Annual Report 1972
Seascape at Port-en-Bessin, Normandy, Georges Seurat, Gift of W. Averell Harriman Foundation in memory of Marie N. Harriman

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Designed by Susan Lehmann
Cover photograph by Barbara Leckie; photographs on inside front and back covers and p. 1 by Stewart Bros.; photograph on page 69 by Carole Sue Lebbin; all other photographs by the photographic staff of the National Gallery of Art, Henry B. Beville, Chief.

Page 2, Lozenge in Red, Yellow and Blue, Piet Mondrian, Gift of Herbert and Nannette Rothschild
Page 3, Lady with a Fan, Pablo Picasso, Gift of W. Averell Harriman Foundation in memory of Marie N. Harriman
Foreword

This report records the activities of the National Gallery of Art during the period July 1, 1971, to June 30, 1972, in discharge of its responsibility to assemble and maintain a collection of paintings, sculpture, and the graphic arts representative of the best in the artistic heritage of America and Europe.

Excavation for the National Gallery's new East Building was completed during Fiscal Year 1972, and the foundation work was begun.

The acquisitions, exhibitions, and other endeavors described in the following pages are designed to illuminate and complement the Gallery's collections for the Nation, and thereby to make them as rewarding as possible to American and foreign visitors in Washington, and, through our extension work, to citizens across the country.

Paul Mellon, President
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JULY  As the fiscal year opened, our exhibition celebrating the 500th birthday of Albrecht Dürer carried over into this fiscal year; it had proven so popular that it was extended through July. For the summer, a small exhibition of the influence of Rembrandt on 19th- and 20th-century landscape prints followed.

The East Building was visibly underway following the breaking of ground two months before. It will house the National Gallery's expanded facilities for exhibition and research, and will be built largely with funds donated by Mr. Paul Mellon and his late sister Ailsa Mellon Bruce. The architect is I.M. Pei & Partners of New York.

Off the site, quarrying was underway near Knoxville, Tennessee, close to the locations that had produced the beautiful rose marble for the existing building. At a July meeting of the Building Committee (whose members are Messrs. Paul Mellon, Stoddard M. Stevens, John Hay Whitney, and the Director), authorization was given to retain Mr. Malcolm Rice, who had represented the original architects in 1939, to select various shades of marble for the present building which is graded, top to bottom, light to dark. As before, no single quarry is large enough to provide all of the stone, and a deft mixture is again our best solution.

AUGUST  The Education Department ran a series of Sunday summer lectures which attracted an audience which overflowed the auditorium. The lectures concentrated on nine European and American cities, from fourteenth-century Siena to twentieth-century New York, that have nurtured artistic creation in the West.

Having produced our own film on Rembrandt, we wanted to follow up with another single-artist film. As the only generally accepted Leonardo painting in the western hemisphere is in the collection of the National Gallery, we thought it appropriate to choose this master as the subject of our next film venture. The International Business Machines Corporation offered to underwrite the entire project.

On the East Building site, a Moretrench dewatering system was installed that would be in operation twenty-four hours a day for at least
the next year and a half. At the perimeter of the site, pumps were installed every twelve feet to keep ahead of the water that would otherwise flow from the subsoil into the excavation as it progressed. Soldier-beams were driven forty-six feet into the earth as support for the sheeting and shoring that would prevent the side walls of the excavation from falling in. A new method of using tiebacks driven diagonally between fifty and sixty feet into the earth behind the sheeting freed the entire interior area of the site from the awkward interior props with which the "sidewalk superintendent" is familiar. The use of this new method for the National Gallery represents a pioneering effort in this part of the country.

Meanwhile, under simulated hurricane conditions, testing was taking place at the Sakhnovsky laboratory in Miami, Florida, to determine if an innovative construction technique proposed by the architects would seal the joints in the marble. For thousands of years, masonry has been joined with, if anything, a form of mortar, but calculations of long, unrelieved surfaces in the new building (which could not hide expansion joints behind panels as was done in the existing building) showed that traditional methods could not take the Washington sun without developing an intolerable amount of expansion. The solution devised by our architects was the application of synthetic neoprene gasketing between the blocks so that each could be independently affixed to the support behind it, while its expansion would be absorbed by the material in the joints. Tests showed that the system would work, and it is believed to be the first use of this solution in marble work.

As the month progressed, difficulties were encountered in driving the tiebacks into the earth behind the excavation, and finally a special auger, sixty feet long, had to be brought from California to handle the job.

**SEPTEMBER**

The first exhibition of the new season opened in honor of the inauguration of our sister institution, the John F. Kennedy Center for the Performing Arts. In an array of posters, miniature stage sets, and original drawings for sets and costumes, the show illustrated the evolution of theater design from the sixteenth to the twentieth centuries. The 30th season of Sunday evening concerts at the Gallery also marked the opening of the Kennedy Center, beginning an unprecedented grouping of three orchestral programs entitled "A Festival of Symphonies."

We also marked the centennial of the birth of John Sloan, one of America's important realists, with the most comprehensive exhibition ever held of his paintings and graphics. This was the seventh in the Gallery's exhibition series honoring major American artists and was organized by David Scott and E. John Bullard of our staff. Among the loans was *The Wake of the Ferry*, from the Phillips Collection, which was also reproduced as a U.S. commemorative stamp saluting the Sloan centennial.

We were delighted to be able to welcome to the staff Christopher White, formerly of the British Museum, as Curator of Graphic Arts. An internationally recognized authority on the graphic oeuvre of Rembrandt, he is the author of an important recent book on Dürer drawings.
At the September meeting, the Board of Trustees approved acquisitions from the estate of the late Lester Avnet which greatly enhanced both our 20th-century sculpture and old master drawings holdings. The group of drawings includes sheets by Guercino, Fuseli, Juan Gris, Brancusi, and a large Bernini drawing in three colors of chalk, probably a youthful self-portrait in which the artist’s sensitivity and intelligence fairly burst from the page.

In addition, under a new system by which curators are given the opportunity to purchase works of art up to specified amounts on a discretionary basis, fifty-four drawings and eighty-one prints were also acquired, primarily for the Gallery’s growing study collection in these fields. The full listing appears below in the department report.

OCTOBER As we entered the academic year we welcomed our visiting Kress Professor, William C. Seitz, and by this appointment saw for the first time the position filled with a scholar working in the modern field. Dr. Seitz, formerly with the Museum of Modern Art and Brandeis University, has written on art from Claude Monet’s time to the present, and his catalogs for “The Art of Assemblage” and “The Responsive Eye,” produced for exhibitions of the same names at the Museum of Modern Art, are definitive statements on collage and op art. Seven new fellowships, awarded in consultation with the previous year’s Kress Professor, Wolfgang Stechow, were also announced. The recipients are listed in the report that follows.

A conference to discuss the establishment of a computerized bibliography of art-historical literature brought into our midst for a few days some of the finest scholars in Europe as well as America. They came from Austria, England, France, Germany, Israel, Italy, The Netherlands, Poland, Spain, Sweden and Switzerland to explore the concept of an international computerized bibliography, possibly to be in the Gallery’s proposed Center for Advanced Study in the Visual Arts. The conference was sponsored by a grant from the Samuel H. Kress Foundation to the College Art Association of America.

The Gallery’s interest in fostering not only advanced scholarship but the furtherance of humanistic studies at the secondary school level was symbolized by the fact that, as it entered its second year of publication, Art and Man, the multi-media program published under the Gallery’s direction and distributed by Scholastic Magazines Inc., had the largest art magazine circulation in the United States. During the first year of publication, some 1.2 million issues were distributed to 150,000 student subscribers in schools in every state of the union. The themes for this year ranged from “Dürer and the Reformation” to “Cézanne” and “The Thirties.”

As part of the East Building project, demolition began at the east end of the existing building to begin the modifications that will provide a connecting link with the new building. The lobby behind the Fourth Street door, which has been closed to the public since the Gallery was built, will become the ground-level entrance to the existing building for visitors alighting or crossing on the new plaza which will link the two buildings at the surface level. Below grade, there will be a concourse which will include the new cafeteria and many services supporting both buildings. To join this into the existing structure re-
Portrait of a Young Man (Self-Portrait?), Gian Lorenzo Bernini, Ailsa Mellon Bruce Fund
quires excavation under the east end of the existing building (a tricky sort of "dental work," in the words of the architect), so that the existing building, which rests on piles, will not be disturbed as the earth that supported the piles is dug away. To make way for this work, the office of the registrar, the nerve-center of any active art museum’s operation, was relocated in temporary quarters formerly occupied by the carpenter’s shop, which in a grand game of musical chairs was in turn moved to an expanded location with our other shops at a lower level.

Prior to the demolition underground, the granite stones of the steps leading to the door were numbered and removed one by one. Then came what the contractor termed the "most dangerous" part of the entire project. As a new space was created under the large marble lobby, heavy steel beams had to be introduced into the excavated area to hold the lobby up, jacked with such precision that the existing structure would not move up or down as much as 1/64th of an inch. Pneumatic drilling was scheduled as far as possible at night, and seismographic instruments kept watch for any possible harmful effects in the galleries. Meanwhile, art and visitors continued, as usual, above.

**NOVEMBER**

A production company combining the talents of Chandler Cowles and Richard Siemanowski (the man who had written and directed the Gallery’s Rembrandt film), moved to Italy and France for location shooting on the Leonardo film. The Gallery meanwhile charted a series of much shorter films for use by educational television stations, and was very pleased to receive a grant from Mrs. Cordelia S. May in November that would make the series possible.

Interest in the Kenneth Clark *Civilisation* series seemed indestructible. In response to a continuing heavy flow of letters requesting it again, the series was shown once more at the Gallery beginning November 6th. Meanwhile the Extension Service was recording a waiting list for colleges and universities requesting the *Civilisation* series that necessitated a lead-time of over a year.

Over one hundred drawings, about twenty of which were known forgeries of the work of Rodin, went on view to the public in a new exhibition, "Rodin—True and False," following a gala benefit preview on November 18th. Visitors were invited to apply what they learned from the drawings labeled "true" and "false" in an unlabeled final section of the show. At the gala preview, a prize of one of the Rodin forgeries was offered by an anonymous donor to the contestant with the best score. A National Gallery Finley Fellow, J. Kirk T. Varnedoe, put the exhibition together, advised and guided by his Stanford University mentor, Albert Elsen, the prominent Rodin scholar, who also wrote a book on Rodin drawings that appeared simultaneously with the show.

A selection of eighteenth-century French prints, books, and drawings from the Widener Collection, seldom seen as a result of insufficient exhibition space, was shown in the Print Room. The strength of the selections lay in the elaborately processed color prints, but the public was equally fascinated by the bound illustrations for Ovid’s *Metamorphoses*, Boccaccio’s *Decameron*, and *Les Contes de la Fontaine*.
Many gifts of works of art were made to the National Gallery during the Christmas month. The most important single object was Manet's great *The Plum*, the gift of Mr. Paul Mellon. A woman smoking in public, alone in a café, was in its day as shocking a subject for high art as the artist's nude picnickers had been. But what carries the painting out of its time is the intensity of the depiction of the girl's inner life, and the painting's structural power, combined with the brushwork that lifts Manet into a category of painterly virtuosity that was unique in his century.

In addition, Colonel and Mrs. Edgar Garbisch gave us twenty-one oils and nineteen watercolors from their extraordinary collection of American naive painting. Included were the *Sara Ogden Gustin*, the only signed portrait by Joshua Johnston, Erastus Salisbury Field's por-
traits of Mrs. Paul Smith Palmer and her Twins, and James Bard's perky Towboat John Birkberk.

By a nice coincidence, two donors gave series of graphics, with no overlaps, by the great French contemporary, Dubuffet. The donors were Mr. and Mrs. Ralph Colin of New York, who were among the artist's earliest American patrons, and Mr. and Mrs. Richard Miller of Philadelphia. Mr. and Mrs. Burton G. Tremaine of Connecticut gave the Gallery a fine painting by Franz Kline and an important impression of Picasso's etching, Le Repas Frugal.

By far the most extensive gift to the Gallery came from the International Art Foundation, which had been conceived by Mr. and Mrs. Tremaine to accomplish very much the kind of lending program that the Gallery itself now envisions. The Foundation's holdings included a superb group of modern graphics, consisting of more than forty prints and drawings by Renoir, Cézanne, Vuillard, and Bonnard; Redon, Matisse, Picasso, and Braque; Miró and Klee; Giacometti and Albers; and Larry Rivers and Robert Rauschenberg. The gift also included fifteen paintings, representing the work of these artists and also of Matta, Tamayo, Kline, and Graham Sutherland. A complete listing is given in the main report.

Three new purchases were placed on view, all by artists now represented in the collection for the first time. The Ill-Matched Lovers, by Quentin Massys, is a highly amusing and compositionally involved picture that represents the only known example by this important master of a type he invented and that was repeated after him throughout the 16th century. Landscape with a Vista from a Grotto by Joos de Momper, a work rich in technical virtuosity and fantasy, was painted during a period that saw the full development of the art of landscape painting in northern Europe. The Seine, a delicate twilit landscape, introduced to the collections the work of the important early black American artist, Henry O. Tanner.

JANUARY In the course of his remarkable print-collecting odyssey, our Trustee, Lessing J. Rosenwald, had acquired two albums of prints by the Venetians, Giambattista and Giandomenico Tiepolo, put together by the noted eighteenth-century print collector and Tiepolo patron, A. M. Zanetti. In showing them to one of our graphics curators, Mr. Rosenwald had offered to remove the prints temporarily from their bindings for a special exhibition. The importance of the albums stems not only from the quality of the impressions, but the fact that some of them carry exceedingly rare ink corrections by Giambattista Tiepolo himself. The Gallery's staff had then quietly prepared an exhibition of this material as a salute to Mr. Rosenwald on his eighty-first birthday, hopefully as a surprise. The catalog with text by Diane Russell of our staff, and facsimile reproductions of the Vari Capricci and Scherzi di Fantasia series by Giambattista and ten of Giandomenico's Flight into Egypt series, has been well received into the Tiepolo literature. As an exhibition it did not quite succeed in being a surprise, but it made a handsome showing in the porcelain rooms converted to a temporary graphics gallery for this purpose by Gaillard Ravenel of our staff.

At the January Board meeting, purchases were authorized of a variety of paintings, drawings, and prints. They included a jewel-like
picture by the Flemish mannerist, Uytewael, the first picture of its school to enter the collection. Likewise, the Gallery acquired its first Teniers, a major example from his best period, bathed in a bluish tonality and full of freshness of execution and luminous detail. In addition, the end of a long quest, dating from the Gallery’s founding, was reached in the purchase of the only print to have been executed by Pieter Bruegel the Elder himself; it will join one of the best collections in this country of prints after Bruegell’s designs.

FEBRUARY On February 5th we had the great pleasure of announcing one of the most important gifts to the National Gallery in recent years: a collection of paintings donated by the W. Averell Harriman Foundation in memory of Marie N. Harriman. The group of five Cézannes alone would have been a noteworthy accession in any museum; the additional gift of the great early Picasso Lady with a Fan from the Gertrude Stein collection, and beautiful examples by Chardin, Courbet, Toulouse-Lautrec, Gauguin, Degas, le Douanier Rousseau, Derain, and Walt Kuhn immeasurably enriched the Gallery at one stroke. It was Governor Harriman’s specific wish, furthermore, that the pictures be available as appropriate for loan through the Gallery’s new
Words of the Devil, Paul Gauguin, Gift of W. Averell Harriman Foundation in memory of Marie N. Harriman
National Lending Service, a program that he stated had encouraged his interest in the paintings coming to the Nation.

As the winter progressed, there was a great deal of remodeling within our building. The new Information Room off the Mall entrance reached virtual completion, allowing the removal from the Rotunda of an unsightly accumulation of electronic tour equipment, information desks and signs, and a centralizing of these and all our orientation facilities in the new room. The services of the Information Room now include a rear-screen projection system to illustrate graphically and in color the Gallery's changing programs, as well as a specially built motorized sign running the whole length of the wall to inform visitors of current and projected activities within the building.

A forty-three-foot scaffolding was cleared away ahead of schedule, revealing a Rotunda area completely relighted. The specially designed fixtures bring the level of illumination up to a more cheerful intensity and once more in harmony with the bright, reflective daylit sculpture halls on either side. Additional light is also offered the visitor climbing the two main stairs and helps to illuminate the large paintings hanging in each stairwell, the two beautiful Guardis to the west and the two large Stubbs animal pictures lent by Paul Mellon on the east.
After the close of the Rodin show, the Central Gallery underwent its first major remodeling to provide a much more workable installation system for temporary shows. It has become a working laboratory for experimentation in lighting and exhibition techniques, trying out designs and fixtures to be incorporated in the new building. Outside the Gallery building, hidden by the moat walls, a new facility for horticultural functions was completed, vacating a space indoors allocated for the introduction of air-conditioning equipment. The installation of the equipment was begun, fulfilling a farsighted plan of 1940 which will allow us to claim unfinished areas behind the French Impressionist galleries on the main floor. Destined eventually for more exhibition galleries, this space must be used presently for temporary offices until the East Building is completed.

After careful search, we found the man to take on the task of organizing the staff and guiding the acquisitions of the new Center’s major library and photographic archive. J. M. Edelstein, former Humanities Bibliographer and Lecturer in Bibliography at the University of California at Los Angeles, became the Gallery’s first Chief Librarian. In a sense, it was a homecoming since, prior to moving to California, Mr. Edelstein had been assistant chief of the Rare Book Division of the Library of Congress. He is also a writer whose reviews of literary biographies have appeared in *The New Republic* for a number of years.

The Washington public had a chance to keep abreast of the Gallery’s ongoing scientific discoveries at a lecture by Dr. Robert L. Feller, Senior Fellow at the National Gallery of Art Research Project at Carnegie-Mellon University. With the aid of microscopic magnifications of pigment compositions, Dr. Feller reported on progress in dating pictures, detecting forgeries, and analyzing fading by means of the application of space-age technology to the study of the pigments used by the Old Masters.

**MARCH** The Extension Service brought out the first combined catalog of all its offerings. The demand for its circulated materials increased at an even faster rate after this document circulated, and new positions have been necessary in this growing department which now serves, nationally, several times the number of people who come to the Gallery in Washington.

In New York, the I.M. Pei model shop completed a twenty-one-foot-long [large scale] model of the exhibition segment of the East Building which made possible several refinements in the design. By means of a removable section in the floor, an observer can introduce his head into the great central space and, like an instant Gulliver, peer into the projected galleries. Meanwhile, a seminar for engineering students from Howard University was held in the excavation by the general contractor, the Chas. H. Tompkins Co.

To help call attention to an area in which an agency of the United States Government is involved with contemporary art at a sophisticated level, the Gallery held an exhibition to signalize the art program of the Bureau of Reclamation in the Department of the Interior. Chosen from works of art produced by artists selected with the help of Lloyd Goodrich, former Director of the Whitney Museum of Ameri-
The exhibition, which was held in the newly refurbished corridor galleries adjacent to the auditorium, was complemented with a film, *A Desert’s Dream*, produced by Hal Wiener.

An outstanding accession to the drawings collection went on view in March: an unusually finished drawing with delicate touches of watercolor by Parmigianino, the gift of Mrs. Jacob M. Kaplan of New York. The drawing is probably the most elaborate design for the artist’s last picture, a *Lucretia*, which had already disappeared by the 16th century and was known until now only by an engraving.

**APRIL** Ludwig H. Heydenreich, the learned authority on Leonardo, delivered the Mellon Lectures this year. For the first time, the large body of known facts about the artist’s life and recently uncovered material were brought together in a cohesive chronology.

The Gallery also acquired a newly discovered Titian, but one that we shall never see. The Gallery’s former Curator of Paintings, Fern Rusk Shapley, discovered with the aid of x-rays that an unusually fine late double portrait by Titian lay under one of his most famous paintings, the Gallery’s *Venus with a Mirror*, formerly in the Hermitage in Leningrad. The painting and a photomontage of the x-rayed picture, revealing portraits of a man and a woman, were temporarily hung together. A full analysis of the discovery by Dr. Shapley appears in the National Gallery’s *Studies in the History of Art*.

Excavation east of Fourth Street had reached its full forty-foot depth in a large enough percentage of the site that a thin concrete work mat could be laid, and during the month the first section of the thick foundation mat was poured. This slab, a full six-feet thick, will withstand the hydrostatic pressure of the water seeking to push up from underneath once the dewatering pumps stop. By its sheer weight, it will also serve to anchor the entire building from floating up under this pressure. To help further, mat anchors were driven thirty-eight feet into the earth below the slab to ensure that Archimedes does not take over and float the whole structure away like a battleship.

Fourteen watercolors by Cézanne were lent during the month by Mr. and Mrs. Henry Pearlman of New York City and were put on view in a gallery adjacent to several recently acquired pictures also by the master.

**MAY** At the annual meeting of the Board of Trustees, several changes of attribution were authorized, reflecting the research of the curatorial staff. Work by Douglas Lewis, Curator of Sculpture, revealed that a group portrait formerly only attributed to Titian could be positively identified as an authentic work from the master’s hand. The painting was retitled *Girolamo and Cardinal Marco Corner investing Marco, Abbot of Carrara, with his benefice* and was dated 1520-1524. Other changes were less lofty, but were in accordance with the Gallery’s ongoing policy to make certain its labeling conforms to the best consensus of modern scholarly thought.

Having purchased a drawing by Dürer in January on the basis that there are so few in America that the opportunity could not be missed,
the Gallery was particularly fortunate in being able to buy another one in May. A major Dürer drawing of an Oriental ruler on a throne, long thought lost, had been known only from a copy. The Gallery now possesses three drawings by Dürer, each from a different period of his life.

The most arresting find in prints was the haunting Munch *Vampire* in a final proof, colored by hand. Its acquisition was made possible by a contribution on a matching basis from Mr. and Mrs. Lionel Epstein, who possess one of the finest collections of Munch graphics in the world, including an impression of this print in its final state after the artist had worked on the subject seven years.

The major purchase of the year in paintings, *Trumpeters of Napoleon’s Imperial Guard* by Géricault, was effected through the income from the Chester Dale bequest which is specified for French paintings. Géricault died at thirty-three, and his paintings, which summarize so well the achievement of the Romantic impulse in the visual arts, are extremely rare. The full panache of a Europe whose faith in militarism would soon be shaken is embodied in the vibrant scarlets of this picture, whose handling, marvelously preserved, is equally brilliant in sketchy and finished passages alike.

A comprehensive show of over 130 works of art by the early twentieth-century German sculptor Wilhelm Lehmbruck opened in mid-May. Guests, including the artist’s two talented sons, Manfred and Guido, and their wives, came from France, Germany and Mexico for the opening. The exhibition marked the first one-man retrospective of the artist in this country. The fully illustrated catalog, written by Professor Reinhold Heller of the University of Pittsburgh, will help readdress the surprising paucity of scholarship in English devoted to Lehmbruck’s work. The catalog has since appeared in hard cover. Its juxtaposition of translations of Lehmbruck’s poetry with illustrations of his work amplifies the tragic, introspective mood that this brooding artist’s work so powerfully conveys.

A gala première at the Gallery celebrated the first public showing in the United States of Lord Clark’s new six-part film series, *Pioneers of Modern Painting*. The films are circulated by the Gallery’s Extension Service through a grant from the National Endowment for the Humanities to colleges across America with enrollments of under 2,000 students. Participating colleges must cosponsor the series with a local museum, library, or cultural center for showing to the general public at no charge, a pattern successfully inaugurated by the Extension Service’s distribution of *Civilisation*, which has now been viewed on more than 600 campuses and their adjacent communities.

JUNE  The Education Department made available to the public lists of all the paintings by artists mentioned in the Clark *Civilisation* series that were on exhibition at the Gallery. In connection with the film on Edvard Munch, the Department of Graphic Arts staged a one-man show of the artist’s work from our own holdings. The music season, under the direction of Richard Bales, came to a close with the ever-popular American Music Festival.

Work on the East Building came virtually to a halt with a number
Trumpeters of Napoleon's Imperial Guard, Théodore Géricault, Chester Dale Fund
of strikes. By the end of the month, however, two of the strikes had ended, and the other went on only until the middle of July.

Before the fiscal year came to a close, our new film, Leonardo: To Know How to See, reached completion ahead of schedule. The last-minute challenge, involving the final narration by Sir John Gielgud,
was to complete the film for an almost unprecedented occasion—that of prime-time commercial television exposure for a monographic treatment of a single artist. The film was seen on the National Broadcasting Company network on the evening of June 20. We were as delighted as we were surprised to hear that the show drew a rating of 10.5, auguring well for the part that commercial networks could take in future cultural programming. IBM, which had presented the hour without commercial interruption, found itself swamped with over 35,000 letters requesting further information on Leonardo.

It was a full twelve months. For a year in which so much occurred in the areas of education, exhibition and excavation, it was primarily a banner year for acquisition. Some 243 works of art were accessioned through purchase or gift. The generosity this marks, in terms of today’s market values, is gratifying enough; but in terms of enduring cultural values, which are what the National Gallery is about, it can only brighten the spirits of the owners of this newly augmented collection—who are, after all, the citizens of the United States.

J. Carter Brown, Director
THE BOARD OF TRUSTEES OF
THE NATIONAL GALLERY OF ART

The Secretary of State, William P. Rogers

The Secretary of the Smithsonian Institution,
S. Dillon Ripley

The Chief Justice,
Warren E. Burger

The Secretary of the Treasury,
George P. Shultz

Paul Mellon, President

John Hay Whitney, Vice-President

Lessing J. Rosenwald

Franklin D. Murphy

Stoddard M. Stevens
The Report

ORGANIZATION  The 35th annual report of the National Gallery of Art reflects another year of continuing growth and change. Although technically established by Congress as a bureau of the Smithsonian Institution, the National Gallery is an autonomous and separately administered organization and is governed by its own Board of Trustees.

The statutory members of this Board are the Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution, all ex officio. The five General Trustees continuing in office were Paul Mellon, John Hay Whitney, Franklin D. Murphy, Lessing J. Rosenwald, and Stoddard M. Stevens. Paul Mellon was re-elected by the Board of Trustees to serve as President of the Gallery, and John Hay Whitney was re-elected Vice President.

The executive officers of the Gallery during the fiscal year were:

Chief Justice of the United States, Warren E. Burger, Chairman
Paul Mellon, President
John Hay Whitney, Vice President
J. Carter Brown, Director
Charles Parkhurst, Assistant Director
E. James Adams, Secretary and General Counsel
Lloyd D. Hayes, Treasurer
Joseph G. English, Administrator

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Paul Mellon
Franklin D. Murphy
Secretary of the Smithsonian Institution, S. Dillon Ripley
John Hay Whitney

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Paul Mellon
Secretary of the Smithsonian Institution, S. Dillon Ripley
Stoddard M. Stevens
John Hay Whitney
ACQUISITIONS COMMITTEE
Paul Mellon, Chairman
J. Carter Brown
Franklin D. Murphy
Lessing J. Rosenwald
John Hay Whitney

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

APPROPRIATIONS
Section 4 (a) of Public Resolution No. 14, 75th Congress, 1st Session, approved March 24, 1937 (50 Stat. 51; United States Code, title 20, sections 71-75), provides that the faith of the United States is pledged that "the United States will provide such funds as may be necessary for the upkeep of the National Gallery of Art and the administrative expenses and costs of operation thereof, including the protection and care of works of art acquired by the Board, so that the National Gallery of Art shall be at all times properly maintained, and the works of art contained therein shall be exhibited regularly to the general public free of charge."

The Congress of the United States for the fiscal year ended June 30, 1972, appropriated for salaries and expenses of the National Gallery of Art $4,841,000.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ended June 30, 1972, 1971, and 1970:

<table>
<thead>
<tr>
<th></th>
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<td>All other obligations</td>
<td>$277,224</td>
<td>$262,328</td>
<td>$215,988</td>
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<td>Unobligated balance</td>
<td>640,968</td>
<td>382,269</td>
<td>391,618</td>
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<td>Total Appropriation</td>
<td>$4,841,000</td>
<td>$4,136,000</td>
<td>$3,653,000</td>
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NEW STAFF APPOINTMENTS
The permanent staff of the National Gallery at the end of the fiscal year was 333 full-time government employees, the same as for the previous year. Four important staff appointments were made during the year:

ALVIA R. CAMPBELL was appointed Chief Operating Engineer. Mr. Campbell, who had previously served a four-year stint at the Gallery, was brought in at the beginning of the year from the Veterans Administration. He is an expert in air conditioning and refrigeration matters.

JOE W. REED was appointed Assistant Administrator on September 7, 1971: B.A., California State College, where he majored in Political Science; Personnel Management Specialist, Civil Service Commission, in the San Francisco Regional Office, 1968-70, and in Washington, D.C., 1970-71.

CHARLES I. SUPLEE was appointed Building Superintendent on July 11, 1971: Attended Carnegie Institute of Technology; B.C.E., Catholic University (cum laude); 1952: associate member Sigma XI; Chief, Improvements and Maintenance Planning Branch, District of
STAFF RETIREMENTS

A number of the staff of the Gallery who had been with us since the opening of the building on March 17, 1941, retired in fiscal '72.

JOSEPH E. BREARTON, who worked on the construction of the present building, retired on October 30, 1971. He had served with distinction in a number of positions at the Gallery and was Assistant to the Administrator at the time of retirement. The entire staff was deeply moved at the time of his death on April 2, 1972.

FRED G. D'AMBROSIO came to the Gallery on December 31, 1940, directly from the construction force of the present building. His position, at the time of retirement on June 30, 1972, was that of Museum Specialist. On this job he supervised the crew of skilled art handlers who installed the permanent collection and temporary exhibitions, moved paintings within the building, and packed and unpacked pictures. He represented the Gallery in the pickup and delivery of works of art by our truck.

GEORGE W. EGAN came to the Gallery on December 28, 1940, from the construction force of the building. He was an expert stonemason who not only kept the present building in outstanding repair but was responsible for handling the sculpture in the Gallery's collection. At the time of retirement on June 30, 1972, he was Construction Representative, an advisory position regarding problems of the proposed conversion of the old building as it related to the new one.

MRS. MILDRED KIRSHER, who joined the Gallery in 1951, was responsible for the management of the Library's depository for black and white photographs of paintings, sculpture, and decorative art objects in the Gallery's collection. She retired June 30th, 1972.

JOHN H. LEGGETT, a conscientious and dependable employee for thirty years, came to the Gallery on April 14, 1942, and prior to his retirement on June 13, 1972, ably performed in a number of positions.

THELMA P. THOMAS came to the Gallery on December 30, 1940, and prior to her retirement on June 30, 1972, served most of her tenure as Chief Telephone Operator. Her cordiality did much to enhance the image of the Gallery, and her understanding of telephone procedures had a direct bearing on the Gallery's efficient operation.

OWEN R. THOMPSON came to the Gallery on December 17, 1940, direct from the construction force of the building. At the time of retirement on June 30, 1972, he was night foreman of laborers. Much of the credit for the continual spotless appearance of the Gallery must be credited to "Slim" Thompson.

ACQUISITIONS AND GIFTS OF WORKS OF ART

While Federal funds pay operating and upkeep costs of the National Gallery of Art, none are available for the purchase of paintings, sculptures, drawings, or prints. All works of art in the Collections are the generous gifts of citizens or public institutions of the Nation, given directly or acquired with donated funds. The Gallery owes much to this ever-increasing group of friends.
Measurements are given in millimeters and parenthetically in inches.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Description</th>
<th>Acquisition Number</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albright, Ivan Le Lorraine American, 1897–</td>
<td>There Were No Flowers Tonight, 1929</td>
<td>oil on canvas, 1.232 x 772 (48 1/2 x 30 3/8)</td>
<td>2611</td>
<td>Gift of Robert H. and Clarice Smith</td>
</tr>
<tr>
<td>Bard, James American, 1815–1897</td>
<td>Towboat John Birkbeck</td>
<td>oil on canvas, 762 x 1.321 (30 x 52)</td>
<td>2564</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
</tr>
<tr>
<td>Cézanne, Paul French, 1839–1906</td>
<td>At the Water’s Edge</td>
<td>oil on canvas, 733 x 928 (28 7/8 x 36 1/2)</td>
<td>2586</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
</tr>
</tbody>
</table>

*Man with Pipe, Paul Cézanne, Gift of W. Averell Harriman Foundation in memory of Marie N. Harriman*
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Description</th>
<th>Acquisition Number</th>
<th>Source</th>
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</thead>
<tbody>
<tr>
<td>Cézanne, Paul French, 1839–1906</td>
<td>The Battle of Love</td>
<td>oil on canvas, 378 x 462 ( (14\frac{7}{8} \times 18\frac{1}{4}) )</td>
<td>2587</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
</tr>
<tr>
<td>Cézanne, Paul French, 1839–1906</td>
<td>Man with Pipe</td>
<td>oil on canvas, 261 x 202 ( (10\frac{1}{4} \times 8) )</td>
<td>2588</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
</tr>
<tr>
<td>Cézanne, Paul French, 1839–1906</td>
<td>Mont Sainte-Victoire</td>
<td>oil on canvas, 672 x 913 ( (26\frac{1}{2} \times 36) )</td>
<td>2589</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Cézanne, Paul French, 1839–1906</td>
<td>Still Life</td>
<td>oil on canvas, 458 x 549 ( (18 \times 21\frac{3}{8}) )</td>
<td>2590</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Chardin, Jean Baptiste-Siméon French, 1699–1779</td>
<td>Still Life with a White Mug</td>
<td>oil on canvas, 331 x 412 ( (13 \times 16\frac{1}{4}) )</td>
<td>2591</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Cid, Castro Chilean, 1937–</td>
<td>Untitled</td>
<td>oil on canvas, 1,299 x 653 ( (51\frac{1}{8} \times 25\frac{3}{4}) )</td>
<td>2612</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Courbet, Gustave French, 1819–1877</td>
<td>Boats on a Beach, Etretat</td>
<td>oil on canvas, 649 x 920 ( (25\frac{1}{2} \times 36\frac{1}{4}) )</td>
<td>2592</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Courbet, Gustave French, 1819–1877</td>
<td>Landscape near the Banks of the Indre, 1856</td>
<td>oil on canvas, 608 x 733 ( (24 \times 28\frac{7}{8}) )</td>
<td>2593</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Crawford, Ralston American, 1906–</td>
<td>Lights in an Aircraft Plant, 1945</td>
<td>oil on canvas, 771 x 1,002 ( (30\frac{3}{8} \times 40\frac{1}{4}) )</td>
<td>2613</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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</tbody>
</table>
Belmont Driving Association Trotter, Charles S. Humphreys, Collection of Edgar William and Bernice Chrysler Garbisch

**Artist**  
Degas, Edgar French, 1834–1917

**Title**  
Girl Drying Herself, 1885

**Description**  
pastel, 801 x 512 (31 1/2 x 20 1/8)

**Acquisition Number**  
2594

**Source**  
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

De Kooning, Willem American, 1904–

**Legend and Fact**
duco on marinite, 1,523 x 4,834 (60 x 190 3/8)
2559-A, 2559-B, 2559-C, 2559-D
Transfer from the U.S. Department of Commerce, Maritime Administration

Derain, André French, 1880–1954

**Marie N. Harriman**
oil on canvas, 1.143 x 1.184 (45 x 46 3/8)
2595
Gift of W. Averell Harriman

Derain, André French, 1880–1954

**Still Life, 1913**
oil on canvas, 914 x 727 (36 x 28 3/8)
2596
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

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<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Description</th>
<th>Acquisition Number</th>
<th>Source</th>
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<tr>
<td>Donati, Enrico American, 1909-</td>
<td>Cats Eyes, 1960</td>
<td>oil on canvas, 1.271 x 1.527 (50 x 60½)</td>
<td>2614</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Ferrill, M. E. American, 1869-1883</td>
<td>Country Dance, 1883</td>
<td>oil on canvas, 626 x 720 (24¾ x 28¾)</td>
<td>2565</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
</tr>
<tr>
<td>Field, Erastus Salisbury American, 1805-1900</td>
<td>Biel Le Doit, 1827</td>
<td>oil on canvas, 763 x 584 (30 x 23)</td>
<td>2566</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Field, Erastus Salisbury American, 1805-1900</td>
<td>Paul Smith Palmer, c. 1835</td>
<td>oil on canvas, 864 x 731 (34½ x 28¾)</td>
<td>2567</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Field, Erastus Salisbury American, 1805-1900</td>
<td>Mrs. Paul Smith Palmer and her Twins, c. 1835</td>
<td>oil on canvas, 978 x 863 (38½ x 34)</td>
<td>2568</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Fine, Perle American, 1908-</td>
<td>Sunblinded, 1946</td>
<td>oil on paper, 571 x 731 (22½ x 28¾)</td>
<td>2615</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Gauguin, Paul French, 1848-1903</td>
<td>Brittany Landscape, 1890</td>
<td>oil on canvas, 743 x 936 (29¼ x 36¾)</td>
<td>2597</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Gauguin, Paul French, 1848-1903</td>
<td>Words of the Devil, 1892</td>
<td>oil on canvas, 917 x 685 (36¼ x 27)</td>
<td>2598</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Géricault, Théodore French, 1791-1824</td>
<td>Trumpeters of Napoleon's Imperial Guard, 1812/14</td>
<td>oil on canvas, 604 x 496 (23¾ x 19½)</td>
<td>2628</td>
<td>Chester Dale Fund</td>
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<tr>
<td>Artist</td>
<td>Title</td>
<td>Year</td>
<td>Medium</td>
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<tr>
<td>Hartung, Hans French, 1904-</td>
<td>Composition, 1952</td>
<td></td>
<td>oil on canvas</td>
<td>1,000 x 238 (39(\frac{3}{8}) x 9(\frac{3}{8}))</td>
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<tr>
<td>Humphreys, Charles S. American, active 1854–1876</td>
<td>Trotter at Belmont Driving Park, 1876</td>
<td></td>
<td>oil on canvas</td>
<td>662 x 916 (26 x 36)</td>
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<td>Johnston, Joshua American, active 1796–1824</td>
<td>Sarah Ogden Gustin</td>
<td></td>
<td>oil on canvas</td>
<td>711 x 571 (28 x 22(\frac{1}{2}))</td>
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<td>Kline, Franz American 1910–1962</td>
<td>C &amp; O, 1958</td>
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<td>oil on canvas</td>
<td>1,930 x 2,793 (77 x 110)</td>
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<tr>
<td>Kline, Franz American, 1910–1962</td>
<td>Four Square, 1955</td>
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<td>oil on canvas</td>
<td>1,990 x 1,289 (78(\frac{3}{8}) x 50(\frac{3}{4}))</td>
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<td>Komodore, William American, 1932–1964</td>
<td>Vermont, 1964</td>
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<td>liquitex on canvas</td>
<td>1,599 x 1,594 (63 x 62(\frac{3}{8}))</td>
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<td>Kranz, M. (?) American, active 1839</td>
<td>Man of Science</td>
<td></td>
<td>oil on canvas</td>
<td>997 x 850 (39(\frac{1}{4}) x 33(\frac{1}{2}))</td>
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<td>Kuhn, Walt American, 1877–1949</td>
<td>Dryad, 1935</td>
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<td>oil on canvas</td>
<td>864 x 586 (34 x 23)</td>
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<tr>
<td>Kuhn, Walt American, 1877–1949</td>
<td>Green Apples and Scoop, 1939</td>
<td></td>
<td>oil on canvas</td>
<td>770 x 1,023 (30(\frac{1}{4}) x 40(\frac{1}{4}))</td>
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</table>
The White Clown, Walt Kuhn,
Gift of W. Averell Harriman Foundation in memory of Marie N. Harriman

**Artist**  
Kuhn, Walt American, 1877–1949

**Title**  
*Hare and Hunting Boots*, 1926

**Description**  
oil on canvas, 736 x 685 (29 x 27)

**Acquisition Number**  
2601

Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

**Source**  
Kuhn, Walt American, 1877–1949  
*The White Clown*, 1929  
oil on canvas, 1,023 x 769 (40½ x 30¼)

Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

**Title**  
*Zinnias*, 1933

**Description**  
oil on canvas, 636 x 765 (25 x 30½)

Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

35
Still Life with Pineapple, Henri Matisse, Gift of W. Averell Harriman Foundation in memory of Marie N. Harriman

Levinson, Mon American, 1926–

Title
Black Moving Planes XXIII, 1961

Description
oil on paper, 743 x 743 (29¼ x 29¼)

Acquisition Number
2619

Source
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine

Magnasco, Alessandro Genoese, 1667–1749

Title
The Choristers

Description
oil on canvas, 682 x 546 (26⅞ x 21½)

Acquisition Number
2629

Source
Gift of Emily Floyd Gardiner

Manet, Edouard French, 1832–1883

Title
The Plum, c. 1877

Description
oil on canvas, 736 x 502 (29 x 19¼)

Acquisition Number
2585

Source
Paul Mellon Collection
<table>
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<th>Acquisition Number</th>
<th>Source</th>
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<tr>
<td>Massys, Quentin</td>
<td>Ill-matched Lovers</td>
<td>oil on panel, 43.1 x 63.0 (17 x 24 3/4)</td>
<td>2561</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Matisse, Henri</td>
<td>Still Life with Pineapple, 1924</td>
<td>oil on canvas, 50.5 x 61.5 (19 7/8 x 24 1/4)</td>
<td>2604</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Matta (Roberto Matta Echaurren)</td>
<td>Genesis, 1942</td>
<td>oil on canvas, 71.1 x 91.4 (28 x 36)</td>
<td>2620</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Millares, Manolo</td>
<td>Cuadro 78, 1959</td>
<td>oil, canvas, wood, 1.297 x 1.618 (51 x 63 3/4)</td>
<td>2621</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<td>Momper, Joos de,</td>
<td>Vista from a Grotto</td>
<td>oil on panel, 50.9 x 51.7 (20 x 20 3/8)</td>
<td>2560</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Mondrian, Piet</td>
<td>Lozenge in Red, Yellow and Blue, c. 1925</td>
<td>oil on canvas, 1.428 x 1.423 (56 1/4 x 56)</td>
<td>2563</td>
<td>Gift of Herbert and Nannette Rothschild</td>
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<tr>
<td>Picasso, Pablo</td>
<td>Lady with a Fan, 1905</td>
<td>oil on canvas, 1.003 x 0.812 (39 1/2 x 32)</td>
<td>2605</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
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<tr>
<td>Prior, William Matthew</td>
<td>Little Miss Fairfield, 1850</td>
<td>oil on canvas, 60.9 x 50.5 (24 x 19 7/8)</td>
<td>2572</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Raleigh, Charles S.</td>
<td>Law of the Wild</td>
<td>oil on canvas, 89.2 x 1.015 (35 1/8 x 40)</td>
<td>2573</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Artist</td>
<td>Title</td>
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<td>Acquisition Number</td>
<td>Source</td>
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<tr>
<td>Rousseau, Henri French, 1844–1910</td>
<td><em>Rendezvous in the Forest</em>, 1889</td>
<td>oil on canvas, 920 x 730 (36⅓ x 28⅜)</td>
<td>2606</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
</tr>
<tr>
<td>Seurat, Georges French, 1859–1891</td>
<td><em>Seascape at Port-en-Bessin, Normandy</em>, 1888</td>
<td>oil on canvas, 651 x 809 (25⅓ x 31⅜)</td>
<td>2607</td>
<td>Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman</td>
</tr>
<tr>
<td>Smith, Dana American, 1805–1901</td>
<td><em>Southern Resort Town</em></td>
<td>oil on canvas, 522 x 769 (21⅓ x 30⅞)</td>
<td>2574</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
</tr>
<tr>
<td>Smith, Leon Polk American, 1906–</td>
<td><em>Stretch of Black III</em>, 1961</td>
<td>oil on canvas, 611 x 482 (24 x 19)</td>
<td>2622</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Soulages, Pierre French 1919–</td>
<td><em>Composition</em>, 1955</td>
<td>oil on canvas, 1,949 x 1,307 (76⅓ x 51⅔)</td>
<td>2623</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Sutherland, Graham British, 1903–</td>
<td><em>Palm Palisades</em>, 1947</td>
<td>oil on canvas, 1,092 x 914 (43 x 36)</td>
<td>2624</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Tamayo, Ruffino Mexican, 1899–</td>
<td><em>Clowns</em>, 1942</td>
<td>oil on canvas, 501 x 996 (19⅓ x 39¼)</td>
<td>2625</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Tanner, Henry O. American, 1859–1937</td>
<td><em>The Seine</em>, c. 1902</td>
<td>oil on canvas, 230 x 329 (9 x 13)</td>
<td>2652</td>
<td>Avalon Fund</td>
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<tr>
<td>Teniers, David Flemish, 1610–1690</td>
<td><em>Peasants Celebrating Twelfth Night</em>, 1635</td>
<td>oil on wood, 472 x 699 (18⅜ x 27⅓)</td>
<td>2609</td>
<td>Ailsa Mellon Bruce Fund</td>
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</table>
**Lady with a Dog**, Henri de Toulouse-Lautrec,
Gift of W. Averell Harriman Foundation in memory of Marie N. Harriman

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

**Title**
Lady with a Dog, 1891

**Description**
gouache on cardboard, 750 x 572 (29½ x 22½)

**Acquisition Number**
2608

**Source**
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

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**Unknown American Artist**

*Boston and North Chungabochie Express*
oil on canvas, 470 x 623 (18½ x 24½)

2575

Gift of Edgar William and Bernice Chrysler Garbisch

---

**Unknown American Artist**

*Boy with Basket of Fruit*, c. 1795

oil on canvas, 570 x 439 (22½ x 17¼)

2576

Gift of Edgar William and Bernice Chrysler Garbisch
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Description</th>
<th>Acquisition Number</th>
<th>Source</th>
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</thead>
<tbody>
<tr>
<td>Unknown American Artist</td>
<td>Cavalry Ranch</td>
<td>oil on canvas, 540 x 745 (21 1/4 x 29 3/8)</td>
<td>2577</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
</tr>
<tr>
<td>Unknown American Artist</td>
<td>Washington at Valley Forge</td>
<td>oil on canvas, 756 x 1.013 (29 3/4 x 39 7/8)</td>
<td>2583</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
</tr>
<tr>
<td>Unknown American Artist</td>
<td>Indians Cooking</td>
<td>oil on canvas, 458 x 660 (18 x 26)</td>
<td>2579</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Unknown American Artist</td>
<td>Major Samuel Eells</td>
<td>oil on canvas, 1.112 x 841 (43 3/4 x 33 1/8)</td>
<td>2578</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Unknown American Artist</td>
<td>Portland Harbor, Maine</td>
<td>oil on cardboard, 440 x 721 (17 3/8 x 28 3/8)</td>
<td>2580</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Unknown American Artist</td>
<td>The Proud Mother</td>
<td>oil on canvas, 765 x 666 (30 1/8 x 26 3/4)</td>
<td>2581</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Unknown American Artist</td>
<td>Sisters in Black Aprons</td>
<td>oil on canvas, 932 x 663 (36 3/8 x 26 1/8)</td>
<td>2582</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Uytewael, Joachim Dutch, c. 1566–1638</td>
<td>Moses Striking the Rock, 1624</td>
<td>oil on wood, 445 x 665 (17 1/2 x 26 1/4)</td>
<td>2610</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Warhol, Andy American, 1930–</td>
<td>A Boy for Meg, 1961</td>
<td>oil on canvas, 182.7 x 144.8 (72 x 57)</td>
<td>2626</td>
<td>Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Wilgus, William John (attr.) American, 1819–1853</td>
<td>Ichabod Crane and the Headless Horseman</td>
<td>oil on canvas, 533 x 767 (21 x 30 1/4)</td>
<td>2584</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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SCULPTURE

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<th>Title</th>
<th>Description</th>
<th>Acquisition Number</th>
<th>Source</th>
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<tbody>
<tr>
<td>Archipenko, Alexander</td>
<td>Woman Combing Her Hair, 1915</td>
<td>bronze, 1.807 x 470 x 429 (71 1/2 x 18 1/2 x 16 7/8)</td>
<td>A-1746</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Arp, Jean</td>
<td>Grande Sculpture Classique, 1963/64</td>
<td>bronze, 2.385 x 370 x 368 (93 7/8 x 14 13/16 x 14 1/2)</td>
<td>A-1747</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Coudray, François</td>
<td>Saint Sebastian, 1712</td>
<td>bronze, 905 x 368 x 376 (35 5/8 x 14 1/2 x 14 13/16)</td>
<td>A-1751</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Duchamp-Villon, Raymond</td>
<td>Torso of a Young Man, 1910</td>
<td>bronze, 552 x 339 x 402 (21 3/4 x 13 3/8 x 15 13/16)</td>
<td>A-1748</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Lombardo, Antonio</td>
<td>A Classical Allegory, c. 1508</td>
<td>bronze relief, 406 x 339 x 76 (16 x 13 3/8 x 3)</td>
<td>A-1750</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Segal, George</td>
<td>Girl Putting on an Earring, 1967</td>
<td>plaster and mixed media, 1.309 x 724 x 959 (48 5/8 x 28 1/2 x 33 1/16)</td>
<td>A-1749</td>
<td>Ailsa Mellon Bruce Fund</td>
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DECORATIVE ARTS

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<tr>
<td>Kändler, Johann Joachim</td>
<td>Candelabra with Swans, c. 1740</td>
<td>pair of Meissen white porcelain swans mounted with a pair of bronze (ormulu) candelabra</td>
<td>A-1740</td>
<td>Ailsa Mellon Bruce Fund</td>
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DRAWINGS

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<tr>
<td>American School, Unknown Artist</td>
<td>Conference of Mary Queen of Scots with Lord Lindsley</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>American School, Unknown Artist</td>
<td>Laban Runs to Meet Jacob</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>Artist</td>
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<tr>
<td>American School, Unknown Artist</td>
<td>The &quot;Ladlow Patton&quot;</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>American School, Unknown Artist</td>
<td>Memorial to George H. Hills</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>American School, Unknown Artist</td>
<td>Memorial to Norman Sherman</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>American School, Unknown Artist</td>
<td>Piano Recital</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>American School, Unknown Artist</td>
<td>The Poole Family</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>Anonymous Florentine</td>
<td>Two Studies of a Standing Woman</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Anonymous French</td>
<td>Battle of Tigers</td>
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<tr>
<td>Anonymous Italian</td>
<td>Nativity</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Anonymous Netherlandish</td>
<td>View of Fondi</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Bandinelli, Baccio</td>
<td>Two Male Nudes—Study for the Massacre of the Innocents</td>
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<td>Beccafumi, Domenico</td>
<td>Study of River Gods</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Bernini, Gian Lorenzo</td>
<td>Portrait of a Young Man (Self-Portrait)</td>
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<td>Bertoja, Jacopo (or Bertogia)</td>
<td>Massacre of the Innocents</td>
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<td>Bloemaert, Abraham</td>
<td>Bishop</td>
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<td>Brancusi, Constantin</td>
<td>Head of Mme. Pogany</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Breenbergh, Bartholomeus</td>
<td>Landscape with Large Rock</td>
<td>Ailsa Mellon Bruce Fund</td>
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</table>
Artist, Bril, Paul
Title, Classical Landscape with a Fountain
Source, Ailsa Mellon Bruce Fund.

Cambiaso, Luca (or Luchetto da Genova)
Martyrdom of St. Lawrence
Ailsa Mellon Bruce Fund

Casolani, Alessandro
Study of a Female Nude
Ailsa Mellon Bruce Fund

Chassériau, Theodore (attributed to)
The Nursing of Jupiter
Gift of William D. Crockett

Church, Frederic Edwin (after)
The Heart of the Andes
Gift of Robert H. and Clarice Smith

Cornelis Cornelisz van Haarlem
The Angel Appearing to the Centurion Cornelius
Gift of Shickman Galleries, New York

Cossa, Francesco
Portrait of a Young Man
Ailsa Mellon Bruce Fund

Davis, Joseph H.
Mercy E. Montgomery
Gift of Edgar William and Bernice Chrysler

Davis, Joseph H.
Tamson H. Montgomery
Gift of Edgar William and Bernice Chrysler Garbisch

Derzée, Jr., Henry H. Van
Three Buildings and Enclosed Garden
Gift of Edgar William and Bernice Chrysler Garbisch

DeWint, Peter
Landscape
Gift of Mrs. Gerald B. Snedeker

Diziani, Gasparo
Aeneas and Anchises
Ailsa Mellon Bruce Fund

Dubreuil, Toussaint
Harpocrates
Ailsa Mellon Bruce Fund

Ducerceau, Jacques Androuer
The "Palais Tutelle" near Bordeaux
Ailsa Mellon Bruce Fund

Dürer, Albrecht
An Oriental Ruler on a Throne
Ailsa Mellon Bruce Fund

Dürer, Albrecht
Entombment
Syma Busiel Fund
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<th>Artist</th>
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<tr>
<td>Dyck, Anthony van (attributed to)</td>
<td>Portrait of a Man Standing</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Farinati, Paolo</td>
<td>Head of a Boy</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Fuseli, Henry</td>
<td>Midnight</td>
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<td>Gibbs, James M.</td>
<td>The Indian Hunter</td>
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<td>Gorky, Arshile</td>
<td>Sketch for a Marine Building Mural</td>
<td>Avalon Fund</td>
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<td>Grave, Josua de</td>
<td>View of Mons, Belgium</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Gris, Juan</td>
<td>Man and Woman on Bench</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Attributed to Guercino (Giovanni Francesco Barbieri)</td>
<td>Study of a Seated Prophet</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Hensel, Salome</td>
<td>To the Memory of the Benevolent Howard</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>Hoffmann, Joseph</td>
<td>Thirty-eight drawings of designs for china, furniture ornaments, etc.</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Hofman, Charles C.</td>
<td>Poorhouse, Hospital &amp; Lunatic Hospital of Northampton County, Pa.</td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>Huber, Wolfgang</td>
<td>Saint Sebastian</td>
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<td>Italian School</td>
<td>&quot;Old-man&quot; Bearded Standing Figure</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Jouvenet, Jean-Baptiste</td>
<td>Miraculous Draught of Fishes, Study for?</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Kulmbach, Hans von</td>
<td>St. John and the Virgin (study)</td>
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<td>Artist</td>
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<td>Landon, Rebecca</td>
<td><em>Mother's Banner of Love and Comfort</em></td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>Lautensack, H. S.</td>
<td><em>River Landscape</em></td>
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<td>Lorck, Melchior</td>
<td><em>Eight Ladies in Ancient Costumes</em></td>
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<td>Lorrain, Claude</td>
<td><em>River Landscape</em></td>
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<td>Lotto, Lorenzo</td>
<td><em>Martyrdom of a Saint</em></td>
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<td>Mander, Karel van</td>
<td><em>The Good Thief</em></td>
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<td>Matham, Jacob</td>
<td><em>Allegory of Age</em></td>
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<td>Menzel, Adolph</td>
<td><em>A Japanese Artist at Work</em></td>
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<td>Murer, Christoph</td>
<td><em>Design for a Window (Hunting Scene)</em></td>
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<td>Parmigianino (Francesco Mazzuoli)</td>
<td><em>Lucretia</em></td>
<td>Gift of Mrs. Jacob M. Kaplan</td>
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<td>Picart, Bernard</td>
<td><em>Massacre of the Innocents</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Pinney, Eunice</td>
<td><em>The Cotters Saturday Night</em></td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>Raffaellino da Reggio</td>
<td><em>God the Father and Angels on Clouds</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Raphael (?)</td>
<td><em>Cupid Bound</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Reni, Guido</td>
<td><em>Head of St. Francis</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Ricci, Marco</td>
<td><em>Landscape with Seated Soldiers and Fishermen</em></td>
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<td>Artist</td>
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<td>Santvoort, Pieter Dircksz</td>
<td><em>Landscape with Bridge and Ruins in the Background</em></td>
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<td>Schuffenecker, Claude Emile</td>
<td><em>Meditation</em></td>
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<td>Shailer</td>
<td><em>Still Life with Fruit Knife</em></td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>Shute, R. W. and S. A.</td>
<td><em>Samuel French</em></td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>Sloan, John</td>
<td><em>The City from Greenwich Village</em></td>
<td>Gift of Mrs. Helen Farr Sloan</td>
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<td>Smith, Phebe A.</td>
<td><em>A Fruit-bearing Tree—A Cedar of Paradise</em></td>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>Speckaert, Jan</td>
<td><em>Allegory on Minerva as the Head of the Muses</em></td>
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**PRINTS**

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<tr>
<td>Angolo del Moro, Battista (?)</td>
<td><em>Allegory of Ignorance</em></td>
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<tr>
<td>Angolo del Moro, Battista (?)</td>
<td><em>Nereids and Tritons</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Balestra, Antonio</td>
<td><em>Virgin and Child on a Cloud</em></td>
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<td>Beckmann, Max</td>
<td><em>Freibad in Tegal</em></td>
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<td>Bega, Cornelius</td>
<td><em>Ten etchings</em></td>
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<tr>
<td>Berchem, Nicholas</td>
<td><em>Thirteen etchings</em></td>
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<tr>
<td>Biscaino, Bartolommeo</td>
<td><em>The Finding of Moses</em></td>
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</table>
**Artist**

- Bloemaert, Abraham (or after)
- Boel, Pieter
- Bosse, Abraham
- Both, Andries
- Both, Jan
- Brebiette, Pierre
- Breenburgh, Bartholomaeus
- Bruegel, Pieter the Elder
- Bruegel, Pieter the Elder (engraving after by Pieter van der Heyden)
- Bruyn, Abraham de
- Buhot, Félix
- Cantarini, Simone

**Title**

- *The Holy Family*
- *The Eagles*
- *Gentry Visiting a Prison* (from *Les Oeuvres de Miséricorde*)
- *The Kneeling Hermit Facing Left*
- *The Kneeling Hermit Facing Right*
- *Fourteen etchings*
- *Bacchus with Diana and Minerva*
- *The Inn near Prima Porta*
- *Three Etchings of Fantastic Heads*
- *The Rabbit Hunters*
- *The Dirty Bride (The Marriage of Mopsus and Nisa)*
- *Diana and her Nymphs in a Garden*
- *Enfant Dessinant*
- *Forty-one Etchings* (etched oeuvre excepting two designs)

**Source**

- Ailsa Mellon Bruce Fund
Caraglio, Giacomo (after Raphael)

Pentecost

Ailsa Mellon Bruce Fund

Caraglio, Giacomo (after Raphael)

Pentecost

Ailsa Mellon Bruce Fund

Cassatt, Mary

Le Thé

Ailsa Mellon Bruce Fund

Cézanne, Paul

Bust of a Girl

Ailsa Mellon Bruce Fund

Collaert, Adriaen

Animalium Quadrupedum (eleven prints)

Ailsa Mellon Bruce Fund

Collaert, Adriaen

Birds, Avium Vivae Icones

Ailsa Mellon Bruce Fund

Crabbe van Espieghem, Frans

St. John the Baptist Preaching

Ailsa Mellon Bruce Fund

de Gheyn, Jacob II

Landscape with a Farmhouse

Ailsa Mellon Bruce Fund

Dente, Marco, da Ravenna (after Raphael)

The Virgin with a Fish

Ailsa Mellon Bruce Fund

Despiau, Charles

Reclining Nude

Ailsa Mellon Bruce Fund

Dubuffet, Jean

Champs de Silence: Album of ten color lithographs

Gift of Ralph Colin

Dubuffet, Jean

Forty-seven color lithographs

Gift of Richard Miller

Dubuffet, Jean

Twenty-six color lithographs

Gift of Ralph Colin

Dumotier, Geoffroy

The Crowned Virgin in a Niche

Ailsa Mellon Bruce Fund

Dürer, Albrecht

Apocalypse: The Four Avenging Angels

Ailsa Mellon Bruce Fund

Dürer, Albrecht

Apocalypse: The Martyrdom of St. John

Ailsa Mellon Bruce Fund
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<td>Apocalypse: The Opening of the 5th and 6th seals</td>
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<td>Dürer, Albrecht</td>
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<td>Dürer, Albrecht</td>
<td>Apocalypse: The Seven Trumpets Given to the Angels</td>
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<td>Dürer, Albrecht</td>
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<td>Feininger, Lyonel</td>
<td>Hauser am Meer</td>
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<td>Two Prints of Ornaments</td>
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<td>Gatti, Oliviero</td>
<td>St. Roth</td>
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<td>Hayter, Stanley William</td>
<td>Five etchings of Centaur and Centaurese</td>
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<td>Imperiale, Girolamo (after Raphael)</td>
<td>Madonna Aldobrandini</td>
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<td>Jegher, Cristoffel</td>
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<td>Jordaens, Jacob</td>
<td>Cacus Stealing the Castle of Hercules</td>
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<td>Lorrain, Claude (Claude Gellée)</td>
<td>Flight into Egypt</td>
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<tr>
<td>Master L. D. (after Luca Penni?)</td>
<td>The Death of Adonis</td>
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<td>Modersohn-Becker, Paula</td>
<td>Old Woman</td>
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<td>Moholy-Nagy, László</td>
<td>Abstraction II</td>
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</table>
Artist: Moholy-Nagy, László
Title: Abstraction III
Source: Ailsa Mellon Bruce Fund

Artist: Motoi Oi
Title: Parado—Happy Child
Source: Ailsa Mellon Bruce Fund

Artist: Motoi Oi
Title: Walking Happy Child
Source: Gift of the artist

Artist: Müller, Jan (after Adriaen de Vries)
Title: Fountain of Hercules in Augsburg
Source: Ailsa Mellon Bruce Fund

Artist: Müller, Jan (after Adriaen de Vries)
Title: Hercules Killing the Hydra
Source: Ailsa Mellon Bruce Fund

Artist: Munch, Edvard
Title: Study of a Model
Source: Ailsa Mellon Bruce Fund

Artist: Munch, Edvard
Title: The Vampire
Source: Ailsa Mellon Bruce Fund and Gift of Lionel Epstein

Artist: Oppenheimer, Max (Mopp)
Title: Ferruccio Busoni
Source: Ailsa Mellon Bruce Fund

Artist: Oppenheimer, Max (Mopp)
Title: The Dance of Salome
Source: Ailsa Mellon Bruce Fund

Artist: Oppenheimer, Max (Mopp)
Title: The Head of a Man
Source: Ailsa Mellon Bruce Fund

Artist: Oppenheimer, Max (Mopp)
Title: Thomas Mann
Source: Ailsa Mellon Bruce Fund

Artist: Oppenheimer, Max (Mopp)
Title: Pietà
Source: Ailsa Mellon Bruce Fund

Artist: Panneels, Willem
Title: St. Sebastian Crowned by an Angel
Source: Ailsa Mellon Bruce Fund

Artist: Pater, Jean Baptiste (?)
Title: Half on the March
Source: Ailsa Mellon Bruce Fund

Artist: Pechstein, Max
Title: Portrait of Heckel
Source: Ailsa Mellon Bruce Fund
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picasso, Pablo</td>
<td>Le Repas Frugal</td>
<td>Gift of Mr. and Mrs. Burton G. Tremaine</td>
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<tr>
<td>Proccaccini, Camillo</td>
<td>Transfiguration</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Raimondi, Marcantonio</td>
<td>Mount Parnassus</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Raimondi, Marcantonio</td>
<td>The Young and Old Bacchants</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Raimondi, Marcantonio</td>
<td>Two Nudes After Michelangelo</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Man Ray</td>
<td>Objects of My Affection</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Redon, Odilon</td>
<td>Mon Enfant</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Saenredam, Jan</td>
<td>Johan van Achen</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Schiele, Egon</td>
<td>Album: Das Graphische Werk von Egon Schiele</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Schut, Cornelius</td>
<td>Coronation of the Virgin</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Schut, Cornelius</td>
<td>Grammatica</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Schut, Cornelius</td>
<td>Neptune and Fortuna</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Sichem, Karel van</td>
<td>Bust of a Young Man</td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Tissot, Jacques</td>
<td>L’Ete (Summer)</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Titian</td>
<td>Adoration of The Shepherds</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Vaillant, Wallerant</td>
<td>Young Man Seated Reading before a Statue of Eros</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Artist</td>
<td>Title</td>
<td>Source</td>
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<tr>
<td>Valadon, Suzanne</td>
<td><em>Femmes au Bain</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>van de Velde, Jan</td>
<td><em>The Village Fair in Front of an Inn</em></td>
<td>Ailsa Mellon Bruce Fund</td>
</tr>
<tr>
<td>Various Netherlandish Artists</td>
<td><em>Album of 232 Landscape Etchings</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Veneziano, Agostino</td>
<td><em>Hieronymus Alexander, Archbishop of Brindisi</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Veneziano, Agostino</td>
<td><em>The March of Silenus</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Vicentino, Guiseppe Niccolò</td>
<td><em>The Virgin and Child with Saints</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Vico, Enea (after Parmigianino)</td>
<td><em>Mars and Venus Embracing with Vulcan at his Forge</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Villon, Jacques</td>
<td><em>En Visite</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Vredeman de Vries, Jan</td>
<td><em>Triumviratus Romanus</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Waterloo, Antonij</td>
<td><em>The Square in Front of the Inn</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Weerdt, Adriaen</td>
<td><em>Life of the Virgin (Plate I)</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<td>Whistler, James McNeill</td>
<td><em>Sunflowers, rue des Beaux-Arts</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Wyck, Thomas</td>
<td><em>The Bridge</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Zanetti, Antonio Maria (after Parmigianino)</td>
<td><em>The Virgin and Child with Sts. Jerome and Francis</em></td>
<td>Ailsa Mellon Bruce Fund</td>
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</tbody>
</table>
LOANS TO THE GALLERY

Owner  
John A. Beck

Artist and Title
Bonnard, Pierre, Dressing Table with Mirror
Braque, Georges, Le Canal St. Martin
Braque, Georges, Fishing Boats
Cross, Henri Edmond, Soleil couchant sur Laguna
Derain, André, L'Estaque
Dufy, Raoul, Les Trois Ombrelles
Gogh, Vincent van, Les Rochers
Jawlensky, Alexej van, Woman's Head
Kandinsky, Wassily, Skizze 160a
Kirchner, Ernest, Moon Rise
Matisse, Henri, Woman with Purple Coat
Signac, Paul, Pine Tree Near St. Tropez

Enid A. Haupt
Monet, Claude, Waterlilies

Musée du Louvre
Bellano, Bartolomeo, Saint Christopher

The Norton Simon Foundation
Brancusi, Constantin, Head of a Woman
Brancusi, Constantin, Little Bird
Orcagna, Andrea, Angel Playing Timbrels
Orcagna, Andrea, Angel Playing the Psaltery
Orcagna, Andrea, Angel Playing the Bagpipe
Rousseau, Henri, Paysage Exotique

Norton Simon Inc. Museum of Art
Cranach, Lucas, the Elder, Adam
Cranach, Lucas, the Elder, Eve

The Honorable Claiborne Pell
Bingham, George C., The Jolly Flatboatman

Chauncey Stillman
Chapman, John Gadsby, Nine paintings from the life of George Washington

LONG TERM LOANS MADE BY THE GALLERY

To  
American Museum in Britain, Bath, England

Artist and Title
George Catlin, An Osage Indian Pursuing a Comanche
George Catlin, An Aged Ojibwa Chief and Three Warriors
George Catlin, Two Ojibwa Warriors and a Woman
George Catlin, Bulls Fighting

Berkshire Athenaeum, Pittsfield, Massachusetts
Ezra Ames, Maria Gansevoort Melville

Blair House, Washington, D.C.
American School, Farmhouse in Mahantango Valley
American School, Portrait of a Young Lady
Chinese School, Procession by a Lake
Chinese School, Archery Contest
Gari Melchers, The Sisters
Gilbert Stuart, Mr. Ashe
Gilbert Stuart, Ann Barry
To

Artist and Title

Ann Barry, Gilbert Stuart, Gift of Jean McGinley Draper

Andrew Jackson, Thomas Sully, John Quincy Adams

Lyndon Baines Johnson Library, Austin, Texas

Thomas Sully, Andrew Jackson

Joslyn Art Museum, Omaha, Nebraska

35 paintings by George Catlin

Lee's Boyhood Home, Alexandria, Virginia

American School, Portrait of a Man

British School, Honorable Sir Francis N. P. Burton

James Frothingham, Ebenezer Newhall

Gilbert Stuart (after), William Constable

Museum of Fine Arts of St. Petersburg, Florida

François Boucher, Diana and Endymion

Martino di Bartolommeo, Madonna and Child

Francesco Salviati, Portrait of a Lady

National Portrait Gallery, Washington, D.C.

Asher Brown Durand, Gouverneur Kemble

Jean-Baptiste Greuze, French School, Benjamin Franklin

Chester Harding, Self-Portrait

Daniel Huntington, Dr. James Hall

Daniel Huntington, Dr. John Edwards Holbrook

Daniel Huntington, Henry Theodore Tuckerman

David Johnson, Edwin Forrest

Eastman Johnson, Joseph Wesley Harper

Thomas B. Lawson, William Morris Hunt

Gilbert Stuart, Stephen Van Rensselaer

William Sidney Mount, Charles Loring Elliott

Gilbert Stuart (after), James Lloyd

American School, Junius Brutus Booth

Irving R. Wiles, Miss Julia Marlowe

National Society of Colonial Dames, Washington, D.C.

Gilbert Stuart, Dr. William Hartigan

Gilbert Stuart, Mrs. William Hartigan

Octagon House, Washington, D.C.

Gilbert Stuart, William Thornton

Phoenix Art Museum

Rufino Tamayo, Clowns

Smithsonian Institution, Museum of History and Technology, Washington, D.C.

Jacob Eichholz, Robert Coleman

John Wesley Jarvis, Commodore John Rodgers

Robert Edge Pine, General William Smallwood

Charles Peale Polk, General Washington at Princeton

Thomas Sully, Major Thomas Biddle

Texas Tech University Museum, Lubbock, Texas

George Catlin, Battle Between Apaches and Comanches

George Catlin, Comanche Chief, His Wife, and a Warrior
George Catlin, Comanche Chief with Three Warriors
George Catlin, Defile of a Comanche War Party
George Catlin, Wichita Chief, Two Daughters, and a Warrior
George Catlin, Four Kiowa Indians
George Catlin, Iowa Indians Who Visited London and Paris

To

United States Department of Commerce, Washington, D.C.

Artist and Title

Castro Cid, Untitled
Enrico Donati, Cats Eyes
Perle Fine, Sunblinded
John Hultberg, The Island
Allen Tucker, Madison Square, Snow

United States Department of Housing and Urban Development, Washington, D.C.

American School, Portrait of a Lady

United States Department of the Interior, Washington, D.C.

American School, Coon Hunt
Thomas Chambers, Mount Auburn Cemetery
Henry Mervin Shrady, The Empty Saddle (sculpture)
Daniel Huntington, Henry Theodore Tuckerman
David Johnson, Edwin Forrest
Eastman Johnson, Joseph Wesley Harper
Thomas B. Lawson, William Morris Hunt
William Sidney Mount, Charles Loring Elliott
Gilbert Stuart, Stephen Van Rensselaer
Gilbert Stuart (after), James Lloyd
American School, Junius Brutus Booth
Irving R. Wiles, Miss Julia Marlowe

United States Department of Justice, Washington, D.C.

American School, Imaginary Regatta of America's Cup Winners
American School, Lexington Battle Monument
Jules Dupré, The Old Oak
J.G. Tanner, Engagement between the Monitor and Merrimac

United States Department of State, Diplomatic Reception Rooms, Department of State, Washington, D.C.

George Catlin, Sham Fight of the Comanches
George Catlin, An Ojibwa Village of Skin Tents
George Catlin, Ball-Play Dance—Choctaw
George Catlin, Comanches Lancing a Buffalo Bull
George Catlin, War Dance of the Apaches
George Catlin, Indian Woman with a Bead Necklace
George Catlin, An Ojibwa Chief
Ludwig van Schoor, America (tapestry)

United States Embassy, Brussels

Arthur Devis, Conversation Piece, Ashdon House

United States Embassy, Dublin

George Catlin, Facsimile of an Ojibwa Robe
George Catlin, The Running Fox on a Fine Horse—Sack and Fox
George Catlin, Scene from the Lower Mississippi
George Catlin, Two Sauk and Fox Chiefs and a Woman
George Catlin, A Whale Ashore—Clayoquot

United States Embassy, Ottawa

George Catlin, Buffalo Chase, with Accidents
George Catlin, *Plains Cree Attacking Two Grizzly Bears*
Arthur Devis, *Lord Brand of Hurndall Park*

*To*

**United States Embassy, Rome**
Canaletto, *Landscape Capriccio with Column*
Canaletto, *Landscape Capriccio with Palace*

**United States Supreme Court, Washington, D.C.**
American School, *Boy and Girl*
American School, *Abraham Lincoln*
American School, *Little Girl with Pet Rabbit*
American School, *Pink Roses*
Hendrik van Anthonissen (circle of), *Ships in the Scheldt Estuary*
Aaron Bohrod, *Old State Capitol Vandalia*
British School, *The Singing Party*
George Catlin, *Salmon River Mountains*
Jacob Eichholtz, *Juliana Hazlohurst*
Leonid (Berman), *Faraduro*
Ammi Phillips, *Mrs. Day*
Ammi Phillips, *Jane Storm Teller*
Charles Peale Polk, *Anna Maria Cumpston*
Frits Thaulow, *River Scene*
John Toole, *Skating Scene*
Susane Walters, *Memorial to Nicholas Catlin*

**University of Georgia, Georgia Museum of Art, Athens**
Joseph Badger, *Isaac Foster, Jr.*
Joseph Badger, *Dr. William Foster*
Ralph Earl, *Thomas Earle*
Ralph E. W. Earl, *Family Portrait*
Eliab Metcalf, *Self-Portrait*
Ammi Phillips, *Mr. Day*
Matthew Pratt, *The Duke of Portland*
Jeremiah Theus, *Mr. Cutbert*
Jeremiah Theus, *Mr. Motte*
John Wollaston, *Lt. Archibald Kennedy*

**Wadsworth Atheneum, Hartford**
Pierre Soulages, *Composition*
Graham Sutherland, *Palm Palisade*

**The White House, Washington, D.C.**
American School, *Northwestern Town*
American School, *Soldier in Civil War Uniform*
American School, *Under Full Sail*
American School, *We Go for the Union*
James Bard, *Steamer St. Lawrence*
John Steuart Curry, *The Land Rush*
A. Hashagen, *Ship Arkansas Leaving Havana*
Childe Hassam, *Oyster Sloop*
Winslow Homer, *Sunset*
John F. Kensett, *Landing at Sabbath Day Point, Lake George*
Joseph B. Kidd, *Black-Backed Three-Toed Woodpecker*
Joseph B. Kidd, *Orchard Oriole*
Joseph B. Kidd, *Sharp-Tailed Sparrow*
Joseph B. Kidd, *Yellow Warbler*
A. A. Lamb, *Emancipation Proclamation*
George Ropes, *Mount Vernon*
W. Wheldon, *The Two Brothers* ("Two Brothers" is the name of a boat)
8 prints

To Whitney Gallery of Western Art, Cody, Wyoming

*Artist and Title* 72 paintings by George Catlin

**LOANS MADE BY THE GALLERY TO TEMPORARY EXHIBITIONS**

**To** 
**Exhibition and Dates** 
**Loaned**

Art Museum of South Texas, Corpus Christi
10 prints

California Palace of the Legion of Honor
(and M. H. de Young Memorial Museum, San Francisco)
James McNeill Whistler, *Chelsea Wharf: Grey and Silver*

Cornell University, Andrew Dickson White Museum of Art
*Etchings and Paintings by Canaletto and Views of Venice*, September 14–October 10, 1971
4 drawings, 3 prints

Cummer Gallery of Art, Jacksonville
*Jacksonville–Sesquicentennial Exhibition, Part I*, January–February 1972
Francis Alexander, *Ralph Wheelock’s Farm*
Jacob Eichholtz, *The Ragan Sisters*

Isaac Delgado Museum of Art, New Orleans
*The Wit of It*, November 14, 1971–May 15, 1972
5 prints

Germanisches Nationalmuseum, Nürnberg, West Germany
*Albrecht Dürer*, May 21–August 1, 1971
Dürer, *Young Woman in Netherlandish Dress* (drawing)

Solomon R. Guggenheim Museum, New York
Auguste Rodin, *The Walking Man* (sculpture)

Illinois Art Council, Chicago
(6 exhibitions in various parts of the State)
*Master Prints from the Rosenwald Collection of the National Gallery*,
March 1971–June 1972
50 prints

Illinois State University Museum, Normal
*Blake Festival*, October 17–November 19, 1971
1 print

Kansas Cultural Art Commission, Mobile Gallery Program, Wichita
*In Honor of His Ninetieth*, September 15, 1971–May 31, 1972
1 print

Lakeview Center for the Arts and Sciences, Peoria
*The Victorian Rebellion*, September 15–October 29, 1971
1 drawing
To
Exhibition and Dates
Loaned

Los Angeles County Museum of Art
M. H. de Young Memorial Museum, San Francisco
City Art Museum of St. Louis
The American West, June 29–
George Catlin, See-non-ty-a, An Iowa Medicine Man
George Catlin, The White Cloud, Head Chief of the Iowas

Museum of African Art, Washington, D. C.
African Art in Washington Collections, May 1, 1972–
Benin Kingdom, Cock (sculpture)

Museum of Fine Arts of St. Petersburg
Matisse Prints and Drawings, February 29–March 26, 1972
1 drawing, 14 prints

National Collection of Fine Arts, International Art Program
Washington, D. C.:
(for exhibition held in Budapest, Hungary) August 28–September 30, 1971
Hunting in Art, Also shown at U.S. Embassy, Vienna, and at American House, Vienna, in October 1972
George Catlin, Buffalo Chase—Bulls Protecting the Calves

National Portrait Gallery, Washington, D. C.
Portraits of the American Stage, September 10–November 21, 1971
1 print
The Also Rans, March 6, 1972–
Thomas Sully, John Quincy Adams

National Endowment for the Arts, (Exhibition held at The Corcoran Gallery, Washington, D. C.)
Wilderness, October 1–November 14, 1971
John J. Audubon, Prairie Titlark (print)
George G. Inness, The Lackawanna Valley
John H. Twachtman, Winter Harmony

New Jersey State Museum, Trenton
Fifteenth and Sixteenth Century Book Prints, April 30–July 5, 1971
12 prints
Seventeenth Century Prints, November 20–January 9, 1972
47 prints

Princeton University Art Museum
Albrecht Dürer: His Graphic Work, September 21–October 24, 1971
41 prints, 1 bound volume containing 48 prints
Escher, December 8, 1971–January 10, 1972
37 prints
Five Themes for Genesis, February 1–March 30, 1972
1 print

Rutgers University Art Gallery, New Brunswick
Meryon's Paris/Piranesi's Rome, October 10–November 14, 1971
31 prints

St. John's College, Santa Fe
Survey of Prints of the Fifteenth and Sixteenth Century, August 8–October 1, 1971
44 prints

The Walking Man, Auguste Rodin,
Gift of Mrs. John W. Simpson

58
To
Exhibition and Dates
Loaned
J. B. Speed Art Museum, Louisville
19th Century French Sculpture—Monuments for the Middle Class,
November 1–December 5, 1971
3 bronze busts by Honoré Daumier (Harle, Lefebvre, and Sebastione)
Temple University, Samuel Paley Library
200th Anniversary of the Birth of Aloys Senefelder, February 2–March
17, 1972
1 print
Textile Museum, Washington, D. C.
From Persia's Ancient Looms, January 23–September 30, 1972
2 rugs
University of California, Berkeley, University Art Museum
National Collection of Fine Arts, Washington, D. C.
Dallas Museum of Fine Arts
Indianapolis Museum of Art
The Hand and the Spirit: Religious Art in America 1700–1900, June 1972–
Erastus S. Field, He Turned Their Waters into Blood
Mary Ann Willson, Prodigal Son Series (4 watercolors)
University of California at Los Angeles, Grunwald Graphic Arts
Foundation
Dürer and Rouault Anniversary Year, November 7–December 12, 1971
48 prints
The Nude from Pollaiuolo to Picasso, February 27–April 14, 1971
4 prints
University of Kansas Museum of Art, Lawrence
Blake Festival, November 28–December 19, 1971
1 print
University of Michigan Museum of Art, Ann Arbor
Dürer's Cities: Dürer in Nuremberg and Venice, September 19–October
17, 1971
3 bronze medals, 1 print
University of Notre Dame Art Gallery, Notre Dame
Fifteenth and Sixteenth Century Prints, October 17–December 12, 1971
1 drawing, 49 prints
The Graphic Work of Georges Rouault, January 16–February 27, 1972
7 prints
University of Rhode Island, Fine Arts Center, Kingston
Renaissance Prints, November 1–November 19, 1971
3 prints
Virginia Museum of Fine Arts, Richmond
Francisco Goya: Portraits in Painting, Prints and Drawing, May 8–June
11, 1972
6 prints
Washington University Gallery of Art, St. Louis
Rembrandt, Master Etcher: A Study Exhibition, April 2-23, 1972
5 prints
Western Maryland College, Westminster
Seventeenth Century Prints, January 17–February 11, 1972
40 prints
Witte Memorial Museum, San Antonio
Medieval Miniatures, January 9–February 13, 1972
50 Miniature leaves
SPECIAL EXHIBITIONS AT THE GALLERY

Dürer in America: His Graphic Work
continued from the previous fiscal year through July 5, 1971.

Giovanni Battista Piranesi Etchings of Prisons and Views of Rome from the National Gallery of Art Collection
continued from the previous fiscal year through July 28, 1971.

Hogarth: Paintings from the Collection of Mr. and Mrs. Paul Mellon
continued from the previous fiscal year through August 15, 1971.

The Influence of Rembrandt on 19th and Early 20th Century Landscape Prints
continued from the previous fiscal year through September 12, 1971.

A Selection of John Gould's Bird Prints
July 30, 1971–December 6, 1971

La Scala: 400 Years of Stage Design from the Museo Teatrale alla Scala, Milan

John Sloan

Color Prints and Books from the Widener Collection
October 29, 1971–April 4, 1972

Rodin Drawings, True and False

Twentieth Century German Prints
December 8, 1971–March 20, 1972

Rare Etchings by G. B. and G. D. Tiepolo
January 25, 1972–April 23, 1972

The American Artist and Water Reclamation
March 25, 1972–May 28, 1972

Cézanne Watercolors from the Collection of Mr. and Mrs. Henry Pearlman
April 14, 1972 through the end of the fiscal year

The Art of Wilhelm Lehmbruck
May 21, 1972 through the end of the fiscal year

Prints by Edvard Munch
June 1, 1972 through the end of the fiscal year

Prints by M.C. Escher
June 24, 1972 through the end of the fiscal year

LENDERS TO THE EXHIBITIONS

Mr. and Mrs. James S. Adams, New York
Achenbach Foundation for Graphic Arts, Palace of the Legion of Honor, San Francisco
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Mr. Herbert S. Alder, New York
Allen Memorial Art Museum, Oberlin College, Ohio
Mr. and Mrs. Arthur G. Altschul, New York
Anonymous Lender
Mr. and Mrs. L.H. Aricson, Philadelphia

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The Art Institute of Chicago
Mr. and Mrs. Larry Ash, Philadelphia
The Baltimore Museum of Art
Mr. and Mrs. Philip Berman, Allentown, Pennsylvania
Bowdoin College Museum of Art, Brunswick, Maine
Mr. Julian Brodie, New York
The Brooklyn Museum
Mrs. Lawrence Brunswick, Jr., Rydal, Pennsylvania
University of California at Los Angeles
Canajoharie Library and Art Gallery
B. Gerald Cantor Collection, Beverly Hills, California
Dr. and Mrs. Martin Cherkasky, New York
Chrysler Museum at Norfolk, Virginia
Cincinnati Art Museum
City Art Museum of St. Louis
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
The Cleveland Museum of Art
Colorado Springs Fine Arts Center
The Columbus Gallery of Fine Arts
The Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York
The Corcoran Gallery of Art, Washington, D.C.
The Courtauld Institute Galleries, London
E. B. Crocker Art Gallery, Sacramento
Dartmouth College Collection, Hanover, New Hampshire
Delaware Art Center, Wilmington
The Detroit Institute of Arts
Mrs. Jefferson Dickson, Beverly Hills, California
Feingarten Galleries, Los Angeles
Mr. Charles Feingarten, Los Angeles
Mrs. Lucie Figge, Dusseldorf, Germany
Fogg Art Museum, Harvard University, Cambridge
Jo Ann and Julian Ganz, Los Angeles
Mr. Herbert A. Goldstone, New York
Dr. and Mrs. George B. Greene, Arlington, Virginia
Mr. and Mrs. Kurt Grunebaum, New York
Grunwald Graphic Arts Foundation, University of California at Los Angeles
Mr. and Mrs. J.H. Guttmann, New York
Joseph Hirshhorn Collection, New York
Mr. Mitchell Jamieson, Alexandria, Virginia
Professor and Mrs. Andrew S. Keck, Washington, D.C.
Mrs. John F. Kraushaar, New York
Kunsthalle, Karlsruhe, Germany
The Robert Lehman Foundation, New York
The Family of the Artist Wilhelm Lehmbrock, Stuttgart, Germany
Wilhelm Lehmbrock Museum, Duisburg, Germany
Library of Congress
Enoch and Mary Light, New York
Los Angeles County Museum of Art
Mrs. Ruth Martin, New York
Mrs. Casimir B. Mayshark, Santa Fe
Mr. and Mrs. Paul Mellon, Upperville, Virginia
Memorial Art Gallery of the University of Rochester
The Metropolitan Museum of Art, New York
Milwaukee Art Center
Minneapolis Institute of Arts
Montreal Museum of Fine Arts
Mrs. Alexander P. Morgan, New York
Musée du Louvre
Musée Rodin, Paris
Museo Teatrale alla Scala, Milan
Museum Boymans-van Beuningen, Rotterdam
Museum das 20. Jahrhunderts, Vienna
Museum of Fine Arts, Boston
Museum of Modern Art, New York
Museum of New Mexico, Santa Fe
National Collection of Fine Arts, Smithsonian Institution
Nationalgalerie, Berlin
National Gallery of Canada, Ottawa
National Museum of Western Art, Tokyo
William Rockhill Nelson Gallery and Atkins Museum of Kansas City
The New York Public Library
Parish Art Museum, Southampton, New York
Mr. and Mrs. Henry Pearlman, New York
Pennsylvania Academy of the Fine Arts, Philadelphia
Mr. and Mrs. Hugo Perls, New York
Philadelphia Museum of Art
Philadelphia Museum of Art (Rodin Museum)
The Phillips Collection, Washington, D.C.
The Pierpont Morgan Library, New York
Mr. and Mrs. Meyer P. Potamkin, Philadelphia
Princeton University, The Art Museum
Princeton University Library
Mr. and Mrs. J. Warner Prins, New York
Mr. Louis V. Randall, Montreal
Mr. Perry T. Rathbone, Boston
Rhode Island School of Design Museum of Art, Providence
The John and Mable Ringling Museum of Art, Sarasota, Florida
Mr. H.M. Roland, London
Mr. Lessing J. Rosenwald, Jenkintown, Pennsylvania
Dr. and Mrs. James Seaman, Durham, North Carolina
Seattle Art Museum
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
John Sloan Trust, Wilmington
Smith College Museum of Art, Northampton, Massachusetts
Mr. and Mrs. Charles J. Solomon, Philadelphia
Stanford University Museum of Art
Steinberger Hotel, Duisburger Hof, Duisburg, Germany
Syracuse University, New York
U.S. Department of the Interior, Department of Water Reclamation
Mr. J. Kirk T. Varnedoe, Washington, D.C.
Vassar College Art Gallery, Poughkeepsie
Wadsworth Atheneum, Hartford
STAFF ACTIVITIES  Over 4,100 telephone and written inquiries were made to the staff; many of these required extensive research before answers could be given. There were 520 visitors to the Graphic Arts Study Room. Nineteen visits to collections both in this country and abroad were made by staff members in connection with offers of gifts.

CHARLES PARKHURST, Assistant Director of the Gallery, filled several speaking engagements: before the Washington Region Conservation Guild where he delivered an illustrated lecture of The Art and Science of Color in the 17th Century and Some of its Consequences; to the Young Women of the Arts in Atlanta, Georgia, on Color in Modern Art; and at the Washington Club on the future plans of the National Gallery of Art. On the weekend of November 6th, he served on a panel at the Dedication of the Art Center at Mount Holyoke College; at other times during the year, he has served as a judge of local art exhibitions. Mr. Parkhurst has also served as a Commissioner on the American Association of Museums Accreditation Commission, and as a member of the same Association's Museum Curriculum Committee.

Curator of Painting, WILLIAM P. CAMPBELL, continued to serve as a member of the Special Fine Arts Committee of the Department of State, and was a consultant to the Curator of The White House. He continued in his cataloging of the American collection.

DAVID SCOTT, Planning Consultant for the East Building, served as curator-in-charge for the John Sloan Centennial exhibition and lectured on Sloan at the Gallery on September 19. On November 17 he spoke on "The State of the Arts" at the Miller & Rhoades annual forum in Richmond, Virginia. Throughout the year, Mr. Scott served on the review panel for the Research and Publications Division of the National Endowment for the Humanities and as Gallery representative at meetings of the Administrative Committee of the Museum Computer Network. In May he attended a conference at Hershey, Pennsylvania which led to the establishment of the Museum Data Bank Coordinating Committee.

Curator of Painting, H. LESTER COOKE, continued as artistic consultant to NASA, covering the Apollo 16 Moon Mission lift-off at Cape Kennedy, Florida, and was consultant to the Organization of American States for Latin American art. At the U.S. Industrial Film Festival, he received a first place Gold Camera Award for his "Reflections in Space." He judged nine art exhibitions at Pine Bluff, Arkansas; Washington, D.C.; Montgomery Mall, Maryland; Charleston, West Virginia; Cocoa Beach, Florida; Birmingham, Alabama; Panama City, Republic of Panama; and Marietta, Ohio.

GROSE EVANS continued as Curator of Collections and Loans.

DOUGLAS LEWIS, JR. spent three months doing research in Venice; he delivered a paper, Romantic Classicism in America: the Full Tem-
pie Form, at the 13th International Congress for the History of Architecture in Vicenza, Italy; he helped organize the Wilhelm Lehmbruck exhibition; was elected Trustee of the Belgian American Educational Foundation.

Research Curator KONRAD OBERHUBER spent May and June in Vienna studying 15th- and early 16th-century prints at the Albertina. He lectured at Yale University, the Frick Collection in New York City, the Los Angeles County Museum, the University of Pennsylvania in Philadelphia, and Washington, D.C. He participated in seminars at the Folger Shakespeare Library in Washington, D.C. and the University of Vienna, Austria.

CHRISTOPHER J. WHITE, appointed Curator of Graphic Arts in September 1971, lectured at St. Louis, Cincinnati, Louisville, Washington, D.C., and Boston; he was elected a member of the Print Council of America.

H. DIANE RUSSELL, Assistant Curator of Graphic Arts, taught art history courses at The American University during the fall and spring semesters.

FRED CAIN, Curator at Alverthorpe Gallery, Jenkintown, Pennsylvania, joined the staff in Washington on March 1. He was succeeded by Ruth Lehrer.

E. JOHN BULLARD, Curator of Special Projects, attended the Institute in Arts Administration at Harvard University; he traveled to San Francisco to supervise the removal and shipment to Washington of the De Kooning mural aboard the S.S. President Jackson. He judged the Third Regional Exhibition of Northern Virginia Fine Arts Association at Alexandria, and lectured on the Graphics of John Sloan at the National Gallery of Art, Georgia Museum of Art, M. H. de Young Memorial Museum in San Francisco, and the St. Louis Art Museum.

RICHARD BALES, Assistant to the Director for Music, addressed the Music Teachers' National Association Banquet at the Peabody Institute, Baltimore, and the Creative Arts Colloquium at Montgomery College. During June, Mr. Bales again served as judge of the Young Composers' Contest sponsored by the Annapolis Tenth Annual Arts Festival. He served as an honorary member of the Board of Directors of the Fairfax County and Montgomery County Choral Societies, as an honorary chairman of the Washington, D.C. Sixth Annual Choral Music Festival, as guest conductor of the Sewanee Festival Orchestra in Sewanee, Tennessee.

PHOTOGRAPHIC LABORATORY

The output of the Photographic Laboratory was measurably higher than that of last year. The production record follows:

- Black and white negatives: 2,714
- Black and white photographs: 17,759
- Enlargements (larger than 8 x 10): 36
- Black and white slides: 824
- Ultraviolet photographs: 38
- Infrared photographs: 35
- Color slides: 199,699
- Color transparencies: 571

CONSERVATION OF THE COLLECTION

Francis Sullivan, resident restorer of the Gallery, relined, cleaned and restored twelve paintings and gave special treatment to twenty-eight others. He x-rayed fifteen paintings as an aid in research, and he examined the condition of all Gallery paintings requested for loan.

He demonstrated the use of the Gallery’s relining procedures to conservators in the United States and Europe. Mr. Sullivan continued experiments with synthetic materials as suggested by the National Gallery Research Project at the Carnegie-Mellon University in Pittsburgh. Technical advice was given in response to 250 inquiries. Special conservation treatment and advice was given on works of art belonging to The White House, the Department of State, and to other government agencies as requested.

NATIONAL PROGRAMS

The Gallery’s multimedia humanities program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc. reached 6,500 classes with more than 1½ million magazines, 128,000 slides, 10,000
recordings, 10,000 filmstrips, and 20,000 media supplements as part of the program.

During the fiscal year, there were fifty-six bookings in fourteen states of twenty-five Index of American Design exhibitions. Nineteen of these were standard exhibitions, six were put together especially for the borrowers. Three hundred and twenty-nine people visited the Index itself, and 2,185 permits were granted to reproduce works from the Index.

At their May 1972 meeting, the Board of Trustees approved the concept of an expanded lending collection to be operated by the Gallery as the National Lending Service. This new national program will provide works of art for long-term loan to qualified museums across the country as a means of supplementing their permanent collections. Works available through the Service encompass much of the historic range of art represented in the National Gallery itself—from works of the old masters to twentieth-century artists. A number of important gifts of paintings have been made to the Gallery recently, specifically to support this program. An explanatory brochure is now being prepared for national distribution and the National Lending Service should be in full operation by early 1973.

**EDITOR’S OFFICE**

During the last fiscal year, the Editor’s Office coordinated the publication of three exhibition catalogs: *John Sloan 1871-1951*, *Rare Etchings by G.B. & G.D. Tiepolo*, and *The Art of Wilhelm Lehmbruck*. All these publications were distributed commercially in hard cover, both here and abroad.

For the first time, the *Annual Report* was issued as an independent publication. Redesigned, and published in a new format, more than 3,000 copies were distributed to the scholarly community, lenders to the Gallery, members of Congress, and donors to the Gallery.

The Editor’s Office directed the design and production of posters and invitations for all the Gallery’s exhibitions. A new concept was instituted for the Rodin exhibition with the publication of a guide to the exhibition. Sales posters were produced during the year for the Rodin, Tiepolo, and Bureau of Reclamation exhibitions.

With a continuing concern for the overall design concepts of the Gallery, the Editor’s Office supervised the production and design of plaques to indicate new acquisitions, notices for the study tables in the Print Room, a sign for the Print Room door, and a new employee identification card.

Work was carried forward on the editing of the *Early Italian Engravings* catalog, and on the rewriting and new design for the *Brief Guide to the Gallery*. A task throughout the year was the consideration and editing of articles for *Studies in the History of Art*, to be published yearly as a scholarly volume, independent of the *Annual Report*. Work was begun on a *Style Manual* for use not only by Gallery staff members, but also as an aid to contributors to Gallery publications.

A fiber glass, weatherproof triosk, in which three posters may be displayed, was placed at the foot of the steps at the Mall entrance to the Gallery. In this way, Gallery events may now be announced on the Mall side of the Gallery. To expand the Gallery’s design and produc-
tion capacity, a photo-typesetting machine was purchased, providing camera-ready copy for signs, posters, invitations, labels, and audio-visual aids.

The design and production of a catalog for the Extension Service was completed. [This is the first time that all the division's offering have been combined in one catalog.] Posters and mailing pieces were prepared for the summer series of Kenneth Clark films—Civilisation and Pioneers of Modern Painting. A poster was designed and distributed to local institutions announcing the Andrew W. Mellon Lectures. The flyer announcing the available Gallery Fellowships was updated and reprinted.

The Editor-in-Chief, Theodore Amussen, continued an active program of work with trade publishers in order to make the Gallery's offerings known to a wider audience. The Assistant Editor, Frances Smyth, attended a conference on computer typesetting sponsored by the Government Printing Office.

The Editor's Office carried on its routine work of editing the Picture of the Week texts, press releases, gallery leaflets, and the monthly calendar. The office advised staff members on commercial publishing ventures.

PUBLICATIONS SERVICE The Publications Service of the Gallery placed on sale ten new publications. These were available either in the Gallery Publications Room or by mail.

Five new catalogs of exhibitions shown in the gallery were offered. They were: La Scala: 400 Years of Stage Design, John Sloan: 1871-1951, The Drawings of Rodin, Rare Etchings by G.B. and G.D. Tiepolo, and The Art of Wilhelm Lehmbruck.

The Publications Service also published three sales posters for the following exhibitions: "The American Artist and Water Reclamation," "Rodin Drawings, True and False" and "Rare Etchings by G.B. and G.D. Tiepolo."

Five other publications were made available through the self-service sales facility. The exhibition catalog Dürrer in America: His Graphic Work was produced in a cloth-bound edition by the Macmillan Company. Through the continuing programs sponsored by the Kress Foundation Studies in the History of European Art, a concise treatise Annibale Carracci: A Study in the Reform of Italian Painting around 1590 by Donald Posner, was published by Phaidon Press.

The Publications Service served 299,626 visitors during the year and 7,369 mail orders were completed.

EDUCATION AND PUBLIC PROGRAMS Every day in the year, save for Christmas and New Year's day when the Gallery is closed, the staff of the Education Department gave without charge a variety of guided tours. These tours included an introduction to the collection, tour of the week on some special aspect of art history, and a detailed discussion of some particular work of art. In addition to these tours the Education Department conducted tours for 919 groups totaling 27,057 people. These tours were especially structured for each individual group.
The Education Department also arranged for Sunday afternoon lectures or films and 327 other scheduled film showings in the auditorium attended by 56,330 people. The scheduled film showings included *Civilisation, A Desert's Dream,* and *Pioneers of Modern Painting,* written and narrated by Kenneth Clark.

Arranging tours for school groups is a large and complicated project. The training of the 134 volunteer docents who conduct these tours was under the supervision of Carleen Keating, Assistant to the Curator in Charge of Education; tour appointments were coordinated by Pleasala Williams. The students normally come from the greater Washington area, but this year schools from Prince William County, Virginia, were included for the first time.

Self-given tours of the permanent collection and some special exhibitions were taken by 26,875 people who rented the transportable LecTour and Acoustiguide electronic devices. The texts for these tours were written by Education Department staff members under the supervision of William J. Williams.

Details and totals of all educational events are given in the following chart:
Type of Event Given or Arranged by Education Department

<table>
<thead>
<tr>
<th>Type of Event</th>
<th>No. of events</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily Tours:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction to the Collection</td>
<td>748</td>
<td>24,560</td>
</tr>
<tr>
<td>Tour of the Week</td>
<td>251</td>
<td>9,247</td>
</tr>
<tr>
<td>Painting of the week</td>
<td>618</td>
<td>17,327</td>
</tr>
<tr>
<td>Total Daily Tours</td>
<td>1,617</td>
<td>51,134</td>
</tr>
<tr>
<td>Special tours and lectures</td>
<td>919</td>
<td>27,057</td>
</tr>
<tr>
<td>Sunday afternoon lectures or films</td>
<td>52</td>
<td>13,153</td>
</tr>
<tr>
<td>Scheduled film showings in auditorium throughout</td>
<td>327</td>
<td>43,177</td>
</tr>
<tr>
<td>the week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scheduled tours for school children given by some</td>
<td>1,971</td>
<td>54,473</td>
</tr>
<tr>
<td>134 volunteer docents</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electronic tours, self-given</td>
<td></td>
<td>26,875</td>
</tr>
<tr>
<td>Total Public Response</td>
<td></td>
<td>215,869</td>
</tr>
</tbody>
</table>

Staff members of the Education Department engaged in a number of outside activities.

Margaret Bouton, Curator in Charge of Education, attended a conference on "Education in the Art Museum" held at the Cleveland Museum of Art on November 4 and 5. She lectured on "The Christ-
mas Story in Art" to the Arlington Branch of the American Association of University Women and on "Museums as Cultural Resources" to the provisional members of the Junior League.

William J. Williams, Staff Lecturer, taught a ten-lecture course on "Understanding Modern Art" for Adventures in Learning, an adult program in Baltimore; for the same educational organization, he lectured on "Our Changing Society"; to the Middle Atlantic Conference of the National Art Education Association he spoke on "Washington Area Educational Resources". For Young Students Encyclopedia, Funk and Wagnalls, Inc., 1971-72, he wrote entries on twelve facets of architecture and construction methods. He also published an article, "La Scala: 400 Years of Stage Design" in Smithsonian, II, 9 (December, 1971). In addition, he served as President of the Museum Education Roundtable, Washington, D.C.

Richard Saito, Staff Lecturer, spoke about "Twentieth-Century New York" at Severna High School on May 10.

Extension Service

The Extension Service distributed sixty-one different titles of art educational materials in an effort to make the National Gallery of Art collections accessible to all communities and institutions in the United States. Films, color-sound slide lectures, filmstrips, and traveling exhibits have been circulated to stimulate visual awareness and to encourage understanding and appreciation of Western art.

The Extension Service processed 26,800 loans during the year. This was a record number and represented an increase of 37 percent over last year. Distribution reached all fifty states as well as many foreign countries. The secondary teacher continued to be the prime borrower of Extension Service materials, but museums, art centers, penitentiaries, hospitals, and military education centers joined the list.

During the year the Extension Service has concentrated on reaching new borrowers, generally expanding its audience, improving control of film quality, revising in-house booking procedures and systems, and evaluating past programs.

Sophisticated film inspection and cleaning machines were acquired which allow thorough checks of the 2,000-plus prints in the Extension Service inventory. A new "library reader" was purchased for previewing new films and editing old ones. Two staff members were added to keep up with the expanding Extension Service operation, bringing the total personnel to nine full-time employees.

For the first time, the Extension Service made available a comprehensive listing of all National Gallery of Art audio-visual programs and mailed catalogs to over 20,000 secondary teachers throughout the country. The catalogs were sent primarily to English and social studies teachers, with the hope of introducing art history into other disciplines.

This was the first complete year for distributing Kenneth Clark's thirteen-part film series Civilisation. The film was shown at 406 small colleges and universities across the country. This program was made possible by a grant from the National Endowment for the Humanities and the Xerox Corporation.

During the year the Extension Service announced two new programs. The first, a six-part film series, Pioneers of Modern Painting
written and narrated by Kenneth Clark, was funded by the National Endowment for the Humanities. It explores the lives and legacies of six painters who deeply influenced the history of modern art: Édouard Manet, Paul Cézanne, Claude Monet, Georges Seurat, Henri Rousseau, and Edvard Munch. As with the *Civilisation* program, the films will be distributed to small colleges.

The second program is a 55-minute feature film, *Leonardo: To Know How To See*, an in-depth study of the work of this famous artist-scientist. Produced under the auspices of the National Gallery of Art with funds provided by IBM, it will be distributed to junior and senior high schools, colleges, and museums. In the film, the Director, J. Carter Brown, discusses the Gallery’s *Ginevra de'Benci* by Leonardo.

During the past year the Curator of the Extension Service, Thomas Radford, served as art film jury chairman for the Council on International Nontheatrical Events and Vice-President of the Museum Education Roundtable in Washington. He addressed the “Art for Today and Tomorrow” conferences at Moore College of Art and at Mansfield College, both in Pennsylvania. He aided in preparing a Title III proposal, “The World is Your Museum” for the public school system of the District of Columbia, developed to encourage museum visits and art appreciation in the fine arts curriculum. Mr. Radford attended the National Catholic Education Association conference in Philadelphia.

**Art Information Service**

During the year, the new Information Room across from the Founders Room on the Main Floor was opened. While attention to the rear-view projector and to keeping the bulletin board current have increased the duties of the docents on duty, the information given on the bulletin not only saves many questions formerly occupying the time of the desk docents, but gives the visitor a better understanding of available events at the Gallery.

Most questions posed to desk docents by visitors or by phone were answered immediately; however, 189 questions necessitated research by the docents and response by letter.

The slide library was increased by 3,676 slides, bringing the total to 59,355: 37,339 in the permanent collection, 22,016 in the lending collection. During the year 16,053 slides were borrowed by 433 lecturers, mostly local college and university professors, and shown to an estimated 21,650 viewers.

The Education Department was responsible for the preparation of numerous texts to be read or heard by the Gallery’s public: texts sold with reproductions of the Picture of the Week; radio intermission talks; the texts for the electronic LecTour and Acoustiguide tours; gallery leaflets explaining the art objects on view; leaflets listing items and their location in the Gallery’s collections that are relevant to certain talks and films; texts for art objects discussed by the volunteer docents, giving all necessary information—from historical background, to dates, media, composition, place in the artist’s development, and significance.

William J. Williams conducted an orientation program to explain the many functions of the Gallery to the five art history majors who were here as summer interns. Sessions were for one-and-a-half hours, two times a week during July and August.
There were twenty-nine guest lecturers who spoke at the Gallery during this year. Among them was the distinguished German art historian and educator Ludwig H. Heydenreich, the 21st Andrew W. Mellon Lecturer in the Fine Arts, who devoted six hours to a discussion of Leonardo da Vinci.

Other guest speakers were:

Phillip Beam
Rosamond Bernier
David Brown
Milton W. Brown
W. R. Dalzell
Elaine Evans Dee
Albert Elsen
Michael Fried
John Hand
Howard Hibbard

Michael Hirst
James Holderbaum
Loretta Howard
Richard H. Howland
H. W. Janson
Eddy de Jongh
Parker Lesley
Jennifer Montagu
Theodore Reff

William C. Seitz
Mrs. John Sloan
Frank M. Snowden, Jr.
Cecil L. Striker
Charles Talbot
Frank A. Trapp
Evan H. Turner
J. Kirk T. Varnedoe
Francis J. B. Watson

Sixteen lectures were given by the following members of the staff:

J. Carter Brown
John Bullard
H. Lester Cook
Robert E. Feller
Adrienne Gyongy

Carleen B. Keating
Elizabeth Lang
Jeffrey Ruda
H. Diane Russell

Richard Saito
David Scott
Suzanne S. Stromberg
William J. Williams

THE ANDREW W. MELLON LECTURER IN THE FINE ARTS AND OTHER GUEST LECTURERS

THE SAMUEL H. KRESS PROFESSOR

WILLIAM E. SEITZ
University of Buffalo, B.F.A.; Princeton University, M.F.A., Ph.D. Contemporary Art

NATIONAL GALLERY OF ART FELLOWS

The National Gallery of Art Fellowships, awarded annually, are of three types: The David E. Finley Fellowships, awarded for two and one-half years, to be spent in Europe for travel and research toward a dissertation already well in progress; the Chester Dale Fellowships, given for one year, are grants in aid to complete a doctoral dissertation either in this country or abroad; and the Samuel H. Kress Fellowships, granted for one year, to be held in residence at the National Gallery in Washington.

David E. Finley Fellows
ARThUR WHEELOCK, JR.
Williams College, B.A.; Harvard University
Dutch 17th-century painting

JOHN HALLMARK NEFF
Wesleyan University, B.A.; Harvard University, M.A.
Matisse

J. KIRK T. VARNEDOE
Williams College, B.A.; Stanford University, M.A., Ph.D.
Rodin drawings

Chester Dale Fellows
RICHARD H. AXSOM
University of Michigan, B.A., M.A.
20th-century French Painting

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PHOTOGRAPHIC ARCHIVES

With another generous grant, the Samuel H. Kress Foundation continued its support of the National Gallery's efforts to build a great photographic resource for research and study in the history of art.

During the year, the Archives received 36,261 photographs and negatives: direct purchases accounted for 15,205 items; subscriptions for 4,224; and gifts, transfers, and exchanges for 16,782. The gifts included 1,998 photographs of paintings from the Kress Foundation, and over 6,000 negatives and prints, representing a miscellaneous file of artists' works, which were transferred from the Gallery's Photography Department to the Archives. In addition, the Richter Archives of photographs, property of the Gallery since 1943, was officially incorporated into the Photographic Archives.

The Archives continued its investigation into technical matters regarding stability of photographic materials. Members of the staff have participated in various seminars in the preservation of photographic materials and have been working closely with the preservation laboratories at the Division of Prints and Photographs of the Library of Congress.

ART HISTORICAL COMPUTER PROJECTS

Automation at the National Gallery of Art has been viewed as a possible means for the more efficient handling of records of art objects, photographs, and books. It would allow records to be quickly classified and sorted under numerous headings, and for specialized catalogs to be produced.

The major thrust of the year's activities was in the investigation of types and costs of varied systems of automation and their applicability within the National Gallery. In order to demonstrate computer applications at the Gallery, a project was begun involving the core of the sculpture collection. The Registrar's cards describing the sculpture were processed through computer facilities at the Museum of Modern
Art and SUNY at Stony Brook, New York. A similar project was initiated involving records of the Gallery’s early Italian paintings.

The curator of the program, Laura T. Schneider, consulted specialists at various other institutions, including the Museum of Anthropology in Mexico City, on the subject of automation in museums.

**MUSIC AT THE GALLERY**

Under the supervision of Richard Bales, Assistant to the Director for Music, forty Sunday evening concerts were given in the East Garden Court during this fiscal year. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lambert Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry. Eight of the Sunday concerts during April, May, and June comprised the 29th American Music Festival held at the Gallery.

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

The three opening programs of the season, entitled “A Festival of Symphonies”, were the Gallery’s welcome to the John F. Kennedy Center for the Performing Arts on its initial season. These programs drew overflow crowds to the East Garden Court and elicited favorable attention in the press.

All concerts were broadcast in their entirety by Radio Station WNGS—AM and FM, including intermission talks delivered by members of the Education Department. Mr. Bales gave music notes during each of the intermissions, and on June 4 filled the entire intermission with an interview with Professor Emerson Meyers, producer of that evening’s concert for performers and prepared tape.

Attendance at the concerts remained generally high throughout the season, usually exceeding capacity at the orchestral concerts. A complete schedule of National Gallery Sunday evening concerts follows:

<table>
<thead>
<tr>
<th>Sunday Concerts</th>
<th>Sept. 26</th>
<th>National Gallery Orchestra</th>
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</thead>
<tbody>
<tr>
<td>Oct. 3</td>
<td>National Gallery Orchestra</td>
<td></td>
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<tr>
<td>Oct. 10</td>
<td>National Gallery Orchestra</td>
<td></td>
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<tr>
<td>Oct. 17</td>
<td>Bonita Glenn, Soprano; Margaret Garwood, Piano</td>
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<tr>
<td>Oct. 24</td>
<td>Branka Musulin, Piano</td>
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<tr>
<td>Oct. 31</td>
<td>Louise McClelland, Mezzo Soprano; Martin Katz, Piano</td>
<td></td>
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<tr>
<td>Nov. 7</td>
<td>Isidor Saslav, Violin; Ann Saslav, Piano</td>
<td></td>
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<tr>
<td>Nov. 14</td>
<td>Mary Robbs, Soprano; David Garvey, Piano</td>
<td></td>
</tr>
<tr>
<td>Nov. 21</td>
<td>National Gallery Orchestra</td>
<td></td>
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<tr>
<td>Nov. 28</td>
<td>Pierre d’Archambeau, Violin</td>
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<tr>
<td>Dec. 5</td>
<td>Ann Zalkind, Piano</td>
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<tr>
<td>Dec. 12</td>
<td>The Madison Madrigal Singers; Robert Shafer, Conductor</td>
<td></td>
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<tr>
<td>Dec. 19</td>
<td>National Gallery Orchestra; Regina McConnell, Soprano and Richard Roeckelein, Organ</td>
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<tr>
<td>Dec. 26</td>
<td>Loren Withers, Piano</td>
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<tr>
<td>Jan. 2</td>
<td>Luca Di Cecco, Cello; Joseph Kitchen, Piano</td>
<td></td>
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<tr>
<td>Jan. 9</td>
<td>National Gallery Orchestra</td>
<td></td>
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<tr>
<td>Jan. 16</td>
<td>Robert Hamilton, Piano</td>
<td></td>
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<tr>
<td>Jan. 23</td>
<td>Luca Di Cecco, Cello; Joseph Kitchen, Piano</td>
<td></td>
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<tr>
<td>Jan. 30</td>
<td>Robert Treby, Baritone; John Wustman, Piano</td>
<td></td>
</tr>
<tr>
<td>Feb. 6</td>
<td>Roy Hamlin Johnson, Piano</td>
<td></td>
</tr>
<tr>
<td>Feb. 13</td>
<td>Nancy Mandel, Violin; Alan Mandel, Piano</td>
<td></td>
</tr>
</tbody>
</table>
Feb. 20 Robert Gartside, Tenor; Keith Humble, Piano
Feb. 27 Mark Westcott, Piano
Mar. 5 Gilberto Tinetti, Piano
Mar. 12 The Kenyon College Choirs, Dr. Frank T. Lendrim, Director
Mar. 19 National Gallery Orchestra with soloists: Takeichiro Hirai, Cello and Richard Roeckelein, Organ
Mar. 26 National Gallery Orchestra with Claude-Albert Coppens, Piano
Apr. 2 National Gallery Orchestra
Apr. 9 The Bradley Chorale; John Davis, Conductor

_29th American Music Festival (through June 4):_

Apr. 16 Virginia Eskin, Piano
Apr. 23 Thomas Warburton, Piano
Apr. 30 Marilyn DeReggi, Soprano; Yvonne Duisit, Piano; Theodore Parker, Tape Recorder
May 7 The University of Maryland Trio with assisting artists
May 14 Greg A. Steinke, Oboe, with assisting artists
May 21 Luis Leguía, Cello; Robert Freeman, Piano
May 28 National Gallery Orchestra
June 4 Concert by Performers and Prepared Tape, Produced by Emerson Meyers

June 11 Donald Boothman, Baritone; Sina Berlinski, Piano
June 18 Donna Lerew, Violin; Maria Stoesser, Piano
June 25 Yoheved Kaplinsky, Piano

**World Premieres**

_AT NATIONAL GALLERY OF ART DURING FISCAL YEAR 1971-72_

Composer  
_Composition and Performance Date_

Berlinske, Herman  
_Return, a song cycle, June 11, 1972_

Ecton, Richard  
_Seneca, June 4, 1972_

Ecton, Richard  
_Parameters, June 4, 1972_

Gerber, Steven  
_Nexus for Violin and Percussion, May 7, 1972_

Meyers, Emerson  
_In the Mind's Eye, June 4, 1972_

Moss, Lawrence  
_Evocation and Song, June 4, 1972_

Parrish, Robert  
_The Book of Imaginary Beings, May 7, 1972_

Steinke, Greg  
_Music for Three, May 14, 1972_

**First Washington Performances**

_AT NATIONAL GALLERY OF ART DURING FISCAL YEAR 1971-72_

Albright, William  
_Ragtime Turtledove, April 16, 1972_

Albright, William  
_Pianoagogo, April 16, 1972_

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Baksa, Robert K.
Madrigals from the Japanese, April 9, 1972

Berger, Arthur
Duo, May 21, 1972

Dahl, Ingolf
Duo, May 21, 1972

Davies, Peter Maxwell
Five Carols on Medieval Texts, December 12, 1971

Frohne, Vincent
Sonata for Solo Cello, May 21, 1972

Garwood, Margaret
The Cliff’s Edge (a song cycle), October 17, 1971

Gossec, Francois Joseph
Symphony in D Major (Carse Edition), October 3, 1971

Gottschalk, Louis Moreau
Symphony No. 1, A Night in the Tropics (Gaylen Hatton Edition), May 28, 1972

Harder, Paul
Sonata for Oboe and Piano, May 7, 1972

Haydn, Franz Joseph
Symphony No. 48 in C Major, Maria Theresia (Landon Edition), October 3, 1971

Haydn, Franz Joseph
English Military Marches (MusicaRara Edition), March 19, 1972

Haydn, Franz Joseph
Organ Concerto No. 2 in C Major (H.C. Robbins Landon Edition), March 19, 1972

Hemberg, Eskil
Signposts, April 9, 1972

Hovhaness, Alan
Symphony No. 19 Vishnu, Opus 217, May 28, 1972

Humble, Keith
Four Songs of Love and Death, February 20, 1972

Keats, Donald
Polarities, February 13, 1972

Korte, Karl
Remembrances, June 4, 1972

Laderman, Ezra
Les Adieux, November 7, 1971

Nielsen, Carl
Symphony No. 2, Opus 16 The Four Temperaments, October 10, 1971

Ruggles, Carl
Angels, November 21, 1971

Stevens, Halsey
Like as the culver on the bared bough, April 9, 1972

Stravinsky, Igor

The National Gallery Strings, conducted by Richard Bales, played during the invitational openings of the following exhibitions:
John Sloan
Rodin Drawings, True and False
Rare Etchings of G.B. and G.D. Tiepolo
The American Artist and Water Reclamation
The Art of Wilhelm Lehmbruck

The recorded music played in the auditorium before the Sunday afternoon lectures continued. The selections were made by Mr. Bales to fit the particular lecture.

LIBRARY

The National Gallery of Art added 2,645 publications to the Library during the year. This number included 1,503 books, 939 pamphlets, and 203 bound volumes of periodicals as follows:

- Acquisitions by gift (571 books, 438 pamphlets), 1,009
- Acquisitions by exchange (311 books, 440 pamphlets), 751
- Purchases from Government funds (378 books, 39 pamphlets), 417
- Purchases from Private funds (243 books, 22 pamphlets), 265
- Periodicals (bound volumes), 203
- Subscriptions to periodicals, 110

The following gifts and purchases still to be processed are not reflected in the above figures: 135 books from the Samuel H. Kress Foundation; Mr. Erwin O. Christensen, formerly on the staff of the National Gallery of Art, has generously given his personal library of 408 books to the Gallery. Two libraries were purchased: the Edwin R. Lubin Library, 906 publications of a general interest in the history of sculpture and the decorative art; and the James V. Sallemi collection of 734 books and 105 issues of periodicals on Leonardo da Vinci and his period.

During the fiscal year, 2,038 publications were processed; 7,632 books borrowed by the staff were returned to the Library and discharged; 10,733 books were shelved; 562 linear feet of books were reshelved. The National Gallery Library borrowed 739 books, of which 711 were from the Library of Congress.

During the past year, the Library distributed 1,695 publications under its exchange program to 204 domestic and 211 foreign art institutions in forty-two states and territories and thirty-seven foreign countries. The Library received 751 publications in exchange.

The Library has been the depository for black-and-white photographs of paintings, sculpture, and decorative art objects in the Gallery's collections. Approximately 3,974 photographs were added to the stock in the Library during the year, and 1,260 orders for 5,624 photographs were filled. These orders involved 346 permits for reproduction of photographs covering 800 subjects.

SCIENTIFIC RESEARCH

The Research Project on Artists' Materials, maintained by the National Gallery of Art for more than twenty years at Carnegie-Mellon University through generous grants from The Andrew W. Mellon Foundation (formerly sponsored jointly by the Avalon and Old Dominion Foundations), not only directly assists the Gallery in the care and examination of its collections, as noted in the following section on conservation, but is dedicated to the solution of technical problems having broad significance to museums everywhere.
Research on the development of stable thermoplastic adhesives and protective varnishes has considered the effect of concentration of oxygen and of "induction time" upon the overall rate of deterioration. Such theoretical considerations complement applied investigations on the color, light-scattering ability, abrasion resistance, and ease-of-removal of traditional picture varnishes. Special concern for the deteriorating action of light has led to the development of combinations of ultraviolet absorbers and oxidation inhibitors that are able to extend the useful life-time of protective coatings as much as 20-fold. In addition, a number of highly lightfast dyes and pigments have been developed to aid both the practicing artist and the museum conservator.

The characterization of artists' pigments was the dominant theme in articles published this year by staff members of the Research Project. Types of lead white and ultramarine as well as descriptions of light-stable varieties of titanium white, chrome yellow, molybdate orange, and soluble organic dyestuffs, hitherto not described by museum authorities, were among the topics covered. Also described were characteristics by which the traditional organic brown pigments, Van Dyke brown, sepia, and bitumen, may be identified. Pigment studies such as these are undergirded by the Project's extensive reference collection of pigments, a "Pigment Bank" now numbering over 2,000 well documented specimens. The Research Project's growing expertise in the area of pigment characterization received particular recognition in June with the announcement of a matching grant given the Gallery by the National Endowment for the Arts to support the preparation of a handbook on the analysis of pigments.

A period of exploration of nuclear techniques, jointly supported by the United States Atomic Energy Commission and the National Gallery under the direction of Dr. Bernard Keisch, was successfully concluded during the past year. The work has shown sufficient promise during the exploratory phase to merit continuation under the sole support of the Gallery.

Further efforts in the detection of man-made carbon-14 in artists' materials have convincingly demonstrated the capability of detecting recently produced paper. To improve the precision of the measurements, the development of further refinements in the technology is underway. The technique could be a severe deterrent to the present-day forger of drawings and watercolors.

Mössbauer Effect Spectrometry (MES), a means of non-destructive analysis of iron-bearing compounds, was shown to be a valuable means for characterizing iron-bearing pigments such as ochres, siennas, and umbers—and terra-cotta as well, for the latter normally contains a significant concentration of iron. A special instrument for efficiently making MES measurements on art objects without the necessity of sampling will soon be described in the literature.

With the continuing partial support from the National Science Foundation, Dr. Keisch is also exploring the characterization of artists' pigments by isotope-ratio mass spectrometry. The greatest effort in the current year involved the measurement of lead isotope ratios in lead white samples in which it was demonstrated that individual artists who worked prior to the mid-19th century often obtained their lead white from the same source, a feature that can be used to identify
a sequence of paintings by the same hand. The use of the technique to verify the absence of anachronisms in various passages of a painting was also demonstrated. Negotiations were underway late in the year to obtain the donation of a used mass spectrometer to be converted into an instrument for the measurement of ratios of light isotopes (sulfur, carbon, oxygen).

Besides the long-standing practice of publishing the results of the laboratory investigations as soon as possible, the laboratory provides direct technical assistance to museum conservation laboratories both in the United States and abroad. In the past year, assistance was rendered to more than twenty-five institutions and professional colleagues. Dr. Feller also lectured on synthetic resins and the damaging effects of light at the three principal institutions in this country for training conservators.

BUILDING MAINTENANCE AND SECURITY

This year construction of administrative office space was begun in the unfinished area of the northeast portion of the Gallery. At the same time, the air conditioning system in that area of the Gallery was extended not only to the new offices, but to the East Garden Court which will mean that music lovers can enjoy the concerts there in June in increased comfort.

During the past year we lost open lawn space at the east entrance to the Gallery because of construction for the connecting link to the new building. However, a new pot plant greenhouse and a garden workshop in the northwest moat were constructed, providing additional facilities for the Gallery horticulturist to grow plants for display in the garden courts and other areas of the building. Visitors each year are warm in their praise of the splendid seasonal displays which ring the fountain in the rotunda: poinsettias at Christmas time, azaleas in the spring, lilies at Easter and chrysanthemums in the autumn.

I.M. Pei & Partners designed and supervised the construction of a new visitors’ information room which provides material on all Gallery activities and exhibitions. An information docent will be on duty at all times in the new room.

New lighting has been provided in the South Lobby at the Mall Entrance, the North Lobby, and the stairwells from the ground floor to the main floor. This not only provides increased safety but also greatly improves the appearance of those areas. Eventually, new lighting will be installed in all of the rotunda areas.

The Central Gallery on the ground floor always has been the traditional site for major temporary exhibitions, but its architectural design more often than not seriously limited individual exhibition installations. New modular panels were created to provide a flexible and efficient method of adapting the gallery to a wide variety of accommodations to harmonize with the theme of a given exhibition.

As always, security for irreplaceable works of art has continued as a primary concern. Because of reasonably generous pay scales for guards and increased emphasis on recruitment, the average number of guards on duty has been maintained at a high level, consistent with budgetary considerations. In addition, our testing of new security devices has moved forward. In a field of rapid technological advance and
concomitant obsolescence, it is important that consideration be given to proven, yet promising, devices. The ultimate goal for these devices will be savings in manpower costs.

THE EAST BUILDING  Excavation of the East Building proceeded rapidly, and was in large part completed by June, 1972. Excavation under the east end of the present building was carried out in preparation for the underground connection between the existing and the new structures, and Fourth Street was relocated to the west to allow for construction of the "connecting link" under the street site. The first sections of the foundation were laid in the area of the completed excavation.

Refinement and development of plans went along concurrently with the excavation. Among elements taking their final form were the elevator core and service plenums of the Center. Structural and mechanical plans were completed and released for bid on May 1. Space assignments for the various gallery and staff functions were given their final form. Cafeteria and landscaping studies were begun, retaining the expert services of Joseph Baum as restaurant consultant and Dan Kiley as landscape architect.

In mid-August David Scott, the Gallery's Planning Consultant for the East Building, met with Alexander Calder in Saché, France to discuss commissioning a major work for the new building. Mr. Calder inspected the architect's large model of the East Building in New York in April, and made a maquette for it. In June Mr. Scott went to Spain to visit Joan Miró in Palma, Mallorca, to discuss design projects for the new courtyard.