sea, 1941, drypoint

Twisted Tree, 1943, drypoint [artist's proof]

March with Babushka (Head of March), 1948, drypoint

March at a Table (March on Terrace), 1948, drypoint
Nude with Long Torso (Reclining Nude), 1948, drypoint

Nude Combing Hair, 1950, drypoint [artist's proof]

Seated Nude, 1950, lithograph on green paper

Child, 1952, color lithograph

Soaring Bird, 1952, lithograph on rose paper

Dawn, 1952, woodcut on japan paper

Dawn, 1952, woodcut in yellow and black on japan paper [artist's proof]

Fish, 1952, woodcut in blue on japan paper

Pilot Fish, 1952, woodcut on japan paper

Pilot Fish, 1952, woodcut in blue and black on japan paper

Three Birds, 1952, woodcut on japan paper [artist's proof]

Three Birds, 1952, woodcut in yellow and black on japan paper

Three Birds, 1952, woodcut in blue and black on japan paper [artist's proof]

Two Birds, 1952, woodcut on japan paper [artist's proof]

Two Birds, 1952, woodcut in green on japan paper

Two Birds, 1952, woodcut in blue on japan paper

Fish, 1953, lithograph on blue paper

Fantail Pigeon, 1953, lithograph on blue paper

Hooded Owl, 1953, linoleum cut on japan paper [artist's proof]

Strange Bird, 1953, woodcut on japan paper

Strange Bird, 1953, woodcut in yellow and black on japan paper

Fancy Bird, 1953, woodcut in blue on japan paper

Fancy Bird, 1953, woodcut in yellow-brown and black on japan paper [artist's proof]

Fancy Bird, 1953, woodcut in green and black on japan paper

Fantail Pigeon, 1953, woodcut on japan paper

Fantail Pigeon, 1953, woodcut in brown and black on japan paper [artist's proof]

Fantail Pigeon, 1953, woodcut in blue and black on japan paper [trial proof]

Night Nude, 1953, woodcut on japan paper

Night Nude, 1953, woodcut in blue and black on japan paper [artist's proof]

Nude, 1953, woodcut on japan paper [artist's proof]

Nude, 1953, woodcut in light blue on japan paper [artist's proof]

Nude, 1953, woodcut in blue and black on japan paper

Nude, 1953, woodcut in gray on japan paper [artist's proof]

Nude, 1953, woodcut in dark green on japan paper [artist's proof]

Rooster, 1953, woodcut on japan paper

Rooster, 1953, woodcut in gray on japan paper

Rooster, 1953, woodcut in blue and black on japan paper [artist's proof]

Flight, 1953, woodcut on japan paper [artist's proof]

Flight, 1953, woodcut in blue and black on japan paper

Silly Hen, 1953, woodcut in gray on japan paper [artist's proof]

Silly Hen, 1953, woodcut in yellow and black on japan paper [artist's proof]

Trees by the Sea, 1953, woodcut on japan paper [artist's proof]

Trees by the Sea, 1953, woodcut in brown and black on japan paper [artist's proof]

Sailboat, 1954, woodcut on japan paper

Beach Birds, 1954, woodcut on japan paper [artist's proof]

Beach Birds, 1954, woodcut in blue on japan paper [trial proof]

Dancer, 1954, woodcut on japan paper

Dancer, 1954, woodcut in red and black on japan paper

Hen, 1954, woodcut on japan paper

Hen, 1954, woodcut in yellow and black on japan paper

Lamb, 1954, woodcut on japan paper [trial proof]

Lamb, 1954, woodcut in blue and black on japan paper

Lamb, 1954, woodcut in red and black on japan paper [artist's proof]

Lamb, 1954, woodcut in yellow and black on japan paper [artist's proof]

Head, 1955, woodcut in blue on japan paper [artist's proof]

Birds and Sea, 1955, woodcut on japan paper

Birds and Sea, 1955, woodcut in blue on japan paper [artist's proof]

Birds and Sea, 1955, woodcut in brown and black on japan paper [artist's proof]

Gray Sea, 1963, transfer lithograph in black, red, and green

42 woodblocks and zinc and copper plates
1991.233.1-126, Gift of the Avery Family, in Honor of the 50th Anniversary of the National Gallery of Art

Bartolozzi, Francesco, Italian, 1727-1815

The Tomb of Death (after Thomas Stothard), engraving, 1991.203.21, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Besnard, Albert, French, 1849-1934

Morphine Addicts, 1887, etching

The Silk Gown, 1887, etching and aquatint with roulette work in brown

The Lute Player, 1922, etching with brown wash

The Lute Player, 1922, etching and aquatint

Small Fishing Boats of Berck, 1897, etching and aquatint in black and brown

The Roman Studio, 1885, etching and aquatint on green paper

The Roman Studio, 1885, etching and aquatint in blue

The Childhood of Pierre Clémenceau, 1885, etching

Iza Sleeping, 1885, etching and aquatint

Iza Sleeping, 1885, etching and aquatint

Iza Sleeping, 1885, etching and aquatint

The Murder, 1885, etching and aquatint on green paper

Carmen, 1885, etching with roulette work

The Rape, c. 1886, etching touched with graphite

The Rape, c. 1886, etching

The Rape, c. 1886, etching

Nude Woman by a Looking Glass, 1889, etching on green paper

Nude Woman by a Looking Glass, 1889, etching on green paper

Nude Woman by a Looking Glass, 1889, etching

Woman with a Vase, 1894, etching and aquatint in brown with brown wash on brown paper

Woman with a Vase, 1894, etching and aquatint

Woman with a Vase, 1894, etching and aquatint

Robert de Montesquiou, 1899, etching

Madeleine Lemaire, 1900, etching and aquatint

Neuilly Fair, 1885, etching and aquatint
1992.59.1-25, Gift of Mr. and Mrs. Daniel Bell, in Honor of the 50th Anniversary of the National Gallery of Art

Bewick, Thomas, British, 1753-1828

Murder Scene, engraving in red, 1991.154.1, Gift of Charles Ryskamp, in Honor of the 50th Anniversary of the National Gallery of Art

Blais, Jean-Charles, French, born 1956

Untitled, 1986, lithograph with collage and painted additions, 1992.71.8, Joshua P. Smith Collection

Bloom, Hyman, American, born 1913

Fish Skeletons, c. 1956, etching, 1991.209.8, Gift of Professor Sydney Freedberg

Bloteling, Abraham, Dutch, 1640-1690

Hendrik Casimir II, Count of Nassau-Dietz Johan de Wit (after Pieter van der Bant) mezzotints, 1991.203.10-11, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Boel, Coryn, Belgian, 1620-1688

The Cat's Concert (after David Teniers II), engraving and etching, 1991.203.15, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Bonnet, Louis Marin, French, 1736-1793

Tête de Putiphar (Potiphar's Wife) (after Jean Baptiste Henri Deshayes), 1770/1780, crayon-manner engraving on blue paper, 1992.22.3, Ailsa Mellon Bruce Fund

Bosse, Abraham, French, 1602-1676

Odoratus, L'Odorat

The Valet

engravings, 1991.150.89-90, Gift of William B. O'Neal

Burgkmair I, Hans, German, 1473-1531

Pilgrims at a Wayside Shrine, 1508, woodcut, 1992.49.1, Ailsa Mellon Bruce Fund

Butts, Thomas, Jr., British, active c. 1806/1808

Christ Trampling Satan (after William Blake), engraving on blue paper, 1991.154.3, Gift of Charles Ryskamp in Memory of Lessing Rosenwald and in Honor of the 50th Anniversary of the National Gallery of Art

Cardinale, Sauro, Italian, born 1951
Annegato, 1986, resin relief, 1992.71.9, Joshua P. Smith Collection

Carmontelle, after

Daniel-Charles Trudaine, c. 1761, etching and engraving, 1991.208.19, Gift of John O'Brien

Carson, Karen, American, born 1943

Daily Doubles, 1978

Morning Couples, 1978

color lithographs, 1991.205.26–27, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Cassou, Jean (author), French, born 1897, and **Jean Piaubert**, French, born 1900
XXXIII Sonnets Composés au Secret, published 1950, portfolio of 31 lithographs, 1991.168.1–31, Gift of Mrs. Ione Ulrich Sutton

Catesby, Mark, English, 1679–1749

69 zoological hand-colored engravings,

1991.163.16–29, 33–49, 61–98, Collection of Dr. and Mrs. George Benjamin Green

Chagall, Marc, Russian, 1887–1985

Pokrowa Street, Vitebsk, 1922

Birth, 1922

drypoints, 1992.36.1–2, Gift of Mr. and Mrs. Gerhard E. Pinkus

Chicago, Judy, American, born 1939

Through the Flower, published 1972, portfolio of 6 color lithographs, 1991.205.93–98, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Cock, Hieronymus, Flemish, c. 1510–1570

Sacrifice of Abraham, 1551, etching, 1992.4.1, Ailsa Mellon Bruce Fund

Corinth, Lovis, German, 1858–1925

Female Nude on a Chair, 1893, drypoint and roulette

Standing Girl, 1896, drypoint

Seated Male Nude, 1908, etching

Young Male Nude, 1905, drypoint

Two Nudes, 1908, drypoint in brown

Wife of the Artist, 1909, drypoint

Cous, 1910, lithograph

Reclining Female Nude, Half-Length Portrait, 1910, etching

Head of Woman, 1911, etching

Mother and Child, 1911, softground etching

Mother and Child in a Garden, 1911, drypoint

Girl Reading, 1911, lithograph

Self-Portrait, 1912, softground etching

Reclining Female Nude—I, 1912, drypoint

Reclining Female Nude—II, 1912, drypoint

Head of a Steer, 1912, lithograph

Calves, 1912, lithograph

Bench in a Forest, 1912, drypoint

In the Country, 1912, drypoint

Rams, 1912, lithograph

Sleeping Woman, 1912, drypoint

Fruit Garden in Autumn, 1912, drypoint

Woman with Kitten, 1912, drypoint

Woman with Needlework, 1912, drypoint

Self-Portrait, 1913, drypoint

Self-Portrait in a Fur Coat, 1913, drypoint

Portrait of a Man, 1913, drypoint

Sketches of Horses, 1913, drypoint

Dogs, 1913, drypoint

Dog, 1913, drypoint

Thomas Corinth, 1913, lithograph

Reclining Female Nude—III, 1913, drypoint

Female Nude Defending Herself, 1913, lithograph

Sick Woman, 1914, drypoint

Bacchanal, 1914, drypoint

Half-Length Female Nude with Tambourine, 1914, drypoint

Prophecy, 1914, drypoint

Self-Portrait, 1914, lithograph

Heads of Children, 1914, lithograph

Susanna in the Bath, 1914, drypoint

Joseph and Potiphar's Wife—I, 1914, drypoint

Harem, 1914, drypoint

The Actor Rudolf Rittner in the Role of Florian Geyer, 1914, drypoint

Odysseus and the Sutor, 1914, drypoint

The Knight, 1914, etching

Abduction—III, 1914, drypoint

Kneeling Warrior—I, 1914, lithograph

Cow Barn—II, 1914, drypoint

Nurse, 1914, drypoint

Nurse, 1914, drypoint

Standard Bearer, 1915, lithograph

Boy with Dog, 1915, drypoint

Boy Wearing Bathing-Trunks and Straw Hat, 1915, drypoint

Reclining Female Nude—Study for "Joseph and Potiphar's Wife", 1915, etching

Joseph and Potiphar's Wife—II, 1915, drypoint in brown

Self-Portrait, 1915, drypoint

Sketch of Two Male Heads (Self-Portraits), 1915, drypoint

Assorted Heads and Self-Portrait, 1915, drypoint

Self-Portrait, 1916, drypoint

Study of a Model, 1916, drypoint

Salome, 1916, drypoint

Portrait of a Man Smoking, 1916, drypoint

The Artist and Death—II, 1916, drypoint

Roses in a Glass of Water, 1916, drypoint

Female Nude, 1916, drypoint

Seascape, 1916, drypoint

Bridge with Sign, 1916, drypoint

Riding-Horse, 1916, lithograph

Cemetery, 1916, lithograph

Christ Bearing the Cross, 1916, drypoint

Statue of an Amazon at the Alte Museum, 1916, lithograph

Couple from East Prussia, 1916, drypoint

Horseman—II, 1916, drypoint

Grazing Sheep, 1916, drypoint

Double Portrait with Skeleton, 1916, drypoint

Interior with Floor Lamp, 1916, drypoint

Mother-in-Law, 1916, drypoint

Nude Bending Forward, 1916, lithograph

Old Man, 1916, drypoint

Monk Gazing Upward, 1916, drypoint

Interior, 1916, drypoint

Animal Studies, 1917, drypoint

Animal Studies, 1917, drypoint

Animal Studies, 1917, drypoint

Animal Studies, 1917, drypoint

Gerhart Hauptmann, 1917, drypoint

Landscape with Dunes, 1917, drypoint

Landscape with Cows, 1917, drypoint

Interior with Woman, 1917, drypoint

Wife of the Artist, 1918, drypoint

The Sick Child, 1918, drypoint

Self-Portrait with Easel, 1918, drypoint

Chess Players, 1918, drypoint

Orchard, 1918, drypoint

Corner of a House, 1918, drypoint

Anneliese Halbe, 1918, drypoint

The Cat of the Prophet, 1919, drypoint

Adhba the Camel, 1919, drypoint



Lovis Corinth, Sigbert Marzynski, 1923

Gift of the Marcy Family in memory of Sigbert H. Marcy, 1991.244.2

Count Keyserling, 1919, drypoint and roulette on

japan paper

Bathing Place, 1919, drypoint on japan paper

Andreas Weissgaerber—I, 1919, drypoint

Andreas Weissgaerber—II, 1919, drypoint

The Banquet of Trimalchio: pl. I, 1919, drypoint

The Banquet of Trimalchio: pl. II, 1919, drypoint

The Banquet of Trimalchio: pl. V, 1919, drypoint

The Banquet of Trimalchio: pl. VII, 1919, drypoint

The Banquet of Trimalchio: pl. XI, 1919, drypoint

The Sacrifice of Isaac (after Rembrandt van Rijn),

1920, drypoint

The Standard Bearer, 1920, drypoint

View of the Tiergarten, 1920, drypoint

The Poet, 1920, drypoint and roulette

Sunday Riders, 1920, drypoint

The Artist's Mother-in-Law, 1920, drypoint

Self-Portrait, 1920, drypoint

Karl Schwarz, 1920, drypoint

Hermann Struck, 1920, drypoint

Cats, 1920, drypoint

Henny Porten, 1923, soft-ground etching

Sigbert Marzynski, 1923, lithograph

Title Page for "Wallensteins Lager", 1923, etching

"Vater, es wird nicht gut ablaufen, bleiben wir von dem soldatenhaufen.", 1923, etching

"*Einer dirne schön gesicht muss allgemein sein wie's sonnenlicht*," 1923, etching

"*Was der blütz! Da ist ja die gustel von blasewitz*," 1923, etching

Kapuzinerpredigt "Hetz dich lieber herum mit der Din", 1923, etching

"*Wohl auf, kameraden, aufs pferd, aufs pferd! Ins feld, in die freiheit gezogen!*" 1923, etching

1991.210.1-92; 1991.243.1-24; 1991.244.1-13, Gift of the Marcy Family in memory of Sigbert H. Marcy

Cortona, Pietro da, after

Virgin and Child with Martyrs, c. 1660, engraving, 1991.208.25, Gift of John O'Brien

Cragg, Tony, British, born 1949

Laboratory Still Life No. 2, 1988, aquatint in red and black

Suburbs (Softground Series) I-V, 1990, color soft-ground etchings

Suburbs (Spitbite Series) I-V, 1990, color spitbite etchings

1991.188.1-11, Gift of the Collectors Committee

Cruikshank, Isaac, British, 1756-1810/1811

The Martyr of Equality, 1793, hand-colored etching, 1991.203.12, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Cumberland, George, British, 1754-1848

Reliquiae Conservatae, published 1826, bound volume with 13 lithographs, 1991.154.9, Gift of Charles Ryskamp in Honor of Paul Mellon and in Honor of the 50th Anniversary of the National Gallery of Art

Cumberland, George, British, 1754-1848

Reliquiae Conservatae, published 1826, bound volume with 13 lithographs, 1991.154.9, Gift of Charles Ryskamp in Honor of Paul Mellon and in Honor of the 50th Anniversary of the National Gallery of Art

D'Arcangelo, Allan, American, born 1930

Landscape I, from *11 Pop Artists* portfolio, 1965, screenprint, 1991.239.4, Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Dahl, Johan Christian Clausen, Norwegian, 1788-1857

Norwegian Coast during a Storm, 1819, etching, 1992.50.1, Epstein Family Fund

Dahn, Walter, German, born 1954

Small Crucifixion with Tea, 1985, screenprint in black and gold on brown paper, 1992.71.10, Joshua P. Smith Collection

Dahn, Walter, German, born 1954

Small Crucifixion with Tea, 1985, screenprint in black and gold on brown paper, 1992.71.10, Joshua P. Smith Collection

Dasburg, Andrew, American, 1887-1979

Llano Quemado I, 1974

Ranchos Valley, 1974

color lithographs, 1991.205.28-29, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Daumier, Honoré, French, 1808-1879

Ah! il prétend m'empêcher d'aller..., 1849

C'est-y embêtant de brosser ces machines là...

Où, ma chère, mon mari a ravalé ma dignité...

1849

Ah! vous êtes mon mari, ah! vous êtes le maître...

1849

Inconvénient d'avoir des domestiques qui ont servi chez M. Duprez, 1850

lithographs, 1991.150.91-95, Gift of William B. O'Neal

Le Ventre Législatif, 1834, lithograph, 1991.229.1, Gift of Lloyd Cutler and Polly Kraft, in Honor of the 50th Anniversary of the National Gallery of Art

Grrrand Déménagement du Constitutionnel, 1846, lithograph, 1991.230.1, Gift of Paul McCarron, in Honor of the 50th Anniversary of the National Gallery of Art

La promenade du Critique influent, 1865, lithograph, 1992.14.1, Ailsa Mellon Bruce Fund

De Forest, Roy, American, born 1930

Untitled, 1978, lithograph on gray paper

Untitled, 1978, 6 color lithographs

1991.205.30-36, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

de Kock, Charles Paul (author), French, 1794-1871

Mustache (vol. I), published 1906, bound volume with 1 etching by W. S. Potts and 3 photogravures after Potts drawings

Mustache (vol. II), published 1906, bound volume with 1 etching by W. S. Potts and 3 photogravures after Potts drawings

Frédérique (vol. I), published 1907, bound volume with 4 photogravures after drawings by E. Shinn

Frédérique (vol. II), published 1907, bound volume with 4 photogravures after drawings by E. Shinn

1991.232.7-10, Gift of Mr. and Mrs. Irwin Millard Heine, in Honor of the 50th Anniversary of the National Gallery of Art

de Kock, Charles Paul (author), and John Sloan, American, 1871-1951

André the Savoyard (vol. I), published 1904, bound volume with 1 etching and 3 photogravures

André the Savoyard (vol. II), published 1904, bound volume with 3 etchings and 1 photogravure

Monsieur Cherami (vol. I), published 1905, bound volume with 1 etching, 2 photogravures, and 1 lithograph

Monsieur Cherami (vol. II), published 1905, bound volume with 3 etchings and 1 photogravure

The Flower Girl (vol. I), published 1905, bound volume with 3 etchings and 1 photogravure

The Flower Girl (vol. II), published 1905, bound volume with 4 etchings

1991.232.1-6, Gift of Mr. and Mrs. Irwin Millard Heine, in Honor of the 50th Anniversary of the National Gallery of Art

de Kooning, Elaine, American, 1920-1989

Taurus V, 1973, color lithograph

Jardin de Luxembourg III, 1977, color lithograph

Jardin de Luxembourg VII, 1977, color lithograph on gray paper

Jardin de Luxembourg IV, 1977, color lithograph

Jardin de Luxembourg, 1977, color lithograph on gray paper

Jardin de Luxembourg II, 1977, color lithograph

Jardin de Luxembourg, 1977, color lithograph

Picador I, 1973, color lithograph

Arena II, 1973, color lithograph

Arena I, 1973, lithograph on japan paper

Taurus VII, 1973, lithograph

Untitled, from *Tamarind Suite Fifteen*, 1975, color lithograph

1991.205.37-47, 80, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Delafosse, Jean-Baptiste (after Carmontelle), French, 1721-1775

M. Lambert, c. 1761

Jean-Baptiste-François Durey de Meinières, c. 1760

Gaspard-François de Fontenay, 1765 etchings, 1991.208.18, 20-21, Gift of John O'Brien

Delaunay, Nicolas, French, 1739-1792

Frederick the Great, King of Prussia (after Johann Heinrich Ramberg), engraving, 1991.208.28, Gift of John O'Brien

Della Bella, Stefano, Italian, 1610-1664

Tile Page for "Views of the Ports of the Sea", 1647, etching, 1991.163.9, Collection of Dr. and Mrs. George Benjamin Green

Delvaux, Remi-Henri-Joseph, French, 1748 or 1750-1823

Frederick the Great, King of Prussia (after Johann Heinrich Ramberg), engraving, 1991.208.27, Gift of John O'Brien

Diamantini, Giuseppe, Italian, 1621-1705

Flora and Mercury, 1690/1700, etching, 1992.23.1, Ailsa Mellon Bruce Fund

Diebenkorn, Richard, American, born 1922

Combination, published 1981, color spitbite etching and aquatint, 1991.207.1, Gift of Joshua P. Smith, in Honor of the 50th Anniversary of the National Gallery of Art

Combination (working proof 1), 1981, color spitbite etching and aquatint with crayon

Combination (working proof 4), 1981, color spitbite etching and aquatint with graphite and collage

Combination (working proof 10), 1981, color spitbite etching and aquatint with crayon

Combination (working proof 15), 1981, color spitbite etching and aquatint

Combination (working proof 16), 1981, color spitbite etching and aquatint

Combination (working proof 17), 1981, color spitbite etching and aquatint

Combination (working proof 19), 1981, color spitbite etching and aquatint

Blue Club (working proof 7), 1981, aquatint with photolithograph

Blue Club (working proof 8), 1981, aquatint with photolithograph

1991.235.1-9, Gift of Crown Point Press and the Artist, in Honor of the 50th Anniversary of the National Gallery of Art

Dine, Jim, American, born 1935

Aul, from *11 Pop Artists* portfolio, 1965, screenprint in black and red, 1991.239.5, Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Dine, Jim, American, born 1935

Aul, from *11 Pop Artists* portfolio, 1965, screenprint in black and red, 1991.239.5, Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Droese, Felix, German, born 1950

Glockenschiff (Bell Ship), 1981, monoprint woodcut in black, brown, yellow, and red on commercial paper bag

Glockenschiff (Bell Ship), 1982, monoprint woodcut on red tissue paper

1992.71.11-12, Joshua P. Smith Collection

Duflos, Claude, French, 1665-1727

Sebastian Le Clerc, c. 1714, engraving, 1992.69.2, Gift of John O'Brien

Dujardin, Karel, Dutch, c. 1622-1678

Battlefield, 1652, etching with drypoint, 1992.5.1, Ailsa Mellon Bruce Fund

Dürer, Albrecht, German, 1471-1528

The Triumphal Arch of Maximilian, 1515 (1799 edition), 42 woodcuts and 2 etchings assembled to form one image, 1991.200.1, Gift of David P. Tunick and Elizabeth S. Tunick, in honor of the appointment of Andrew Robison as Andrew W. Mellon Senior Curator

Saint Jerome in a Cave, 1512, woodcut, 1992.43.1, Robert A. McNeil Fund

Dzugas, Friedel, American, born 1915

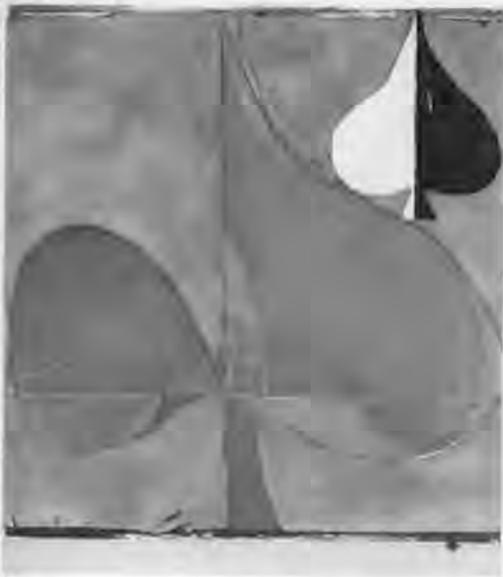
Untitled, 1982

Untitled, 1982

colored and pressed paper pulp, 1991.171.3-4, Gift of Mr. and Mrs. K. A. Olden

Edelink, Gerard, Flemish, 1640-1707

Raimond Poisson as Crispin (after Theodor Netscher), engraving, 1991.209.1, Gift of Professor Sydney Freedberg



Richard Diebenkorn, *Combination*, published 1981
Gift of Joshua P. Smith, in Honor of the 50th Anniversary of the
National Gallery of Art, 1991.207.1

- Farquhar, George** (author), British, 1678–1707, and **Jean-Emile Laboureur**, French, 1877–1943
The Beaux Stratagem, published 1929, bound volume with 7 engravings, 1991.150.103, Gift of William B. O'Neal
- Ferren, John**, American, 1905–1970
Sea Forms, 1937, color woodcut and wood engraving, 1992.72.1, Gift of Aaron I. Fleischman
- Fink, Aaron**, American, born 1955, and **Paul Genega** (author), American, born 1949
Perhaps, published 1985, portfolio of 7 etchings and 7 poems, 1991.162.1–7, Gift of Aaron Fink and Paul Genega, in Honor of the 50th Anniversary of the National Gallery of Art
- Fontana, Giovanni Battista**, Italian, c. 1524–1587
Mountainous Landscape with the Parable of the Sower, c. 1572/1573, etching, 1991.181.1, Ailsa Mellon Bruce Fund
The Birth of the Virgin
The Annunciation
The Baptism of Christ
The Angel Appearing to Joseph
The Flight into Egypt
etchings, 1991.209.2–6, Gift of Professor Sydney Freedberg
- Fontebasso, Francesco**, Italian, 1709–1769
Saint Gregoire I Delivering Souls from Purgatory (after Sebastiano Ricci), 1744, etching, 1992.22.4, Ailsa Mellon Bruce Fund
- Forrest, William**, Scottish, 1805–1889
The Heart of the Andes (after Frederic Edwin Church), published 1862, engraving, 1992.34.1, Gift of A. Thompson Ellwanger III
- Francis, Sam**, American, born 1923
3 *Untitled* portraits, 1973, lithographs
1 *Untitled* portrait, 1975, lithograph
1 *Untitled* portrait, 1976, lithograph
32 *Self-Portraits*, 1973, lithographs
9 *Self-Portraits*, 1974, lithographs
8 *Self-Portraits*, 1982, etchings
Untitled, 1983, woodcut monoprint
1991.234.1–55, Gift of Sam Francis, in Honor of the 50th Anniversary of the National Gallery of Art
- Frélaud, Jean**, French, 1879–1954
Tree in a Landscape, 1907, etching, 1991.150.96, Gift of William B. O'Neal
- French 16th Century**
Holofernes Interrogating Achior, c. 1575
Judith Goes to the Camp of Holofernes, c. 1575
hand-colored woodcuts, 1991.201.1–2, Gift of Hubert and Michèle Prouté and Family, in Memory of Jean Adhémar and Paul Prouté and in Honor of the 50th Anniversary of the National Gallery of Art
- French 17th Century**
René Descartes, engraving, 1991.208.39, Gift of John O'Brien
- French 19th Century**
Saint Mary Magdalene Pray for Us, c. 1820, hand-colored woodcut
Saint John the Baptist Pray for Us, c. 1820, hand-colored woodcut on blue paper
1991.201.3–4, Gift of Hubert and Michèle Prouté and Family, in Memory of Jean Adhémar and Paul Prouté and in Honor of the 50th Anniversary of the National Gallery of Art
- Freud, Lucian**, British, born 1922
Kai, etching, 1992.82.1, Gift of the Collectors Committee
- Frye, Thomas**, Irish, 1710–1762
Self-Portrait, 1760, mezzotint, 1992.24.1, Ailsa Mellon Bruce Fund
- Galle I, Cornelis**, Flemish, 1576–1650
Louis de Blois, engraving, 1991.208.40, Gift of John O'Brien
- Gautier, Léonard**, French, 1561–1641
Plutarch
Étienne Pasquier, 1617
engravings, 1991.208.36–37, Gift of John O'Brien
- Gould, John**, British, 1804–1881, and **Elizabeth Gould**, British, 1804–1841
Osculant Toucan (Ramphastos osculans), hand-colored engraving, 1991.163.58, Collection of Dr. and Mrs. George Benjamin Green
- Gould, John**, British, 1804–1881, and **W. Hart**, British, 19th Century
2 ornithological hand-colored engravings, 1991.163.51, 59, Collection of Dr. and Mrs. George Benjamin Green
- Gould, John**, British, 1804–1881, and **H.C. Richter**, British, active 1841–c. 1881
6 ornithological hand-colored engravings, 1991.163.52–57, Collection of Dr. and Mrs. George Benjamin Green
- Guarana, Jacopo**, Italian, 1720–1808
Alpheus and Arethusa, 1770/1780, etching and engraving, 1992.15.1, Ailsa Mellon Bruce Fund
- Haake, Hans**, German, born 1936
Tiffany Cares, published 1978, photoetching, 1991.207.2, Gift of Joshua P. Smith, in Honor of the 50th Anniversary of the National Gallery of Art

Haas, Richard John, American, born 1936
The Potter Building, 1974, lithograph
Olana, 1974, color lithograph
The Hugh O'Neill Building, 1974, lithograph
1991.205.48–50, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Haelwegh, Adriaen, Dutch, 1637–after 1696
Cosimo II, Grand Duke of Tuscany, before 1691, engraving, 1992.69.1, Gift of John O'Brien

Hare, David, American, born 1917
Untitled, from *Tamarind Suite Fifteen*, 1975, color lithograph, 1991.205.81, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Hart, W., British, 19th century
2 ornithological hand-colored engravings, 1991.163.50, 99, Collection of Dr. and Mrs. George Benjamin Green

Haynes, Nancy, American, born 1947
Untitled, 1990, monoprint in black and white
Untitled, 1990, monoprint in black
1991.175.1–2, Gift of Werner H. and Sarah-Ann Kramarsky

Heckel, Erich, German, 1883–1970
Mountain Landscape, 1924, etching, 1992.4.2, Ailsa Mellon Bruce Fund

Held, Al, American, born 1928
Pachinko, 1989, color woodcut
Pachinko (working proof 7), 1989, color woodcut
Pachinko (working proof 8), 1989, color woodcut
Pachinko (working proof 9), 1989, color woodcut
Straits of Pohai, 1990, etching and aquatint
Straits of Pohai (working proof 4), 1990, etching and aquatint
1991.235.10–15, Gift of Crown Point Press and the Artist, in Honor of the 50th Anniversary of the National Gallery of Art

Herckmans, Elias (author), Netherlandish, 1596–1644, with **Willem Basse**, Dutch, 1613 or 1614–1672, and **Rembrandt van Rijn**, Dutch, 1606–1669
Der Zee-Vaert Lof, published 1634, bound volume with 17 etchings by Willem Basse and 1 etching by Rembrandt van Rijn, 1991.179.1, Anonymous Gift, in Honor of the 50th Anniversary of the National Gallery of Art

Hitzler, Franz, German, born 1946
Untitled, 1977, drypoint
Untitled, 1977, drypoint
Untitled, 1979, drypoint and aquatint
1992.71.2–4, Joshua P. Smith Collection

Hogarth, William, English, 1697–1764, and **Luke Sullivan**, Irish, 1705–1771
Moses Brought to Pharaoh's Daughter, 1752, engraving and etching, 1991.203.18, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Hollar, Wenceslaus, Bohemian, 1607–1677
Strasbourg: A Toll House, c. 1632
Rudesheim, c. 1632/1636
Gelderspach, c. 1632/1636
Schenkenschanz, c. 1632
Roerort, c. 1632
Emmerich, c. 1632/1635
Kampen, c. 1632
Lillo, c. 1632
etchings, 1991.163.1–8, Collection of Dr. and Mrs. George Benjamin Green

Shell (Vasum ceramicum), c. 1645
Shell (Murex brandaris), c. 1645
 etchings, 1992.17.1-2. Gift of Edward William Carter and Hannah Locke Carter, in Honor of the 50th Anniversary of the National Gallery of Art

Horwitz, Channa, American, born 1932
8 Series, 1978, 8 lithographs on continuous sheet of folded paper, 1991.205.99. Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Houbraken, Jacobus, Dutch, 1698-1780
Portrait of a Gentleman, engraving
Algernon Percy, Earl of Northumberland (after Sir Anthony van Dyck), 1738, engraving and etching
James, Earl of Morton, 1740, engraving and etching 1991.203.4-6. Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Huret, Gregoire, French, 1606-1670
Chancellor Pierre Seguier, engraving, 1991.202.1. Gift of John O'Brien, in Honor of the 50th Anniversary of the National Gallery of Art

Jacob, Johannes, German, 18th century, and **Johannes Elias Haid**, German, 18th century
Haemanthus (after George Ehret), hand-colored engraving, 1991.163.100. Collection of Dr. and Mrs. George Benjamin Green

Jacquette, Yvonne, American, born 1934
Brooklyn Bridge Reflected, Night, 1983, color lithograph, 1991.205.51. Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Jones, Allen, British, born 1937
Miss America, from *11 Pop Artists* portfolio, 1965, color lithograph, 1991.239.11. Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Jones, John Paul, American, born 1924
Tamstone Impression I, 1971, lithograph, 1991.205.52. Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Jones, P., British, 19th century
Conscience and the Recording Angel (after William Blake), c. 1818, engraving, 1991.154.4. Gift of Charles Ryskamp in Memory of Lessing Rosenwald and in Honor of the 50th Anniversary of the National Gallery of Art

Kanemitsu, Matsumi, American, born 1922
Za Zen (The Meditation), from *Tamarind Suite Fifteen*, 1975, color lithograph, 1991.205.82. Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Kauffmann, Angelica, Swiss, 1741-1807
Johann Winckelmann, 1780, engraving and etching in brown, 1991.203.22. Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Ketterlinus, Christian Wilhelm, German, 1766-1803
Francis II, Holy Roman Emperor, 1792
Leopold II, Holy Roman Emperor
 engravings, 1991.208.29-30. Gift of John O'Brien

Kirchner, Ernst Ludwig, German, 1880-1938
Windmill near Burg on Fehmarn, 1908, lithograph on japan paper
Girls from Fehmarn, 1913, woodcut on yellow paper
Fanny Woche, 1916, woodcut on blotting paper
The Wife of Professor Goldstein, 1916, woodcut on blotting paper

Mountains with a Mountain Hut, 1921, woodcut touched with ink
Portrait of a Girl (L's Daughter), 1921, lithograph on pink paper
Pianist and Singer, 1928, woodcut on blue blotting paper
Mary Wignan's Dance, 1933, woodcut touched with ink
 1991.156.1-8. Ruth and Jacob Kainen Collection, Gift in Honor of the 50th Anniversary of the National Gallery of Art

Kirkeby, Per, Danish, born 1938
13 Etchings, 1991, portfolio of 13 drypoints with aquatint and machine work, 1992.81.1-13. Gift of the Collectors Committee

Klee, Paul, Swiss, 1879-1940
Old Man Reckoning, 1929, etching on japan paper, 1991.157.1. Gift of Frank R. and Jeannette H. Eyerly, in Honor of the 50th Anniversary of the National Gallery of Art

Kollwitz, Käthe, German, 1867-1945
Praying Girl, 1892 [printed 1931]
The Weavers' March, 1897 [printed 1931]
Standing Female Nude, 1900 [printed 1931]
The Downtrodden, 1900 [plate cut and printed 1931]
 etchings, 1991.211.1-4. Gift of Grant and Virginia Green
Never Again War, 1924, lithograph, 1992.2.1. Gift of Richard A. Simms

Krushenick, Nicholas, American, born 1929
Smokey the Bear, from *Tamarind Suite Fifteen*, 1975, color lithograph, 1991.205.83. Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Laing, Gerald, British, born 1936
Compact, from *11 Pop Artists* portfolio, 1965, screenprint with mylar collage elements, 1991.239.10. Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Lalanne, Maxime, French, 1827-1886
Banks of the Tamise, etching, 1991.150.97. Gift of William B. O'Neal

Landry, Pierre, French, c. 1630-1701
Henri IV, King of France, 1662, engraving, 1991.208.35. Gift of John O'Brien

Lane, Lois, American, born 1948
Terrorist, 1979, aquatint with photoetching and graphite
Untitled, 1979, aquatint and graphite
 1992.71.5-6. Joshua P. Smith Collection

Langlois, François, French, 1589-1647
Guillaume du Vair, engraving, 1991.208.38. Gift of John O'Brien

Lasne, Michel, French, in or before 1590-1667
Nicolas Ysambert, in or after 1642
J.-B. A. Vignerod
Barthelemy Tremblay, 1639
Jean Saint Bonnet de Tiras
Jacques Thubeuf (after Philippe de Champaigne)
Nicolas Brulart
Pierre Seguier, 1633
Pierre Seguier, 1635
Pierre de Ronsard
Armand Jean du Plessis, Cardinal Richelieu
Armand Jean du Plessis, Cardinal Richelieu
François La Rochefoucauld (after Daniel Dumonstier)
Armand Jean du Plessis, Cardinal Richelieu



Ernst Ludwig Kirchner. *Girls from Fehmarn*, 1913
 Ruth and Jacob Kainen Collection Gift in Honor of the 50th Anniversary of the National Gallery of Art, 1991.156.2

Armand Jean du Plessis, Cardinal Richelieu
François La Rochefoucauld
François La Rochefoucauld
N. Paget, 1658
René Moreau
Henry II, Duke of Montmorency
Jacques de Charron
Charles Bernard
Etienne Binet (after Charles Le Brun)
François de Beauvillier, in or before 1656
Henri de Beringhen
Anne of Austria (after Jean Nocret), in or after 1645
Michel de Marillac
Louis de Marillac, Duke of Beaufort
Pierre de Marcassus (after Daniel Dumonstier)
Louis Sieur de Maine (after Pierre-Jean Mariette)
Jean Loret, 1656
François de l'Hospital du Hallier
Jean Charles Doria (after Simon Vouet), 1620
Louis II de Bourbon
Mathieu Mole
 engravings, 1991.164.54-87. Gift of John O'Brien

Lawson, Alexander, American, 1773-1846
 3 ornithological hand-colored engravings after Alexander Wilson and 3 ornithological hand-colored engravings after Titian Ramsay Peale, 1991.163.10-12, 102-104. Collection of Dr. and Mrs. George Benjamin Green

Le Carpentier, Charles, French, 1744-1822
Honoré Fragonard, 1806, etching, 1991.208.10. Gift of John O'Brien

Lear, Edward, British, 1812-1888
White Headed Eagle (Haliaeetus leucocephalus), hand-colored engraving, 1991.163.60. Collection of Dr. and Mrs. George Benjamin Green

Leroy, L. Archier (author), British, and **Paul Nash**, British, 1889–1946
Wagner's Music Drama of the Ring, published 1925, bound volume with 5 woodcuts, 1991.150.108. Gift of William B. O'Neal

Leu, Thomas de, French, c. 1560–c. 1620
Louise de Lorraine (after François Quesnel)
Jeanne d'Albret, Queen of Navarre, 1597
Gentien Heruet, Canon of Reims
Charles de Gontaut, Duke of Biron
Catherine de Medici, Queen of France
Antoine Caron, 1599
Henry III, King of France
Seneca
engravings, 1991.208.1–8, Gift of John O'Brien

LeWitt, Sol, American, born 1928
Grids Using Straight, Not-Straight and Broken Lines in Yellow, Red & Blue and All Their Combinations, published 1975, bound volume with 45 color etchings, 1991.207.3, Gift of Joshua P. Smith, in Honor of the 50th Anniversary of the National Gallery of Art
Horizontal Composite, 1970, color screenprint
Five Silk Screen Prints, published 1970, portfolio of 5 color screenprints
1992.70.1–6, Gift of Virginia Dwan

Lichtenstein, Roy, American, born 1923
Moonscape, from *11 Pop Artists* portfolio, 1965, screenprint on metallic plastic, 1991.239.3, Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Liebermann, Max, German, 1847–1935
Herd of Sheep under Trees, 1891, etching and soft-ground etching on japan paper, 1992.1.1, Gift of Mr. and Mrs. Otto Donner
Albert Einstein, 1922, lithograph, 1992.8.1, Gift of Dr. Ruth Ivor
Kellergarten im Rosenheim, 1895
Self-Portrait, 1906
etchings, 1992.47.1–2, Ailsa Mellon Bruce Fund

Linnell, John, British, 1792–1882
Sheep at Noon, 1818, etching
John Martin, 1817, engraving on chine collé
1991.154.7–8, Gift of Charles Ryskamp in Honor of Paul Mellon and in Honor of the 50th Anniversary of the National Gallery of Art

Lozowick, Louis, American, 1892–1973
Breakfast, 1929, lithograph
Corner of Steel Plant, 1929, lithograph
Self-Portrait, 1930, lithograph
Squash, 1930, lithograph
Granite Quarries, 1936, lithograph
Aerial Landscape, 1965, lithograph
Yellow Moon, 1967, lithograph in blue and yellow
1991.204.1–7, Gift of Adele and Lee Lozowick, in Honor of the 50th Anniversary of the National Gallery of Art

Lozza, Raul, Argentinean, born 1911
La Línea en Función del Plano, 1948, color screenprint, 1992.32.1, Gift of the Batuz Foundation

Lucas van Leyden, Netherlandish, 1489/1494–1533
Lamech and Cain, 1524
The Visitation, 1520
engravings, 1992.4.3, 1992.25.1, Ailsa Mellon Bruce Fund

Lüpertz, Markus, German, born 1941
Ich Stand vor der Mauer aus Glas, published 1982, bound volume with 10 color lithographs, 1991.238.1
und ich, ich spiele..., published 1981, bound vol-

ume with 10 color lithographs, 1992.56.1
Gift of Robert and Brenda Edelson, in Honor of the 50th Anniversary of the National Gallery of Art

Ich Stand vor der Mauer aus Glas, published 1982, bound volume with 10 color lithographs (1 hand-colored), 1992.13.1, Gift of the Collectors Committee

Mantegna, Andrea, Workshop of
Triumph of Caesar: The Senators, c. 1485/1490, engraving, 1991.178.1, Pepita Milmore Memorial Fund

Marais, Henri, French, born c. 1768
Frederick the Great, King of Prussia (after Anton Graff), 1788, engraving, 1991.208.23, Gift of John O'Brien

Marcus, Paul, American, born 1953
The Eviction, 1985, woodcut with drawn additions on japan paper, 1992.71.13, Joshua P. Smith Collection

Marioni, Tom, American, born 1937
Landing, published 1977, portfolio of 6 mezzotints
Landing, published 1977, mezzotint in gray
1991.207.4–10, Gift of Joshua P. Smith, in Honor of the 50th Anniversary of the National Gallery of Art

Religious Picture, 1977, aquatint in gold with surface scraping, 1992.71.1, Joshua P. Smith Collection

Massard, Jean-Baptiste-Raphael-Urbain, French, 1775–1843
Louis-Auguste, Dauphin of France
Marie Antoinette
engravings, 1991.208.11–12, Gift of John O'Brien

McCafferty, Jay, American, born 1948
#1–4, 1977, 4 color woodcuts, 1991.205.53–56, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

McGarrell, James, American, born 1930
Quotation with Twister, from *Tamarind Suite Fifteen*, 1975, color lithograph, 1991.205.84, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

McNeil, George, American, born 1908
Acoma Mesa, 1976
Revolution, 1976
New Mexico Landscape, 1976
Mythic Head, 1976
Untitled, from *Tamarind Suite Fifteen*, 1976
color lithographs, 1991.205.57–60, 85, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Mellan, Claude, French, 1598–1688
Self-Portrait, 1635
Self-Portrait, 1635
Nicolas-Claude Fabri de Peiresc, 1637
Girolamo Frescobaldi, 1619
Urban VIII (after Simon Vouet)
Virginia da Vezzo, 1626
Anna Maria Vasani
Maddalena Corvina, 1636
Charles I de Crequi, Duke of Lesdiguières, 1633
Alphonse du Plessis Richelieu, Cardinal of Lyon, 1636
François Le Clerc Du Tremblay, Known as Père Joseph, in or after 1638
Guido Bentivoglio
Gabriel Naude
Henri II, Duke of Montmorency
Jean-Louis Guez de Balzac, probably 1637
Jean-Louis Guez de Balzac, probably 1637
Charles de Condren
Claude de Lingendes, 1661
Jean Pierre Camus

Victor Le Bouthillier
Leonardos Philaras
Raffaello Menicucci
Raffaello Menicucci
Raffaello Menicucci
Raffaello Menicucci
Louis Berryer, 1667
Henriette Anne of England, Duchess of Orleans
Abel Servien, in or after 1659
Philippe Thibaud, 1638
Claude de Marolles, 1633
Nicolas Coeffeteau (after Daniel Dumonstier)
Jean-François Paul de Gondi, Cardinal of Retz
Armand Jean du Plessis, Cardinal Richelieu
Henri-Louis Habert de Montmor, 1640
Mathieu Mole, in or after 1656
Claude de Rebe
Alphonse III Delbene, Bishop of Orleans
Pierre Seguier, 1639
Vincenzo Giustiniani, 1631
Omer Talon
Anne of Austria
Henri de Mesmes
François-Théodore de Nesmond
René de Longueil
Cardinal Jules Mazarin
Louis XIV, 1667
Allegory in Honor of Anne of Austria
Henri de Savoie, Duc de Nemours
Armand de Bourbon, Prince de Condi
Armand de Bourbon, Prince de Condi
Nicolas Grillet
engravings, 1991.164.1–3, 6–53, Gift of John O'Brien

Mellan, Claude, after
Nicolas-Claude Fabri de Peiresc, in or after 1637
Nicolas-Claude Fabri de Peiresc, in or after 1637
engravings, 1991.164.4–5, Gift of John O'Brien

Mérimée, Prosper (author), French, 1803–1870, and **Jean Charlot**, French, 1898–1979
Carmen, published 1941, bound volume with 37 color lithographs, 1991.150.105, Gift of William B. O'Neal

Miger, Simon Charles, French, 1736–1820
Joseph Vien (after Adélaïde Labille-Guiard), in or after 1790, engraving, 1992.22.1, Ailsa Mellon Bruce Fund

Mikus, Eleanore, American, born 1927
Untitled, 1968, wove paper embossed by creasing, 1991.205.61, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Milton, Peter, American, born 1930
October Piece, 1969, etching, 1991.236.1, Gift of Dr. Thomas A. Mathews, in Honor of the 50th Anniversary of the National Gallery of Art

Mitchell, Joan, American, 1926–1992
Bedford II, 1981
Flower I, 1981
color lithographs, 1991.189.1–2, Gift of the Collectors Committee

Moncornet, Balthasar, French, c. 1600–1668
Louis XIV
Jean Le Féron
Isabella Claire Eugénie
Louis XIII, King of France
Jacques de la Force
Philippe Emmanuel, Count of Ligneville
Louis XIV, King of France
Anne of Austria
Louis II de Bourbon-Condé



French 16th century, *Holoferne Interrogating Achior*, c. 1575

Gift of Hubert and Michèle Prouté and Family, in Memory of Jean Adhémar and Paul Prouté and in Honor of the 50th Anniversary of the National Gallery of Art, 1991.201.1

Wolfgang Wilhelm
 Louis II de Bourbon-Condé
 François de Vendôme, Duke of Beaufort
 Guido Bentivoglio
 Robert de Sorbon
 Jean-François de Bagni
 Anne of Austria
 Amador de la Porte
 Christine of France
 François de Valois
 Raymond Lulle
 Louis XIII, King of France
 Louis XIV, King of France (after Henry Stresor)
 Jean IV, Duke of Bragança
 Aluaso Semedo, 1658
 Hardouin de Beaumont de Perefice
 Gregorius Tarrisse
 Armand de Bourbon (after Luggert van Anse)
 Thomas Campanella, 1658
 Jean Pierre Camus
 Victor Bouthillier
 Jacques-Auguste de Thou
 Anne of Austria
 Armand de Bourbon (after Luggert van Anse)
 Pierre de Weims
 engravings, 1991.208.42–75, Gift of John O'Brien

Moore, Henry, British, 1898–1986
Silhouette Figures with Border Designs, 1973, lithograph in yellow and black
Three Heads, 1975, lithograph in yellow, gray, and black
 1991.237.1–2, Gift of Cecilia W. Spearing, in Honor of the 50th Anniversary of the National Gallery of Art

Murray, Elizabeth, American, born 1940, and Anne Waldman (author), American, born 1945
Her Story, 1988/1990, portfolio of 13 color offset lithographs with etching on chine collé and 13 poems, 1991.161.1–13, Gift of the Paula Cooper Gallery, in Honor of the 50th Anniversary of the National Gallery of Art

Nash, Paul, British, 1889–1946
Genesis, published 1924, bound volume with 12 woodcuts, 1991.150.104, Gift of William B. O'Neal

Noland, Kenneth, American, born 1924
Poster Variation, hand-colored aquatint and etching, 1991.169.7, Gift of Regina Slatkin

Norman, Joseph, American, born 1957
Notorious, 1990, lithograph, 1992.20.2, Gift of the Sandra and Charles Gilman, Jr. Foundation in memory of Dorothea L. Leonhardt

Oliveira, Nathan, American, born 1928
For the Lady, 1971, lithograph
Two Heads, 1972, color lithograph
Rainbow Head, 1972, color lithograph
Untitled, 1982, color lithograph
Acoma Hawk II, from *Tamarind Suite Fifteen*, 1975, color lithograph
 1991.205.62–65, 86, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Orlik, Emil, German, 1870–1932
Portrait of a Man, 1930, lithograph, 1991.165.1, Gift of Erical Trust

Ostade, Adriaen van, Dutch, 1610–1685
The Pater Familias, 1648
The Spectacle Seller, c. 1646
 etchings, 1991.203.1–2, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Paladino, Mimmo, Italian, born 1948
Caverne Minnacose, 1982, etching and aquatint in black and red with debossing, 1991.207.11, Gift of Joshua P. Smith, in Honor of the 50th Anniversary of the National Gallery of Art

Palmer, Samuel, British, 1805–1881
The Early Ploughman, in or before 1861, etching, 1991.150.98, Gift of William B. O'Neal

The Bellman, 1879, etching on japan paper
The Lonely Tower, 1879, etching
 1991.154.5–6, Gift of Charles Ryskamp in Honor of Paul Mellon and in Honor of the 50th Anniversary of the National Gallery of Art

Parmigianino, after
The Sacrifice of Abraham, c. 1660, chiaroscuro woodcut in gray and black, 1991.150.101, Gift of William B. O'Neal

Partenheimer, Jürgen, German, born 1947
Book of Wanderings, published 1983, portfolio of 12 etchings, 1992.71.14–25, Joshua P. Smith Collection

Passe I, Crispijn de, Dutch, c. 1565–1637
Clio, engraving, 1991.203.13, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Passe, Simon de, Dutch, probably 1595–1647
Count Ernest Mansfeld, 1623, engraving, 1991.208.13, Gift of John O'Brien

Pazzi, Pier Antonio, Italian, 1706–in or after 1766
Sebastiano Ricci (after Giovanni Domenico Campiglia), engraving, 1991.208.24, Gift of John O'Brien

Peale, Titian Ramsay, after
Yellow-headed Blackbird (Icterus ictercephalus), hand-colored engraving, 1991.163.105, Collection of Dr. and Mrs. George Benjamin Green

Pearlstein, Philip, American, born 1924
Nude in New Mexico, 1984, lithograph, 1991.205.66, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Penck, A. R., German, born 1939
Standard West (K) 4 francs, 1984, drypoint and etching, 1992.71.7, Joshua P. Smith Collection

Pencz, Georg, German, c. 1500–1550
The Judgment of Solomon, engraving, 1991.203.3, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Phillips, Peter, British, born 1939
Custom Print I, from *11 Pop Artists* portfolio, 1965, screenprint on alufoil, 1991.239.6, Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Phillpotts, Eden (author), British, 1862–1960, and Sir Frank Brangwyn, British, 1867–1956
The Girl and the Faun, published 1917, bound volume with 3 full-page woodcuts and 90 border designs, 1991.232.11, Gift of Mr. and Mrs. Irwin Millard Heine, in Honor of the 50th Anniversary of the National Gallery of Art

Picasso, Pablo, Spanish, 1881–1973

Two Nudes Resting, 1931, drypoint [printed 1939]
Sculptor at Rest Before a Bacchanal with a Bull, 1933, etching [printed 1939]

Sculpture of a Young Man with Chalice, 1933, etching [printed 1939]
1991.158.1–3, Gift of Lesley Ryan, in Honor of the 50th Anniversary of the National Gallery of Art

Pope, Alexander (author), British, 1688–1744, and **Aubrey Beardley**, British, 1872–1898

The Rape of the Lock, published 1896, bound volume with 9 prints after Beardsley drawings, 1991.150.106, Gift of William B. O'Neal

Price, Kenneth, American, born 1935

Untitled, from *Tamarind Suite Fifteen*, 1977, color lithograph, 1991.205.87, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Queverdo, François Marie Isidore, French, 1748–1797, and **Jean Dambun**, French, 1741–in or after 1808

Allegory in Honor of Henri IV, engraving, 1991.208.22, Gift of John O'Brien

Ramos, Mel, American, born 1935

Chic, from *11 Pop Artists* portfolio, 1965, screenprint, 1991.239.9, Gift of Francine Shear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Rauschenberg, Robert, American, born 1925

2 impressions of *Visual Autobiography*, 1969, offset lithographs, 1992.63.1–6, Gift of Robert Rauschenberg, Milton Glaser, and Marian B. Javits

Rebell, Josef, Austrian, 1787–1828

The Waterfall near Schlading in the Steiermark, etching touched with gray wash and white gouache on blue paper, 1992.40.1, Ailsa Mellon Bruce Fund

Regnard, Valerien, French, probably 17th century

Section of the Church of Saint John the Baptist
Ground Plan of the Church of Saint John the Baptist engravings, 1991.203.16–17, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Remington, Deborah, American, born 1935

Untitled, from *Tamarind Suite Fifteen*, 1975, color lithograph, 1991.205.88, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Renouf, Edda, American, born 1943

Clusters, published 1976, portfolio of 8 intaglio prints, 1991.207.12–19, Gift of Joshua P. Smith, in Honor of the 50th Anniversary of the National Gallery of Art

Robert, Hubert, French, 1733–1808

The Portrait Bust, 1764
The Ancient Temple, 1763/1764
The Sarcophagus, 1763/1764
The Triumphal Arch, 1763/1764
The Post, 1763/1764
etchings, 1992.5.2–6, Ailsa Mellon Bruce Fund

Rosenquist, James, American, born 1933

Circles of Confusion, from *11 Pop Artists* portfolio, 1965, screenprint, 1991.239.8, Gift of Francine Shear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Ruscha, Edward, American, born 1937

Excuse Me, I Didn't Mean to Interrupt, from *Tamarind Suite Fifteen*, 1975, color lithograph, 1991.205.89, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Sadeler II, Aegidius, Flemish, c. 1570–1629

The Martyrdom of Saint Sebastian, c. 1620, engraving, 1992.18.2, Pepita Milmore Memorial Fund

Saint-Aubin, Augustin de, French, 1736–1807

Louis XVI, Henri IV, and Louis XII (after Piat Joseph Sauvage), engraving, 1991.208.9, Gift of John O'Brien

Scholder, Fritz, American, born 1937

Untitled, from *Tamarind Suite Fifteen*, 1976, color lithograph, 1991.205.90, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Schuppen, Peter Ludwig van, Flemish, 1627–1702

Pierre Ignace de Braux (after Henri Beaubrun), 1661, engraving, 1991.203.9, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Seligmann, Johann Michael, German, 1720–1762

2 ornithological hand-colored engravings (after Mark Catesby), 1991.163.14–15, Collection of Dr. and Mrs. George Benjamin Green

Sherman, Welby, British, active c. 1827–c. 1834

Bacchante (after Edward Calvert), wood engraving, 1991.154.10, Gift of Charles Ryskamp in Honor of Paul Mellon and in Honor of the 50th Anniversary of the National Gallery of Art

Smith, Charles William, American, 1893–1987

Abstract, linoleum cut on japan paper
Fish and Bottle, linoleum cut
1991.150.99–100, Gift of William B. O'Neal

Steir, Pat, American, born 1940

The Direction of Water, 1991, color spitbite, soapground, softground aquatint, and drypoint
The Direction of Water (working proof 13), 1991, spitbite, soapground, and softground aquatint, touched with graphite

The Direction of Water (working proof 14), 1991, spitbite and soapground aquatint in black, gray, and pink

The Direction of Water (working proof 15), 1991, spitbite and soapground aquatint in gray

The Direction of Water (working proof 16), 1991, spitbite, soapground aquatint in gray and red, and drypoint in red

The Direction of Water (working proof 17), 1991, color spitbite and soapground aquatint

The Direction of Water (working proof 18), 1991, color spitbite, soapground aquatint, and drypoint

The Direction of Water (working proof 19), 1991, color spitbite, soapground aquatint, and drypoint

The Direction of Water (working proof 20), 1991, color spitbite, soapground, softground aquatint, and drypoint

Rainclouds, 1991, color spitbite, soapground, and softground aquatint with drypoint in blue-green
Rainclouds (working proof 2), 1991, spitbite, soapground, and softground aquatint with drypoint in brown

Beloved Ghost Waterfall/Beijing, 1990, chinese watercolor woodcut on mulberry paper
1991.235.16–27, Gift of Crown Point Press and the Artist, in Honor of the 50th Anniversary of the National Gallery of Art

Sterne, Laurence (author), British, 1713–1768, and **Jean-Emile Laboureur**, French, 1877–1943

A Sentimental Journey through France and Italy, published 1928, bound volume with 6 etchings, 1991.150.107, Gift of William B. O'Neal

Stuart, Michelle, American, born 1940

Untitled, 1974, color lithograph and debossing
Suite Tsikomo, published 1975, portfolio of 5 color lithographs with embossing and debossing
1991.205.67–73, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Sutherland, Graham, British, 1903–1980

The Meadow Chapel, 1928, etching, 1991.150.102, Gift of William B. O'Neal

Teniers II, David, Flemish, 1610–1690

Interior of a Kitchen, etching, 1991.203.14, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Thiebaud, Wayne, American, born 1920

Bacon and Eggs, 1964, etching, 1991.231.1, Gift of Diana Young, San Francisco, in Honor of the 50th Anniversary of the National Gallery of Art

City Edge, 1988, color aquatint and etching, 1992.64.1, Gift of Mr. and Mrs. Charles Campbell

Uhl, Joseph, German, born 1877

Head of a Girl, 1911, drypoint, 1992.35.1, Gift of Dr. Ruth Ivor

Various Artists

IC Life, published 1964, portfolio of 62 color lithographs by Jim Dine, Roy Lichtenstein, Joan Mitchell, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, and others, 1992.37.1, Gift of E.W. Kornfeld, Bern

S.M.S. (February 1968)–(December 1968), published 1968, 6 mixed-media portfolios, 1992.62.1–6, Gift of Judith Walsh and Paul Stenzel

Vasi, Giuseppe, Italian, 1710–1782

Sepulcher for the King of France, c. 1739, etching and engraving, 1991.203.23, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Vermeulen, Cornelis, Flemish, 1644–1708/1709

Pierre Mignard (after Pierre Mignard I), 1690, engraving and etching, 1991.203.8, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Vertue, George, English, 1684–1756

William Trumbull (after Sir Godfrey Kneller), 1724, engraving and etching, 1991.203.7, Gift of Henry and Judith Rice Millon, in Honor of the 50th Anniversary of the National Gallery of Art

Warhol, Andy, American, 1928–1987

Jacqueline Kennedy I, from *11 Pop Artists* portfolio, 1965, screenprint in silver, 1991.239.2, Gift of Francine Shear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Warnicke, John G., American, died 1818

3 ornithological hand-colored engravings (after Alexander Wilson), 1991.163.13, 101, 106, Collection of Dr. and Mrs. George Benjamin Green

Wayne, June, American, born 1918

The Tunnel, 1951, lithograph
The Witnesses, 1952, lithograph with debossing
The Travellers, 1954, lithograph
Memory of a Tanagra—The Man, 1958, lithograph
Diktat, 1970, color lithograph
Demented Tidal Wave, 1972, lithograph
Tenth Wave, 1972, color lithograph
White Tidal Wave, 1972, color lithograph
(Déjà Vu) Night Self, 1973, lithograph in black and gray
Silent Wind, 1975, lithograph
Vio, 1975, color lithograph

Dawn Wind, 1975, color lithograph
Sea Change, 1976, color lithograph
Chinook, 1976, color lithograph
Time Visa, 1976, color lithograph
Visa II, 1976, color lithograph
The Breeze, 1978, color lithograph
Glitter Wind, 1981, color lithograph
Breakout, 1986, color lithograph
Escape II, 1986, lithograph in black and gray
Sagn Eye I, 1987, color lithograph
Saghex, 1987, color lithograph
Djuna Way, 1987, lithograph
Exoh, 1987, lithograph in black and gray with collage
Ankidor, 1987, lithograph
Visa Monday, from *Tamarind Suite Fifteen*, 1976, color lithograph
 1991.205.1-25, 91, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art
The Retreat, 1950, lithograph
The Sanctified, 1950, lithograph
The Target, 1951, lithograph
Strange Moon, 1951, lithograph
Memory of a Tanagra—The Woman, 1958, lithograph
Homage à Autun, 1959, lithograph
Stellar Winds, published 1979, portfolio of 11 lithographs
A Day Off, published 1981, portfolio of 6 color lithographs
Solar Flares, published 1983, portfolio of 5 color lithographs
My Palomar, published 1984, portfolio of 10 color lithographs
 1991.206.1-38, Gift of Lloyd Rigler, in Honor of the 50th Anniversary of the National Gallery of Art

Weirter, Franz Edmund, Austrian, 1730-1771
 4 etchings from *Nella Venuta in Roma* (after Étienne de Lavallée-Poussin), published 1764, 1991.208.14-17, Gift of John O'Brien

Weisberg, Ruth Ellen, American, born 1942
Disparity among the Children, 1975, lithograph in brown, 1991.205.74, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Wesley, John, American, born 1928
Maiden, from *11 Pop Artists* portfolio, 1965, screenprint, 1991.239.7, Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Wesselmann, Tom, American, born 1931
Cut-out Nude, from *11 Pop Artists* portfolio, 1965, screenprint on blown vinyl mounted on heavy paper, 1991.239.1, Gift of Francine Schear Linde, in Honor of the 50th Anniversary of the National Gallery of Art

Clair Nude, 1980, color screenprint and lithograph, 1992.65.1, Gift of Carolyn and Richard Susel

Whistler, James McNeill, American, 1834-1903
Notes, published 1887, 5 lithographs, 1992.46.1-5, Gift of the Fuller Foundation, Inc., and Print Purchase Fund (R. Horace Gallatin)

White, Charles Wilbert, American, 1918-1979
Love Letter III, 1977, color lithograph, 1991.205.75, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Wierix, Hieronymus, Flemish, c. 1553-1619
Lucas van Leyden, engraving, 1991.208.26, Gift of John O'Brien

Wiley, William T., American, born 1937
Now Who's Got the Blue Prints, 1989, color aquatint and softground etching with burnishing and drypoint
Now Who's Got the Blue Prints (working proof 6), 1989, color aquatint and softground etching with burnishing and drypoint
Now Who's Got the Blue Prints (working proof 7), 1989, aquatint and softground etching with burnishing and drypoint
Now Who's Got the Blue Prints (working proof 8), 1989, aquatint and softground etching with burnishing and drypoint
 1991.235.28-31, Gift of Crown Point Press and the Artist, in Honor of the 50th Anniversary of the National Gallery of Art

Wilson, Alexander, after
 2 ornithological hand-colored engravings, 1991.163.31-32, Collection of Dr. and Mrs. George Benjamin Green

Woelffer, Emerson, American, born 1914
Lost O, 1978
Blue Murder, 1978
Untitled, from *Tamarind Suite Fifteen*, 1976
 1991.205.76-77, 92, Gift of June Wayne, in Honor of the 50th Anniversary of the National Gallery of Art

Wörsel, Troels, Danish, born 1950
Die Grundlagen der Arithmetik, published 1980, portfolio of 19 etchings and aquatints, with a copy of Gottlob Frege's *Die Grundlagen Der Arithmetik*, 1992.71.26-44, Joshua P. Smith Collection

PHOTOGRAPHS

Adams, Ansel, American, 1902-1984
Coast South of Saint Sebastian, Oregon, 1968, silver gelatin developed-out print, 1991.159.1, Gift of Virginia Adams, in Honor of the 50th Anniversary of the National Gallery of Art

Bohnen, Blythe, American, born 1940
Self-Portrait: Triangular motion, small, 1974
Self-Portrait: Square motion, small, 1974
Self-Portrait: Horizontal motion, medium, bisected by Vertical motion, medium, 1974
Self-Portrait: Pivotal motion from chin, medium, 1974
Self-Portrait: Pivotal motion from chin, large, 1974
Self-Portrait: Pivotal motion from nose, small, 1983
Self-Portrait: Pivotal motion from forehead, small, 1983
Self-Portrait: Vertical motion up, medium, 1983
Self-Portrait: Vertical motion down, medium, 1974
Self-Portrait: Vertical motion up, medium; Pivotal motion, large, 1983
Self-Portrait: Pivotal motion, small; Vertical motion up, small, 1983
Self-Portrait: Pivotal motion, small; Vertical motion down, small, 1983
Self-Portrait: Horizontal elliptical motion, small, 1974
Self-Portrait: Horizontal elliptical motion, medium, 1974
Self-Portrait: Vertical elliptical motion, large, 1974
 silver gelatin developed-out prints, 1992.75.1-15, Gift of Herbert and Paula Molner

Callahan, Harry, American, born 1912
Venice, 1957
Providence, 1977
 dye transfer prints, 1991.213.1-2, Gift of Mr. and Mrs. David C. Ruttenberg, courtesy of The Ruttenberg Arts Foundation and in Honor of the 50th Anniversary of the National Gallery of Art

Evans, Walker, American, 1903-1975
Miner's Home, West Virginia, 1935, silver gelatin developed-out print [1960s], 1991.166.1, Gift of Mr. and Mrs. Harry H. Lunn, Jr.

The Breadline, 1933, silver gelatin developed-out print, 1991.173.1, Gift of Katherine L. Meier and Edward J. Lenkin

Young Girl, c. 1936, silver gelatin developed-out print, 1991.174.1, Anonymous Gift

Ohio Clay Kilns, c. 1972

Trash, 1970

Trash, 1970

Connecticut Clapboard, 1945

London, 1973

Truck and Hubcaps, c. 1972

Tractor, c. 1972

chromogenic prints, 1991.212.1-7, Gift of Mr. and Mrs. Harry H. Lunn, Jr., in Honor of the 50th Anniversary of the National Gallery of Art

LeWitt, Sol, American, born 1928

Photo of Florence, The Area Between Piazza San Marco, Via Covour, Via Guelfa, Via de Ginori, Borgo S. Lorenzo, Via Roma, Via de Posinghi, Via Calgarioli, Via Por. S. Maria, Piazza de Pese, Lunguarno Archibuse, 1976, silver gelatin developed-out print

A Photo of Central Manhattan with the Area between Columbus Circle, the McGraw-Hill Building, and Tompkins Square Cut Out, 1977, silver gelatin developed-out print with triangle cut out of center
A Photo of Central Manhattan with the Area between the Central Park Zoo, the Main Library Branch, and the Central Post Office Cut Out, 1977, silver gelatin developed-out print with triangle cut out of center

A Photo of Central Manhattan with the Area between the Plaza Hotel, the Chelsea Hotel, and the Gramercy Park Hotel Cut Out, 1977, silver gelatin developed-out print with triangle cut out of center
The Area of Manhattan between the Chelsea Hotel, the Plaza Hotel, and the Gramercy Park Hotel, 1977, silver gelatin developed-out print

The Area of Manhattan between the McGraw-Hill Building, Columbus Circle, and Tompkins Square, 1977, silver gelatin developed-out print
The Area of Manhattan between 117 Hester St. and the Three Galleries where Sol LeWitt Has Had Exhibitions of His Work: The John Weber Gallery, 420 West Broadway, the Divan Gallery, the John Daniels Gallery, 1977, silver gelatin developed-out print
A Circle of Manhattan without a Rectangle, 1978, silver gelatin developed-out print with rectangle cut out of center

A Parallelogram of Manhattan without a Rectangle, 1978, silver gelatin developed-out print with rectangle cut out of center

A Rectangle of Manhattan without a Rectangle, 1978, silver gelatin developed-out print with rectangle cut out of center

A Square of Florence without a Trapezoid, 1978, silver gelatin developed-out print with trapezoid cut out of center

A Square of Manhattan without a Rectangle, 1978, silver gelatin developed-out print with rectangle cut out of center



Walker Evans, *The Breadline*, 1933

Gift of Katherine L. Meier and Edward J. Lenkin, 1991.173.1

A Trapezoid of Manhattan without a Rectangle, 1978, silver gelatin developed-out print with rectangle cut out of center

A Triangle of Manhattan without a Rectangle,

1978, silver gelatin developed-out print with rectangle cut out of center

1991.241.68-74, 77-83, The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund and Gift of Dorothy and Herbert Vogel

Strand, Paul, American, 1890-1976

Blind Woman, *New York*, 1916, silver gelatin developed-out print [1920s]

Bouls, 1916, silver gelatin developed-out print [1920s]

Alfred Stieglitz, 1922, platinum print

Alfred Stieglitz and Rebecca Strand at Lake George, 1922, silver gelatin developed-out print

Looking Down, *New York*, 1922, silver gelatin developed-out print

Rebecca, 1922, platinum print

The Docks, *New York*, 1922, silver gelatin developed-out print

Lathe #1, *New York*, 1923, silver gelatin developed-out print

Apartment Repainted, *New York* (recto), *Untitled*

(verso), 1925, silver gelatin developed-out print

Driftwood (recto), *Broken Twigs*, *Georgetown, Maine* (verso), 1927, platinum print

Rock (recto), *Cobueeb in Rain*, *Georgetown, Maine*

(verso), 1927, silver gelatin developed-out print

Rock, *Georgetown, Maine*, 1927, silver gelatin developed-out print

Woods, Maine (recto), *Woman* (verso), 1927, platinum print

Driftwood, *Dark Roots*, *Georgetown, Maine*, 1928,

silver gelatin developed-out print

Driftwood, Maine, 1928, platinum print

Toadstool and Grasses, *Georgetown, Maine*, 1928,

silver gelatin developed-out print

Fence and Houses, *Gaspé*, 1929, silver gelatin developed-out print

Houses, *Gaspé*, 1929, platinum print

Percé Harbor, *Gaspé*, 1929, silver gelatin developed-out print

Hacienda, near Taos, *New Mexico*, 1930, platinum print

City Hall, *Colorado* (recto), *Red River*, *New Mexico*

(verso), 1931, silver gelatin developed-out print

Deserted Building, *New Mexico* (recto), *Red River*,

New Mexico (verso), 1931, silver gelatin developed-out print

Near Ranchos de Taos, *New Mexico*, 1931, platinum print

Ranchos de Taos Church, *New Mexico* (recto), 1931,

Maine (verso), probably 1927/1928, silver gelatin developed-out print

Red River, *New Mexico* (recto), *Deserted Building*,

New Mexico (verso), 1931, silver gelatin developed-out print

Near Rinconada, *New Mexico*, 1932, platinum print

Rebecca, *New Mexico*, 1932, platinum print

Boy, *Hidalgo*, 1933, platinum print

Christo, *Tlacochoaya*, *Oaxaca*, 1933, platinum print

Man with Sombrero, *Mexico*, 1933, platinum print

Man, *Tenancingo* (recto), 1933, *Hacienda*, *New Mexico*

(verso), probably 1931, platinum print

Virgin, *San Felipe*, *Oaxaca* (recto), *Virgin* (verso),

1933, platinum print

Iron Latch, *East Jamaica*, *Vermont*, 1943, silver gelatin developed-out print

Mr. Bennett, *Vermont*, 1944, silver gelatin developed-out print

Burying Ground, *Vermont*, 1946, silver gelatin developed-out print

Parlor, *Prospect Harbor*, *Maine*, 1946, silver gelatin developed-out print

Side Porch, 1946, silver gelatin developed-out print

Tombstone, *Winged Skull*, 1946, silver gelatin developed-out print

Town Hall, 1946, silver gelatin developed-out print

Levens, *Alpes-Maritimes*, *Provence, France*, 1950,

silver gelatin developed-out print

Wheatfield, *France*, 1950, silver gelatin developed-out print

Camargue, *France*, 1951, silver gelatin developed-out print

Man, *Gondeville*, *Charente*, *France*, 1951, silver gelatin developed-out print

Midi-Libre, *France*, 1951, silver gelatin developed-out print

Port, *Adriatic*, *Italy*, 1952, silver gelatin developed-out print

Lusetti Family, *Luzzara*, *Italy*, 1953, silver gelatin developed-out print

Place to Meet, *Luzzara*, *Italy*, 1953, silver gelatin developed-out print

The Affianced, *Luzzara*, *Italy*, 1953, silver gelatin developed-out print

The Market, *Luzzara*, *Italy*, 1953, silver gelatin developed-out print

Alex MacDonald, *South Uist*, *Hebrides*, 1954, silver gelatin developed-out print

Ewan MacLeod, *South Uist*, *Hebrides*, 1954, silver gelatin developed-out print

Loch, *South Uist*, *Hebrides*, 1954, silver gelatin developed-out print

Tide Going Out, *South Uist*, *Hebrides*, 1954, silver gelatin developed-out print

The Market, *Aswan*, *Egypt*, 1959, silver gelatin developed-out print

1991.216.1-55, Southwestern Bell Corporation Paul Strand Collection

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 these changes regularly. The following changes of attribution were made and approved by the Gallery's Board of Trustees during the 1992 fiscal year. The list is arranged in alphabetical order according to former attribution.

PAINTINGS

<i>Number and title:</i>	<i>Attribution:</i>	<i>Changes to:</i>
1954.1.4 <i>Portrait of a Man</i>	Anonymous unknown nationality 18th century c. 1790	Attributed to Adolph-Ulrich Werthmüller <i>Portrait of a Quaker</i> 1795
1947.17.24 <i>Portrait of a Man</i>	Henry Benbridge 1771	European 18th century, c. 1770
1947.17.37 <i>Portrait of a Man</i>	Asher B. Durand	American 19th century
1961.9.73 <i>Saint Cecilia and an Angel</i>	Orazio Gentileschi	Orazio Gentileschi and Giovanni Lanfranco
1961.9.21 <i>Portrait of a Young Man</i>	Hans Holbein, the Younger	Attributed to Hans Holbein, the Younger
1947.17.71 <i>Robert Monckton</i>	Attributed to John Mare c. 1750	European 18th century <i>Portrait of a Man</i> c. 1745
1952.5.70 <i>Elijah Taken up in a Chariot of Fire</i>	Giovanni Battista Piazzetta	Giuseppe Angeli
1937.1.74 <i>A Girl with a Broom</i>	Rembrandt van Rijn	Carel Fabritius and workshop of Rembrandt van Rijn
1970.17.132 <i>View of the Mall from Saint James's Park</i>	Attributed to Marco Ricci c. 1710	After Marco Ricci <i>View of the Mall in Saint James's Park</i> after 1709/1710
1960.6.39 <i>Self-Portrait</i>	Attributed to Titian	Pietro della Vecchia <i>Imaginary Self-Portrait of Titian</i>
1946.7.17 <i>"Sylvia" (Jeanne-Rose- Guyonne Benozzi)</i> c. 1720	Antoine Watteau	French 18th century <i>Portrait of a Woman</i> First half 18th century

SCULPTURE

1964.8.4 <i>The Nativity</i>	Anonymous Ethiopian 18th/19th century	Probably Ethiopian 18th/20th century
1942.9.105 <i>Pietro Talani</i>	Benedetto da Maiano (1442–1497)	Giovanni Bastianini (1830–1868)
1952.5.94 <i>Apollo of Lycia</i>	Elia Candido (2nd half 16th century)	Attributed to Francesco Righetti <i>Apollino of the Villa Medici</i> c. 1775/1820
1974.8.1 <i>Hercules Slaying Lichas</i>	After Antonio Canova c. 1795	After the antique 19th/20th century
1957.14.26 <i>Bacchus</i>	Circle of Vincenzo Danti	After Michelangelo 16th/19th century
1942.9.114 <i>Cupid(?)</i>	Donatello (c. 1386–1466)	Attributed to Lucas Faydherbe (1617–1697) model c. 1640/1650, cast 18th/19th century
1943.4.83 <i>Saint John the Baptist</i>	Donatello (c. 1386–1466)	Style of Desiderio da Settignano 15th/19th century
1942.9.119 <i>Hercules and Antaeus</i>	Attributed to Francesco de Sant'Agata c. 1530	Paduan 16th century c. 1525
1960.5.9 <i>Madonna and Child</i>	Tommaso Fiamberti (c. 1480–1524/1525)	After the Master of the Marble Madonnas c. 1860/1900
1957.14.30 <i>The Virgin of the Annunciation</i>	French 15th century	Probably French 19th century
1983.66.1 <i>Woman Bathing Her Foot</i>	French 16th century c. 1575/1600	Probably French 17th century (possibly Barthélemy Prieur) early 17th century
1957.14.51 <i>Winged Child Carrying a Torch</i>	Hellenistic 2nd century B.C.–1st century A.D.	Roman 1st century B.C./ 1st century A.D.
1957.14.52 <i>Striding Eros</i>	Hellenistic 2nd century B.C.–1st century A.D.	Roman 1st or 2nd century

<i>Number and title:</i>	<i>Attribution:</i>	<i>Changes to:</i>
1957.14.76 <i>Object with Sphinx Head</i>	Attributed to Italian 16th century	Probably Italian 16th/19th century
1957.14.42 <i>A Child on a Dolphin</i>	Attributed to the Master of the Apollo Fountain	Attributed to a follower of Peter Flötner c. 1525–1550
1957.14.24 <i>Woman Cutting Her Nails</i>	Netherlandish 16th century	Probably French 17th century (possibly Barthélemy Prieur)
1957.14.15 <i>A Dancing Faun</i>	Attributed to North Italian 15th century	Probably North Italian 15th century
1957.14.16 <i>Saint George and the Dragon</i>	North Italian 15th century	Probably North Italian 15th century
1943.4.74 <i>Bust of a Warrior</i>	Antonio del Pollaiuolo c. 1475	Imitator of Antonio del Pollaiuolo 1850/1870
1975.6.1 <i>Paul III (Farnese), Pope</i>	Guglielmo della Porta c. 1545	Probably Neapolitan 19th/20th century
1957.14.74 <i>A Sea Monster</i>	Andrea Riccio	Workshop of Severo da Ravenna
1957.14.7 <i>Lion</i>	Roman 18th century 1775/1799	Roman 18th/19th century c. 1780/1885
1957.14.17 <i>Saint Sebastian</i>	Attributed to Severo da Ravenna	Severo da Ravenna
1985.65.1 <i>Female Figure with Raised Arms (A Niobid?)</i>	Venetian 16th century	Style of Venetian or Paduan 16th century
1942.9.143 <i>Andiron with Figure of Jupiter</i>	Venetian 17th century	Italian 17th/19th century
1942.9.144 <i>Andiron with Figure of Juno</i>	Venetian 17th century	Italian 17th/19th century
1942.9.139 <i>Incense Burner</i>	Agostino Zoppo	Attributed to Agostino Zoppo

DECORATIVE ARTS

1942.9.329 <i>Dish with floral border; in the center, shield of arms of the Saracinielli of Orvieto</i>	Salimbene di Pietro Andreoli	Workshop of Maestro Giorgio Andreoli of Gubbio
1942.9.330 <i>Dish with scene of Hercules overcoming Antaeus before the mouth of a cave, with an extensive landscape beyond</i>	Giorgio Andreoli	Workshop of Maestro Giorgio Andreoli of Gubbio
1942.9.331 <i>Large plate with floral border; in center, shield of arms of the Vigeri of Orvieto</i>	Giorgio Andreoli	Workshop of Maestro Giorgio Andreoli of Gubbio
1942.9.332 <i>Large plate with border of floral grotesques; in center, shield of arms of the Vigeri of Savona</i>	Giorgio Andreoli	Workshop of Maestro Giorgio Andreoli of Gubbio
1942.9.333 <i>Plate with landscape scene of reconciliation of Minerva and Cupid</i>	Giorgio Andreoli	Workshop of Maestro Giorgio Andreoli of Gubbio; painting attributed to the Painter of the Three Graces
1942.9.334 <i>Flat plate with landscape scene of a battle between Romans and Carthaginians</i>	Giorgio Andreoli	Workshop of Maestro Giorgio Andreoli of Gubbio; painting attributed to the Painter of the Three Graces
1942.9.335 <i>Plate with floral border; in center, shield impaling arms of Burgundy with those of Fregoso of Genoa</i>	Giorgio Andreoli	Workshop of Maestro Giorgio Andreoli of Gubbio

<i>Number and title:</i>	<i>Attribution:</i>	<i>Changes to:</i>
1942.9.280 <i>Aquamanile in the Form of a Horseman</i>	Attributed to anonymous English 13th century	Probably English or Scandinavian 13th century
1942.9.276 <i>Reliquary in the form of an Arab's head</i>	Anonymous French 15th century	Probably French 19th century, c. 1850
1942.9.282 <i>Crucifix</i>	Anonymous German 12th century or anonymous Mosan 12th century	Probably Rhenish and Mosan c. 1150/1175
1942.9.337 <i>Plate with scene of Hero leaping from her tower to join the drowned Leander; in center, a shield of arms</i>	Francesco Xanto Avelli	Attributed to Francesco Xanto Avelli and a collaborator, in Urbino; probably lustered in the workshop of Maestro Giorgio Andreoli, of Gubbio, or by Vincenzo Andreoli, Urbino
1942.9.338 <i>Dish with landscape scene of the death of Laocoön and his sons</i>	Francesco Xanto Avelli	Attributed to Francesco Xanto Avelli, Urbino, possibly with assistants; lustered in the workshop of Maestro Giorgio Andreoli, of Gubbio, or possibly in Urbino
1942.9.316 <i>Bowl with floral border; in center, laureate bust of a youth, to left</i>	Caffagiolo	Probably Tuscan or Faentine 16th century
1942.9.313 <i>Plate with border of putti and trophies amid grotesques; in center, Cupid standing armed, in a landscape</i>	Castel Durante	Probably Urbino district
1942.9.321 <i>Large dish with border of floral motifs, cornucopiae, and crown; in center, griffin supporting a shield of arms, to left, amid roses</i>	Deruta 16th century	Probably Deruta 16th century
1942.9.327 <i>Dish with border of flowers and petals with mounded hills; in center, a fowl to left, between flowered plants</i>	Deruta 16th century	Deruta, or possibly Gubbio 16th century
1942.9.347 <i>Small dish with Leda and the Swan in a wooded landscape; Jupiter repeated above; at left, Eros and Anteros(?)</i>	Attributed to Francesco Durantino	Urbino or Urbino district 16th century
1942.9.314 <i>Plate with border of grotesques and shields of arms; in center, putti holding another shield with arms of the Gritti of Venice</i>	Faenza 16th century	Probably Faentine or Venetian 16th century
1942.9.342 <i>Plaque with fruited wreath enclosing a shield of arms</i>	Faenza 16th century	North or Central Italian 16th century
1942.9.395 <i>Cassetta with gilded pastiglia decoration</i>	Florentine 14th century	Probably Tuscan 14th century <i>Cassetta</i>
1942.9.286 <i>Pax: The Annunciation</i>	Franco-Flemish 15th century	German, Netherlandish, or French 16th century c. 1500 (shell cameo) Italian or German 16th century c. 1500/1600 (setting)
1942.9.351 <i>Coupe with the arms of France</i>	French 16th century Saint-Porchaire	French 16th century, probably Saint-Porchaire (Deux-Sevres), or Paris region
1942.9.352 <i>Candlestick with masks and cupid</i>	French 16th century Saint-Porchaire	French 16th century, probably Saint-Porchaire (Deux-Sevres), or Paris region
1942.9.353 <i>Salt cellar</i>	French 16th century Saint-Porchaire	French 16th century, probably Saint-Porchaire (Deux-Sevres)

<i>Number and title:</i>	<i>Attribution:</i>	<i>Changes to:</i>
1942.9.326 <i>Small plate with border of floral motifs, cornucopiae, and geometric panels; in center, bust of Saint Paul with raised sword</i>	Gubbio 16th century	Probably workshop of Maestro Giorgio Andreoli of Gubbio
1942.9.328 <i>Dish with floral border, and geometric panels on well; in center, bust of a man in armor, to left</i>	Gubbio 16th century	Deruta, or possibly Gubbio, 16th century
1942.9.340 <i>Dish with marine scene of Clio carried on the back of a swan</i>	Gubbio 16th century	Probably painted and lustered in the workshop of Maestro Giorgio Andreoli of Gubbio
1942.9.336 <i>Plate with the Triumph of Venus and Cupid, in a radiant cloudscape</i>	Niccolo da Urbino	Attributed to Nicola da Urbino or a follower or a close associate; probably lustered in the workshop of Maestro Giorgio Andreoli of Gubbio
1942.9.341 <i>Plaque with scene of the Adoration of the Magi, in an extensive landscape</i>	Niccolo da Urbino	Painted by Nicola da Urbino
1942.9.356 <i>"The Morosini Helmet"</i>	North Italian, 2nd half 16th century	Probably Milanese, c. 1550/1600
1942.9.339 <i>Plate with a landscape scene of Jupiter, Juno and Io transformed into a cow</i>	Urbino 16th century	Painted in the Urbino district or Gubbio 16th century; lustered in the workshop of Maestro Giorgio Andreoli, Gubbio, or possibly in the workshop of Vincenzo Andreoli, Urbino
1942.9.343 <i>Dish with border of dolphins and delphigriffs; in center, bust of a youth, to left</i>	Urbino 16th century	Probably Urbino district 16th century
1942.9.344 <i>Dish with border of urns and cherubs heads; in center, armorial device of bird on bale</i>	Urbino 16th century	Urbino district 16th century
1942.9.349 <i>Dish with landscape scene of the conversion of Saul</i>	Urbino 16th century	Painting attributed to Francesco Xanto Avelli, place of production uncertain
1942.9.350 <i>Plate with scene of Hercules, Omphale, and Cupid in an extensive landscape</i>	Urbino 16th century	Probably Urbino district 16th century
1961.9.195 <i>Silver and enamel chest</i>	Venetian 15th century c. 1400	Probably Venetian or Lombard 16th century c. 1550/1600

GRAPHICS

1983.49.152-203 <i>Fifty-Two Views of Rome and Its Environs</i>	Charles-Louis Clérissseau	Joseph Marie Vien
1987.20.1 <i>Head of Saint John the Baptist</i>	Italian 15th century	Francesco Marmitta
1983.74.17 <i>View near Rosora di Serra San Quirico</i>	Messer Ulisse Severino da Cingoli	Gherardo Cibo

Loans

EXTENDED LOANS FROM THE GALLERY'S COLLECTIONS

All works are part of the National Lending Service unless indicated by †

AUSTRALIA

Canberra, United States Ambassador
American 19th century, *Indians Cooking Maize*,
George Catlin, 2 paintings of Indian life

AUSTRIA

Vienna, United States Ambassador to the Conference and Security Commission of Europe
Attributed to J. W. Audubon, *Long-Tailed Red Fox*; and *A Young Bull*; Alexander Liberman, *Omega IV*; Mark Rothko, *Untitled*; Allen Tucker, *Bizarre*

Vienna, United States Ambassador to the Negotiations on Conventional Armed Forces in Europe
Thomas Chambers, *Storm-Tossed Frigate*

BELGIUM

Brussels, United States Ambassador to NATO
Gilbert Stuart, *George Pollock*; *Mrs. George Pollock*; Thomas Sully, *Ann Biddle Hopkinson*; Francis Hopkinson; *The Leland Sisters*

BOLIVIA

Le Paz, United States Ambassador
George Catlin, 5 paintings of Indian life

BRUNEI

Bandar Seri Begawan, United States Ambassador
American 19th century, *Lexington Battle Monument* (returned); George Catlin, 3 paintings of Indian life (returned); Karl Knaths, *Marble Mantle* (returned)

CHINA

Beijing, United States Ambassador
American 19th century, *New England Farm in Winter*; Marguerite Zorach, *Christmas Mail*

COLOMBIA

Bogotá, United States Ambassador
American 19th century, *Miss Ryan* (returned); George Catlin, 9 paintings of Indian life (4 returned)

CZECHOSLOVAKIA

Prague, United States Ambassador
George Catlin, 3 paintings of Indian life (returned); Mark Rothko, *Untitled (Man and Woman Holding Hands)*; *Untitled (Three Figures)*; *Untitled (Still Life with Vase)*

DENMARK

Copenhagen, United States Ambassador
American 19th century, *Horizon of the New World*; George Catlin, 3 paintings of Indian life; Mark Rothko, *Untitled (Two Seated Women)*

EGYPT

Cairo, United States Ambassador
Leila T. Bauman, *U.S. Mail Boat*; Walt Kuhn, *Green Apples and Scoop*; Mark Rothko, 2 *Untitled* paintings; James Twitty, *Blue Water*

ENGLAND

London, United States Ambassador
Sir William Beechey, *General Sir Thomas Picton*;

Frank Weston Benson, *Portrait in White*; Francis Cotes, *Miss Elizabeth Crewe*; Jacob Eichholtz, *William Clark Frazer*; Thomas Gainsborough, *William Yelverton Davenport*; George Peter Alexander Healy, *Roxanna Atwater Wentworth*; Michiel van Mierveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Grace Woodhouse*; Gilbert Stuart, *Luke White*; Benjamin West, *Self-Portrait* (returned)

FRANCE

Paris, Musée du Louvre
Severo da Ravenna, *The Christ Child*†

Paris, United States Ambassador
American 19th century, *Washington at Valley Forge*; Thomas Eakins, *Louis Hussen*; A. A. Lamb, *Emancipation Proclamation*; John Singer Sargent, *Mrs. Joseph Chamberlain*; James McNeill Whistler, *Head of a Girl*; Benjamin West, *Mrs. William Beckford*

GERMANY

Bonn, United States Ambassador
George Catlin, 2 paintings of Indian life

GUATEMALA

Guatemala City, United States Ambassador
George Catlin, 5 paintings of Indian life

IRELAND

Dublin, United States Ambassador
American 19th century, *The End of the Hunt*; *The Start of the Hunt*; George Catlin, 2 paintings of Indian life; Joseph Goodhue Chandler, *Girl with Kitten*; Leonid, *Derrynane Harbor, Ireland*; Gilbert Stuart, *Counsellor John Dunn*; *John Bill Ricketts*

ITALY

Florence, Ente Casa Buonarroti
After Michelangelo Buonarroti, *Damned Soul*

THE NETHERLANDS

The Hague, United States Ambassador
George Catlin, *Two Sioux Chiefs, A Medicine Man, and a Woman with a Child* (returned); Frederick Carl Frieseke, *Memories* (returned); Robert Henri, *Volendam Street Scene* (returned); Walt Kuhn, *Pumpkins* (returned); Thomas Sully, *John Quincy Adams* (returned)

PARAGUAY

Asunción, United States Ambassador
George Catlin, 4 paintings of Indian life

SPAIN

Barcelona, Fundació Joan Miró
Mark Rothko, *Untitled*

Madrid, United States Ambassador
George Catlin, 5 paintings of Indian life

SWITZERLAND

Geneva, United States Ambassador to the Arms Control and Disarmament Agency
American 19th century, *Brother and Sister*; *Steamship Erie*; George Catlin, 2 paintings of Indian life; attributed to Reuben Rowley, *Dr. John Safford and Family*

Geneva, United States Ambassador to the United Nations Mission
American 19th century, *Abraham Lincoln*; T. Davies, *Ship in Full Sail*; George Catlin, *Falls of the Snake River*; Gilbert Stuart, *Ann Barry*; *Mary Barry*

URUGUAY

Montevideo, United States Ambassador
George Catlin, 4 paintings of Indian life; Thomas Chambers, *The Hudson Valley, Sunset*

VENEZUELA

Caracas, United States Ambassador
American 19th century, *Interior Scene*; *Little Miss Wyckoff*; *Twenty-two Houses and a Church*; George Catlin, 2 paintings of Indian life

YUGOSLAVIA

Belgrade, United States Ambassador
Charles S. Humphreys, *Budd Doble Driving Goldsmith Maid at Belmont Driving Park* (returned)

UNITED STATES

ALABAMA

Birmingham Museum of Art
Anders Zorn, *Hugo Reisinger*

CALIFORNIA

Oakland Museum of Art
Mark Rothko, 2 *Untitled* paintings

CONNECTICUT

Hartford, Wadsworth Atheneum
Mark Rothko, *Untitled*

DISTRICT OF COLUMBIA

The Architect of the Capitol
Franklin C. Courter, *Lincoln and His Son, Tad*

Blair House

John Singleton Copley, *Harrison Gray*; Georgia Timken Fry, *Flock of Sheep*; Joseph Bartholomew Kidd, after John James Audubon, *Black-Backed Three-Toed Woodpecker*; *Orchard Oriole*; attributed to Benjamin Marshall, *Race Horse and Trainer*; Fritz Muller, *Capture of the "Savannah" by the U.S.S. "Perry"*; Gilbert Stuart, *William Hartigan(?)*; Thomas Wilcocks Sully and Thomas Sully, *Major Thomas Biddle*

Department of State, Diplomatic Reception Rooms
George Catlin, 6 paintings of Indian life

Library of Congress, Lessing Rosenwald Room
Carl Milles, *Head of Orpheus*

Director, Office of Management and Budget
Raoul Dufy, *Regatta at Henley*

National Museum of American History, Smithsonian Institution

Charles Peale Polk, *General Washington at Princeton*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology
C. Gregory Stapko, *Dr. John Brinton* (returned)

National Portrait Gallery, Smithsonian Institution
Chester Harding, *Self-Portrait*; Daniel Huntington, *Dr. James Hall*; Henry Theodore Tuckerman; John Wesley Jarvis, *Thomas Paine*; Irving R. Wiles, *Miss Julia Marlowe*

National Trust for Historic Preservation
Bernard Hailstone, *David E. Finley*

The Octagon, The American Institute of Architects Foundation
Gilbert Stuart, *William Thornton*; *Mrs. William Thornton*

The Secretary of Agriculture

Thomas Hart Benton, *Trail Riders* (returned); George Catlin, 4 paintings of Indian life

The Secretary of Commerce

Pierre Bonnard, *Stairs in the Artist's Garden*; Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Music and the Pink Violin*; Philip van Kouwenbergh, *Flowers in a Vase*

The Secretary of Education

Maurice Utrillo, *Street at Corté, Corsica*

The Secretary of Health and Human Services

George Catlin, *A Small Crow Village*; André Derain, *Abandoned House in Provence*; *Still Life*; Leonid, *Faraduro, Portugal*; Allen Tucker, *Madison Square, Snow*

The Secretary of Housing and Urban Development

French 19th century, *Melon and Lemon*; Charles Henry Granger, *Muster Day*; Walt Kuhn, *Zinnias*; George Ropes, *Mount Vernon*; Douglas Volk, *Abraham Lincoln*

The Secretary of Labor

American 19th century, *Portrait of a Lady*; "We Go for the Union"; Winslow Homer, *Sunset*; George Benjamin Luks, *The Bersaglieri*; Mark Rothko, *Untitled (Subway)*

The Secretary of Transportation

Style of Hendrick van Anthonissen, *Ships in the Scheldt Estuary*; L.M. Cooke, *Salute to General Washington in New York Harbor*; follower of Claude Lorrain, *Harbor at Sunset*; Hugues Merle, *Children Playing in a Park*; René Pierre Charles Prinçeteau, *Horses*

The Secretary of the Treasury

George Catlin, 7 paintings of Indian life

Supreme Court of the United States**Mr. Chief Justice William H. Rehnquist**

American 19th century, *Boy and Girl* (returned); *Boy in Blue* (returned); *Memorial to Nicholas M.S. Catlin* (returned); *Pink Roses* (returned); Chinese, Ch'ing Dynasty, *Archery Contest*; unknown 18th century, *Portrait of a Man*; George Catlin, 3 paintings of Indian life; George Cuit the Younger, *Easby Abbey, Near Richmond*; André Derain, *Road in Provence*; Jean-Louis Forain, *Behind the Scenes*; attributed to Sturtevant J. Hamblin, *Little Girl with Pet Rabbit* (returned); Edward Molyneux, *Chapel in Provence*; Ammi Phillips, *Jane Storm Teller* (returned); Thomas Sully, *Thomas Alston*; Augustus Vincent Tack, *Charles Evans Hughes*; Frits Thaulow, *River Scene*; John Toole, *Skating Scene* (returned); Eugene Laurent Vail, *The Flags, Saint Mark's, Venice—Fete Day*

Mr. Justice Anthony Kennedy

French 19th century, *Race Course at Longchamps*; Jean Béraud, *Paris, rue du Havre*; Dutch 17th century, *Flowers in a Classical Vase*; John Ferneley, *In the Paddock* (returned); Franz Marc, *Siberian Dogs in the Snow*; Henri Moret, *The Island of Raguenez, Brittany*

Mr. Justice Thurgood Marshall*

American 19th century, *Leaving the Manor House*; Enrique Castro, *Untitled*; imitator of van Gogh, *Landscape*

Mme. Justice Sandra Day O'Connor

George Catlin, 5 paintings of Indian life

Mr. Justice David Souter

Rembrandt Peale, *George Washington*; Gilbert Stuart, *Captain Joseph Anthony*; after Gilbert Stuart, *James Lloyd*; *William Constable*; Augustus Vincent Tack, *Harlan F. Stone*

Mr. Justice John Paul Stevens

American 19th century, *Portland Harbor, Maine*; George Catlin, *Scene from the Lower Mississippi*; Edouard Gaertner, *City Hall at Torun*; Alphonse Legros, *Hampstead Heath*; Franz Xaver Winterhalter, *Queen Victoria*

The United States Trade Representative

American 19th century, *Imaginary Regatta of America's Cup Winners*; *Mounting of the Guard*; *View of Aberdeen, Washington*; Thomas Chambers, *Bay of New York, Sunset*; *Boston Harbor*

The Vice President's House

American 19th century, *Girl with Toy Rooster*; George Catlin, 3 paintings of Indian life; Lydia Field Emmet, *Olivia*; after Jean-Baptiste Greuze, *Benjamin Franklin*; Charles S. Humphreys, *The Trotter*

Preservation Office, The White House

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*

The White House

George Catlin, 11 paintings of Indian life; John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*; Thomas Sully, *Andrew Jackson*; Jean-Baptiste-Camille Corot, *The Eel Gatherers*; Jules Dupré, *The Old Oak*; Dietz Edzard, *Flowers in a Vase*; *Three Flowers in a Vase*†

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

Studio of Gerard Terborch II, *The Concert*

NORTH CAROLINA**Charlotte, Mint Museum of Art**

Mark Rothko, *Untitled (Black and Gray)* (returned); Georges Rouault, *The Breton Wedding* (returned)

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

Mark Rothko, *Untitled*

VIRGINIA**Fairfax, George Mason University**

Alfredo Halegua, *America*; Lila Katzen, *Antecedent*

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

Works in the National Lending Service marked*

BELGIUM**Antwerp, Koninklijk Museum voor Schone Kunsten****Antwerpen**

FLANDES Y AMERICA: THE SOUTHERN NETHERLANDS AND LATIN AMERICA. 500 YEARS OF CULTURAL EXCHANGE. 25 January–24 May 1992: After Ludwig van Schoor, *America*

CANADA**Montreal Museum of Fine Arts**

THE GENIUS OF THE SCULPTOR: THE ART OF MICHELANGELO. 12 June–13 September 1992: Giovanni Desiderio Bernardi, *The Fall of Phaeton*; *The Rape of Ganymede*; Caradosso, *Julius II (Giuliano delle Rovere)* (obverse), *View of Saint Peter's* (reverse); follower of Michelangelo Buonarroti, *Apollo and Marsyas*; Leone Leoni, *Michelangelo Buonarroti, 1475–1564, Florentine Artist* (obverse), *Blind Man with a Staff and Water Flask Led by a Dog* (reverse); Roman 15th century, *Apollo and Marsyas*

ENGLAND**London, Hayward Gallery**

RENÉ MAGRITTE. 19 May–2 August 1992; René Magritte, *La Condition Humaine*; *The Blank Signature**; circulated to the Metropolitan Museum of Art, New York, 9 September–22 November 1992

London, National Gallery

MANET AND THE EXECUTION OF MAXIMILIAN. 1 July–27 September 1992; Edouard Manet, *The Dead Toreador*

London, Royal Academy of Arts

MANTEGNA. 17 January–5 April 1992; attributed to Antonio da Brescia, *Two Peasants*; Andrea Mantegna, *Bird Perched on a Branch with Fruit*; *Christ Child Blessing*; *The Entombment*; *Judith and Holofernes*; *Portrait of a Man*; *Triumph of Caesar*; *The Senators*; circulated to the Metropolitan Museum of Art, New York, 28 April–12 July 1992, with Mantegna's *Descent into Limbo*

FRANCE**Colmar, Musée d'Unterlinden**

MARTIN SCHONGAUER. 13 September–27 October 1991; Martin Schongauer, *Bust of a Monk Assisting at Communion*; *Young Woman Wearing a Scarf*

Montpellier, Musée Fabre

FRÉDÉRIC BAZILLE. 11 July–4 October 1992; Frédéric Bazille, *Edmond Maître**; Claude Monet, *Bazille and Camille*

Nancy, Musée Historique Lorrain

JACQUES CALLOT. 1592–1635. 15 June–15 September 1992; Jacques Callot, *Studies of Horses*; *Tree of Saint Francis*; Jacques Stella, *The Fair of Impruenta*

Paris, Galeries nationales du Grand Palais

AMOURS DES DIEUX. 15 October 1991–13 January 1992; Jean Honoré Fragonard, *Diana and Endymion**; circulated to the Philadelphia Museum of Art, 20 February–26 April 1992, and the Kimbell Art Museum, Fort Worth, 23 May–2 August 1992

GÉRICault, 26 September 1991–6 January 1992:

Théodore Géricault, *Flayed Horse II*, *Trumpeters of Napoleon's Imperial Guard*

Paris, Musée du Louvre

CLODION. 17 March–29 June 1992; Clodion, *Model for "Poetry and Music"*

Sceaux, Musée de l'Île de France, Château de Sceaux

LES PEINTRES DE LA SEINE. 30 September–15 December 1991; Claude Monet, *Bridge at Argenteuil on a Gray Day*; Auguste Renoir, *Regatta at Argenteuil*

*deceased

GERMANY

Berlin, Grosse Orangerie Schloss Charlottenburg
(organized by Berlinische Galeries)

SCHWERELOS, 9 November 1991–22 January 1992:
Max Beckmann, *Falling Man**

Berlin, Berliner Festspiele GmbH

PATTERNS OF JEWISH LIFE, 12 January–26 April
1992: Mark Rothko, *Untitled (Two Women Before a
Cityscape)**

Kunsthalle Bremen

GENIUS RODIN—EROS UND KREATIVITÄT,
3 November 1991–12 January 1992: Auguste Rodin, *The
Kiss; Rear View of Female Figure in Action*; circulated to
Städtische Kunsthalle, Düsseldorf, 24 January–22 March 1992

LESSING ROSENWALD'S COLLECTION AT
THE NATIONAL GALLERY OF ART, 19 May–
9 August 1992: Albrecht Altdorfer, *The Beautiful Virgin of
Regensburg*; Mary Cassatt, four graphics from *The Fitting
series*; Master of 1515, *Allegory of Fortitude*; Rembrandt
van Rijn, *Christ Crucified Between the Two Thieves (The
Three Crosses)*

Cologne, Wallraf-Richartz-Museum

DIE ANTWERPENER MALERSCHULE 1550–
1650, 3 September–22 November 1992: Sir Anthony
van Dyck, *Isabella Brant*; Peter Paul Rubens, *Decius Meus
Addressing the Legions*

Museum Folkwang Essen

DIE WAHRHEIT DES SICHBAREN, 21 June–27
September 1992: Edward Hopper, *Cape Cod Evening**

Schirn Kunsthalle Frankfurt

KUNST IN DER REPUBLIK GENUA, 1528–
1815, 29 August–9 November 1992: Sir Anthony van
Dyck, *Marchesa Balbi*; Anton Maria Vassallo, *The Larder*

**Forum des Landesmuseums, Niedersächsisches Landes-
museum Hannover**

VENDIGS RUHM IM NORDEN, 3 December 1991–
2 February 1992: Bernardo Bellotto, *The Castle of Nymph-
enburg*; Sebastiano Ricci, *The Last Supper*; circulated to the
Kunstmuseum Düsseldorf, 16 February–26 April 1992

Munich, Städtische Galerie im Lenbachhaus

GABRIELE MÜNTER, 29 July–1 November 1992:
Gabriele Münter, *Christmas Still Life*

ISRAEL

Jerusalem, The Israel Museum

WILLIAM BLAKE'S ILLUSTRATIONS FOR THE
BOOK OF JOB, 7 April–29 June 1992: William Blake,
6 drawings

ITALY

Bassano del Grappa, Museo Civico

JACOPO BASSANO, 5 September–6 December 1992:
Jacopo Bassano, *The Annunciation to the Shepherds; The
Mocking of Christ*

Bologna, Museo Civico Archeologico

GIOVAN FRANCESCO BARBIERI, IL GUER-
CINO (1591–1666), 6 September–10 November
1991: Guercino, paintings: *Amnon and Tamar; Joseph and
Potiphar's Wife*; drawings: *Amnon and Tamar; The Angel of
the Annunciation; Madonna and Child with Saints; Rest on
the Flight into Egypt*; circulated to the Schirn Kunsthalle
Frankfurt, 2 December 1991–9 February 1992

Pinacoteca Civica di Cento

IL GUERCINO E LA BOTTEGA, 6 September–
10 November 1991: Guercino, *Cardinal Francesco Cen-
nini*; circulated to the Schirn Kunsthalle, Frankfurt, 2 Decem-
ber 1991–9 February 1992

Florence, Ente Casa Buonarroti

IL GIORDINO DI SAN MARCO, 30 June–19 Octo-
ber 1992: Andrea Mantegna, *Judith and Holofernes*

Florence, Palazzo Strozzi

GUSTAV KLIMT, 30 November 1991–16 March 1992:
Gustav Klimt, *Baby (Cradle)*

Florence, Galleria degli Uffizi

UNA SCUOLA PER PIERO: LUCE, COLORE E
PROSPETTIVA NELLA FORMAZIONE FIOREN-
TINA DI PIERO DELLA FRANCESCA, 26 Septem-
ber 1992–10 January 1993: Domenico Veneziano, *Saint
Francis Receiving the Stigmata; Saint John in the Desert*

**Genoa, Galleria Nazionale della Liguria, Palazzo Spinola
di Pellicceria**

GENOVA NELL'ETA BAROCCA, 29 April–29 July
1992: Sir Anthony van Dyck, *Marchesa Balbi; Marchesa
Elena Grimaldi, Wife of Marchese Nicola Cattaneo*

**Genoa, Italian Pavilion, Esposizione Internazionale
Specializzata Genova 1992**

CRISTOFORO COLOMBO: SHIPS AND THE
SEA, 15 May–15 August 1992: Giovanni Battista Tiepolo,
The World Pays Homage to Spain

Milan, Museo Poldi-Pezzoli

LE MUSE E IL PRINCIPE—LO STUDIOLO DI
BELFIORE A FERRARA, 19 September–1 December
1991: attributed to Jacopo Bellini, *Profile Portrait of a Boy*;
Matteo de' Pasti, *Guarino da Verona, 1374–1460, Human-
ist (obverse), Fountain Surmounted by a Nude Male Figure
(reverse)*; follower of Cosimo Tura, *Saint Francis Receiving
the Stigmata*

**Naples, Soprintendenza per i Beni Artistici e Storici di
Napoli with Museo e Galleria Nazionali di Capodimonte at
Castel St. Elmo**

JUSEPE MARIA RIBERA, 27 February–17 May
1992: Jusepe Maria de Ribera, *The Martyrdom of Saint
Bartholomew*; circulated to Museo del Prado, Madrid,
28 May–9 August 1992

Turin, Lingotta S.r.l.

ARTE AMERICANA 1930–1970, 11 January–
31 March 1992: Claes Oldenburg, *Glass Case with Pies
(Assorted Pies in a Case)*

Urbino, Galleria Nazionale dello Marche, Palazzo Ducale

PIERO E URBINO, 24 July–31 October 1992: Master
of the Barbarini Panels, *The Annunciation*; workshop of
Piero della Francesca, *Saint Apollonia*

JAPAN

Hiroshima Museum of Art

MATISSE RETROSPECTIVE EXHIBITION,
5 October–4 November 1991: Henri Matisse, *Woman
Seated in an Armchair*; circulated to Kasama Nichido Mu-
seum of Art, 9 November–8 December 1991

Yokohama Museum of Art

GAUGUIN ET SES AMIS PEINTRES, 11 April–
31 May 1992: Paul Gauguin, *Pair of Wooden Shoes*; circula-
ted to Hiroshima City Museum of Contemporary Art, 6 June–
5 July 1992, and Kyoto Municipal Museum of Art, 11 July–
16 August 1992

MEXICO

Mexico City, Centro Cultural Arte Contemporaneo A.C.

ETCHINGS OF JACQUES CALLOT. . . AROUND
THE MISERIES OF WAR, 23 June–10 October
1992: Jacques Callot, 18 etchings from *The Large Miseries
of War series*

SCOTLAND

Edinburgh, National Gallery of Scotland

DUTCH ART AND SCOTLAND: A REFLECTION
OF TASTE, 13 August–18 October 1992: Rembrandt
van Rijn, *Self-Portrait*

SPAIN

Barcelona, Museu Picasso

PABLO PICASSO 1905–1906, 5 February–19 April
1992: Pablo Picasso, *Jester; Lady with a Fan**; circulated to
Kunstmuseum Bern, 8 May–26 July 1992



Sesshū Tōyō, *Ama no Hashidate*, c. 1503, Japanese
National Treasure lent by the Kyoto National Mu-
seum for exhibition in *Circa 1492*

Madrid, Centro de Arte Reina Sofía

ANDRÉ BRETON, LA BEAUTÉ CONVULSIVE,
1 October–2 December 1991: Arshile Gorky, *One Year the
Milkweed*

**Seville, Monasterio Santa Maria de las Cuevas, Exposi-
ción Universal de Sevilla '92**

ART AND CULTURE AROUND 1492, 18 May–
12 October 1992: Neroccio de' Landi, *Portrait of a Lady*
EL PAISAJE MEDITERRANEO, 28 May–12 Octo-
ber 1992: Annibale Carracci, *Landscape*

**Seville, Pabellón de España, Exposición Universal de
Sevilla '92**

TESOROS DEL ARTE ESPANOL, 20 April–15 Aug-
ust 1992: Bartolomé Esteban Murillo, *Two Women at a
Window*



Toledo, Museo de Santa Cruz

REYES Y MECENAS, 13 March–31 May 1992: Juan de Flandes, *The Temptation of Christ*; Michel Sittow, *The Assumption of the Virgin*; *Portrait of Diego de Guevara(?)*; circulated to Schloss Ambras, Innsbruck, 3 July–20 September 1992

Valencia, IVAM Centre Julio Gonzalez

THE POETRY OF FORM, 25 June–30 August 1992: Richard Tuttle, 35 graphic works

SWITZERLAND

Lugano, Museo Cantonale d'arte

LYONEL FEININGER, 6 September–10 November 1991: Lyonel Feininger, *Zirchow VII**

Kunsthau Zürich

GUSTAV KLIMT, 11 September–13 December 1992: Gustav Klimt, *Baby (Cradle)*

UNITED STATES

CALIFORNIA

Los Angeles, The Museum of Contemporary Art

AD REINHARDT, 13 October 1991–5 January 1992: Ad Reinhardt, *Black Painting No. 34**; *Untitled*

Los Angeles County Museum of Art

THE PAINTINGS OF GEORGE BELLOW'S, 16 February–10 May 1992: George Bellows, *Little Girl in White (Queenie Burnett)*; *New York*; circulated with Bellows' *Club Night** to Whitney Museum of American Art, New York, 5 June–30 August 1992

Malibu, The J. Paul Getty Museum

TWO LIVES: O'KEEFFE BY STIEGLITZ, 30 June–13 September 1992: Alfred Stieglitz, 22 photographs

Newport Beach, Newport Harbor Art Museum

BOTH ART AND LIFE: GEMINI AT 25, 20 September–29 November 1992: Jasper Johns, *Figure 0*; *Figure 4*; *Figure 6*; *Figure 8*

MAX ERNST: THE SCULPTURE, 9 July–6 September 1992: Max Ernst, *Capricorn*

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

WILLIAM STANLEY HASELTINE, 20 June–29 September 1992: William Stanley Haseltine, *Natural Arch at Capri*; *Venetian Lagoon*

CONNECTICUT

New Haven, Yale University Art Gallery

FÉLIX VALLOTTON: A RETROSPECTIVE. 24 October 1991–5 January 1992: Félix Vallotton, *L'Accident*; *L'Averse*; *The Church of Souain*; *La Modiste*; *Le Monome*; *The Wind**; circulated to the Museum of Fine Arts, Houston, 31 January–29 March 1992: *The Wind and The Church of Souain* also circulated to the Indianapolis Museum of Art, 25 April–21 June 1992, and the Rijksmuseum Vincent van Gogh, Amsterdam, 27 August–11 November 1992

DISTRICT OF COLUMBIA

The Corcoran Gallery of Art

SPORT IN ART FROM AMERICAN MUSEUMS. 21 September–8 December 1991: George Bellows, *Tennis Tournament*; circulated to IBM Gallery of Science and Art, New York, 14 January–28 March 1992

National Portrait Gallery

RALPH EARL: THE FACE OF A YOUNG REPUBLIC. 1 November 1991–1 January 1992: John Singleton Copley, *Mrs. Adam Babcock*; Ralph Earl, *Daniel Boardman*; Dr. David Rogers*; *Martha Tennent Rogers**; *Thomas Earle**; four Ralph Earl paintings circulated to Wadsworth Atheneum, Hartford, 2 February–5 April 1992, and Amon Carter Museum, Fort Worth, 16 May–12 July 1992

GROUP PORTRAIT: THE FIRST AMERICAN

AVANT-GARDE. 10 May–3 November 1991: Alfred Stieglitz, *Georgia O'Keeffe: A Portrait—Head*; *Picabia*; *Marsden Hartley*; *Brancusi Exhibition at 291*; *The Last Days of "291"*; *Marius De Zayas*; *Paul Haviland*; *Arthur G. Dove*; *Marcel Duchamp*; *John Marin*

Supreme Court of the United States

EXHIBIT COMMEMORATING THE CENTENNIAL OF THE BIRTH OF EARL WARREN. 18 March 1991–18 September 1992: Gardner Cox, *Earl Warren**

GEORGIA

Atlanta, The High Museum of Art

EDVARD MUNCH: MASTER PRINTS FROM THE EPSTEIN FAMILY COLLECTION. 17 August–10 November 1991: Edvard Munch, *The Kiss*; *Madonna*; *Women on the Shore*; *Girl with a Heart*

HENRY OSSAWA TANNER: 1859–1937. 17 September–14 November 1991: Henry Ossawa Tanner, *The Seine**; circulated to the Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, 15 December 1991–1 March 1992

MAX WEBER: THE CUBIST DECADE, 1910–1920. 10 December 1991–9 February 1992: Max Weber, *Interior of the Fourth Dimension*; *Rush Hour, New York**; circulated to the Museum of Fine Arts, Houston, 8 March–3 May 1992, and Corcoran Gallery of Art, 31 May–9 August 1992: *Rush Hour, New York*, also circulated to the Albright-Knox Art Gallery, Buffalo, from 12 September–25 October 1992

ILLINOIS

The Art Institute of Chicago

TOKENS OF AFFECTION: THE PORTRAIT MINIATURE IN AMERICA. 21 September–17 November 1991: Jacob Eichholtz, *James P. Smith**

IOWA

Cedar Rapids Art Museum

ONE-HUNDREDTH BIRTHDAY ANNIVERSARY EXHIBITION. 15 December 1990–31 October 1991: Grant Wood, *Haying*; *New Road*

LOUISIANA

New Iberia, Gallery of the Gardens, Live Oak Gardens

VOYAGES OF DISCOVERY: HISTORY PAINTINGS BY GEORGE CATLIN. 1 May–31 July 1992: George Catlin, 26 paintings of Indian life*

MAINE

The Museum of Art of Ogunquit

WALT KUHN. 1 July–15 September 1992: Walt Kuhn, *The White Clown**

MASSACHUSETTS

Andover, Addison Gallery of American Art

WALKER EVANS: SUBWAYS AND STREETS. 8 September–20 December 1992: Walker Evans, 60 photographs

Boston, Museum of Fine Arts

THE LURE OF ITALY: AMERICAN ARTISTS AND THE ITALIAN EXPERIENCE. 16 September–13 December 1992: William Stanley Haseltine, *Marina Piccola*, *Capri*

FRA BARTOLOMEO DRAWINGS. 15 January–12 April 1992: Fra Bartolomeo, *Two Friars on a Hillside (recto)* *Bare Tree (verso)*; circulated to Kimbell Art Museum, Fort Worth, 9 May–2 August 1992, and the Pierpont Morgan Library, New York, 11 September–29 November 1992

MICHIGAN

Ann Arbor, The University of Michigan Art Museum

SYLVIA PLIMACK MANGOLD: WORKS ON PAPER. 1968–1991. 11 April–7 June 1992: Sylvia Plimack Mangold, *Study for "Opposite Corners"*; *Untitled 1975*; *Untitled 1977*; circulated to the Minneapolis Institute of Arts, 4 July–6 September 1992, and Grunwald Center for the Graphic Arts, Los Angeles, 27 September–15 November 1992

MINNESOTA

The Minneapolis Institute of Arts

REMBRANDT'S LUCRETIAS. 18 January–30 April 1992: Rembrandt van Rijn, *Lucretia*

NEW HAMPSHIRE

Hanover, Hood Museum of Art, Dartmouth College

THE AGE OF THE MARVELOUS. 14 September–24 November 1991: Domenico Fetti, *The Veil of Veronica*; Jan Davidz, de Heem, *Vase of Flowers*; Albrecht Dürer, *The Monstrous Pig of Landseer*; circulated to the Museum of Fine Arts, Houston, 19 May–9 August 1992

NEW YORK

New York, Frick Collection

NICOLAS LANCRET: 1690–1743. 19 November 1991–12 January 1992: Nicolas Lancret, *La Camargo Dancing*; *The Picnic after the Hunt*; *Seated Figure and Standing Figure*

POLLAIUOLO AND HERCULES. 3 February–29 March 1992: Antonio del Pollaiuolo, *Battle of the Nudes*

New York, The Metropolitan Museum of Art

SEURAT. 9 September 1991–12 January 1992: Georges Seurat, *The Lighthouse at Honfleur*; *Seascape at Port-en-Bessin, Normandy**; *Study for "La Grand Jatte"*; *Poseuse debout*

JUSEPE DE RIBERA. 16 September–22 November 1992: Jusepe de Ribera, *The Martyrdom of Saint Bartholomew*

New York, Museum of Modern Art

HENRI MATISSE. 16 September 1992–12 January 1993: Henri Matisse, *Beasts of the Sea*; *Oceania—The Sea*; *Oceania—The Sky*; *Pianist and Checker Players*; *Still Life with Sleeping Woman*; *Young Girl with Long Hair*

New York, Whitney Museum of American Art

THE STIEGLITZ CIRCLE AND MODERNISM IN AMERICA. 25 February–1 May 1992: Alfred Stieglitz, 7 photographs

PAUL STRAND. 13 March–17 May 1992: Paul Strand, 55 photographs; circulated to the Fine Arts Museums of San Francisco, M.H. de Young Memorial Museum, 14 June–16 August 1992

Oncota, The Museums at Hartwick College

SOUTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN. 6 September–30 November 1992: George Catlin, 35 paintings of Indian life*

Roslyn, Nassau County Museum of Art

MARK ROTHKO: THE SPIRIT OF MYTH. EARLY PAINTINGS FROM THE 1930s AND 1940s. 3 August–3 November 1991: 26 paintings by Mark Rothko*

NORTH CAROLINA

Wilmington, St. John's Museum of Art

CASSATT, DEGAS, AND PISSARRO: A STATE OF REVOLUTION. 6 February–12 April 1992: Camille Pissarro, *Chestnut Vendors (Marchands de Marrons)*; circulated to Gibbs Museum of Art, Charleston, 18 April–28 June 1992, and Pennsylvania Academy of the Fine Arts, Philadelphia, 15 July–30 September 1992

OHIO

Cleveland Museum of Art

GUERCINO: MASTER DRAFTSMAN: WORKS FROM NORTH AMERICAN COLLECTIONS. 27 August–13 October 1991: Guercino, *A Grain Merchant*; *Landscape with a Waterfall*; *Shepherds Peering into a Chasm*

Oberlin, Allen Memorial Art Museum

FROM STUDIO TO STUDIOLO: FLORENTINE DRAFTSMANSHIP UNDER THE FIRST MEDICI GRAND DUKES. 14 October–1 December 1991: Jacopo Ligozzi, *Martyrdom of St. Apollonia*; Jacopo Zucchi, *Avatarice*; circulated to Bowdoin Museum of Art, Brunswick, 27 January–15 March 1992

Youngstown, The Butler Institute of American Art

THE ARTIST AT RINGSIDE. 29 March–10 May 1992: George Bellows, *Club Night**

PENNSYLVANIA

Chadds Ford, Brandywine River Museum

THE LAND OF THE BRANDYWINE. 6 June–7 September 1992: Andrew Wyeth, *Field Hand*; *Snow Flurries*

Philadelphia, Pennsylvania Academy of the Fine Arts

THOMAS EAKINS REDISCOVERED. 26 September 1991–5 April 1992: Thomas Eakins, *Study for "Negro Boy Dancing"*; *The Banjo Player**; *Study for "Negro Boy Dancing"*; *The Boy**

TEXAS

Dallas Museum of Art

COROT TO MONET: THE RISE OF LANDSCAPE PAINTING IN FRANCE. 1830–1870. 3 November 1991–5 January 1992: Eugène Boudin, *Coast of Brittany*; circulated to High Museum of Art, Atlanta, 28 January–29 March 1992

Fort Worth, Amon Carter Museum

19TH CENTURY PHOTOGRAPHY. 26 October 1991–5 January 1992: Alfred Stieglitz, *Night—The Savoy*; *Winter—Fifth Avenue*; *Savoy Hotel—New York*; circulated to the Mead Art Museum, Amherst, 1 February–29 March 1992

Nacogdoches, Stephen F. Austin Gallery, Stephen F.

Austin State University
IMAGES OF WORLD WAR II. 28 March–29 May 1992: Mark Rothko, *Antigone**; *The Omen of the Eagle**

WISCONSIN

Milwaukee Art Museum

PAINTERS OF A NEW CENTURY: THE EIGHT.
6 September–3 November 1991: William Glackens, *Family Group**; circulated to Denver Art Museum, 7 December 1991–16 February 1992, and the Brooklyn Museum, 26 June–1 September 1992

FERDINAND BOL., 20 December 1991–8 March 1992; Ferdinand Bol, 6 etchings and 1 drawing

TEMPORARY LOANS TO MUSEUM COLLECTIONS

POLAND

Cracow, *Zbiory Czartoryskich*, 12 June–13 September 1992, El Greco, *Laocoon*

UNITED STATES

DISTRICT OF COLUMBIA

Washington, National Museum of African Art, 1 October–1 March 1992, Nigerian, Court of Benin, *Fowl*

GEORGIA

Cartersville, Etowah Mounds State Historic Site, 12 October 1991–12 January 1992, George Catlin, 2 paintings of Indian life*

MONTANA

Billings, Yellowstone Art Center, 1 November–29 December 1991, follower of Canaletto, *The Courtyard, The Doge's Palace, with the Procession of the Papal Legate**; *A Fete Day, Venice**; Polidoro Lanzani, *Madonna and Child and the Infant Saint John in a Landscape*

Lenders to Special Exhibitions

PRIVATE COLLECTIONS

Mr. and Mrs. Warren Adelson
Alfonso Jiménez Alvarado
Fundación García Arévalo, Inc.
Basildon Pictures Settlement, Sudeley Castle
Berry-Hill Galleries, Inc.
Roger Brunel
Excmo. Cabildo Catedral, Burgos
Mr. Gilbert Butler
Cassa di Risparmio di Cento
The Century Association
Mr. and Mrs. Alan Chandler
Mrs. H. Wendell Cherry
Chiesa parrocchiale di San Sebastiano, Cento
Chiesa del Rosario, Cento
Church of Nossa Senhora da Ourada, Aviz
Church of the Ognissanti, Florence
Church of San Domenico, Gubbio
Church of San Pietro in Vincoli, Rome
Chuson-ji, Iwate
Viscount Coke and the Trustees of the Holkham Estate
Collegiata di San Biagio, Cento
Confraternita della B.V. Addolorata dei Servi, Cento
Convento de Santo Domingo el Real, Segovia
Ryan M. Cooper
Mr. and Mrs. Warren Cox
Credito Romagnolo
Daiō-ji, Kyoto

Daisen-in, Kyoto
Dr. Howard P. Diamond
Dōjō-ji, Wakayama
Her Majesty Queen Elizabeth II, Royal Library, Windsor Castle
Elliott Galleries
R. H. Ellsworth Ltd.
En'ō-ji, Kamakura
Fellowship of Friends, Incorporated
Mrs. Ernst Fischer
The Galerie St. Etienne, New York
Jo Ann and Julian Ganz, Jr.
Garzoli Gallery
Herbert M. and Beverly J. Gelfand
Edward C. Goodstein
Dr. and Mrs. William Hayden
Mrs. Philip Herzig and Family
Arthur Holzheimer Collection
Mrs. Charles W. Ireland
Jōfuku-ji, Kyoto
José María Jorge
Kagoshima-jingu
Ruth and Jacob Kainen
Kenchō-ji, Kamakura
Koho-an, Kyoto
Dr. Eberhard Kornfeld
Navin Kumar Gallery
Kurumori-jinja, Iwate
Boris and Sophie Leavitt
José da Silva Lico
The London Gallery, Ltd.
Sir Denis Mahon
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Manoogian Collection
Matsuo-dera, Nara
The Reverend Lauriston H. McCagg
Gil Michaels
Mr. and Mrs. Leonard L. Milberg
Hosomi Minoru
Jan Mitchell and Sons
Museo Parroquial de Pastrana
Museo Parroquial de Santa Eulalia, Paredes de Nava
The Warden and Fellows of New College
Dr. August Oetker Zentralverwaltung
George Ortiz Collection
Chris Petteys
The Phelan Collection
Mr. and Mrs. Richard A. Pohrt
The Putnam Foundation, Timken Museum of Art
The Rabenou Charitable Settlement, Number One
Johnston L. Redmond
Rifaat Sheikh El-Ard
Saidai-ji, Nara
Arnold A. Saltzman Family
Mimi Saltzman
Sata-jinja, Shimane
Sé Patriarchal de Lisboa
Shinju-an, Kyoto
Shirayamahime-jinja, Ishikawa
Shōnen-ji, Kanagawa
Richard A. Simms
Mr. and Mrs. Philip A. Straus
Suwasugi-jinji, Fukui
Taima-dera, Nara
Mr. and Mrs. David S. Tartakoff
Tesoro di San Marco, Venice
Sze Tak Tong
Felisa Vanoff
Visual Equities Inc.
Fürstlich zu Waldburg-Wolfegg'sche
Kupferstichkabinett

The Warner Collection of Gulf States Paper Corporation, Tuscaloosa, Alabama
Edward T. Wilson
Nicholas Wyeth
Matsudaira Yasuhara
Hasebe Yasuko
Yōhō-ji, Kyoto
Shinagawa Yoichiro
Zedelius Family

PUBLIC COLLECTIONS

Austria

Vienna: Graphische Sammlung Albertina; Museum für Völkerkunde; Kunsthistorisches Museum

Belgium

Brussels: Musées Royaux d'Art et d'Histoire
Ghent: Library of Sint-Baafskathedraal

Canada

Ottawa: National Gallery of Canada

Chile

Santiago: Museo Nacional de Historia Natural

People's Republic of China

Beijing: Palace Museum
Huaian County Museum
Nanjing Museum
Shanghai: Museum of Art and History

Hong Kong

Hong Kong Museum of Art, Urban Council

Columbia

Bogotá: Museo del Oro, Banco de la República

Costa Rica

San José: Museo Nacional de Costa Rica; Museos del Banco Central de Costa Rica

Denmark

Copenhagen: The Royal Library

Dominican Republic

Santo Domingo: Museo del Hombre Dominicano

England

Birmingham Museum and Art Gallery
Liverpool: Liverpool Museum, National Museums and Galleries on Merseyside
London: The British Library Board; The Trustees of the British Museum; The Trustees of the National Gallery; Percival David Foundation of Chinese Art; The Board of Trustees of the Victoria and Albert Museum

Germany

Basel: Museum für Völkerkunde
Berlin: Käthe-Kollwitz-Museum; Staatliche Museen zu Berlin
Kunsthalle Bremen
Cologne: Käthe Kollwitz Museum Köln; Museum für Ostasiatische Kunst; Rautenstrauch-Joest Museum für Völkerkunde der Stadt Köln
Wessenberg-Gemäldegalerie, Stadtische Museen Konstanz
Staatliche Kunstsammlungen Dresden
Hamburg: Hamburger Kunsthalle; Museum für Kunst und Gewerbe
Hannover: Sprengel Museum
Kassel: Hessisches Landesmuseum, Staatliche Kunstsammlungen
Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck

Munich: Bayerisches Nationalmuseum; Staatliche Graphische Sammlung; Staatliches Museum für Völkerkunde

Nuremberg: Germanisches Nationalmuseum
Staatsgalerie Stuttgart

France

Montpellier: Musée Fabre

Paris: Bibliothèque de l'Institut de France; Bibliothèque Nationale; Institut de France; Musée Jacquemart-André; Musée des Arts Décoratifs; Musée de l'Homme, Palais de Chaillot; Musée du Louvre; Musée National des Arts Asiatiques-Guimet

Rennes: Musée des Beaux-Arts

India

Bijapur: Archeological Museum

Ireland

Dublin: National Museum of Ireland; The Trustees of the Chester Beatty Library

Israel

Jerusalem: The Israel Museum

Italy

Bologna: Biblioteca Universitaria di Bologna; Pinacoteca Nazionale

Pinacoteca Civica di Cento

Florence: Ente Casa Buonarroti; Galleria Palatina, Palazzo Pitti; Galleria degli Uffizi; Museo Bardini, Comune di Firenze; Settore Musei e Patrimonio Artistico; Museo di Antropologia e Etnologia; Museo degli Argenti; Museo Nazionale del Bargello

Genoa: Civica Galleria di Palazzo Rosso

Milan: Pinacoteca di Brera

Modena: Galleria Estense

Naples: Biblioteca Nazionale di Napoli, Museo e Gallerie Nazionali di Capodimonte

Parma: Biblioteca Palatina

Rome: Musei Capitolini; Museo Nazionale Preistorico e Etnografico Luigi Pigorini

Turin: Armeria Reale; Biblioteca Reale; Galleria Sabauda; Museo Civico

Venice: Biblioteca Nazionale Marciana; Gallerie dell'Accademia

Urbino: Galleria Nazionale delle Marche

Japan

Hakutsuru Museum of Fine Art

Kyoto: Kyoto National Museum; Ryukoku University Library

Nara: Yamato Bunkakan

The Okayama Prefectural Museum of Art

Osaka: Fujita Art Museum

Seto City: Aichi Prefectural Ceramic Museum

Tokyo: Eisei Bunko; Mitsui Bunko; Nezu Art Museum; Seikado Bunko; Suntory Museum of Art; Tokyo National Museum; Tokyo University of Fine Arts and Music

Korea

Kyunggi-do: Ho-Am Art Museum

Seoul: Horim Art Museum, Sungbo Cultural Foundation; National Museum of Korea

Mexico

Mexico City: Museo Nacional de Antropología; Museo Templo Mayor

The Netherlands

Haarlem: Teylers Museum

The Hague: Haags Gemeentemuseum

Nigeria

Lagos: Nigerian National Museum

Peru

Museo Pachacamac

Poland

Cracow: Muzeum Narodowe W Krakowie, Oddzial Zbiory Czartoryskich; Muzeum Uniwersytetu Jagiellońskiego Collegium Maius

Portugal

Lisbon: Arquivo Nacional da Torre do Tombo; Museu Nacional de Arte Antiga; Palácio Nacional da Ajuda

Viseu: Museu de Grao Vasco

Puerto Rico

Río Piedras: Museo de Antropología, Historia y Arte, Universidad de Puerto Rico

Scotland

Edinburgh: National Galleries of Scotland

Spain

Madrid: Biblioteca Nacional; Museo de América; Museo del Prado; Patrimonio Nacional

Toledo: Museo de Santa Cruz

Valladolid: Museo Diocesano Catedralicio; Museo Nacional de Escultura

Sweden

Goteberg: Rohsska Konstslöjdmuseet

Stockholm: Nationalmuseum

Switzerland

Zurich: Museum Rietberg

Taipei

National Palace Museum

Turkey

Istanbul: Askeri Müze; Topkapı Sarayı Müzesi; Türk ve İslam Eserleri Müzesi

United States

Alabama

Birmingham Museum of Art

Tuscaloosa: Museum of Natural History; University of Alabama

Arizona

Phoenix Art Museum

Arkansas

Fayetteville: The University of Arkansas Museum

California

Los Angeles County Museum of Art

The Oakland Museum

San Diego: Timken Art Gallery

San Francisco: The Fine Arts Museums of San Francisco; Asian Art Museum

Stockton: The Haggin Museum

Colorado

The Denver Art Museum

Connecticut

New Britain Museum of American Art

New Haven: Peabody Museum of Natural History, Yale University; Yale University Art Gallery

District of Columbia

The Corcoran Gallery of Art; Dumbarton Oaks Research Library and Collections; Hirshhorn Museum and Sculpture Garden; Library of Congress; National Museum of African Art;

National Museum of American Art; National Museum of American History; National Museum of the American Indian; National Museum of Natural History; National Museum of Women in the Arts; The Textile Museum

Florida

Sarasota: The John and Mable Ringling Museum of Art

Georgia

Atlanta: Etowah Mounds State Historical Site, Georgia Department of Natural Resources; High Museum of Art

Hawaii

Honolulu Academy of Arts

Illinois

Chicago: The Art Institute of Chicago; Field Museum of Natural History; The Newberry Library

Maryland

Baltimore: The Baltimore Museum of Art; The Walters Art Gallery

Massachusetts

Boston: Isabella Stewart Gardner Museum; Museum of Fine Arts

Cambridge: Fogg Art Museum, Harvard University Art Museums

New Bedford: The Whaling Museum

Williamstown: Sterling and Francine Clark Art Institute

Michigan

Bloomfield Hills: Cranbrook Institute of Science

Detroit: The Detroit Institute of Arts; Fort Wayne Military Museum of the Detroit Historical Museum

Flint Institute of Arts

Minnesota

The Minneapolis Institute of Arts

Missouri

Kansas City: The Nelson-Atkins Museum of Art
The Saint Louis Art Museum; Saint Louis Science Center

New Hampshire

Manchester: The Currier Gallery of Art

New Jersey

The Newark Museum

New York

The Brooklyn Museum

Buffalo: Albright-Knox Art Gallery

New York: American Museum of Natural History; The Asia Society; The Hispanic Society of America; The Metropolitan Museum of Art; The New-York Historical Society; The New York Public Library

North Carolina

Chapel Hill: Ackland Art Museum (on extended loan from Gilbert J. and Clara T. Yager)

Durham: Duke University Museum of Art

Raleigh: North Carolina Museum of Art

Ohio

Cincinnati Art Museum

The Cleveland Museum of Art

Columbus: Ohio Historical Society

The Toledo Museum of Art

Youngstown: The Butler Institute of American Art

Oklahoma

Tulsa: The Thomas Gilcrease Institute of American History and Art

Pennsylvania

Philadelphia: Philadelphia Museum of Art; The University Museum of Archeology and Anthropology;

Rhode Island

Providence: The John Carter Brown Library

Texas

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

Dallas Museum of Art

Fort Worth: Amon Carter Museum; Kimbell Art Museum

The San Antonio Museum Association

Virginia

Norfolk: The Chrysler Museum

Wisconsin

Milwaukee Art Museum

Wyoming

Cody: Buffalo Bill Historical Center

Dr. and Mrs. Arnold D. Kerr

Milton Avery, *White Sea*

Kimbell Art Museum, Fort Worth

Hubert Robert, *The Fountain*

Collection Boris and Sophie Leavitt

Jean Arp, *Hurlou*; *La Petite Sirene*; William Baziotès, *Tropical*; Adolph Gottlieb, *Coalescence*; Philip Guston, *Beggar's Joy*; Willem de Kooning, *Woman*; Robert Motherwell, *Two Figures with Cerulean Blue Stripe*

Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian School, *Cupid on a Dolphin*

Manoogian Collection

George Caleb Bingham, *The Jolly Flatboatmen*

Collection of Mr. and Mrs. Paul Mellon

Richard Diebenkorn, *Ocean Park No. 50*; *Ocean Park No. 61*; *Ocean Park No. 87*; Mark Rothko, *White and Greens in Blue*; No. 20, 1950

The Metropolitan Museum of Art, New York

Francisco di Giorgio Martini, *The Nativity*

Museum of Fine Arts, Houston

Juan van der Hamen, *Still Life with Fruit and Glassware*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology, Washington, DC

Thomas Eakins, *Dr. John H. Brinton*

Morton G. Neumann Family Collection

Alberto Burri, *Red Accent*; Robert Delaunay, *The Windows*; Jean Dubuffet, *Antonin Artaud aux Houppes*; *The Ceremonious One*; *Leader in a Parade Uniform*; Lucio Fontana, *Concetto Spaziale Attese*; Alberto Giacometti, *Seated Woman*; *Observing Head*; Juan Gris, *Banjo with Glasses*; Yves Klein, *The Blue Night*; Fernand Léger, *Still Life*; Roy Lichtenstein, *Live Ammo*; René Magritte, *Underground Fire*; Francis Picabia, *Amorous Parade*; Pablo Picasso, *Compote Dish, Glass Bottle and Pipe*; *Young Girl with Left Arm Raised*; *Nude*; Robert Ryman, *Register*; Gino Severini, *The Argentine Tango*

Collection of Robert Rauschenberg

Robert Rauschenberg, *Barge*

David E. Rust

Hendrick Ter Brugghen, *The Mocking of Christ*

Collection of Candida and Rebecca Smith

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

White House Collection

Paul Cézanne, *Still Life with Skull*; *House on the Marne*; *The Forest*; *House on the Hill*

Collection David Whitney

Jasper Johns, *Harlem Light*

Emile E. Wolf

Gerbrandt van den Eeckhout, *The Levite at Gibeah*

Erving and Joyce Wolf

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

Mr. and Mrs. Sidney R. Yates

Joan Mitchell, *Piano Méchanique*

Anonymous

Bernardo Bellotto, *Pirna, The Fortress of Sonnenstein*; Botticelli, *Portrait of a Young Man Holding a Medallion*; Burgundian or northern French, 15th century, *Heracles I*; central or northern Italian, 16th century, *Madonna and Child with Saint John*; German or south Netherlandish, 17th century, *Triumph of Wealth*; Jean Léon Gérôme, *Bashi Bazouk*; Arshile Gorky, *Grey Painting*; *The Limit*; *N.T. Head*; *Portrait of Akko*; *Self-Portrait*; *Still Life on the Table*; *Portrait of Master Bill*; Italian, 16th century, *Hercules*; Ellsworth Kelly, *Black Square with Blue*; Roy Lichtenstein, *Cosmology*; *Girl with Hair Ribbon*; *Rouen Cathedral, Set III*; *GRRR*; *Still Life with Goldfish Bowl*; *Yellow Brushstroke II*; Edouard Manet, *Jeanne—Le Printemps*; Thomas Moran, *Green River Cliffs*, Wyoming; Netherlandish, second half 16th century, *Amorous Couple*; Frank Stella, *Zeltweg*; Thomas Sully, *Queen Victoria*

Lenders of Works of Art Displayed with Gallery Collections

Roger Arvid Anderson Collection

Florentine School (Circle of Michelangelo), *Head of Christ*

Sally Michel Avery

Milton Avery, *Advancing Sea*; *Sand Dunes and Yellow Sky*; *Sunset Sea*

Birmingham Museum of Art, Alabama

Albert Bierstadt, *Looking Down Yosemite Valley, California*

Irving Blum

Andy Warhol, *32 Soup Cans*

Jean-Christophe Castelli

Jasper Johns, *Fool's House*; Roy Lichtenstein, *George Washington*

Cincinnati Art Museum

Anthony van Dyck, *Portrait of a Man in Armor*; Mattia Preti, *The Pardon of Saint John Chrysostom*; Bernardo Strozzi, *David with the Head of Goliath*; Francisco de Zurbarán, *Saint Peter Nolasco Recovering the Image of the Virgin*; Guercino, *Mars with an Amoretto*

The Detroit Institute of Art

Guido Reni, *The Angel Appearing to Saint Jerome*

Helen Frankenthaler

Helen Frankenthaler, *Mountains and Sea*

Jo Ann and Julian Ganz, Jr.

Eastman Johnson, *On Their Way to Camp*

John R. Gaines

Gian Lorenzo Bernini, *Saint Bibiana*

Collection of Mr. and Mrs. Raymond J. Horowitz

Robert Henri, *Cafe Terrace*

Peter Jay

Gilbert Stuart, *John Jay*

Collection of Jasper Johns

Jasper Johns, *Between the Clock and the Bed*; *Field Painting*; *No*; *Target*; *White Flag*

Staff Publications

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- , coauthor with Per Bjurström. *National museum*. English edition. Stockholm, 1992.
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- . "Understanding Art through Technical Analysis: Inferences from Pigment Identification." *Materials Research Society Symposium Proceedings*, vol. 267. San Francisco, 1992.
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- . "'The most wonderful sight in Nature': Voltaire's Eruption of Vesuvius, commissioned by Henry Blundell." *North Carolina Museum of Art Bulletin* 15 (1991): 1–12.
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- . "Larry Day." In *Urban Spaces*. Exh. cat., Belk Art Gallery, Western Carolina University. Cullowhee, NC, 1992.
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- . "The Master of the *Madonna Litta*." In *I Leonardeschi a Milano: fortuna e collezionismo*, ed. Maria Teresa Fiorio and Pietro C. Marani. Milan, 1991.
- . "Raphael, Leonardo, and Perugino: Fame and Fortune in Florence." In *Leonardo, Michelangelo, and Raphael in Renaissance Florence from 1500 to 1508*, ed. Serafina Hager. Washington, 1992.
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- . "El Jaleo and the Cult of Spain." In *John Singer Sargent's "El Jaleo"*. Exh. cat., National Gallery of Art. Washington, 1992.
- Daniels, Maygene F.** "Computer-Aided Design and Drafting Systems and the Records of Architecture." *International Council on Archives Archival Review: Janus* (1992): 31–34.
- De Grazia, Diane.** "Guercino as a Decorator." In *Guercino: Master Painter of the Baroque*. Exh. cat., National Gallery of Art. Washington, 1992.
- de la Rie, E. René.** "Stability and Function of Coatings Used in Conservation." In *Polymers in Conservation*, ed. N. S. Allen, M. Edge, and C. V. Horie, pp. 62–81. Royal Society of Chemistry. Cambridge, 1992.
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- . Review of *Somewhere Waiting: The Life and Art of Christiane Pflug* by Ann Davis. *Choice* (May 1992): 86.
- . Review of *American Women Painters of the 1930's and 1940's* by Robert Henkes. *Choice* (January 1992): 98.
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- . "Private and Public: The Art of Collaboration." In *Subject(s): Prints and Multiples by Jonathan Borofsky 1982–1991*. Exh. cat., Hood Museum of Art, Dartmouth College. Hanover, NH, 1992.
- . "Patterns across the Membrane of the Mind." In *The Prints of Sam Francis: A Catalog Raisonné 1960–1990*. New York, 1992.
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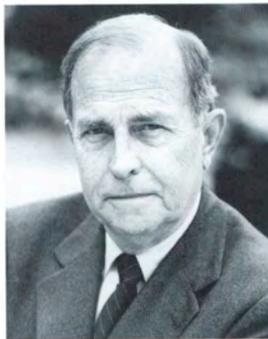
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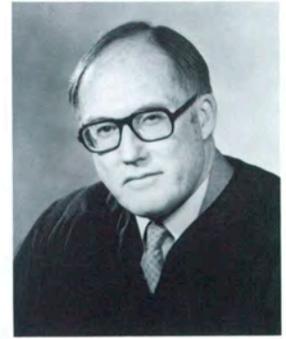
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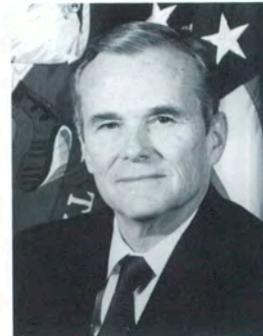
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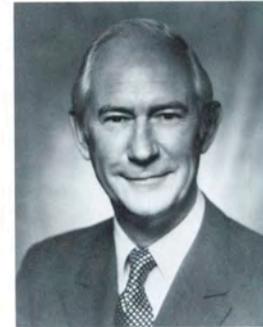
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