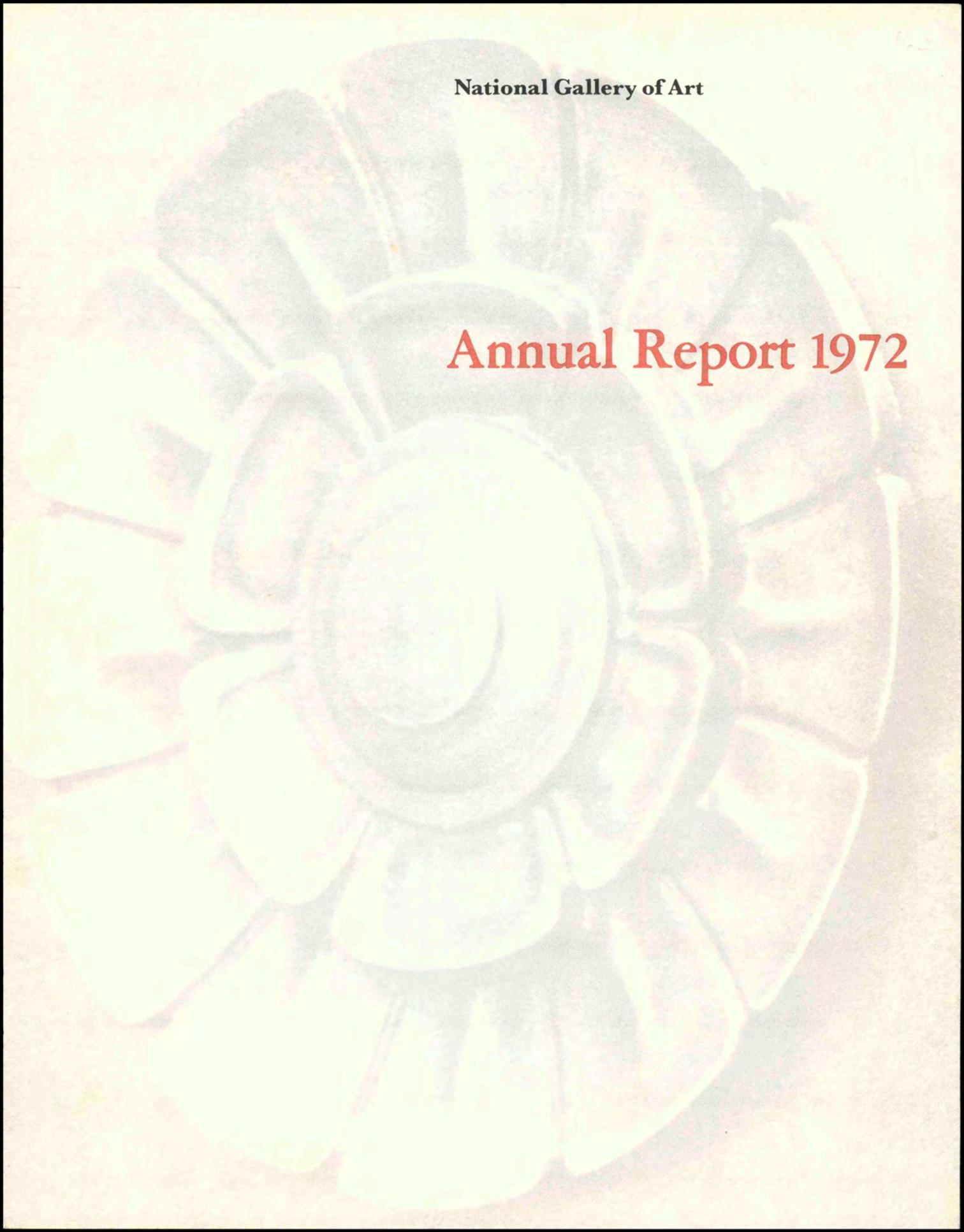
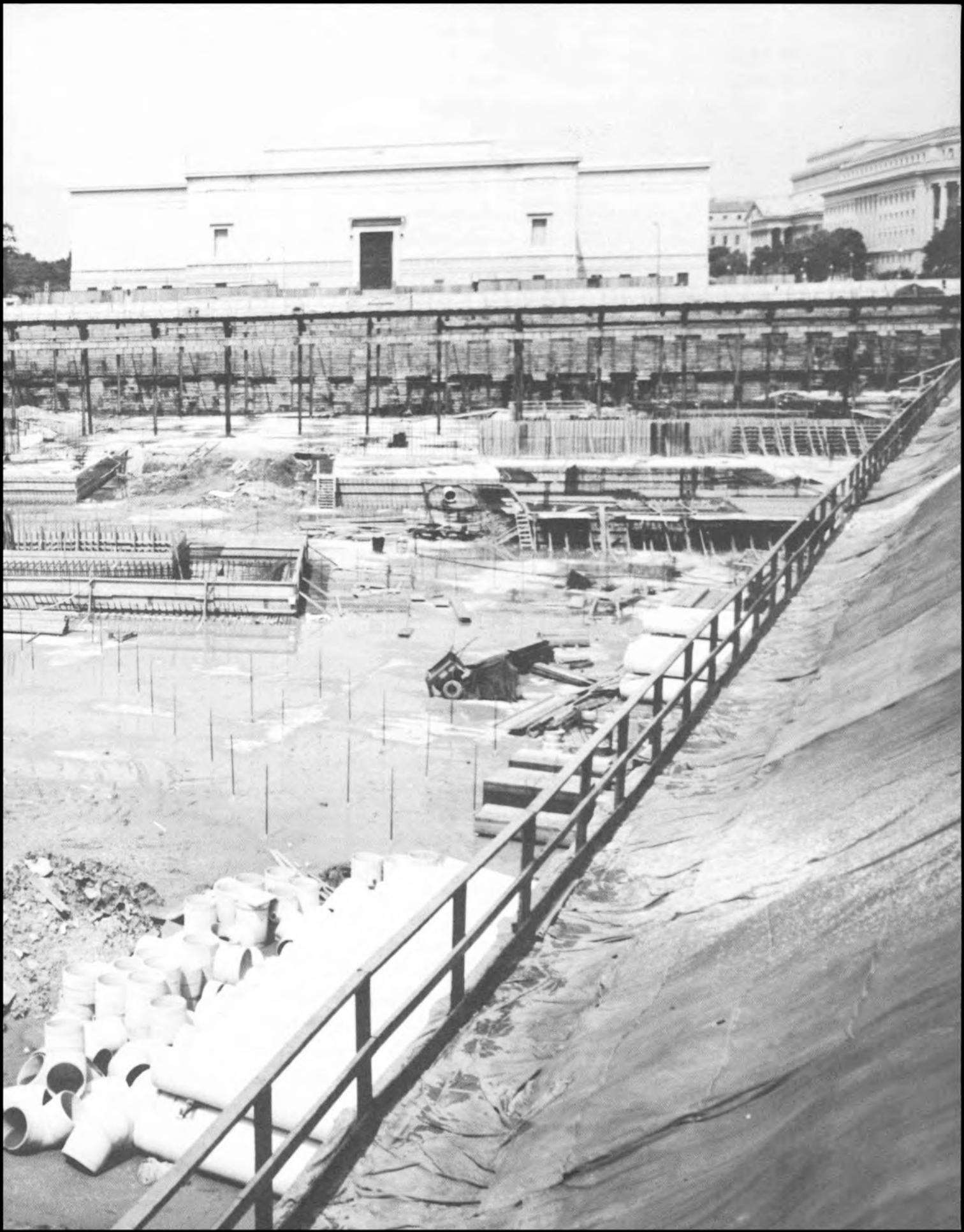


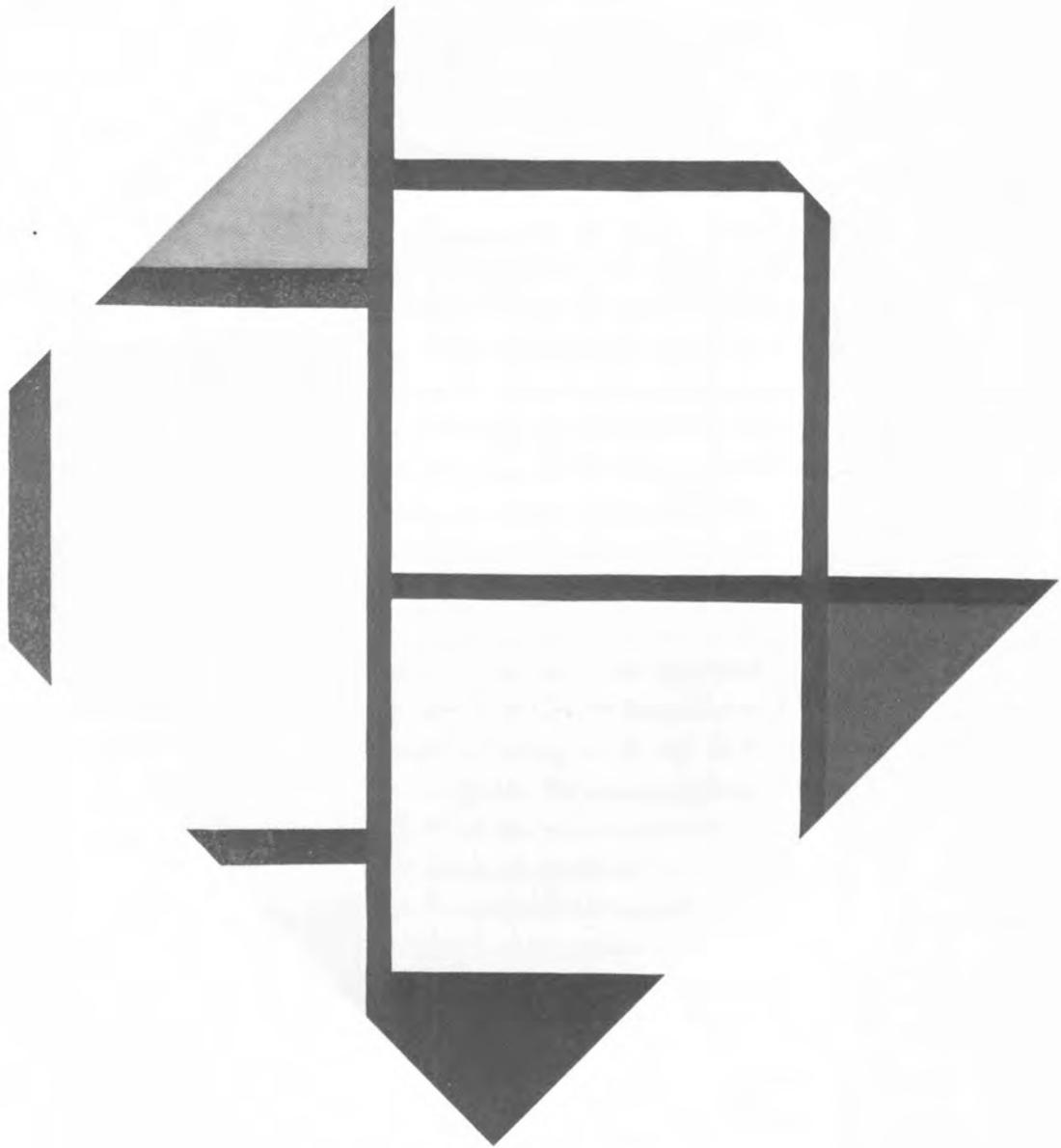
National Gallery of Art

Annual Report 1972





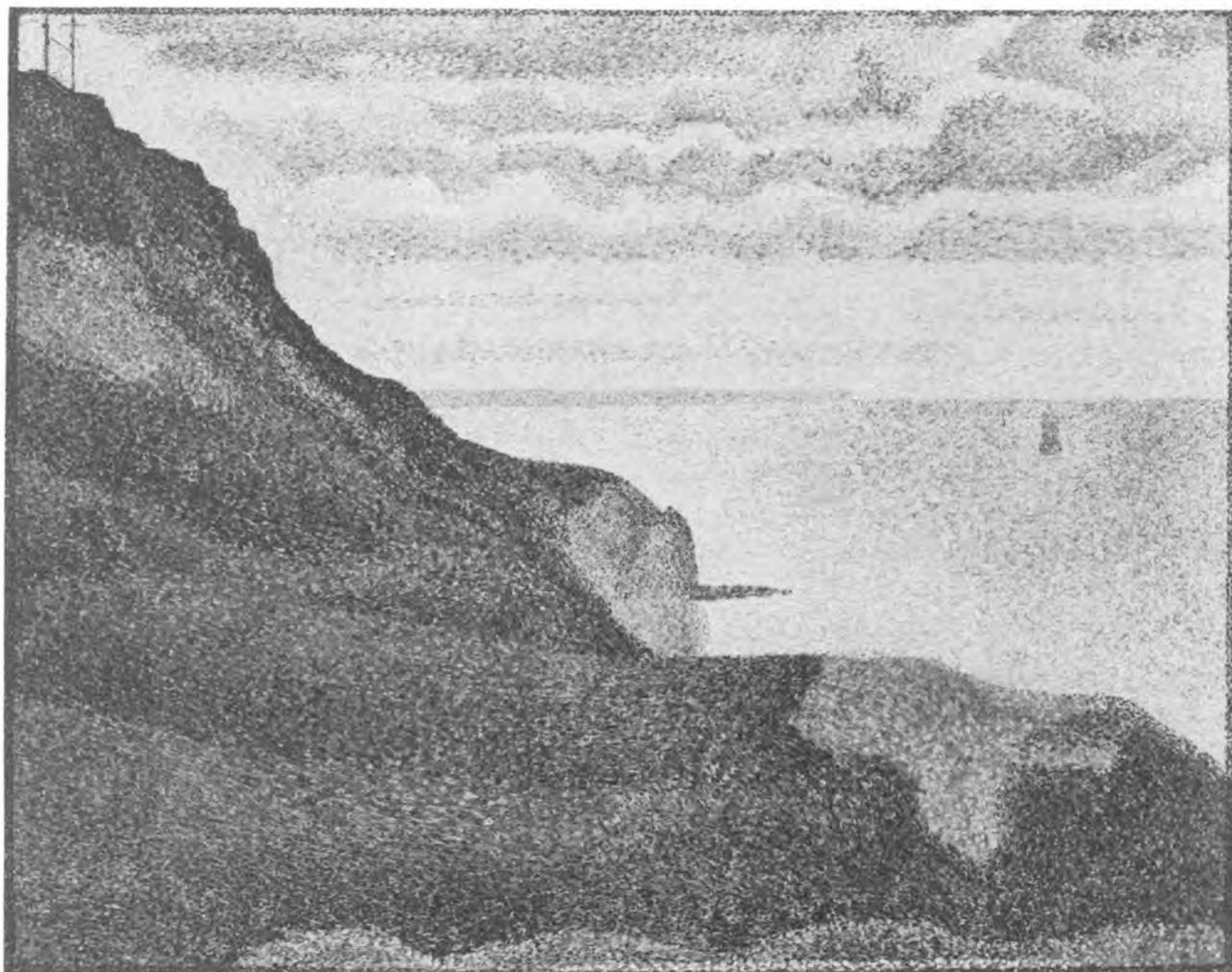




Annual Report 1972

NATIONAL GALLERY OF ART





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

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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*



Ill-Matched Lovers, Quentin Massys, Ailsa Mellon Bruce Fund

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Report of the Director

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.

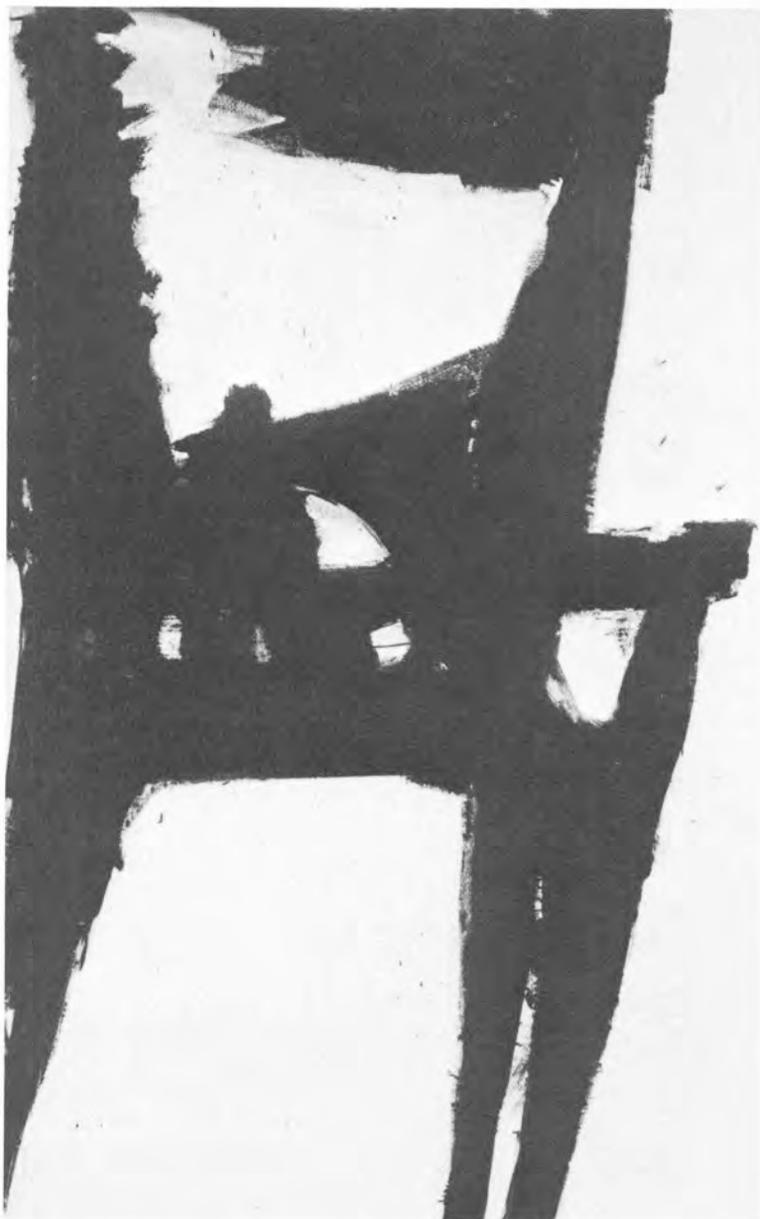
Prior to the demolition underground, the granite stones of the steps leading to the door were numbered and removed one by one. Then came what the contractor termed the "most dangerous" part of the entire project. As a new space was created under the large marble lobby, heavy steel beams had to be introduced 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*.



Four Square, Franz Kline,
Gift of Mr. and Mrs. Burton G. Tremaine

DECEMBER 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 twilight 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.

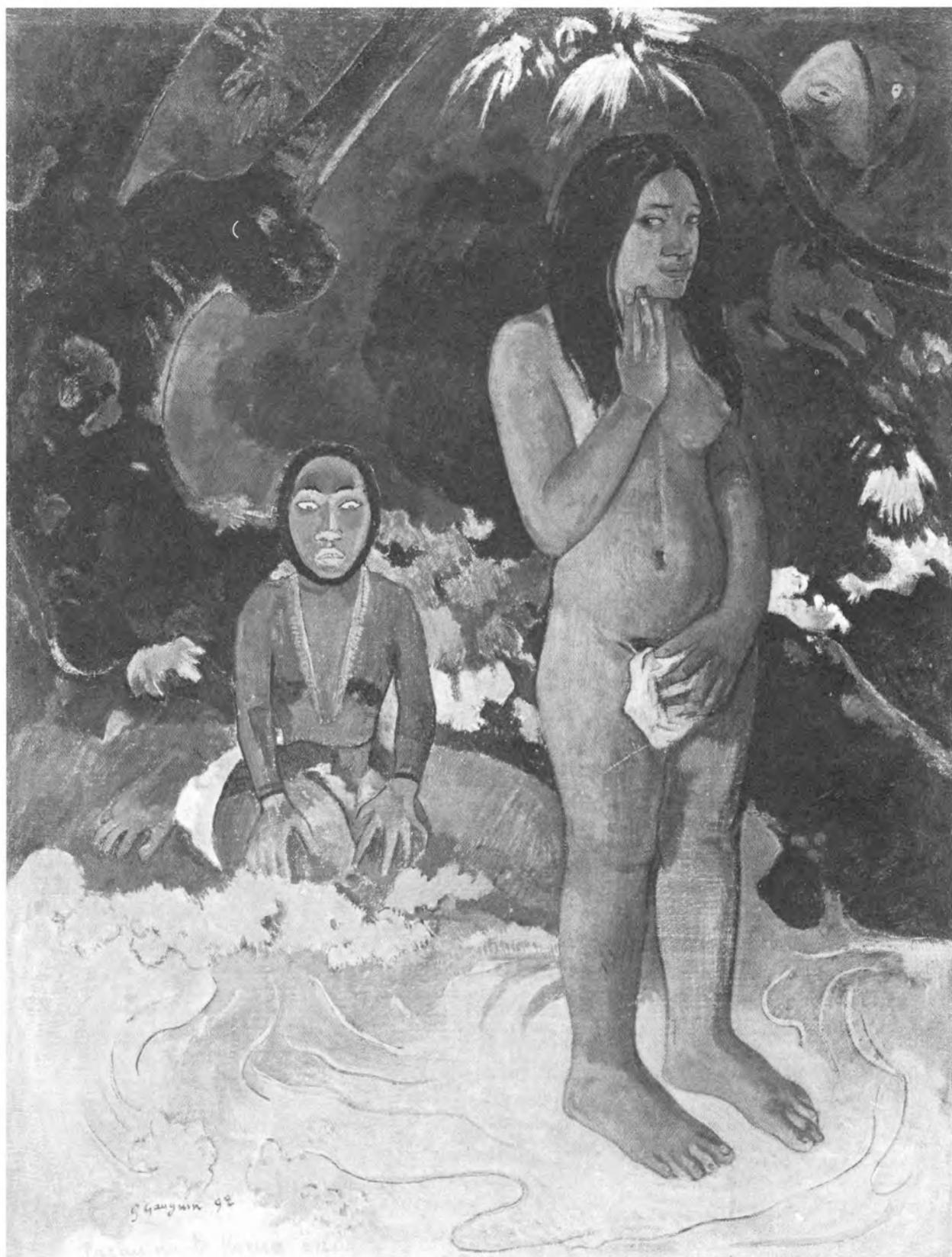
At the January Board meeting, purchases were authorized of a variety of paintings, drawings, and prints. They included a jewel-like



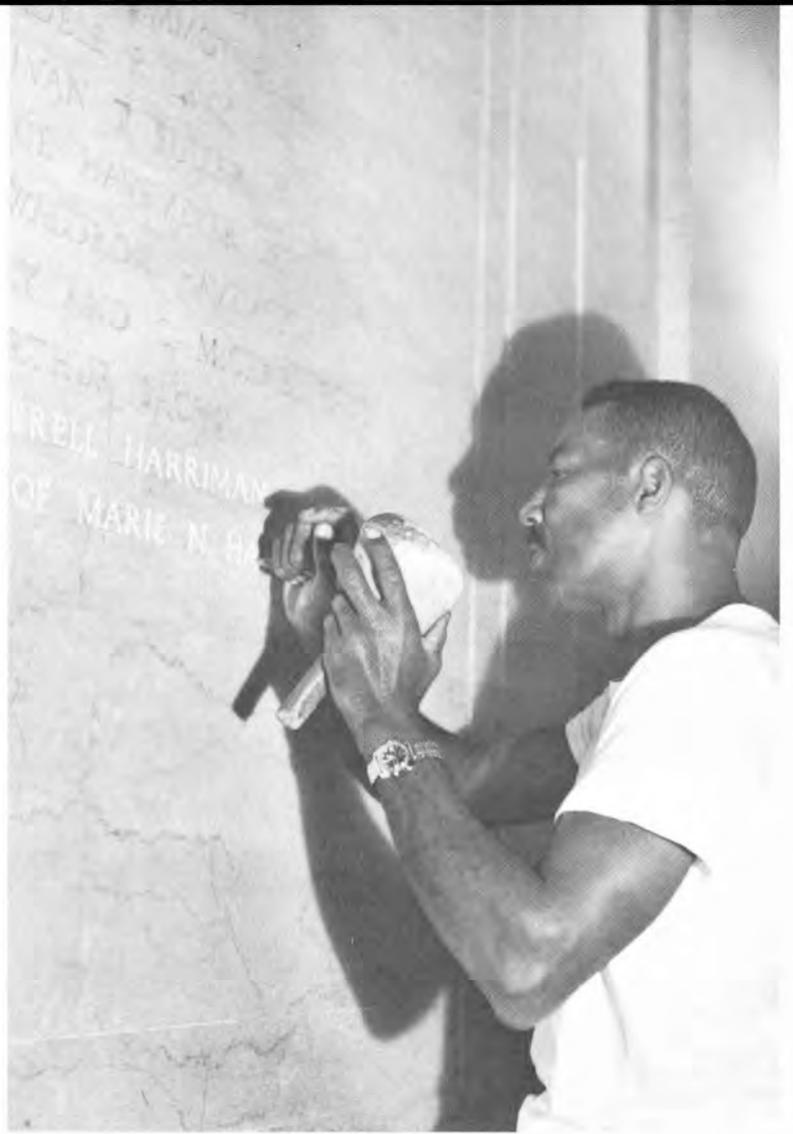
The Seine, Henry O. Tanner, Avalon Fund

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 Bruegel'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



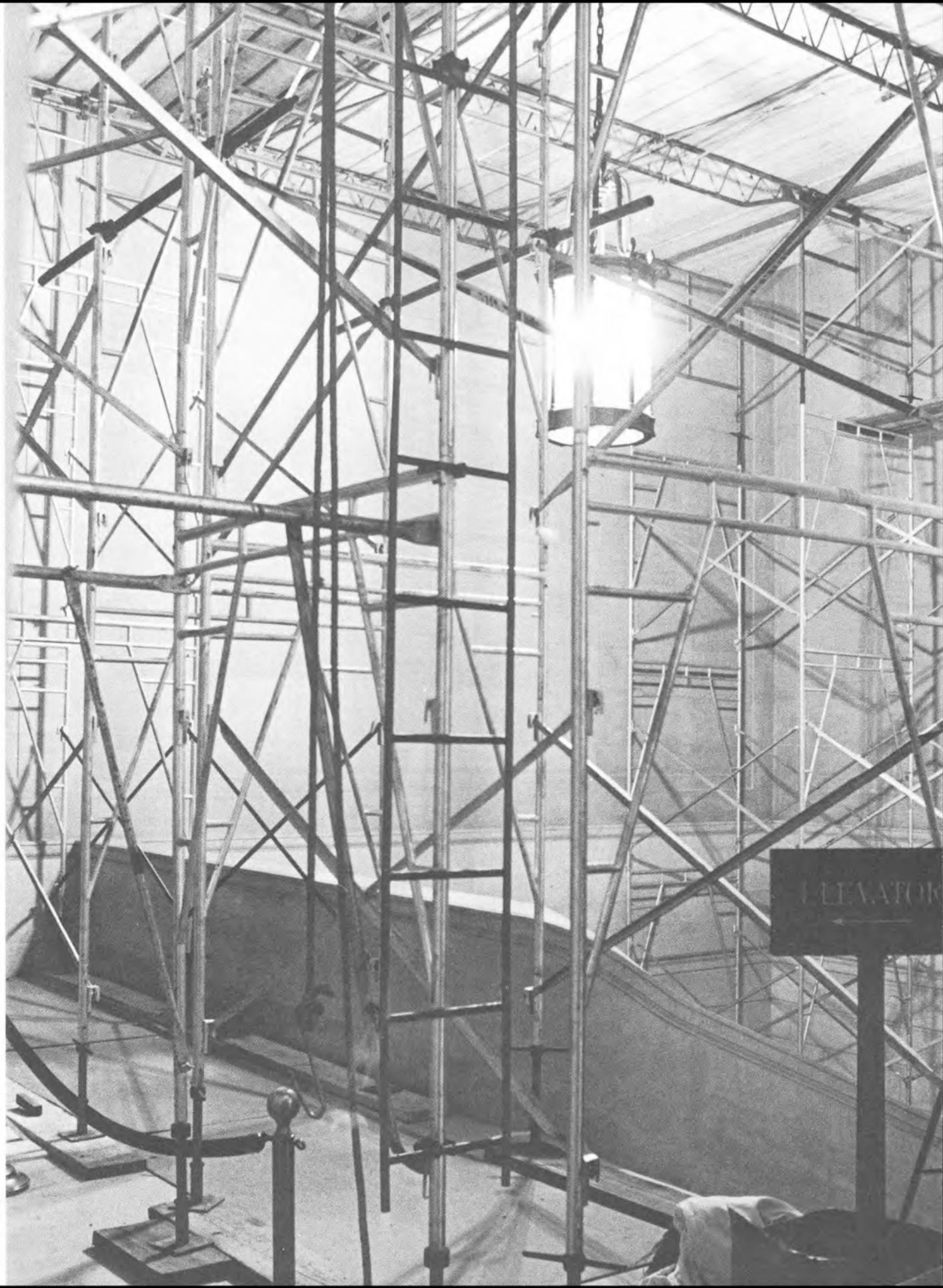
Words of the Devil, Paul Gauguin, Gift of W. Averell Harriman Foundation
in memory of Marie N. Harriman



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 daylight 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-

can Art, the show spanned a broad representation of styles from the super-realistic work of Mitchell Jamieson to the abstractions of Richard Diebenkorn. 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 redress 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 Edward 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



Standing Woman, Wilhelm Lehmbruck,
Ailsa Mellon Bruce 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



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Warren E. Burger*



The Secretary of State, William P. Rogers



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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*

EXECUTIVE COMMITTEE

Chief Justice of the United States, Warren E. Burger, *Chairman*
Paul Mellon
Franklin D. Murphy
Secretary of the Smithsonian Institution, S. Dillon Ripley
John Hay Whitney

FINANCE COMMITTEE

Secretary of the Treasury, George P. Shultz, *Chairman*
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:

	<i>June 30, 1972</i>	<i>June 30, 1971</i>	<i>June 30, 1970</i>
Personal compensation and benefits	\$3,922,768	\$3,491,245	\$3,045,394
Utilities and communications	277,224	262,328	215,988
All other obligations	640,968	382,269	391,618
Unobligated balance	40	158	—
Total Appropriation	\$4,841,000	\$4,136,000	\$3,653,000

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

Columbia Government; 1955-66: Director of Physical Plant, Miami-Dale Junior College, Miami, Florida; 1966-68: Project Management Engineer, Department of Commerce; 1968-1971.

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.

PAINTINGS

- Artist* Albright, Ivan Le Lorraine American, 1897–
Title *There Were No Flowers Tonight*, 1929
Description oil on canvas, 1.232 x 772 (48½ x 30¾)
Acquisition Number 2611
Source Gift of Robert H. and Clarice Smith
- Artist* Bard, James American, 1815–1897
Title *Towboat John Birkbeck*
Description oil on canvas, 762 x 1.321 (30 x 52)
Acquisition Number 2564
Source Gift of Edgar William and Bernice Chrysler Garbisch
- Artist* Cézanne, Paul French, 1839–1906
Title *At the Water's Edge*
Description oil on canvas, 733 x 928 (28⅞ x 36½)
Acquisition Number 2586
Source Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

Man with Pipe, Paul Cézanne,
Gift of W. Averell Harriman Foundation
in memory of Marie N. Harriman



- Artist* Cézanne, Paul French, 1839–1906
Title *The Battle of Love*
Description oil on canvas, 378 x 462 (14⁷/₈ x 18¹/₄)
Acquisition Number 2587
Source Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Cézanne, Paul French, 1839–1906
Man with Pipe
oil on canvas, 261 x 202 (10¹/₄ x 8)
2588
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Cézanne, Paul French, 1839–1906
Mont Sainte-Victoire
oil on canvas, 672 x 913 (26¹/₂ x 36)
2589
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Cézanne, Paul French, 1839–1906
Still Life
oil on canvas, 458 x 549 (18 x 21⁵/₈)
2590
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Chardin, Jean Baptiste-Siméon French, 1699–1779
Still Life with a White Mug
oil on canvas, 331 x 412 (13 x 16¹/₄)
2591
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Cid, Castro Chilean, 1937–
Untitled
oil on canvas, 1,299 x 653 (51¹/₈ x 25³/₄)
2612
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Courbet, Gustave French, 1819–1877
Boats on a Beach, Etretat
oil on canvas, 649 x 920 (25¹/₂ x 36¹/₄)
2592
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Courbet, Gustave French, 1819–1877
Landscape near the Banks of the Indre, 1856
oil on canvas, 608 x 733 (24 x 28⁷/₈)
2593
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Crawford, Ralston American, 1906–
Lights in an Aircraft Plant, 1945
oil on canvas, 771 x 1,002 (30³/₈ x 40¹/₄)
2613
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine



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 (31½ x 20½)
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 190¾)
 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 46⅝)
 2595
 Gift of W. Averell Harriman
- Derain, André** French, 1880–1954
Still Life, 1913
 oil on canvas, 914 x 727 (36 x 28⅝)
 2596
 Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

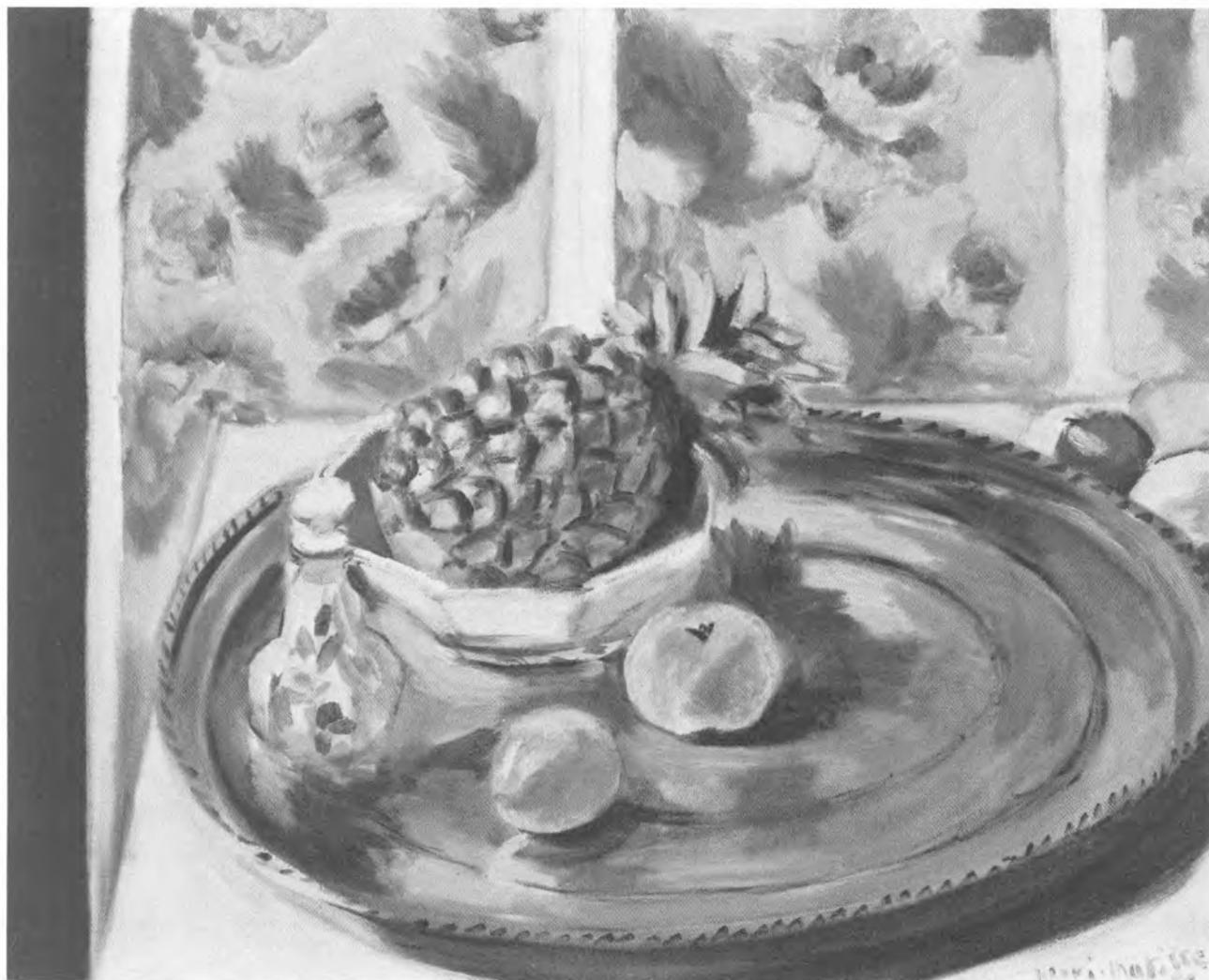
- Artist* Donati, Enrico American, 1909–
Title *Cats Eyes*, 1960
Description oil on canvas, 1.271 x 1.527 (50 x 60 $\frac{1}{8}$)
Acquisition Number 2614
Source Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Ferrill, M. E.* American, 1869–1883
Country Dance, 1883
oil on canvas, 626 x 720 (24 $\frac{5}{8}$ x 28 $\frac{3}{8}$)
2565
Gift of Edgar William and Bernice Chrysler Garbisch
- Field, Erastus Salisbury* American, 1805–1900
Biel Le Doyt, 1827
oil on canvas, 763 x 584 (30 x 23)
2566
Gift of Edgar William and Bernice Chrysler Garbisch
- Field, Erastus Salisbury* American, 1805–1900
Paul Smith Palmer, c. 1835
oil on canvas, 864 x 731 (34 $\frac{1}{2}$ x 28 $\frac{3}{4}$)
2567
Gift of Edgar William and Bernice Chrysler Garbisch
- Field, Erastus Salisbury* American, 1805–1900
Mrs. Paul Smith Palmer and her Twins, c. 1835
oil on canvas, 978 x 863 (38 $\frac{1}{2}$ x 34)
2568
Gift of Edgar William and Bernice Chrysler Garbisch
- Fine, Perle* American, 1908–
Sunblinded, 1946
oil on paper, 571 x 731 (22 $\frac{1}{2}$ x 28 $\frac{3}{4}$)
2615
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Gauguin, Paul* French, 1848–1903
Brittany Landscape, 1890
oil on canvas, 743 x 936 (29 $\frac{1}{4}$ x 36 $\frac{7}{8}$)
2597
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Gauguin, Paul* French, 1848–1903
Words of the Devil, 1892
oil on canvas, 917 x 685 (36 $\frac{1}{8}$ x 27)
2598
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Géricault, Théodore* French, 1791–1824
Trumpeters of Napoleon's Imperial Guard, 1812/14
oil on canvas, 604 x 496 (23 $\frac{3}{4}$ x 19 $\frac{1}{2}$)
2628
Chester Dale Fund

- Artist* Hartung, Hans French, 1904–
Title *Composition*, 1952
Description oil on canvas, 1.000 x 238 (39 $\frac{3}{8}$ x 9 $\frac{3}{8}$)
Acquisition Number 2616
Source Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Humphreys, Charles S.** American, active 1854–1876
Trotter at Belmont Driving Park, 1876
oil on canvas, 662 x 916 (26 x 36)
2569
Gift of Edgar William and Bernice Chrysler Garbisch
- Johnston, Joshua** American, active 1796–1824
Sarah Ogden Gustin
oil on canvas, 711 x 571 (28 x 22 $\frac{1}{2}$)
2570
Gift of Edgar William and Bernice Chrysler Garbisch
- Kline, Franz** American 1910–1962
C & O, 1958
oil on canvas, 1.930 x 2.793 (77 x 110)
2617
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Kline, Franz** American, 1910–1962
Four Square, 1955
oil on canvas, 1.990 x 1.289 (78 $\frac{3}{8}$ x 50 $\frac{3}{4}$)
2627
Gift of Mr. and Mrs. Burton G. Tremaine
- Komodore, William** American, 1932–
Vermont, 1964
liquitex on canvas, 1.599 x 1.594 (63 x 62 $\frac{3}{4}$)
2618
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Kranz, M. (?)** American, active 1839
Man of Science
oil on canvas, 997 x 850 (39 $\frac{1}{4}$ x 33 $\frac{1}{2}$)
2571
Gift of Edgar William and Bernice Chrysler Garbisch
- Kuhn, Walt** American, 1877–1949
Dryad, 1935
oil on canvas, 864 x 586 (34 x 23)
2599
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Kuhn, Walt** American, 1877–1949
Green Apples and Scoop, 1939
oil on canvas, 770 x 1.023 (30 $\frac{1}{4}$ x 40 $\frac{1}{4}$)
2600
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman



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
Source Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Kuhn, Walt American, 1877–1949
The White Clown, 1929
oil on canvas, 1.023 x 769 (40¼ x 30¼)
2602
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Kuhn, Walt American, 1877–1949
Zinnias, 1933
oil on canvas, 636 x 765 (25 x 30⅛)
2603
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman



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

- Artist* 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
The Choristers
 oil on canvas, 682 x 546 (26⅞ x 21½)
 2629
 Gift of Emily Floyd Gardiner
- Manet, Edouard** French, 1832–1883
The Plum, c. 1877
 oil on canvas, 736 x 502 (29 x 19¾)
 2585
 Paul Mellon Collection

- Artist* Massys, Quentin Flemish, 1465/66–1530
Title *Ill-matched Lovers*
Description oil on panel, 431 x 630 (17 x 24¾)
Acquisition Number 2561
Source Ailsa Mellon Bruce Fund
- Matisse, Henri** French, 1869–1954
Still Life with Pineapple, 1924
oil on canvas, 505 x 615 (19⅞ x 24¼)
2604
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Matta (Roberto Matta Echaurren)** Chilean, 1911–
Genesis, 1942
oil on canvas, 711 x 914 (28 x 36)
2620
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Millares, Manolo** Spanish, 1926–
Cuadro 78, 1959
oil, canvas, wood, 1.297 x 1.618 (51 x 63¾)
2621
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Momper, Joos de, II** Flemish, 1564–1634/5
Vista from a Grotto
oil on panel, 509 x 517 (20 x 20¾)
2560
Ailsa Mellon Bruce Fund
- Mondrian, Piet** Dutch, 1872–1944
Lozenge in Red, Yellow and Blue, c. 1925
oil on canvas, 1.428 x 1.423 (56¼ x 56)
2563
Gift of Herbert and Nannette Rothschild
- Picasso, Pablo** Spanish, 1881–1973
Lady with a Fan, 1905
oil on canvas, 1.003 x 812 (39½ x 32)
2605
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Prior, William Matthew** American, 1806–1873
Little Miss Fairfield, 1850
oil on canvas, 609 x 505 (24 x 19⅞)
2572
Gift of Edgar William and Bernice Chrysler Garbisch
- Raleigh, Charles S.** American, 1830/31–1925
Law of the Wild
oil on canvas, 892 x 1.015 (35⅞ x 40)
2573
Gift of Edgar William and Bernice Chrysler Garbisch

- Artist* Rousseau, Henri French, 1844–1910
Title *Rendezvous in the Forest*, 1889
Description oil on canvas, 920 x 730 (36¼ x 28¾)
Acquisition Number 2606
Source Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Seurat, Georges* French, 1859–1891
Seascape at Port-en-Bessin, Normandy, 1888
oil on canvas, 651 x 809 (25⅝ x 31⅞)
2607
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman
- Smith, Dana* American, 1805–1901
Southern Resort Town
oil on canvas, 522 x 769 (21¾ x 30¼)
2574
Gift of Edgar William and Bernice Chrysler Garbisch
- Smith, Leon Polk* American, 1906–
Stretch of Black III, 1961
oil on canvas, 611 x 482 (24 x 19)
2622
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Soulages, Pierre* French 1919–
Composition, 1955
oil on canvas, 1.949 x 1.307 (76¾ x 51½)
2623
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Sutherland, Graham* British, 1903–
Palm Palisades, 1947
oil on canvas, 1.092 x 914 (43 x 36)
2624
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Tamayo, Ruffino* Mexican, 1899–
Clowns, 1942
oil on canvas, 501 x 996 (19¾ x 39¼)
2625
Gift of the International Art Foundation, through the generosity of Mr. and Mrs. Burton G. Tremaine
- Tanner, Henry O.* American, 1859–1937
The Seine, c. 1902
oil on canvas, 230 x 329 (9 x 13)
2652
Avalon Fund
- Teniers, David* Flemish, 1610–1690
Peasants Celebrating Twelfth Night, 1635
oil on wood, 472 x 699 (18⅝ x 27½)
2609
Ailsa Mellon Bruce Fund



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

Unknown American Artist

Boston and North Chungahochie 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

- Artist* Unknown American Artist
Title *Cavalry Ranch*
Description oil on canvas, 540 x 745 (21¼ x 29¾)
Acquisition Number 2577
Source Gift of Edgar William and Bernice Chrysler Garbisch
- Unknown American Artist
Washington at Valley Forge
 oil on canvas, 756 x 1.013 (29¾ x 39¾)
 2583
 Gift of Edgar William and Bernice Chrysler Garbisch
- Unknown American Artist
Indians Cooking
 oil on canvas, 458 x 660 (18 x 26)
 2579
 Gift of Edgar William and Bernice Chrysler Garbisch
- Unknown American Artist
Major Samuel Eells
 oil on canvas, 1.112 x 841 (43¾ x 33½)
 2578
 Gift of Edgar William and Bernice Chrysler Garbisch
- Unknown American Artist
Portland Harbor, Maine
 oil on cardboard, 440 x 721 (17¾ x 28¾)
 2580
 Gift of Edgar William and Bernice Chrysler Garbisch
- Unknown American Artist
The Proud Mother
 oil on canvas, 765 x 666 (30½ x 26¼)
 2581
 Gift of Edgar William and Bernice Chrysler Garbisch
- Unknown American Artist
Sisters in Black Aprons
 oil on canvas, 932 x 663 (36¾ x 26½)
 2582
 Gift of Edgar William and Bernice Chrysler Garbisch
- Ytewael, Joachim Dutch, c. 1566–1638
Moses Striking the Rock, 1624
 oil on wood, 445 x 665 (17½ x 26¼)
 2610
 Ailsa Mellon Bruce Fund
- Warhol, Andy American, 1930–
A Boy for Meg, 1961
 oil on canvas, 182.7 x 144.8 (72 x 57)
 2626
 Gift of the International Art Foundation, through the generosity of
 Mr. and Mrs. Burton G. Tremaine
- Wilgus, William John (attr.) American, 1819–1853
Ichabod Crane and the Headless Horseman
 oil on canvas, 535 x 767 (21 x 30¼)
 2584
 Gift of Edgar William and Bernice Chrysler Garbisch

SCULPTURE

Artist Archipenko, Alexander Russian/American, 1887–1964
Title *Woman Combing Her Hair*, 1915
Description bronze, 1.807 x 470 x 429 (71 $\frac{1}{8}$ x 18 $\frac{1}{2}$ x 16 $\frac{7}{8}$)
Acquisition Number A-1746
Source Ailsa Mellon Bruce Fund

Arp, Jean German, 1887–1966
Grande Sculpture Classique, 1963/64
bronze, 2.385 x 370 x 368 (93 $\frac{7}{8}$ x 14 $\frac{9}{16}$ x 14 $\frac{1}{2}$)
A-1747
Ailsa Mellon Bruce Fund

Coudray, François French, 1678–1727
Saint Sebastian, 1712
bronze, 905 x 368 x 376 (35 $\frac{5}{8}$ x 14 $\frac{1}{2}$ x 14 $\frac{13}{16}$)
A-1751
Ailsa Mellon Bruce Fund

Duchamp-Villon, Raymond French, 1876–1918
Torso of a Young Man, 1910
bronze, 552 x 339 x 402 (21 $\frac{3}{4}$ x 13 $\frac{3}{8}$ x 15 $\frac{13}{16}$)
A-1748
Ailsa Mellon Bruce Fund

Lombardo, Antonio (attr.) Venetian, c. 1458–1516
A Classical Allegory, c. 1508
bronze relief, 406 x 339 x 76 (16 x 13 $\frac{3}{8}$ x 3)
A-1750
Ailsa Mellon Bruce Fund

Segal, George American, 1924–
Girl Putting on an Earring, 1967
plaster and mixed media, 1.309 x 724 x 959 (48 $\frac{3}{8}$ x 28 $\frac{1}{2}$ x 33 $\frac{11}{16}$)
A-1749
Ailsa Mellon Bruce Fund

DECORATIVE ARTS

Kändler, Johann Joachim German, 1706–1775
Candelabra with Swans, c. 1740
pair of Meissen white porcelain swans mounted with a pair of bronze (ormolu) candelabra
candelabrum: 692 x 590 x 400 (27 $\frac{1}{4}$ x 23 $\frac{1}{4}$ x 15 $\frac{3}{4}$)
swan: 317 x 169 x 248 (12 $\frac{1}{2}$ x 6 $\frac{3}{8}$ x 9 $\frac{3}{4}$)
candelabrum: 686 x 616 x 451 (27 x 24 $\frac{1}{4}$ x 17 $\frac{3}{4}$)
swan: 317 x 172 x 248 (12 $\frac{1}{2}$ x 6 $\frac{3}{4}$ x 9 $\frac{3}{4}$)

DRAWINGS

American School, Unknown Artist
Conference of Mary Queen of Scots with Lord Lindsay
Gift of Edgar William and Bernice Chrysler Garbisch

American School, Unknown Artist
Laban Runs to Meet Jacob
Gift of Edgar William and Bernice Chrysler Garbisch



St. Sebastian, François Coudray,
Ailsa Mellon Bruce Fund

Artist American School, Unknown Artist
Title *The "Ludlow Patton"*
Source Gift of Edgar William and Bernice Chrysler Garbisch

American School, Unknown Artist
Memorial to George H. Hills
 Gift of Edgar William and Bernice Chrysler Garbisch

American School, Unknown Artist
Memorial to Norman Sherman
 Gift of Edgar William and Bernice Chrysler Garbisch

American School, Unknown Artist
Piano Recital
 Gift of Edgar William and Bernice Chrysler Garbisch

American School, Unknown Artist
The Poole Family
 Gift of Edgar William and Bernice Chrysler Garbisch

Anonymous Florentine
Two Studies of a Standing Woman
 Ailsa Mellon Bruce Fund

Anonymous French
Battle of Tigers
 Ailsa Mellon Bruce Fund

Anonymous Italian
Nativity
 Ailsa Mellon Bruce Fund

Anonymous Netherlandish
View of Fondi
 Ailsa Mellon Bruce Fund

Bandinelli, Baccio
Two Male Nudes—Study for the Massacre of the Innocents
 Ailsa Mellon Bruce Fund

Beccafumi, Domenico
Study of River Gods
 Ailsa Mellon Bruce Fund

Bernini, Gian Lorenzo
Portrait of a Young Man (Self-Portrait)
 Ailsa Mellon Bruce Fund

Bertoja, Jacopo (or Bertogia)
Massacre of the Innocents
 Ailsa Mellon Bruce Fund

Bloemaert, Abraham
Bishop
 Ailsa Mellon Bruce Fund

Brancusi, Constantin
Head of Mme. Pogany
 Ailsa Mellon Bruce Fund

Breenbergh, Bartholomeus
Landscape with Large Rock
 Ailsa Mellon Bruce Fund

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

Derzee, 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 Androuet
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

Artist Dyck, Anthony van (attributed to)
Title *Portrait of a Man Standing*
Source Ailsa Mellon Bruce Fund

Fairbanks, Semantha, and Wicks, Mary
A Sacred Sheet Sent from Holy Mother Wisdom
Gift of Edgar William and Bernice Chrysler Garbisch

Farinati, Paolo
Head of a Boy
Ailsa Mellon Bruce Fund

Fuseli, Henry
Midnight
Ailsa Mellon Bruce Fund

Gibbs, James M.
The Indian Hunter
Gift of Edgar William and Bernice Chrysler Garbisch

Gorky, Arshile
Sketch for a Marine Building Mural
Avalon Fund

Grave, Josua de
View of Mons, Belgium
Ailsa Mellon Bruce Fund

Gris, Juan
Man and Woman on Bench
Ailsa Mellon Bruce Fund

Attributed to Guercino (Giovanni Francesco Barbieri)
Study of a Seated Prophet
Ailsa Mellon Bruce Fund

Hensel, Salome
To the Memory of the Benevolent Howard
Gift of Edgar William and Bernice Chrysler Garbisch

Hoffmann, Joseph
Thirty-eight drawings of designs for china, furniture ornaments, etc.
Ailsa Mellon Bruce Fund

Hofman, Charles C.
Poorhouse, Hospital & Lunatic Hospital of Northampton County, Pa.
Gift of Edgar William and Bernice Chrysler Garbisch

Huber, Wolfgang
Saint Sebastian
Ailsa Mellon Bruce Fund

Italian School
"Old-man" Bearded Standing Figure
Ailsa Mellon Bruce Fund

Jouvenet, Jean-Baptiste
Miraculous Draught of Fishes, Study for?
Ailsa Mellon Bruce Fund

Kulmbach, Hans von
St. John and the Virgin (study)
Ailsa Mellon Bruce Fund

<i>Artist</i>	Landon, Rebecca
<i>Title</i>	<i>Mother's Banner of Love and Comfort</i>
<i>Source</i>	Gift of Edgar William and Bernice Chrysler Garbisch
	Lautensack, H. S.
	<i>River Landscape</i>
	Ailsa Mellon Bruce Fund
	Lorck, Melchior
	<i>Eight Ladies in Ancient Costumes</i>
	Ailsa Mellon Bruce Fund
	Lorrain, Claude
	<i>River Landscape</i>
	Ailsa Mellon Bruce Fund
	Lotto, Lorenzo
	<i>Martyrdom of a Saint</i>
	Ailsa Mellon Bruce Fund
	Mander, Karel van
	<i>The Good Thief</i>
	Ailsa Mellon Bruce Fund
	Matham, Jacob
	<i>Allegory of Age</i>
	Ailsa Mellon Bruce Fund
	Menzel, Adolph
	<i>A Japanese Artist at Work</i>
	Ailsa Mellon Bruce Fund
	Murer, Christoph
	<i>Design for a Window (Hunting Scene)</i>
	Ailsa Mellon Bruce Fund
	Parmigianino (Francesco Mazzuoli)
	<i>Lucretia</i>
	Gift of Mrs. Jacob M. Kaplan
	Picart, Bernard
	<i>Massacre of the Innocents</i>
	Ailsa Mellon Bruce Fund
	Pinney, Eunice
	<i>The Cotters Saturday Night</i>
	Gift of Edgar William and Bernice Chrysler Garbisch
	Raffaellino da Reggio
	<i>God the Father and Angels on Clouds</i>
	Ailsa Mellon Bruce Fund
	Raphael (?)
	<i>Cupid Bound</i>
	Ailsa Mellon Bruce Fund
	Reni, Guido
	<i>Head of St. Francis</i>
	Ailsa Mellon Bruce Fund
	Ricci, Marco
	<i>Landscape with Seated Soldiers and Fishermen</i>
	Ailsa Mellon Bruce Fund

<i>Artist</i>	Santvoort, Pieter Dircksz
<i>Title</i>	<i>Landscape with Bridge and Ruins in the Background</i>
<i>Source</i>	Ailsa Mellon Bruce Fund
	Schuffenecker, Claude Emile
	<i>Meditation</i>
	Ailsa Mellon Bruce Fund
	Shailer
	<i>Still Life with Fruit Knife</i>
	Gift of Edgar William and Bernice Chrysler Garbisch
	Shute, R. W. and S. A.
	<i>Samuel French</i>
	Gift of Edgar William and Bernice Chrysler Garbisch
	Sloan, John
	<i>The City from Greenwich Village</i>
	Gift of Mrs. Helen Farr Sloan
	Sloan, John
	<i>The City from Greenwich Village</i>
	Gift of Mrs. Helen Farr Sloan
	Smith, Phebe A.
	<i>A Fruit-bearing Tree—A Cedar of Paradise</i>
	Gift of Edgar William and Bernice Chrysler Garbisch
	Speckaert, Jan
	<i>Allegory on Minerva as the Head of the Muses</i>
	Ailsa Mellon Bruce Fund

PRINTS

Angolo del Moro, Battista (?)
Allegory of Ignorance
Ailsa Mellon Bruce Fund

Angolo del Moro, Battista (?)
Nereids and Tritons
Ailsa Mellon Bruce Fund

Balestra, Antonio
Virgin and Child on a Cloud
Ailsa Mellon Bruce Fund

Beckmann, Max
Freibad in Tegal
Ailsa Mellon Bruce Fund

Bega, Cornelius
Ten etchings
Ailsa Mellon Bruce Fund

Berchem, Nicholas
Thirteen etchings
Ailsa Mellon Bruce Fund

Biscaino, Bartolommeo
The Finding of Moses
Ailsa Mellon Bruce Fund

- Artist* Bloemaert, Abraham (or after)
Title *The Holy Family*
Source Ailsa Mellon Bruce Fund
- Bloemaert, Frederik**
Abraham Bloemaert's Drawing Book (160 Engravings)
 Ailsa Mellon Bruce Fund
- Boel, Pieter**
The Eagles
 Ailsa Mellon Bruce Fund
- Bosse, Abraham**
Gentry Visiting a Prison (from *Les Oeuvres de Miséricorde*)
 Ailsa Mellon Bruce Fund
- Both, Andries**
The Kneeling Hermit Facing Left
 Ailsa Mellon Bruce Fund
- Both, Andries**
The Kneeling Hermit Facing Right
 Ailsa Mellon Bruce Fund
- Both, Jan**
Fourteen etchings
 Ailsa Mellon Bruce Fund
- Brebiette, Pierre**
Bacchus with Diana and Minerva
 Ailsa Mellon Bruce Fund
- Breenburgh, Bartholomaeus**
The Inn near Prima Porta
 Ailsa Mellon Bruce Fund
- Breenburgh, Bartholomaeus**
Three Etchings of Fantastic Heads
 Ailsa Mellon Bruce Fund
- Bruegel, Pieter the Elder**
The Rabbit Hunters
 Ailsa Mellon Bruce Fund
- Bruegel, Pieter the Elder** (engraving after by Pieter van der Heyden)
The Dirty Bride (The Marriage of Mopsus and Nisa)
 Ailsa Mellon Bruce Fund
- Bruegel, Pieter the Elder, after (?)**
Suite de Petits Paysages Brabançons et Campinois (forty-seven prints)
 Ailsa Mellon Bruce Fund
- Bruyn, Abraham de**
Diana and her Nymphs in a Garden
 Ailsa Mellon Bruce Fund
- Buhot, Felix**
Enfant Dessinant
 Ailsa Mellon Bruce Fund
- Cantarini, Simone**
Forty-one Etchings (etched oeuvre excepting two designs)
 Ailsa Mellon Bruce Fund

Artist Caraglio, Giacomo (after Raphael)
Title *Pentecost*
Source 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

<i>Artist</i>	Dürer, Albrecht
<i>Title</i>	<i>Apocalypse: The Opening of the 5th and 6th seals</i>
<i>Source</i>	Ailsa Mellon Bruce Fund
Dürer, Albrecht	
<i>Apocalypse: St. John and the 24 Elders</i>	
Ailsa Mellon Bruce Fund	
Dürer, Albrecht	
<i>Apocalypse: The Seven Trumpets Given to the Angels</i>	
Ailsa Mellon Bruce Fund	
Dürer, Albrecht	
<i>The Little Courier</i>	
Ailsa Mellon Bruce Fund	
Feininger, Lyonel	
<i>Hauser am Meer</i>	
Ailsa Mellon Bruce Fund	
Floris, Cornelis	
<i>Two Prints of Ornaments</i>	
Ailsa Mellon Bruce Fund	
Gatti, Oliviero	
<i>St. Roth</i>	
Ailsa Mellon Bruce Fund	
Goltzius, Hendrik	
<i>The Annunciation</i>	
Ailsa Mellon Bruce Fund	
Hayter, Stanley William	
<i>Five etchings of Centaur and Centauresse</i>	
Ailsa Mellon Bruce Fund	
Imperiale, Girolamo (after Raphael)	
<i>Madonna Aldobrandini</i>	
Ailsa Mellon Bruce Fund	
Jegher, Cristoffel	
<i>The Infant Christ with St. John</i>	
Ailsa Mellon Bruce Fund	
Jordaens, Jacob	
<i>Cacus Stealing the Cattle of Hercules</i>	
Ailsa Mellon Bruce Fund	
Lorrain, Claude (Claude Gellée)	
<i>Flight into Egypt</i>	
Ailsa Mellon Bruce Fund	
Master L. D. (after Luca Penni?)	
<i>The Death of Adonis</i>	
Ailsa Mellon Bruce Fund	
Modersohn-Becker, Paula	
<i>Old Woman</i>	
Ailsa Mellon Bruce Fund	
Moholy-Nagy, László	
<i>Abstraction II</i>	
Ailsa Mellon Bruce Fund	

Artist Moholy-Nagy, László
Title *Abstraction III*
Source Ailsa Mellon Bruce Fund

Monogrammist I. I. C. A.
Justice
Ailsa Mellon Bruce Fund

Motoi Oi
Parado—Happy Child
Ailsa Mellon Bruce Fund

Motoi Oi
Walking Happy Child
Gift of the artist

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

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

Munch, Edvard
Study of a Model
Ailsa Mellon Bruce Fund

Munch, Edvard
The Vampire
Ailsa Mellon Bruce Fund and Gift of Lionel Epstein

Oppenheimer, Max (Mopp)
Ferruccio Busoni
Ailsa Mellon Bruce Fund

Oppenheimer, Max (Mopp)
The Dance of Salome
Ailsa Mellon Bruce Fund

Oppenheimer, Max (Mopp)
The Head of a Man
Ailsa Mellon Bruce Fund

Oppenheimer, Max (Mopp)
Thomas Mann
Ailsa Mellon Bruce Fund

Oppenheimer, Max (Mopp)
Pietà
Ailsa Mellon Bruce Fund

Panneels, Willem
St. Sebastian Crowned by an Angel
Ailsa Mellon Bruce Fund

Pater, Jean Baptiste (?)
Half on the March
Ailsa Mellon Bruce Fund

Pechstein, Max
Portrait of Heckel
Ailsa Mellon Bruce Fund

Artist Picasso, Pablo
Title *Le Repas Frugal*
Source Gift of Mr. and Mrs. Burton G. Tremaine

Proccaccini, Camillo
Transfiguration
 Ailsa Mellon Bruce Fund

Raimondi, Marcantonio
Mount Parnassus
 Ailsa Mellon Bruce Fund

Raimondi, Marcantonio
The Young and Old Bacchants
 Ailsa Mellon Bruce Fund

Raimondi, Marcantonio
Two Nudes After Michelangelo
 Ailsa Mellon Bruce Fund

Man Ray
Objects of My Affection
 Ailsa Mellon Bruce Fund

Redon, Odilon
Mon Enfant
 Ailsa Mellon Bruce Fund

Saenredam, Jan
Johan van Achen
 Ailsa Mellon Bruce Fund

Schiele, Egon
Album: Das Graphische Werk von Egon Schiele
 (Eight prints, total print oeuvre)
 Ailsa Mellon Bruce Fund

Schut, Cornelius
Coronation of the Virgin
 Ailsa Mellon Bruce Fund

Schut, Cornelius
Grammatica
 Ailsa Mellon Bruce Fund

Schut, Cornelius
Neptune and Fortuna
 Ailsa Mellon Bruce Fund

Sichem, Karel van (after J. Matham)
Bust of a Young Man
 Ailsa Mellon Bruce Fund

Tissot, Jacques
L'Été (Summer)
 Ailsa Mellon Bruce Fund

Titian (Brito, Giovanni, after)
Adoration of The Shepherds
 Ailsa Mellon Bruce Fund

Vaillant, Wallerant
Young Man Seated Reading before a Statue of Eros
 Ailsa Mellon Bruce Fund

Artist Valadon, Suzanne
Title *Femmes au Bain*
Source Ailsa Mellon Bruce Fund

van de Velde, Jan
The Village Fair in Front of an Inn
 Ailsa Mellon Bruce Fund

Various Netherlandish Artists
Album of 232 Landscape Etchings
 Ailsa Mellon Bruce Fund

Veneziano, Agostino
Hieronymus Aleander, Archbishop of Brindisi
 Ailsa Mellon Bruce Fund

Veneziano, Agostino
The March of Silenus
 Ailsa Mellon Bruce Fund

Vicentino, Guiseppe Niccolò
The Virgin and Child with Saints
 Ailsa Mellon Bruce Fund

Vico, Enea (after Parmigianino)
Mars and Venus Embracing with Vulcan at his Forge
 Ailsa Mellon Bruce Fund

Vico, Enea (after Parmigianino)
Mars and Venus Embracing with Vulcan at his Forge
 Ailsa Mellon Bruce Fund

Villon, Jacques
En Visite
 Ailsa Mellon Bruce Fund

Vredeman de Vries, Jan
Triumviratus Romanus
 Ailsa Mellon Bruce Fund

Waterloo, Antonij
The Square in Front of the Inn
 Ailsa Mellon Bruce Fund

Weerd, Adriaen
Life of the Virgin (Plate I)
 Ailsa Mellon Bruce Fund

Whistler, James McNeill
Sunflowers, rue des Beaux-Arts
 Ailsa Mellon Bruce Fund

Wyck, Thomas
The Bridge
 Ailsa Mellon Bruce Fund

Zanetti, Antonio Maria (after Parmigianino)
The Virgin and Child with Sts. Jerome and Francis
 Ailsa Mellon Bruce Fund

LOANS TO THE GALLERY

<i>Owner</i>	John A. Beck
<i>Artist and Title</i>	Bonnard, Pierre, <i>Dressing Table with Mirror</i> Braque, Georges, <i>Le Canal St. Martin</i> Braque, Georges, <i>Fishing Boats</i> Cross, Henri Edmond, <i>Soleil Couchant sur Lagune</i> Derain, André, <i>L'Estaque</i> Dufy, Raoul, <i>Les Trois Ombrelles</i> Gogh, Vincent van, <i>Les Rochers</i> Jawlensky, Alexej van, <i>Woman's Head</i> Kandinsky, Wassily, <i>Skizze 160a</i> Kirchner, Ernest L., <i>Moon Rise</i> Matisse, Henri, <i>Woman with Purple Coat</i> Signac, Paul, <i>Pine Tree Near St. Tropez</i>
	Enid A. Haupt
	Monet, Claude, <i>Waterlilies</i>
	Musée du Louvre
	Bellano, Bartolomeo, <i>Saint Christopher</i>
	The Norton Simon Foundation
	Brancusi, Constantin, <i>Head of a Woman</i> Brancusi, Constantin, <i>Little Bird</i> Orcagna, Andrea, <i>Angel Playing Timbrels</i> Orcagna, Andrea, <i>Angel Playing the Psaltery</i> Orcagna, Andrea, <i>Angel Playing the Bagpipe</i> Rousseau, Henri, <i>Paysage Exotique</i>
	Norton Simon Inc. Museum of Art
	Cranach, Lucas, the Elder, <i>Adam</i> Cranach, Lucas, the Elder, <i>Eve</i>
	The Honorable Claiborne Pell
	Bingham, George C., <i>The Jolly Flatboatman</i>
	Chauncey Stillman
	Chapman, John Gadsby, <i>Nine paintings from the life of George Washington</i>

LONG TERM LOANS MADE BY THE GALLERY

<i>To</i>	American Museum in Britain, Bath, England
<i>Artist and Title</i>	George Catlin, <i>An Osage Indian Pursuing a Comanche</i> George Catlin, <i>An Aged Ojibwa Chief and Three Warriors</i> George Catlin, <i>Two Ojibwa Warriors and a Woman</i> George Catlin, <i>Bulls Fighting</i>
	Berkshire Athenaeum, Pittsfield, Massachusetts
	Ezra Ames, <i>Maria Gansevoort Melville</i>
	Blair House, Washington, D. C.
	American School, <i>Farmhouse in Mabantango Valley</i> American School, <i>Portrait of a Young Lady</i> Chinese School, <i>Procession by a Lake</i> Chinese School, <i>Archery Contest</i> Gari Melchers, <i>The Sisters</i> Gilbert Stuart, <i>Mr. Ashe</i> Gilbert Stuart, <i>Ann Barry</i>

To
Artist and Title



Ann Barry, Gilbert Stuart,
Gift of Jean McGinley Draper



Andrew Jackson, Thomas Sully,
Andrew W. Mellon Collection

Gilbert Stuart, *Mary Barry*
Gilbert Stuart, *George Washington*
Thomas Sully, *John Quincy Adams*

Detroit Institute of Arts
Franz Kline, *C & O*
Andy Warhol, *A Boy for Meg*

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 Eichholtz, *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 Shradly, *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—Sauk 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*



Diana and Endymion, François Boucher, Timken Collection

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

To
Artist and Title

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, *Julianna Hazlehurst*
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*



Oyster Sloop, Childe Hassam,
Ailsa Mellon Bruce Collection

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 Art Museum of South Texas, Corpus Christi
Exhibition and Dates *Christ Mass Print*, December 21, 1971–January 10, 1972
Loaned 10 prints

California Palace of the Legion of Honor
(and M. H. de Young Memorial Museum, San Francisco)
The Color of Mood: American Tonalism 1850–1910, January 22–April
2, 1972
James McNeill Whistler, *Chelsea Wharf: Grey and Silver*

Cornell University, Andrew Dickson White Museum of Art
Engravings 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



Young Woman in Netherlandish Dress,
Albrecht Dürer, Widener Collection

To Los Angeles County Museum of Art
 Exhibition and Dates M. H. de Young Memorial Museum, San Francisco
 Loaned 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*



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

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

- 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 *Sebastiane*)
- 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



Bronze Cock, Benin Style, Gift of Winston Guest

SPECIAL EXHIBITIONS AT THE GALLERY



Mallarmé, Edvard Munch, Rosenwald Collection

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

September 11, 1971–October 17, 1971.

John Sloan

September 18, 1971–October 31, 1971.

Color Prints and Books from the Widener Collection

October 29, 1971–April 4, 1972

Rodin Drawings, True and False

November 20, 1971–January 30, 1972

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

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. Guttman, 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 Lehmbruck, Stuttgart, Germany
 Wilhelm Lehmbruck 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
Parrish 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

Walker Art Center, Minneapolis
Wallraf-Richartz Museum, Cologne, Germany
The People of West Germany
Whitney Museum of American Art, New York
Worcester Museum of Art
Yale University Art Gallery, New Haven

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-*

ple 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.

PUBLICATIONS BY MEMBERS OF THE STAFF

Writing and publishing activities by the curatorial staff covered a variety of subjects. Two books appeared by H. Lester Cooke: *Eyewitness to Space*, (New York: Harry Abrams); and the second and enlarged edition of *Painting Techniques of the Masters*. (New York: Watson-Guptill). Charles Talbot, Gaillard Ravenel, and Jay Levenson produced *Dürer in America: His Graphic Work*, (Washington: National Gallery of Art); from Ross Watson came *William Hogarth: Paintings from the Collection of Mr. and Mrs. Paul Mellon*, (Washington: National Gallery of Art). The following articles and papers were published: "Art Museums and Environmental Education," by Charles Parkhurst, *Museums and the Environment: A Handbook for*

Education, American Association of Museums; "A Color Theory from Prague: Anselm de Boodt, 1609," by Charles Parkhurst, *Allen Memorial Art Museum Bulletin*, 29, No. 1; "Un Nuovo Disegno Autografo di Michele Sanmicheli," by Douglas Lewis, Jr., *Bollettino dei Musei Civici Veneziani*, 16, No. 3-4; "The American Heritage at the National Gallery of Art," by William Campbell, *Connoisseur*; "Notes on Modern Pigments," by R. L. Feller, B. Keisch and M. Curran, *Bulletin of the American Group—11C*, 12, No. 1; "Analysis of Pigments," by R. L. Feller, *American Painting to 1776: A Reappraisal*, Charlottesville, University Press of Virginia; "Scientific Examination of Artistic and Decorative Colorants," by R.L. Feller, *J. Paint Technol.*, 44; "Solubility of Aged Coatings Based on Dammar, Mastic and Resin AW-2," by R.L. Feller and Catherine W. Bailie, *Bulletin of the American Group—11C*, 12, No. 2; "Secrets of the Past: Nuclear Energy Application in Art and Archaeology," B. Keisch, *World of the Atom Series*, U.S. Atomic Energy Commission; book review by R.L. Feller, "Artists' Pigments," by R. D. Harley; articles by H. Lester Cooke for the *What Makes It Great* series, Dean Burdick Associates; David Scott prepared the catalog for the John Sloan exhibition (with John Bullard), and published "Plans and Programmes—the National Gallery's East Building" in the December, 1971, *Connoisseur*; and an article by Richard Bales on the songs of America's wars in the *Smithsonian* magazine.

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 3000 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 offerings 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 flier 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 *Dürer 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 7,569 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 Acoustiguides 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*

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

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 views; 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.

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

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	Michael Hirst	William C. Seitz
Rosamond Bernier	James Holderbaum	Mrs. John Sloan
David Brown	Loretta Howard	Frank M. Snowden, Jr.
Milton W. Brown	Richard H. Howland	Cecil L. Striker
W.R. Dalzell	H.W. Janson	Charles Talbot
Elaine Evans Dec	Eddy de Jongh	Frank A. Trapp
Albert Elsen	Parker Lesley	Evan H. Turner
Michael Fried	Jennifer Montagu	J. Kirk T. Varnedoe
John Hand	Theodore Reff	Francis J.B. Watson
Howard Hibbard		

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

J. Carter Brown	Carleen B. Keating	Richard Saito
John Bullard	Elizabeth Lang	David Scott
H. Lester Cook	Jeffrey Ruda	Suzanne S. Stromberg
Robert E. Feller	H. Diane Russell	William J. Williams
Adrienne Gyongy		

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

LINDA F. BAUER (MRS.)
Case-Western Reserve University, B.A., Oberlin College, M.A., New York University
16th-century Italian Painting

ANNE W. LOWENTHAL (MRS.)
Pembroke College, Brown University, B.A., Columbia University, M.A.

Northern Renaissance and Baroque Art and Architecture
Dutch and Flemish Mannerist Paintings

J. RUSSELL SALE
Yale University, B.A., University of Pennsylvania
Renaissance and Baroque Art and Architecture
Florentine and Roman Painting

Samuel H. Kress Fellows

MICHAEL T. RICHMAN
Bowdoin College, B.A., George Washington University, M.A., University of Delaware
American Sculpture, Architecture and Painting

GRACE SEIBERLING
Bryn Mawr College, B.A., Yale University, M.A.
Modern Art, French 19th-century Painting, Italian Baroque

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. Lamont 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 WGMS—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:

Sunday Concerts	Sept. 26	National Gallery Orchestra
	Oct. 3	National Gallery Orchestra
	Oct. 10	National Gallery Orchestra
	Oct. 17	Bonita Glenn, Soprano; Margaret Garwood, Piano
	Oct. 24	Branka Musulin, Piano
	Oct. 31	Louise McClelland, Mezzo Soprano; Martin Katz, Piano
	Nov. 7	Isidor Saslav, Violin; Ann Saslav, Piano
	Nov. 14	Mary Robbs, Soprano; David Garvey, Piano
	Nov. 21	National Gallery Orchestra
	Nov. 28	Pierre d'Archaubeau, Violin
	Dec. 5	Ann Zalkind, Piano
	Dec. 12	The Madison Madrigal Singers; Robert Shafer, Conductor
	Dec. 19	National Gallery Orchestra; Regina McConnell, Soprano and Richard Roecklein, Organ
	Dec. 26	Loren Withers, Piano
	Jan. 2	Luca Di Cecco, Cello; Joseph Kitchen, Piano
	Jan. 9	National Gallery Orchestra
	Jan. 16	Robert Hamilton, Piano
	Jan. 23	Luca Di Cecco, Cello; Joseph Kitchen, Piano
	Jan. 30	Robert Trehy, Baritone; John Wustman, Piano
	Feb. 6	Roy Hamlin Johnson, Piano
	Feb. 13	Nancy Mandel, Violin; Alan Mandel, Piano

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

Parris, 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

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 (Musica Rara 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, sienas, 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.

