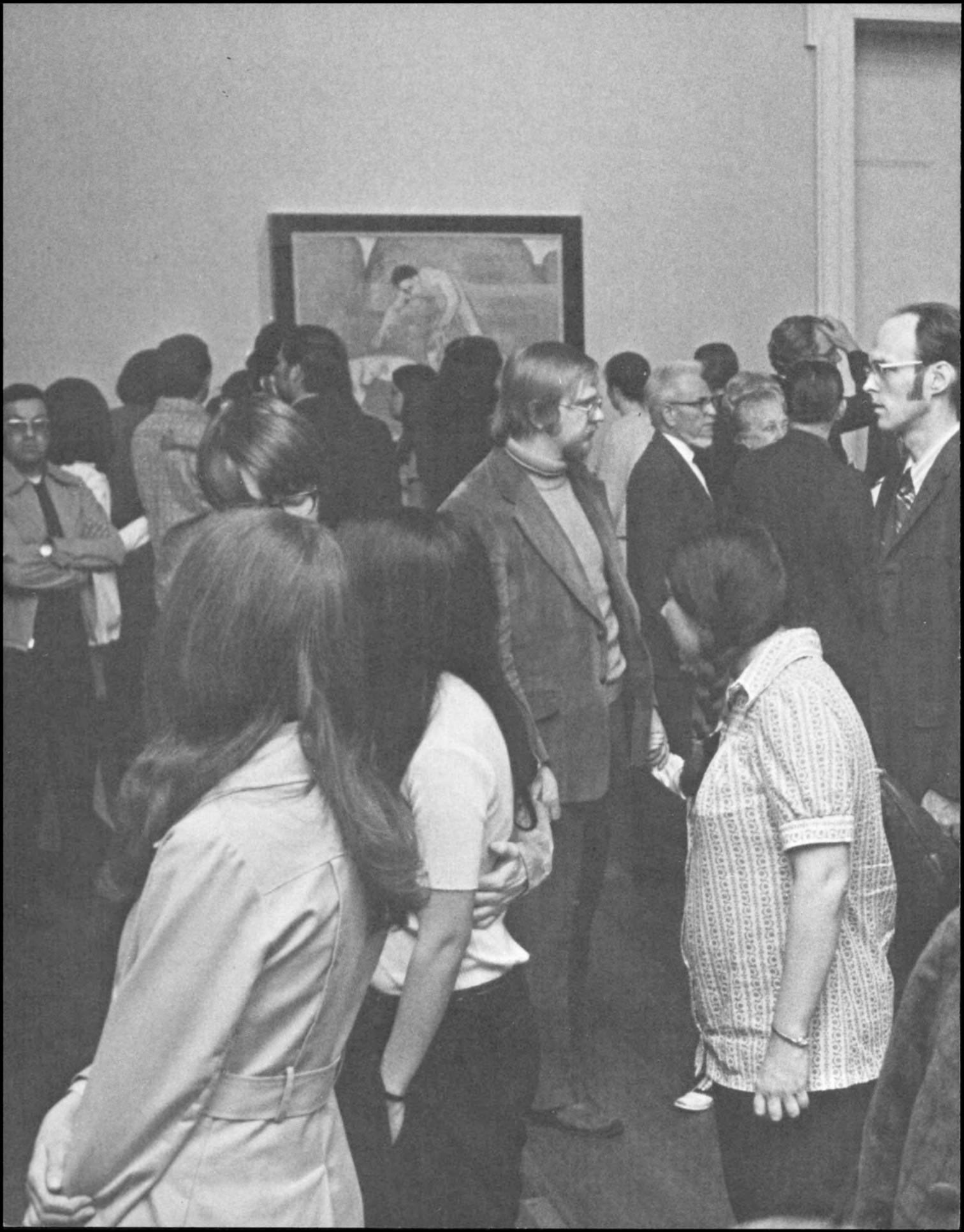
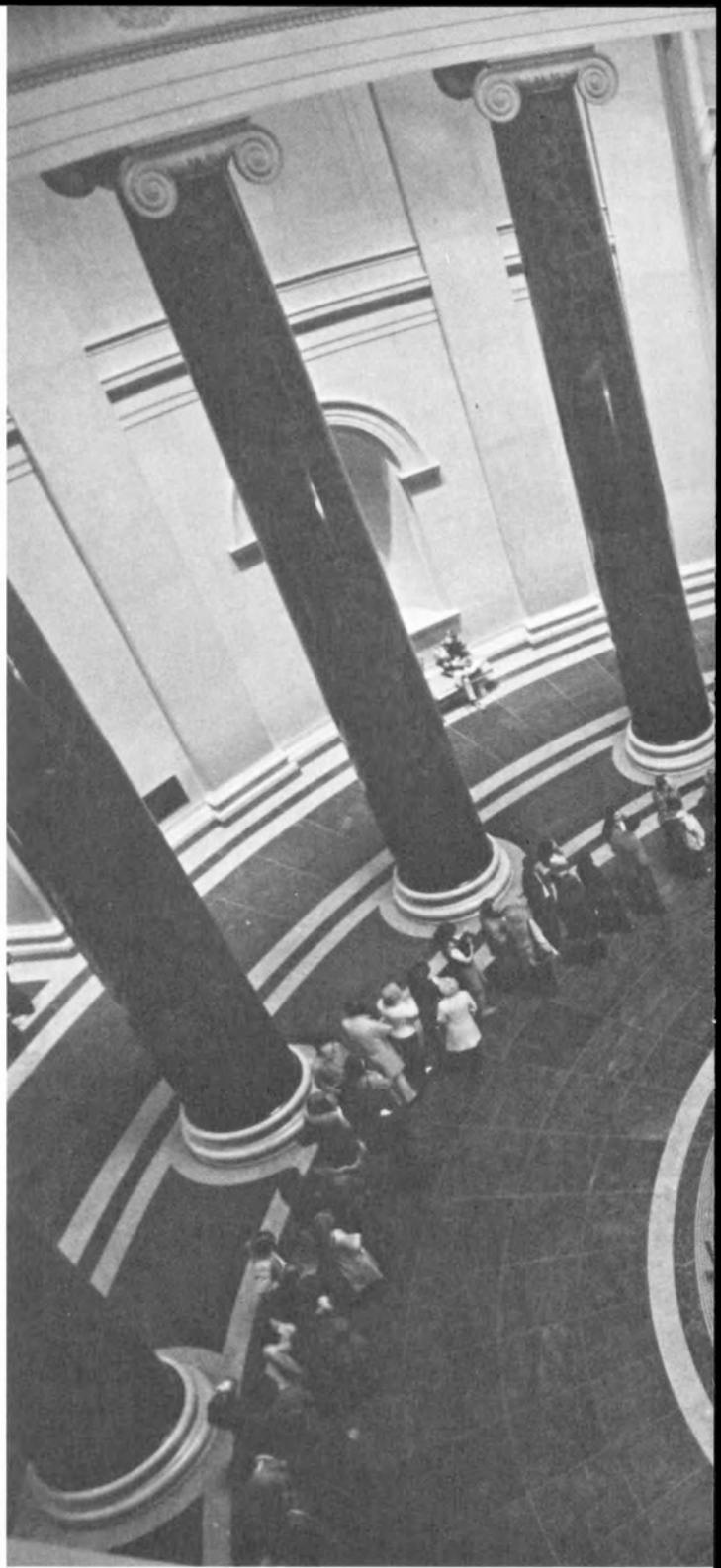


**Annual Report 1973**

**National Gallery of Art**









# 1973 ANNUAL REPORT

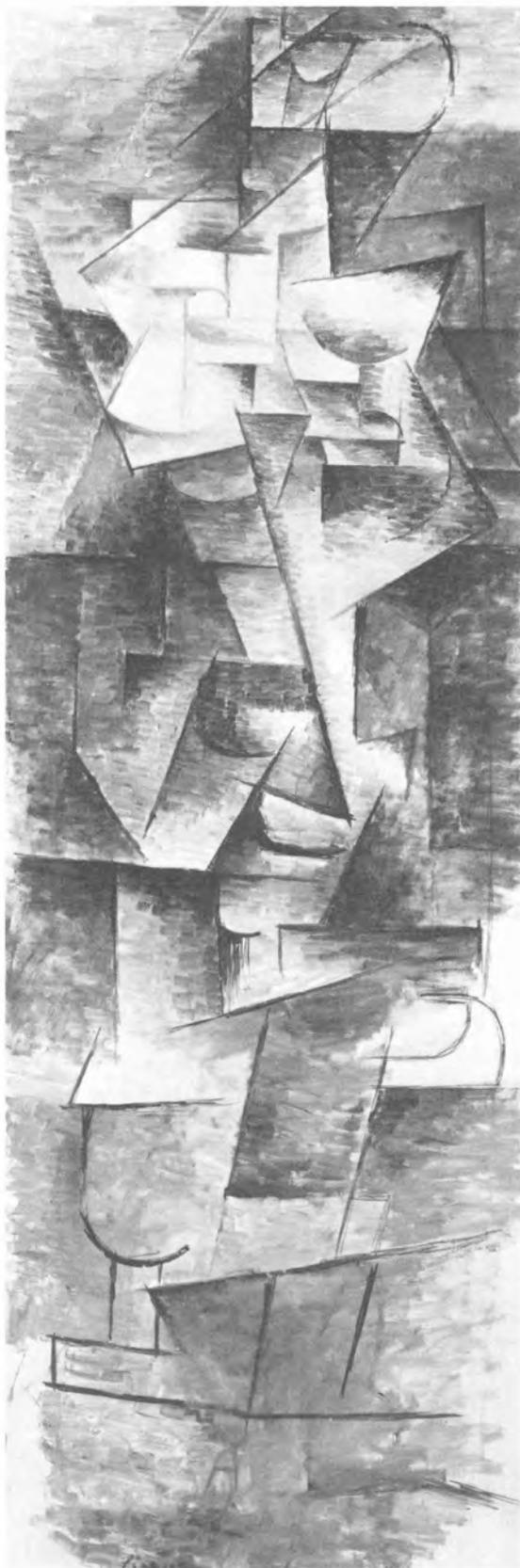
**National Gallery of Art**

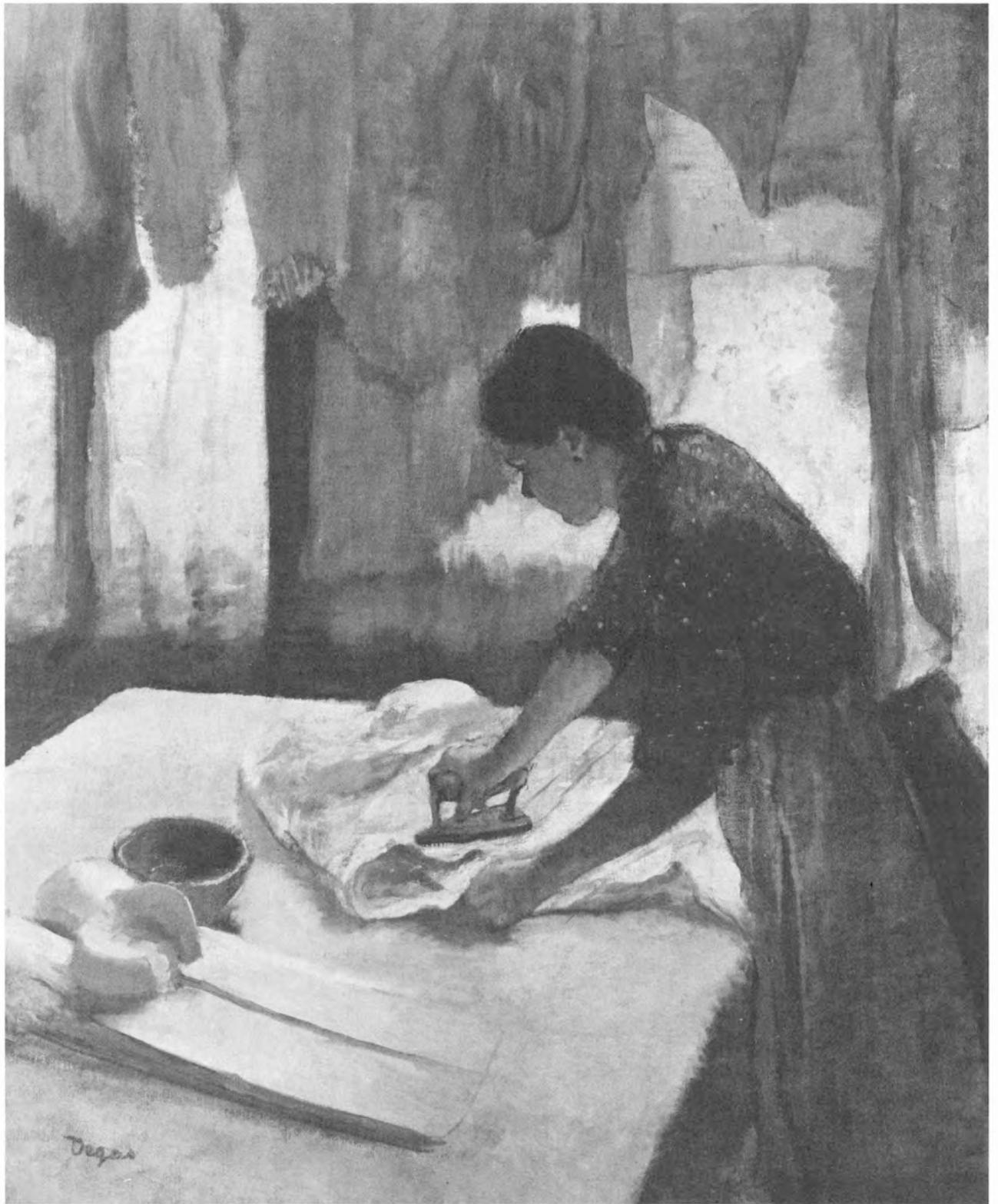
Library of Congress Catalog Card Number 70-173826.

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Cover photograph by Barbara Leckie; photographs on pages 14, 68, 69, 82, 88, inside back cover by Edward Lehmann; photograph on 87 by Stewart Bros; all other photographs by the photographic staff of the National Gallery of Art, Henry B. Beville, Chief.

*Nude Woman*, Pablo Picasso,  
Ailsa Mellon Bruce Fund





*Woman Ironing*, Edgar Degas, Gift of Mr. and Mrs. Paul Mellon

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THE BOARD OF TRUSTEES OF THE  
NATIONAL GALLERY OF ART



*The Chief Justice,  
Warren E. Burger*



*The Secretary of State,  
William P. Rogers*



*The Secretary of the  
Treasury, George P. Shultz*



*The Secretary of the  
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*Paul Mellon, President*



*John Hay Whitney,  
Vice-President*



*Lessing J. Rosenwald*



*Franklin D. Murphy*



*Stoddard M. Stevens*

# ORGANIZATION

The 36th 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.

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## BOARD OF TRUSTEES

Chief Justice of the United States, Warren E. Burger, *Chairman*

Secretary of State, William P. Rogers

Secretary of the Treasury, George P. Shultz

Secretary of the Smithsonian Institution, S. Dillon Ripley

Paul Mellon

John Hay Whitney

Lessing J. Rosenwald

Franklin D. Murphy

Stoddard M. Stevens

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## EXECUTIVE COMMITTEE

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Paul Mellon

Franklin D. Murphy

Secretary of the Smithsonian  
Institution, S. Dillon Ripley

John Hay Whitney

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John Hay Whitney

ACQUISITIONS COMMITTEE

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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

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*



*Landscape with Penitence of St. Jerome*, Pieter Bruegel the Elder,  
Ailsa Mellon Bruce Fund

## DIRECTOR'S REVIEW OF THE YEAR

**JULY-AUGUST** As summer tourists flocked to the Gallery, the Gallery's building and expansion program was visibly in progress, both outside the present structure and beneath it.

When the National Gallery opened in 1941, space for expansion within the original building was left unfinished. One such area, so large that a basketball court was installed in it for the guards' recreation, has long since been taken over by pressing storage needs and the construction of temporary office space. The original intention was not to put offices there, because the space was for eventual exhibition purposes. Now, with the completion of two levels of temporary offices in this area, part of this space became, during the summer, the office of the Photographic Archives, the holdings of which have grown rapidly thanks to the generosity of the Samuel H. Kress Foundation. The space also provided offices for the assistant to the director in charge of music, with room for a piano and easy access to the East Garden Court concerts. Later, the planning operation for the new building moved into an upper story, which also provided space for large-scale models of the building project.

A new centralized service to meet the growing demand for photographic reproductions—in both black and white and in color—of National Gallery objects was also moved into the new offices, freeing space in the overcrowded library. July 1 also brought to us the new chief librarian, J. M. Edelstein, who left his post as Humanities Bibliographer at the University of California at Los Angeles to fill a newly-created position which includes developing book and photographic resources for the new Center for Advanced Study in the Visual Arts.

Not long after his arrival, our new chief librarian was greeted by a handsome gift to the Gallery earmarked specifically for the purchase of books. Presented anonymously in memory of Andrew W. Mellon, the donor was eventually persuaded to allow the books thus purchased to bear his name: Ambassador David K. E. Bruce, the Gallery's second president. By the end of the year, the Gallery was also most fortunate

to receive a second grant from The Andrew W. Mellon Foundation in support of the growth of the Library.

The Gallery's Wilhelm Lehmbruck exhibition, the first major retrospective of the twentieth-century German sculptor's work ever held in this country, continued through the summer. Meanwhile, an exhibition in the print department drew an extraordinarily large audience. The show was dedicated to the prints of the late M. C. Escher, a contemporary Dutch printmaker whose enigmatic subjects have attracted a kind of cult following ranging from art historians to college students and teenagers. Thirty-nine prints, selected from the Gallery's Rosenwald Collection, and supplemented by loans from the exhaustive Escher Collection of Mr. C.V. Roosevelt, showed Escher's fascination with interlocking reversible shapes and optically baffling spatial relationships. As difficult as the exhibition was to locate in the Gallery, it never ceased being crowded with visitors.

#### SEPTEMBER-OCTOBER

With autumn came two new exhibitions. The first, *Old Master Drawings from Christ Church, Oxford*, opened at the Gallery in September, preceding a five-city tour. The drawings, including fine examples by Leonardo da Vinci, Michelangelo, Dürer, and Rembrandt, were being shown abroad for the first time. Selected by England's great scholar and connoisseur, James Byam Shaw, who also wrote the catalog for the exhibition, the drawings were circulated by the International Exhibitions Foundation and lent by the Governing Body of Christ Church.

In October, an extensive exhibition honoring Frederick Law Olmsted, father of landscape architecture in America, opened at the Gallery in commemoration of the 150th anniversary of Olmsted's birth. One of a continuing series organized by the Gallery on American artists, *Frederick Law Olmsted/U.S.A.* saluted Olmsted as a major environmental artist with an extraordinary impact on both urban living and the preservation of our country's natural beauty. A special photographic technique provided the climax to the exhibition. On a thirty-one-foot diameter cylindrical screen, constructed in the West Lobby, visitors viewed images of Olmsted's achievements in 360-degree panoramic color accompanied by recorded narration. The show was organized by the Olmsted Sesquicentennial Committee and the American Federation of Arts, timed to coincide with an exhibition on Olmsted in New York at the Whitney Museum. The American Federation of Arts is circulating the show in a reduced version to cities around the nation.

October also saw the announcement of a new acquisition of singular importance to our growing collection of work by twentieth-century masters. Herbert and Nanette Rothschild gave the Gallery its first painting by the Dutch artist, Piet Mondrian. *Lozenge in Red, Yellow and Blue*, painted in 1925, is a prime example of the artist's developed style, and was one of the key pictures in the recent retrospective at the Guggenheim Museum. The leader in the development of geometrical abstraction, Mondrian's influence on modern art and design has been immeasurable. As examples of his work are rare, the Gallery is indeed fortunate to have received a painting in the artist's mature style, and one of such exceptional quality and scale.

The Kress Professorship was held by two distinguished art historians at various times during the fiscal year. Professor William Seitz stayed on over the summer, and during that time provided us with a slide lecture on impressionism for circulation across the country by our Extension Service. Professor Carl Nordenfalk came at the beginning of the academic year, and was with us throughout except for two brief absences to give the Slade Lectures at Cambridge University, England. We were fortunate to have such an eminent scholar of medieval art in residence at a time when two of our fellows in residence, Carra Ferguson and David Schaff, were graduate students in the same field. Consequently, the three began work on a catalog for a future exhibition of Medieval miniatures in the Rosenwald Collection.

In October, the Building Committee authorized the architect to engage consultants for the design of a new self-service restaurant. The popularity of the existing cafeteria has necessitated visitors waiting up to three-quarters of an hour to be served. As part of the East Building project, the cafeteria will move to enlarged space off the concourse joining the two Gallery buildings. This will provide a central facility for visitors from both buildings and will also enliven the passage below grade from one building to another. Too often, museum cafeterias, if they are provided at all, provide a dismal contrast to the mood of heightened awareness engendered by a successful museum visit. It was therefore decided to retain the services of James Beard, the food authority, and Joseph Baum, the imaginative former president of Restaurant Associates, in conjunction with Cini-Grissom Associates to assist the architects, I.M. Pei & Partners, in the programming and design of the new food service facilities. In addition to a self-service restaurant, plans call for cafés serving light snacks and aperitifs both in the concourse area and off the East Building's main exhibition floor in an enclosed terrace overlooking the Mall.

#### NOVEMBER-DECEMBER

No responsibility of a museum exceeds that of conserving its collections. In November, a new paintings conservation staff, Victor Covey and Kay Silberfeld, came to the Gallery as its full-time conservators, and began at once to plan the renovation of the Gallery's laboratory facilities. A report of their work follows in fuller detail.

Other important conservation attention also was given to a laboratory for bronzes. The National Gallery houses one of the three great collections in the world of Renaissance medals, plaquettes, and bronzes (the other two being the National Museum in the Bargello, Florence, and the Victoria and Albert in London). Such care was taken in the installation of these some years ago that cases were constructed to keep out the dust and other possible harmful effects of contact with outside air. Since then it has been learned that due to lack of air circulation, a chemical reaction began between some of the bronzes, producing gases through the plywood of the silk-lined case backgrounds. A leading expert in bronze conservation, Arthur Beale of the Fogg Art Museum, was retained to oversee the restoration of this material and undertake a study of the physical and chemical properties, color, patinas, and other characteristics of the Renaissance bronzes here, in conjunction with our curator of sculpture, C. Douglas Lewis.



The care of all the Gallery's frames, many of them of great age and beauty, was added to the responsibilities of the new Conservation Department. Eleanor Labaree, the incumbent Framer-Gilder, inaugurated a program of inspection, care, restoration, and replacement that will greatly enhance the appearance of the galleries and their paintings.

A conservator of paper, John Krill, joined the permanent staff, beginning the in-house care of the Gallery's growing collection of works of art on paper.

Meanwhile, encouragement has come from the Kresge Foundation in Birmingham, Michigan, expressing their intent to fund the construction of new conservation facilities in the existing building in space released by the construction of the East Building and the new self-service restaurant in the connecting link.

Once again, a work of art from the National Gallery was chosen as a basis for one of the U.S. Christmas stamps, of which over two billion copies are produced from June through autumn at the Bureau of Engraving and Printing in Washington. This time the subject was an

angel detail from the painting *Mary, Queen of Heaven* in the Kress Collection by the fifteenth-century Master of the Saint Lucy Legend. The First Day of Issue ceremonies were held at the Gallery in an overflowing auditorium.

Christmas came in earnest for the Gallery with a shower of gifts at year-end. We are particularly grateful to Mr. and Mrs. Burton G. Tremaine, Mr. William T. Hassett, Mrs. Joanne Freedman, and to Mr. and Mrs. Paul Mellon, whose Degas, *Repasseuse à Contre-Jour*, rich with the atmosphere of Emile Zola, presents that highly personal research into the effects of light that separates Degas's achievement from that of the impressionists.

The mood of winter was very much upon us with the arrival from all over the world of the fascinating objects borrowed for *The Far North* show. The exhibition, originally a concept of the late René d'Harnoncourt of the Museum of Modern Art, was in the planning stages for four years. Mitchell Wilder, Director of the Amon Carter Museum of Western Art in Fort Worth, had been working since 1968 on the actual first major international loan exhibition of the indigenous arts of the Alaskan peninsula from prehistoric times to the late nineteenth century. He was subsequently joined by a group of experts in the field and our own curator of sculpture. Over 350 works produced by natives of the four principal Alaskan cultures—Eskimos, Aleuts, Tlingits and Athabaskans—were unpacked in a special staging area constructed for them out of ground floor gallery space. Among these works of art, many of which had an eerily spiritual presence, were masks and helmets, carved and painted chests, boxes and split-willow baskets, ceremonial gowns of puffin and cormorant skins, objects of carved ivory, rare beaded fishing hats and garments of sealskin, walrus gut and buckskin.

Loans were made from numerous national collections abroad as well as museums in the United States and Canada. Some of the finest objects came from the Soviet Union, where they had been collected by early Russian explorers in the period when Alaska still belonged to Russia.

#### JANUARY-FEBRUARY

Beginning in January, our recently-created Department of Exhibitions and Loans was headed by Jack Spinx, who came to the Gallery from Asia House in New York. As soon as the Olmsted show terminated, work started on the two-month task of installing *The Far North* exhibition. Gaillard Ravenel, the curator in charge of installation, discovered a ruined barn, from which the gray weathered wood made a perfect setting for the installation. Sepia photomurals of period photographs also contributed to the mood of the show, which elicited tremendous response from viewers. When the exhibition opened in March, visitors enthusiastically sought information in the form of maps, catalogs, films, lectures, and particularly special tours given by the Education Department.

At the January meeting of the Board of Trustees, in addition to welcome gifts from Mrs. Gertrude Mauran Vail, Miss Edna L. Barbour, Mrs. Philip Connors, and notably Mrs. Virginia Steele Scott, the Board authorized a number of acquisitions. In the graphics field,



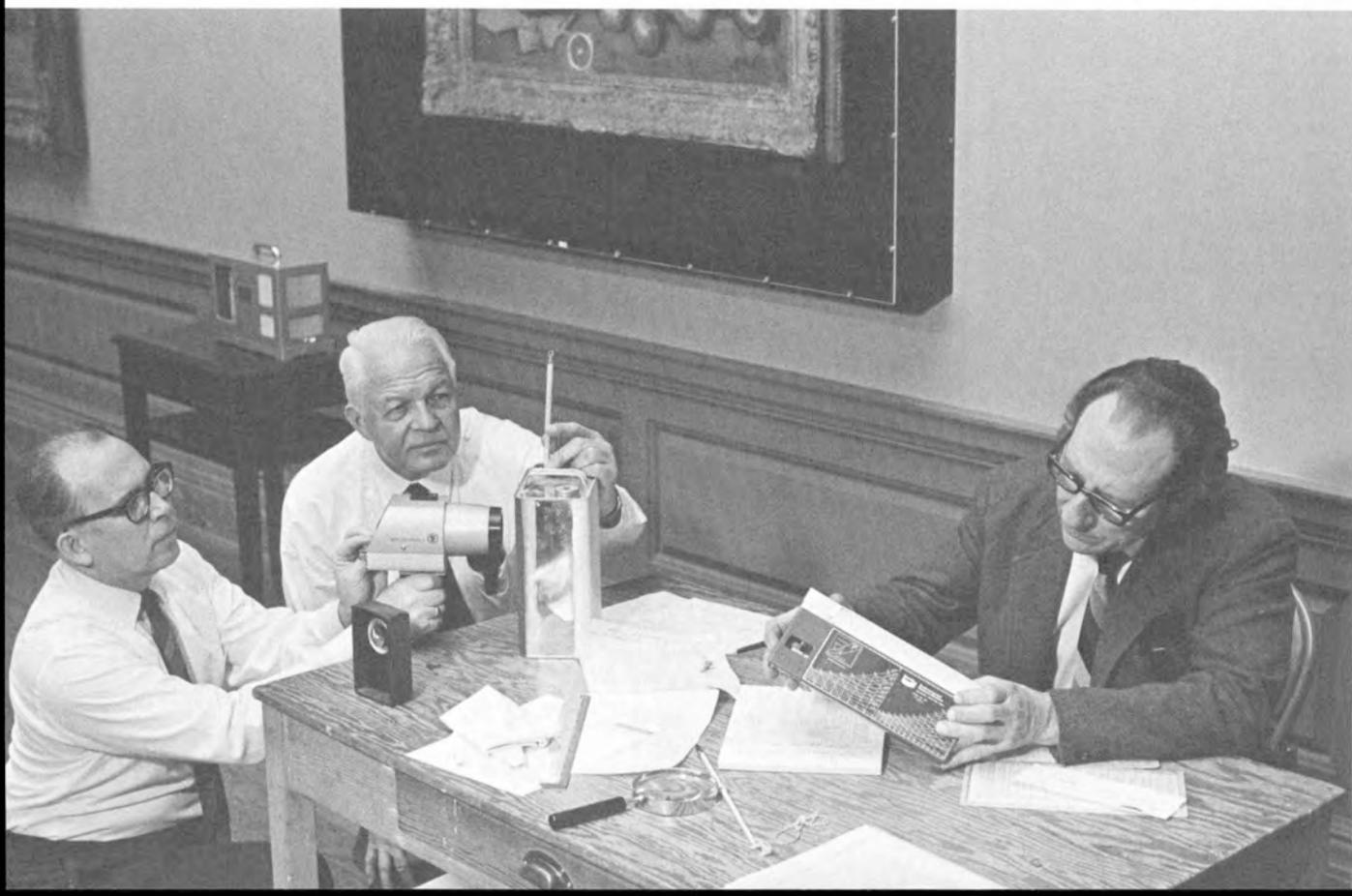
the Gallery had been successful at the London auction of the great Ellesmere Collection of drawings, securing one of the most powerful Giulio Romano drawings in existence. A large number of drawings and prints collected by the graphics curators were purchased, including a drawing bought inexpensively and now recognized to be almost surely by Pieter Bruegel the Elder, one of the greatest sixteenth-century draftsmen. Examples of his work are almost non-existent outside public collections, and the Gallery had been fortunate in acquiring a landscape drawing and a rare print by him only months before. The decision was also made to purchase a series of late Matisse *découpages* the sizes of which preclude their exhibition until space can be made available in the new building.

The Building Committee reported its progress to the Board. Meeting monthly—with Carl A. Morse, consultant on the project; Slater Davidson, president of Charles M. Tompkins, the builders; and the architect, I.M. Pei—the Committee, which consists of Messrs. Mellon, Stevens, Whitney, and Brown, could report that the concrete walls of the foundation for the new building were finally complete, and work on the superstructure concrete was begun.

The Acquisitions Committee also recommended a new list of changes of attribution which were approved by the Board. Public reaction to reports of the changes served to indicate, however, that much work remains to be done in educating people to an understanding of the ongoing processes of art-historical scholarship. Almost all attributions, particularly paintings several centuries old, are plagued by the uncertainties of historical inquiry. Many of the shifts were quite minor (from "attributed to Titian" to "Titian and his assistants"), and none of the pictures involved was demonstrably a forgery. Almost all of them remain on general exhibition. It is therefore with some amusement that one reads a headline such as "U.S. National Gallery Ousts 19 Works as Fakes" (*Paris Herald*).

The weeks prior to the January Board Meeting had been filled with telephone calls about the possibility of the National Gallery of Art having the first exhibition of paintings from the Hermitage and Pushkin Museums ever allowed by the Soviet Union to come to the United States. Owing primarily to the courage and foresight of two Russian industrialists at the turn of the century, the collections in the Soviet Union are known to be among the richest in the world in their representations of the modernist movement of Western art from about 1870 to 1920. Dr. Armand Hammer, flying to Moscow almost monthly since the previous summer in connection with his activities as board chairman and chief executive officer of Occidental Petroleum Corporation, had, by the end of 1972, signed an agreement with the Russians by which thirty-seven French Impressionist paintings would be lent in April to the New York firm of M. Knoedler and Co., of which Dr. Hammer is also chairman.

Dr. Hammer was in London as the Gallery's Trustees met. When he learned that the Gallery would show the exhibition he negotiated in Moscow an amended agreement by which four additional paintings from a list we had provided would also be included in the show. The National Endowment for the Humanities offered a grant to the Gallery totaling \$105,000 to support the exhibition and added edu-





cational activities under a new program of aid to museum exhibitions.

On Tuesday morning, February 6, news of the unprecedented loan broke on the front pages of metropolitan newspapers across the country.

With only thirty-six working days before the initial opening, and with *The Far North* show and three more exhibitions in preparation that spring, the staff turned heroically to accomplish all the necessary preparations.

One of the conditions of the loan had been that the pictures be exhibited behind protective glass. As the glass would have to be fabricated for reasons of time before the paintings arrived—and for security reasons, since we did not want the glass placed too closely against the impasto of the pictures—we started tests to determine what kind of special box might be pre-constructed for each picture. When the first shipment arrived, and we found that the paintings from the Hermitage were in elaborate gilt plaster frames, we obtained permission from the Russians to make our own light frames, fronted with linen, for each picture, with protective cases to serve the traditional function of shadow-boxes. Recently-developed cast transparent plastic with

special protective and optical properties was made available to us by Rohm and Haas, and four local young men under the firm name of Russell-William Ltd., produced all forty-one cases in record time.

The installation was tested in advance by means of a scale model of the southeast galleries on the main floor; special lighting was installed, galleries painted, banners and signs and posters produced. A brochure covering each of the pictures was prepared by the Education Department to be distributed free under the grant from the National Endowment for the Humanities. The grant also supported four special auditorium lectures which had to be piped to a separate gallery to accommodate overflow audiences.

Scientific tests with mock-ups of the cases were conducted by our conservators in conjunction with Dr. Robert L. Feller, senior fellow of the National Gallery Research Project at Carnegie-Mellon University, to determine the possibility of heat build-up. Station WNET in New York, together with the Public Broadcasting Service, was given permission to produce a program on the exhibition. Every aspect of the preparation, from the Acroflot landings at Kennedy International Airport and the middle-of-the-night transfers to the Gallery, the uncrating and minute inspection by our conservators and registrar, the records and photography, frame-making and installation, was covered by a camera crew, and the resulting program, *On Loan From Russia: 41 French Masterpieces*, has been broadcast by educational television stations across the country. The film is now available on loan from the Gallery's Extension Service.

MARCH-APRIL. Opening the show took four days. On the evening of March 29, the president of the Gallery and Mrs. Paul Mellon gave an official dinner in the Gallery in honor of Madame Ekaterina Furtseva, Soviet Minister of Culture, who had come from Moscow for the occasion. Mrs. Mellon provided extraordinary floral decorations, set on red tablecloths. After dinner, the seventy-five dinner guests were joined by some 300 others for a preview of the exhibition. The Soviet Ambassador, Anatoly Dobrynin, Madame Furtseva, and Mrs. David Eisenhower, the daughter of the President, spoke briefly, and Madame Furtseva announced the exhibition would be extended to three additional American cities after it closed in New York.

The following day Madame Furtseva held a press conference in the Gallery auditorium, and the exhibition was opened for a preview by members of the press, followed that evening by a preview for members of Congress, their families and staff, with a reception at the Russian Embassy in Madame Furtseva's honor.

The next day, Saturday, the Gallery invited those on its mailing list for a preview to be held, for the first time in its history, over an entire day, not at an appointed hour. Even so, within fifteen minutes of the opening of the doors at ten o'clock, there was a line outside reaching the full length of the Gallery.

The next day, Sunday, the exhibition was finally opened to the public, and every morning from that day through the entire month of April, a line extended from the exhibition, around the East Garden Court, down the East Sculpture Hall, and into the Rotunda. Fortu-

nately, our regular summer evening hours began just as the show opened, and there was usually some point each day when the pictures were readily accessible for viewing. The final visitor count for the four weeks that the exhibition was on view in Washington was almost a third of a million people.

As a result of the construction in the "gym" area, starting in the summer, the large gallery in the northeast corner of the main floor, across from the galleries in which the Soviet show was to be held, had to be dismantled and used as a passageway for construction materials. To complete the reinstallation of the Gallery's School of Paris paintings, our plans were for a gallery devoted to a one-man show of Cézanne, placing the large portrait of *The Artist's Father*, recently given by Mr. Paul Mellon, on axis with the Garden Court and juxtaposing some of the late, highly architectonic Cézannes next to a Picasso/Braque gallery to illustrate Cézanne's relationship to the birth of cubism. The plan was for the great Picassos from the Chester Dale and other collections to be brought up from ground floor galleries and given one of the largest and best-lighted main floor galleries to themselves.

Into this context would then be placed the Gallery's new acquisition, Picasso's cubist *Femme Nue*.

Painted at Cadaquès in the summer of 1910, *Femme Nue* is the largest and most monumental work by Picasso in the analytical cubist style, and it is in many ways as abstract as he ever got (although the nude model still shows through the planar ambiguities). The painting grew directly out of a series of drawings that had been preoccupying Picasso the previous winter, and through which one can trace his evolution from the influence of African masks to the birth of the full cubist revolution. It remains one of the fascinating coincidences of intellectual history that, at this crucial moment, when Picasso and Braque were inventing a new pictorial language that was to demolish the Renaissance concept of space and introduce a multiple viewpoint over time, Einstein was simultaneously evolving his theory of relativity.

The plan had been, then, to open this new room with the acquisition so that visitors to the Soviet exhibition could relate the important early Picassos and Braques from Russia to examples in American collections. The press release was in final preparation when news broke of Picasso's death. The new room thus became a kind of memorial gallery, supplemented with a loan by Governor and Mrs. W. Averell Harriman of the lovely Picasso *Mother and Child* and an important Braque analytical cubist *Fishing Boats* from Mr. and Mrs. John A. Beck of Houston, the room instantly became one of the most popular attractions in the Gallery.

On the ground floor, Christopher White, curator of prints, and one of the world's authorities on Rembrandt etchings, produced a small gem of an exhibition entitled *Etchings by Rembrandt*. A new enlarged area was sympathetically arranged to show the prints off to maximum advantage, and the intricacies of Rembrandt's many versions of each print were explained by means of accompanying text and labels.

MAY-JUNE The popular attraction of the impressionist paintings from the Soviet Union was balanced later by a scholarly exhibition of large scope that

16. Feb



constituted the first major exhibition of Italian Renaissance engravings to be held in this country in over fifty years.

The occasion was the publication of a complete catalog of the Gallery's holdings in fifteenth- and early sixteenth-century Italian engravings, whose richness is primarily the result of the eye and generosity of Mr. Lessing J. Rosenwald. Written by Konrad Oberhuber, curator of drawings, and Jay A. Levenson, a recently appointed Finley Fellow of the National Gallery, with the assistance of Jacquelyn L. Sheehan, the 600-page catalog has over 350 illustrations, and contains the most extensive research done in this field in the last twenty-five years. The catalog brings to light much new scholarly information, with over 100 new contributions to problems of attribution, dating, and iconography.

The Gallery published in addition an illustrated guide to the exhibition, for which loans were obtained from the major print rooms in the United States and abroad to effect a total survey of the field. Included in the exhibition were engravings by Pollaiuolo, Mantegna, Jacopo de'Barbari, and Giulio Campagnola, the engraver of works by Giorgione and Titian; a small selection of woodcuts; several related illustrated books; The Metropolitan Museum's early Florentine niello cross; and companion niello book covers from Minneapolis.

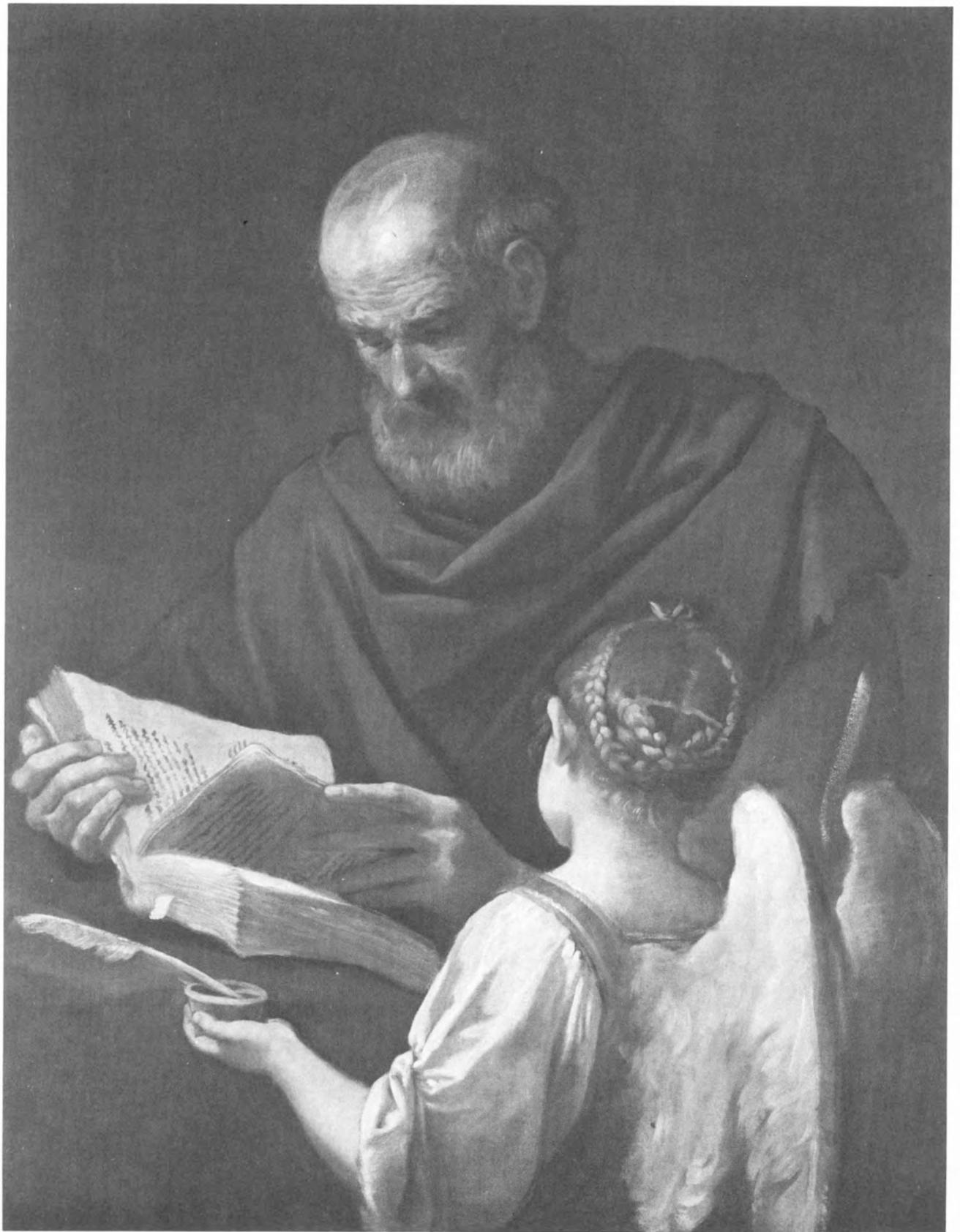
June was the last month at the Gallery for E. James Adams, secretary and general counsel, who was retiring after twenty-three years at the National Gallery of Art. He had come to the Gallery from the office of the General Counsel of the Treasury Department following World War II, and had started here as assistant secretary, treasurer, and general counsel. In 1965 he became the administrator of the Gallery, a post he held until becoming the secretary and general counsel in May of 1971. His quick mind and dry wit will be much missed by us all.

At the May meeting of the Board of Trustees, Robert Amory, Jr., who had been assistant secretary and assistant general counsel since October, was appointed Mr. Adam's successor. Mr. Amory has been active through four administrations of the United States Government. He has served as chief of the International Division of the Bureau of the Budget, a member of the National Security Council Planning Board and the President's Council on Foreign Economic Policy, and as Deputy Director (Intelligence) of the Central Intelligence Agency before coming to us from the law firm of Corcoran, Foley, Youngman and Rowe. From 1947 to 1952 he was professor of law at the Harvard Law School.

At the end of June, The Andrew W. Mellon Foundation awarded the Gallery a grant in the amount of \$5,000,000 toward the completion of its building program. Needless to say, this was accepted with gratitude.

Fiscal 1973 thus ended with a staff somewhat breathless from the activities of the spring, but with long-range plans having never been more solid.

J. Carter Brown, *Director*



## 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, 1973, appropriated for salaries and expenses of the National Gallery of Art \$5,420,000.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ended June 30, 1973, 1972, and 1971:

	<i>June 30, 1973</i>	<i>June 30, 1972</i>	<i>June 30, 1971</i>
Personnel compensation and benefits	\$4,407,290	\$3,922,768	\$3,491,245
Utilities and communications	309,725	277,224	262,328
All other obligations	702,975	640,968	382,269
Unobligated balance	10	40	158
Total appropriation	\$5,420,000	\$4,841,000	\$4,136,000

## CURATORIAL ACTIVITIES

### *Acquisitions and Gifts of Works of Art*

DONORS OF WORKS OF ART

Anonymous Donor  
Miss Edna L. Barbour  
Mr. James Belden in Memory of Evelyn Berry Belden  
Ailsa Mellon Bruce Fund  
Mrs. Philip Connors  
Mr. and Mrs. Samuel Efron  
Mrs. Joanne Freedman  
Friends of the Museum at the University of Georgia  
Friends of Anne Truitt  
Dr. and Mrs. George Benjamin Green  
Mr. William T. Hassett, Jr.  
The International Art Foundation, Inc.  
Mr. and Mrs. Paul Mellon  
Mr. Vincent Melzac  
The Pepita Milmore Memorial  
Mr. and Mrs. John U. Nef  
Mrs. Ethel Gaertner Pyne  
Mrs. Virginia Steele Scott  
Mrs. Gerald B. Snedeker  
Mr. and Mrs. Burton G. Tremaine  
Mrs. Gertrude Mauran Vail  
William C. Whitney Foundation  
Mr. and Mrs. William Wood-Prince



*Houses at Vitebsk*, Marc Chagall, Gift of Mr. and Mrs. John U. Nef and Mr. and Mrs. William Wood-Prince

ACQUISITIONS BY GIFT,  
BEQUEST, AND PURCHASE

*Measurements are given in centimeters and parenthetically in inches.*

PAINTINGS

- |                           |   |
|---------------------------|---|
| <i>Artist</i>             | Cantarini, Simone, Bolognese, 1612–1648                               |
| <i>Title</i>              | <i>Saint Matthew and an Angel</i>                                     |
| <i>Description</i>        | oil on canvas, 116.8 x 90.8 (46 x 35¾)                                |
| <i>Acquisition Number</i> | 2632  |
| <i>Source</i>             | Gift of Mr. James Belden in Memory of Evelyn Berry Belden             |
|                           | <b>Chagall, Marc</b> , French, born Russia, 1887–                     |
|                           | <i>Houses at Vitebsk</i>  |
|                           | oil on paper on canvas, 47.3 x 61.3 (18⅝ x 24)                        |
|                           | 2644  |
|                           | Gift of Mr. and Mrs. John U. Nef and Mr. and Mrs. William Wood-Prince |
|                           | <b>Degas, Edgar</b> , French, 1834–1917                               |
|                           | <i>Woman Ironing</i> 1882   |
|                           | oil on canvas, 81.3 x 66.0 (32 x 26)                                  |
|                           | 2633  |
|                           | Gift of Mr. and Mrs. Paul Mellon                                      |

*Artist* Gaertner, Eduard, German, 1801–1877  
*Title* *City Hall at Torun* 1846  
*Description* oil on canvas, 50.9 x 80.1 (20 x 31½)  
*Acquisition Number* 2648  
*Source* Gift of Mrs. Ethel Gaertner Pyne

Hendricks, Barkley L., American  
*Sir Charles, Alias Willy Harris* 1972  
*George Jules Taylor* 1972  
 oil on canvas, 213.6 x 182.9 (84¼ x 72)  
 oil on canvas, 232.3 x 153.0 (91½ x 60¼)  
 2646  
 2647  
 Gift of the William C. Whitney Foundation

Inness, George, American, 1825–1894  
*View of the Tiber near Perugia* 1874  
 oil on canvas, 98.0 x 161.5 (38⅝ x 63¾)  
 2654  
 Ailsa Mellon Bruce Fund

Jawlensky, Alexej von, German, born Russia, 1864–1942  
*Easter Sunday*  
 oil on masonite, 34.9 x 25.4 (13¾ x 10)  
 2642  
 Gift of Mrs. Virginia Steele Scott

Jenkins, Paul, American, 1923–  
*Phenomena Sound of Sundials* 1971  
 oil on canvas, 213.9 x 457.0 (84¼ x 180)  
 2630  
 Gift of Mr. Vincent Melzac

Lawrence, Jacob, American, 1917–  
*Daybreak—A Time to Rest* 1967  
 tempera on masonite, 76.2 x 61.0 (30 x 24)  
 2645  
 Gift of an Anonymous Donor

Matisse, Henri, French, 1869–1954  
*Grand Composition with Masques* 1953  
*Beasts of the Sea* 1950  
*Venus* 1952  
*Woman, with Amphora and Pomegranates* 1952  
*La Nègresse* 1952  
 paper on canvas, 353.6 x 996.4 (139¼ x 392½)  
 paper on canvas, 295.5 x 154.0 (116⅜ x 60⅞)  
 paper on canvas, 101.2 x 76.5 (39⅞ x 30¼)  
 paper on canvas, 243.6 x 96.3 (96 x 37⅞)  
 paper on canvas, 453.9 x 623.3 (178¾ x 245½)  
 2649  
 2650  
 2651  
 2652  
 2653  
 Ailsa Mellon Bruce Fund



*Sir Charles, Alias Willy Harris*, Barkley L. Hendricks,  
 Gift of the William C. Whitney Foundation

*Artist* Münter, Gabriele, German, 1877–1962  
*Title* *Advent Bouquets*  
*Description* oil on cardboard, 49.5 x 64.7 (19¼ x 25½)  
*Acquisition Number* 2643  
*Source* Gift of Mrs. Virginia Steele Scott

*Picasso, Pablo*, Spanish, 1881–1973  
*Nude Woman* 1910  
 oil on canvas, 187.3 x 61.0 (73¾ x 24)  
 2631  
 Ailsa Mellon Bruce Fund

*Street, Robert*, American, 1796–1865  
*George Washington Deal* 1834  
*Elizabeth Price Thomas* 1834  
 oil on canvas, 76.2 x 63.5 (30 x 25)  
 oil on canvas, 76.2 x 63.5 (30 x 25)  
 2639  
 2640  
 Gift of Miss Edna L. Barbour

*Sully, Thomas*, American, 1783–1872  
*The Leland Sisters* Mid 19th century  
 oil on canvas, 41.2 x 50.7 (16¼ x 20)  
 2641  
 Gift of Mrs. Philip Connors

*Unknown*, 15th c. Tyrolean (Follower of Michael Pacher)  
*Saint Alban of Mainz*  
*Saint Wolfgang*  
*Saint Valentine*  
*Saint Alcuin*  
 wood, 155.2 x 51.7 (61⅞ x 20⅜)  
 wood, 155.2 x 51.6 (61⅞ x 20⅜)  
 wood, 155.2 x 51.7 (61⅞ x 20⅜)  
 wood, 155.2 x 51.5 (61⅞ x 20¼)  
 2634  
 2635  
 2636  
 2637  
 Gift of Mrs. Joanne Freedman

*Princess Menen*, Jacob Epstein,  
 Gift of Mrs. Virginia Steele Scott



*Vail, Eugene Laurent*, American, 1857–1934  
*The Flags, Saint Mark's, Venice—Fete Day* c. 1904  
 oil on canvas, 82.0 x 92.6 (32¼ x 36½)  
 2638  
 Gift of Mrs. Gertrude Mauran Vail

#### SCULPTURE

*Duchamp, Marcel*, French, 1887–  
*Boîte-en-Valise* 1938  
 wood, paper, glass, 40.6 x 37.5 x 48.2 (16 x 14¾ x 19)  
 A-1753  
 Gift of Mr. and Mrs. Burton G. Tremaine

*Epstein, Jacob*, British, 1880–1959  
*Princess Menen*  
 bronze, 54.3 x 53.3 x 32.7 (21¾ x 21 x 12⅞)  
 A-1752  
 Gift of Mrs. Virginia Steele Scott

Artist      **Truitt, Anne**, American, 1921-  
Title       *Spume* 1972  
Description wood, 305.0 x 64.9 x 34.4 (120 $\frac{1}{8}$  x 25 $\frac{9}{16}$  x 13 $\frac{9}{16}$ )  
Acquisition Number A-1754  
Source      Gift of Friends of Anne Truitt

GRAPHICS

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*Unless otherwise indicated all works of graphic art were acquired through the Ailsa Mellon Bruce Fund.*

**Adzak, Roy**, British, 1927-  
*Bulbs*  
Imprint on canvas  
B-26,098  
Gift of the International Art Foundation, Inc.

**Albani, Francesco**, Bolognese, 1578-1660  
*Paris Awarding the Apple to Venus*  
Red chalk on beige paper  
B-26,191

**Albers, Josef**, American (born Germany), 1888-  
*Tlaloc* 1944  
Woodcut  
B-26,099  
Gift of the International Art Foundation, Inc.

**Alberti, Cherubino**, Roman, 1553-1615  
*An Allegorical Figure: None sine labore*  
Etching  
B-26,229

*An Allegorical Figure: Virtutis Praemium*  
Etching  
B-26,230

*Truth and Justice*  
Etching  
B-26,233

**Alberti, Cherubino**, after Michelangelo, Roman, 1553-1615  
*A Blessed Spirit*  
Etching  
B-26,231

*St. John the Baptist*  
Etching  
B-26,232

**Anonymous Dutch**, Early 17th century  
*Christ Healing the Leper*  
Pen and wash  
B-26,222

**Anonymous Flemish**, after Mantegna, 16th century  
*The Descent from the Cross*  
Etching  
B-26,234

*Artist* Anonymous Flemish, Middle of the 17th century  
*Title* *Assumption of the Virgin*  
*Description* Pen and wash over black chalk  
*Acquisition Number* B-26,348

Anonymous Neapolitan School, 17th or 18th century  
*St. James Defeating the Infidels*  
Black chalk and wash  
B-26,349

Anonymous North Italian, 16th century  
*Apollo*  
Red chalk on rough brown paper  
B-26,192

Anonymous Roman, Mid 17th century  
*Standing Bearded Man Pointing Towards the Left*  
Red chalk on brownish paper  
B-26,193

*The Annunciation*, Federico Barocci,  
Ailsa Mellon Bruce Fund



- Artist* Anonymous Venetian, after Titian, 16th century  
*Title* *Caricature of the Laocoön Group*  
*Description* Woodcut  
*Acquisition Number* B-26,216
- Balestra, Antonio**, Veronese, 1666–1740  
*The Virgin Appearing to St. Gregory and St. Andrew*  
 Pen and brown ink, gray wash over black chalk on white paper  
 B-26,194
- Barocci, Federico**, Umbrian, 1526/8–1612  
*The Annunciation*  
 Etching and drypoint  
 B-26,235  
*St. Francis in Ecstasy*  
 Etching  
 B-26,236
- Bartolommeo, Fra (Baccio Della Porta)**, Florentine, 1472–1517  
*Angel of the Annunciation; Verso: Faint Architectural Sketch*  
 Pen and brown ink  
 B-26,220
- Beatrizet, Nicolas**, French, c. 1515–after 1565  
*The Sacrifice of Iphigenia*  
 Etching  
 B-26,237
- Bega, Cornelis**, Dutch, 1620–1664  
*The Young Mother*  
 Etching  
 B-26,238
- Bella, Stefano della**, Florentine, 1610–1664  
*Horsemen: Un Cavalier Nègre*  
 Etching  
 B-26,239  
*Horsemen: Un Cavalier Nègre*  
 Etching  
 B-26,240  
*Horsemen: Un Cavalier Nègre*  
 Etching  
 B-26,241  
*Horsemen: Un Cavalier Hongrois*  
 Etching  
 B-26,242  
*Horsemen: Un Cavalier Polonais*  
 Etching  
 B-26,243  
*Horsemen: Un Cavalier Polonais*  
 Etching  
 B-26,244  
*Horsemen: Un Hussard Polonais*  
 Etching  
 B-26,245

*Horsemen: Un Cavalier Hongrois*

Etching

B-26,246

*Horsemen: Un Cavalier Hongrois*

Etching

B-26,247

*Horsemen: Un Cavalier Hongrois*

Etching

B-26,248

*View of Livorno: Statue of Ferdinand I*

Etching

B-26,249

*View of Livorno: Loading a Ship*

Etching

B-26,250

*View of Livorno: Departure of a Ship*

Etching

B-26,251

*View of Livorno: View of Several Houses Facing the Port*

Etching

B-26,252

*View of Livorno: Galley with Deck Covered with Sails*

Etching

B-26,253

*View of Livorno: View of a Part of the Fortifications from the Port*

Etching

B-26,254

*Artist* **Biscaino, Bartolommeo**, Genoese, 1632–1657

*Title* *The Holy Family with St. John*

*Description* Etching

*Acquisition Number* B-26,255

*The Large Nativity*

Etching

B-26,256

**Bonasone, Giulio**, Bolognese, fl. 1531–1574

*The Virgin in Glory*

Engraving

B-26,257

**Bonnard, Pierre**, French, 1867–1947

*House in Court* 1895

Color lithograph

B-26,100

Gift of the International Art Foundation, Inc.

*Study of a Nude*

Lithograph

B-26,212

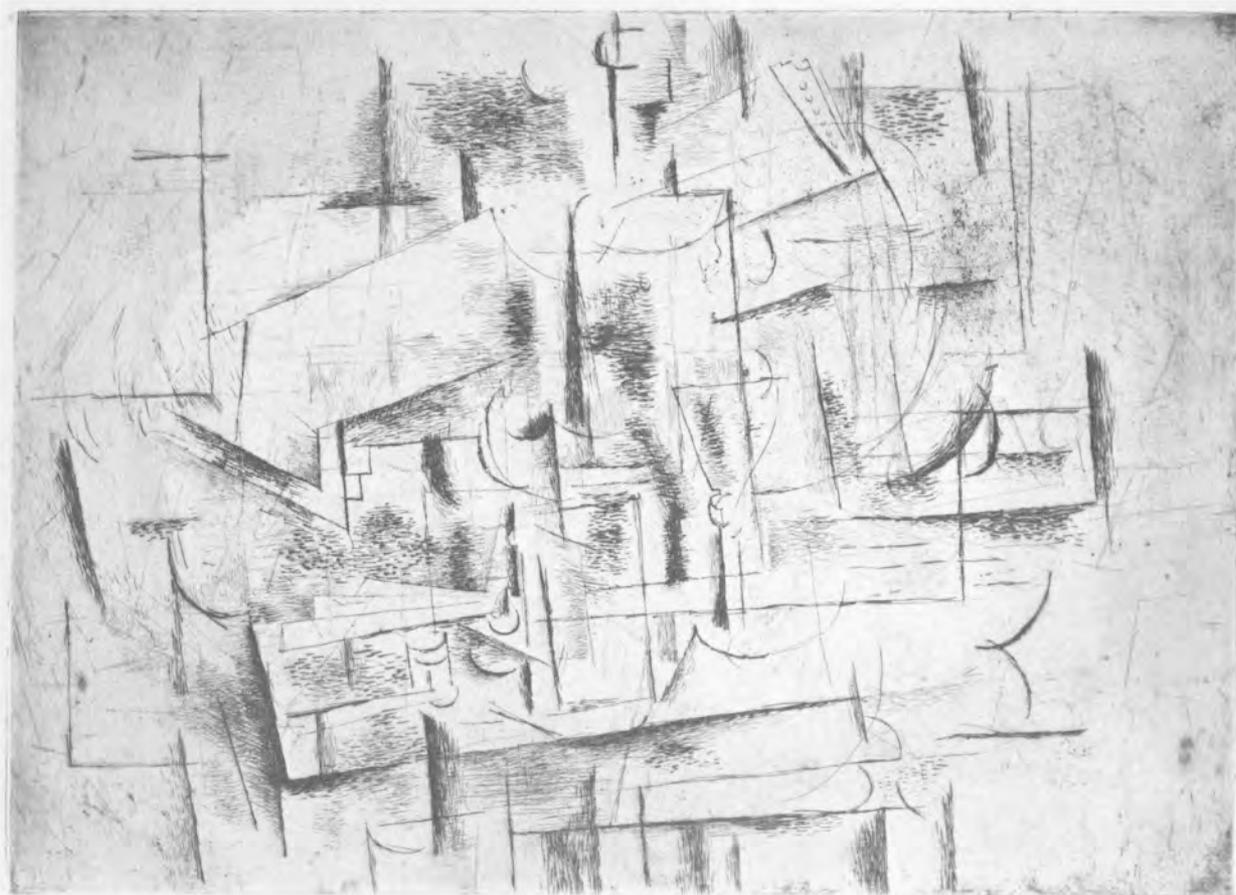
**Braque, Georges**, French, 1882–1963

*Bass* 1912

Drypoint and etching

B-26,101

Gift of the International Art Foundation, Inc.



*Cubist Still Life No. 2*, Georges Braque, Ailsa Mellon Bruce Fund

*Leaves, Color, Light* 1935

Color lithograph

B-26,102

Gift of the International Art Foundation, Inc.

*Cubist Still life No. 2* 1912

Etching and drypoint on papier vélin

B-26,258

*Artist* Breenbergh, Bartholomeus, Dutch, c. 1599–c. 1658

*Title* *Landscape Study* 1631(?)

*Description* Brush and brown wash over black chalk

*Acquisition Number* B-26,195

*The Ruins of the Colosseum*

Etching

B-26,259

*The Town of Leoni, near Frascati* 1640

Etching

B-26,260

Bresdin, Rodolphe, French, 1822–1885

*The Camel*

Pen and ink

The Pepita Milmore Memorial Fund

B-26,355

*Artist* Bronckhorst, J. G. van, Dutch, 1603 before 1677  
*Title* *Ruins*  
*Description* Etching  
*Acquisition Number* B-26,261

Bruegel, Pieter the Elder, Flemish, 1525–1569  
*Landscape with the Penitence of St. Jerome* 1553  
 Pen and brown ink  
 B-26,196

*Peasants and Cattle Near a Farmhouse*  
 Pen and brown ink  
 B-26,350

Campagnola, Giulio, Venetian, c. 1482–c. 1516  
*Christ and the Woman of Samaria*  
 Engraving  
 B-26,354  
 The Pepita Milmore Memorial Fund

Carpi, Ugo da, after Parmigianino, Italian, 1450(?) after 1525  
*The Presentation in the Temple*  
 Chiaroscuro woodcut  
 B-26,262

Carpioni, Giulio, Venetian, 1611–1674  
*Christ on the Mount of Olives*  
 Etching  
 B-26,263

*Holy Family with the Virgin Reading*  
 Etching  
 B-26,264

*The Head of a Faun in a Concave Roundel*,  
 Agostino Carracci, Ailsa Mellon Bruce Fund

Carracci, Agostino, Bolognese, 1557–1602  
*The Head of a Faun in a Concave Roundel*  
 Pen and brown ink  
 B-26,198

*Venus Supported by Dolphins*  
 Etching  
 B-26,269

Carracci, Annibale, Bolognese, 1560–1609  
*Virgin and Child with Swallow*  
 Etching  
 B-26,265

*The Penitent Magdalene*  
 Etching  
 B-26,266

*St. Jerome*  
 Etching  
 B-26,267

*Susanna and the Elders*  
 Etching  
 B-26,268

Carracci, Annibale, attr. to, Bolognese, 1560–1609  
*Head of an Ecclesiastic Wearing a Biretta*  
 Red chalk heightened with white on buff paper  
 B-26,197



- Artist* Carracci, Ludovico, Bolognese, 1555–1619  
*Title* *Virgin and Child with Angels*  
*Description* Etching  
*Acquisition Number* B-26,270  
*The Virgin and Child Appearing to SS. George and William*  
 Pen and brown ink on wash over black chalk  
 B-26,199
- Castiglione, Giovanni Benedetto**, Genoese, 1616–1670  
*The Bodies of SS. Peter and Paul Hidden in the Catacombs*  
 Etching  
 B-26,271  
*Circe Changing Ulysses' Men into Beasts*  
 Etching  
 B-26,272  
*God the Father and Angels Adoring the Christ Child*  
 Etching  
 B-26,273  
*Rachel Concealing Laban's Idols*  
 Etching  
 B-26,274  
*The Resurrection of Lazarus*  
 Etching  
 B-26,275  
*Tobit Burying the Dead*  
 Etching  
 B-26,275
- Cézanne, Paul**, French, 1839–1906  
*Self Portrait* 1899  
 Lithograph  
 B-26,103  
 Gift of the International Art Foundation, Inc.
- Christ-Janer, Albert**, American, 1910–  
*Seaforms*  
 Offset lithograph  
 B-26,189  
 Gift of the Friends of the Museum at the University of Georgia
- Courtin, Pierre**, French, 1921–  
*15 Décembre 1959*  
 Etching  
 B-26,104  
 Gift of the International Art Foundation, Inc.
- Cross, Henri-Edmond**, French, 1856–1910  
*Les Champs-Élysées* 1898  
 Color lithograph  
 B-26,105  
 Gift of the International Art Foundation, Inc.
- Dali, Salvador**, Spanish, 1904–  
*Game of Billiards* 1937  
 Etching  
 B-26,106  
 Gift of the International Art Foundation, Inc.

*Artist* Delaunay, Robert, French, 1885–1941  
*Title* *The City* 1926  
*Description* Lithograph  
*Acquisition Number* B-26,107  
*Source* Gift of the International Art Foundation, Inc.

*Parisian Lovers* 1928  
 Color lithograph  
 B-26,108  
 Gift of the International Art Foundation, Inc.

Delaunay, Sonia, French, 1885–  
*Untitled*  
 Color etching  
 B-26,109  
 Gift of the International Art Foundation, Inc.

*Composition* 1950  
 Color lithograph  
 B-26,110  
 Gift of the International Art Foundation, Inc.

Diepenbeck, Abraham van, attr. to, Flemish, 1596–1675  
*Supper at Emmaus*  
 Pen and gray wash  
 B-26,200

Domenichino (Domenico Zampieri), Bolognese, 1581–1641  
*Landscape*  
 Red chalk  
 B-26,223

Dove, Arthur G., American, 1880–1946  
*Distraction*, 1928  
 Watercolor  
 B-26,351

Dufy, Raoul, French, 1877–1953  
*Rue Royal* 1930(?)  
 Lithograph  
 B-26,111  
 Gift of the International Art Foundation, Inc.

Dughet, Gaspard, attr. to, French, 1615–1675  
*Figures Bathing in a Stream*  
 Pen, brown ink, and wash  
 B-26,352

Edmondson, Leonard, American, 1916–  
*A-1* 1951  
 Color etching  
 B-26,112  
 Gift of the International Art Foundation, Inc.

Escher, Maurits Cornelis, Dutch, 1898–1972  
*Snow*  
 Lithograph  
 B-26,188  
 Gift of Mr. and Mrs. Samuel Efron

Everdingen, Allart van, Dutch, 1621–1675  
 215 Etchings of Landscapes and Illustrations to *Reynard the Fox*  
 Etchings  
 B-26,356–B-26,570



*Snow*, Maurits Cornelis Escher,  
Gift of Mr. and Mrs. Samuel Efron

- Artist* **Faccini, Pietro**, Bolognese, 1562–1602  
*Title* *St. Francis with the Christ Child*  
*Description* Etching  
*Acquisition Number* B-26,277
- Franco, Giovanni Battista**, Italian, 1498(?)–1561  
*Moses Striking the Rock*  
 Etching  
 B-26,279
- Franco, Giovanni Battista**, after Titian, Italian, 1498(?)–1561  
*Landscape with a Man Leading a Horse*  
 Etching  
 B-26,278
- Garofalo (Benvenuto Tisi)**, attr. to, 1481–1599  
*The Standing Magdalene with St. John the Evangelist in the Background*  
 Verso: *Another version of image*  
 Brush in brown and white over black chalk  
 B-26,201
- Giacometti, Alberto**, Swiss, 1901–1966  
*Moving and silent objects* 1952  
 Lithograph  
 B-26,113  
 Gift of the International Art Foundation, Inc.

*Artist* Goltzius, Hendrik, Dutch, 1558–1616/7  
*Title* *Mars*  
*Description* Chiaroscuro woodcut  
*Acquisition Number* B-26,213

*The Great Hercules*  
Engraving  
B-26,280

**Gould, John**, British, 1804–1881  
Forty color lithographs of birds  
B-26,148–B-26,187  
Gift of Dr. and Mrs. George Benjamin Green

**Grimaldi, Giovanni Francesco**, Bolognese, 1606–1680(?)  
*Rest on the Flight into Egypt*  
Etching  
B-26,281

*Blue-Breasted Quail*, John Gould,  
Gift of Dr. and Mrs. George Benjamin Green



**Guercino (Giovanni Francesco Barbieri)**, Bolognese, 1591–1666  
*St. Anthony of Padua*  
Etching  
B-26,282

**Hackaert, Jan**, Dutch, c.1629–c.1699  
*The Town Gate at Gorkum*  
Etching  
B-26,283

*The Curved Road*  
Etching  
B-26,284

*The Small River*  
Etching  
B-26,285

*The Tree Hanging Downward*  
Etching  
B-26,286

*Group of Four Trees*  
Etching  
B-26,287

*The Large Rock at the Bank of the River*  
Etching  
B-26,288

**Hartung, Hans**, German, 1904–  
*Composition II*  
Color etching and aquatint  
B-26,214  
Gift of the International Art Foundation, Inc.

**Hayter, Stanley William**, British, 1901–  
*The Sorcerer*  
Intaglio  
B-26,115  
Gift of the International Art Foundation, Inc.

*Artist* Hopfer, Daniel, German, c.1470–1536  
*Title* *The Virgin and Child with St. Elizabeth and Other Saints*  
*Description* Etching  
*Acquisition Number* B-26,214

**India, Bernardino**, Veronese, 1528–1590  
*The Madonna on a Throne with St. John the Baptist and St. Andrew*  
Pen, brown wash over black chalk  
B-26,202

**Jegher, Christoffel**, after Rubens, Flemish, 1596–1653  
*Temptation of Christ*  
Woodcut  
B-26,215

**Johnson, Eastman**, American, 1824–1906  
*Portrait of a Young Man*  
Charcoal and wash  
B-26,221  
Gift of William T. Hassett, Jr.

**Johnston, Ynez**, American, 1920–  
*Ancient Street*  
Color etching  
B-26,116  
Gift of the International Art Foundation, Inc.

*Portrait of a Young Man*, Eastman Johnson,  
Gift of William T. Hassett, Jr.



- Artist** Jones, John Paul, American, 1924–  
**Title** #6. O. 7.  
**Description** Etching  
**Acquisition Number** B-26,117  
**Source** Gift of the International Art Foundation, Inc.
- Klee, Paul**, Swiss, 1879–1940  
*Queen of Hearts* 1921  
 Lithograph  
 B-26,118  
 Gift of the International Art Foundation, Inc.
- Kobell, Wilhelm von**, German, 1766–1855  
*Studies of Major von Washington*  
 Pencil and watercolor  
 B-26,224
- Kulmbach, Hans Suess von**, German, c. 1480–c. 1522  
*Study for One of Two Stained Glass Windows Representing The Nativity*  
 Pen and brown ink, grey wash over black chalk  
 B-26,225
- Kurzweil, Maximilian**, Austrian, 1867–1916  
*Der Polster*  
 Color lithograph  
 B-26,289
- Larionov, Mikhail**, Russian, 1881–1964  
*Composition* 1953  
 Color lithograph  
 B-26,119  
 Gift of the International Art Foundation, Inc.
- Le Clerc, Jean**, after Saraceni, French, 1587/8–1633  
*The Rest on the Flight Into Egypt*  
 Etching  
 B-26,290
- Lorenzo Di Credi**, attributed to, Florentine, 1456/9–1537  
*Head of a Boy*  
 Silver point with white heightening on yellow prepared ground  
 B-26,226
- Magnasco, Alessandro**, Genoese, 1667(?)–1749  
*Figures in a Storm*  
 Brush in brown and white over red chalk on brownish paper  
 B-26,190  
 Gift of William T. Hassett, Jr.
- Marini, Marino**, Italian, 1901–  
*Horse on Gray Background*  
 Color lithograph  
 B-26,120  
 Gift of the International Art Foundation, Inc.
- Master HFE**, Italian (Emilian?), c. 1530  
*The Wine Bibbers*  
 Engraving  
 B-26,291

- Artist* **Matisse, Henri**, French, 1869–1954  
*Title* *Two Odalisques and One Nude* 1929  
*Description* Lithograph  
*Acquisition Number* B-26,121  
*Source* Gift of the International Art Foundation, Inc.
- Miró, Joán**, Spanish, 1893–  
*Untitled* 1957  
 Watercolor and crayon  
 B-26,122  
 Gift of the International Art Foundation, Inc.  
*Persons and Birds* 1948  
 Color lithograph  
 B-26,123  
 Gift of the International Art Foundation, Inc.
- Mola, Pier Francesco**, Roman, 1612–1666  
*Standing Shepherd in a Landscape; verso: a few quick sketches*  
 Red chalk  
 B-26,203
- Morandi, Giorgio**, Italian, 1890–1964  
*Still Life* 1921  
 Etching  
 B-26,292  
*Still Life* 1933  
 Etching  
 B-26,293
- Musi, Agostino dei (Veneziano)**, after Raphael, Venetian, 1490–  
 1540(?)  
*The Battle with the Cutlass*  
 Engraving  
 B-26,294
- Muziano, Girolamo**, Roman, 1528–1592  
*Saint Andrew*  
 Red chalk, white heightening, gray wash, background washed in  
 B-26,204
- Parmigianino (Francesco Mazzola)**, Parmesan, 1503 (04)?–1540  
*Kneeling Woman Lifting Her Hand to Her Head*  
 Red chalk  
 B-26,205  
*The Boy and Two Old Men*  
 Etching  
 B-26,295  
*The Boy and Two Old Men*  
 Etching  
 B-26,296
- Picasso, Pablo**, Spanish, 1881–1973  
*Circus* 1945  
 Lithograph  
 B-26,124  
 Gift of the International Art Foundation, Inc.



*Still Life*, Giorgio Morandi,  
Ailsa Mellon Bruce Fund

*Fauns and Centauress* 1947

Lithograph

B-26,125

Gift of the International Art Foundation, Inc.

*Owl on Chair* 1947

Color lithograph

B-26,126

Gift of the International Art Foundation, Inc.

*Still Life with Compote* 1909

Lithograph

B-26,127

Gift of the International Art Foundation, Inc.

*Still Life with Fruit Dish* 1909

B-26,128

Drypoint

Gift of the International Art Foundation, Inc.

*Woman with Tambourine* 1938

Etching and aquatint

B-26,228

Gift of Mr. and Mrs. Burton G. Tremaine

*Artist* Piper, John, British, 1903–

*Title* *Binham Abbey: Southwest* 1948

*Description* Gouache

*Acquisition Number* B-26,129

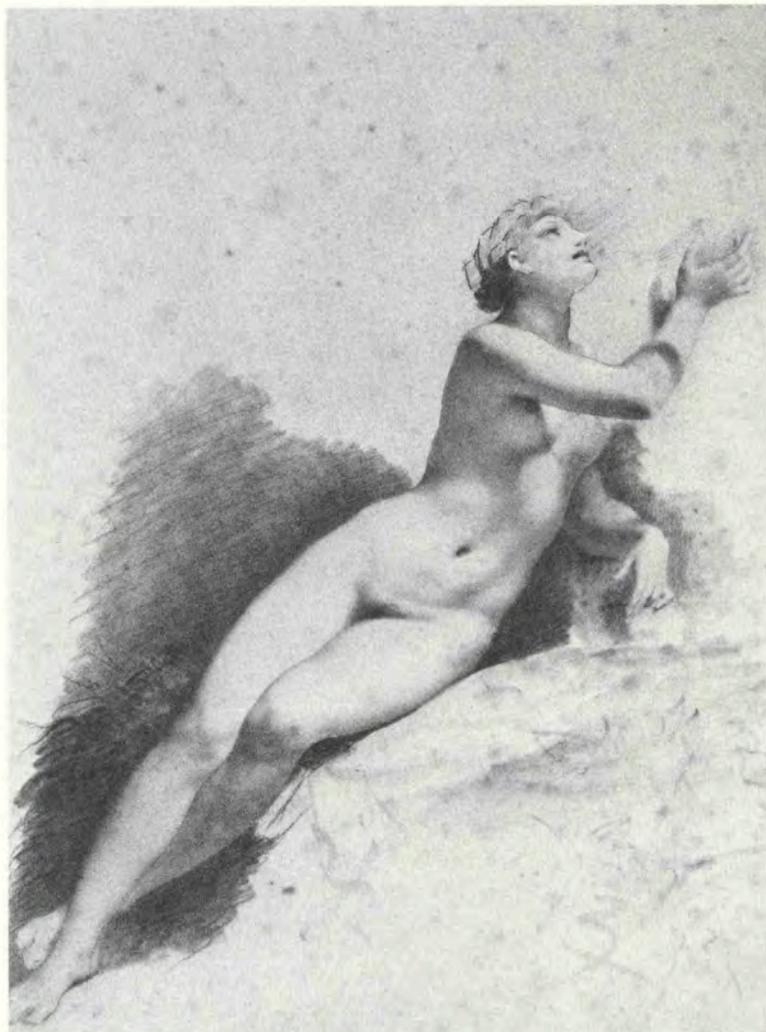
*Source* Gift of the International Art Foundation, Inc.

*Artist* Pissarro, Camille, French, 1830–1903

*Title* *Vying Bathers* c. 1816

Lithograph

B-26,297



*Venus*, Pierre Paul Prud'hon,  
Ailsa Mellon Bruce Fund

*Peasants in a Bean Field* 1891  
Etching and aquatint  
B-26,298

<i>Artist</i>	Pocetti, Bernardino, Florentine, 1548–1612
<i>Title</i>	<i>The Crucifixion</i>
<i>Description</i>	Etching
<i>Acquisition Number</i>	B-26,299

Prud'hon, Pierre Paul, French, 1758–1823  
*Adonis*  
Black chalk and white heightening on blue paper  
B-26,206  
*Venus*  
Black chalk and white heightening on blue paper  
B-26,207

<i>Artist</i>	Quentin, Leonard
<i>Title</i>	<i>Composition</i>
<i>Description</i>	Color lithograph
<i>Acquisition Number</i>	B-26,130
<i>Source</i>	Gift of the International Art Foundation, Inc.
	<b>Raimondi, Marcantonio</b> , Italian, c. 1480–1534
	<i>The Triumph of Titus</i>
	Engraving
	B-26,300
	<b>Rauschenberg, Robert</b> , American, 1925–
	<i>Front Roll</i> 1964
	Color lithograph
	B-26,131
	Gift of the International Art Foundation, Inc.
	<i>KAR</i> 1964
	Lithograph
	B-26,132
	Gift of the International Art Foundation, Inc.
	<b>Redon, Odilon</b> , French, 1840–1916
	<i>Winged Horse</i> 1894
	Lithograph
	B-26,133
	Gift of the International Art Foundation, Inc.
	<b>Rembrandt van Rijn</b> , Dutch, 1606–1669
	<i>Beheading of John the Baptist</i>
	Etching
	B-26,301
	<b>Reni, Guido</b> , Bolognese, 1575–1642
	<i>The Holy Family</i>
	Etching
	B-26,302
	<i>The Infant Jesus and St. John</i>
	Etching
	B-26,303
	<i>Virgin and Child</i>
	Etching
	B-26,304
	<i>Virgin and Child</i>
	Etching
	B-26,305
	<b>Renoir, Auguste</b> , French, 1841–1919
	<i>Paul Cézanne</i> 1902
	Lithograph
	B-26,134
	Gift of the International Art Foundation, Inc.
	<b>Rivers, Larry</b> , American, 1923–
	<i>Print for Core</i>
	Silkscreen on plexiglas
	B-26,135
	Gift of the International Art Foundation, Inc.

<i>Artist</i>	<b>Roghman, Roeland</b> , Dutch, 1620–1686/7
<i>Title</i>	<i>View in Italy: The Column</i>
<i>Description</i>	Etching
<i>Acquisition Number</i>	B-26,306
	<i>View in Italy: The Rocky Quarter</i>
	Etching
	B-26,307
	<i>View in Italy: The Basket Beneath the Tree</i>
	Etching
	B-26,308
	<i>View in Italy: The Pine</i>
	Etching
	B-26,309
	<i>View in Italy: The Cross</i>
	Etching
	B-26,310
	<i>View in Italy: The Waterfall</i>
	Etching
	B-26,311
	<i>View in Italy: The Cart</i>
	B-26,312
	<b>Romano, Giulio</b> , Roman, 1499–1546
	<i>St. Michael</i>
	Pen and brown ink
	B-26,227
	<b>Rosa, Salvator</b> , Neapolitan, 1615–1673
	<i>Democritus</i>
	Etching
	B-26,313
	<i>Diogenes Giving Away his Cup</i>
	Etching
	B-26,314
	<i>The Genius of Salvator Rosa</i>
	Etching
	B-26,315
	<i>Glaucus and Scylla</i>
	Etching
	B-26,316
	<i>Jason</i>
	Etching
	B-26,317
	<i>Plato and his Disciples</i>
	Etching
	B-26,318
	<i>The Vision of Aeneas</i>
	Etching
	B-26,319
	<b>Rosselli, Matteo</b> , Florentine, 1578–1650
	<i>St. John the Baptist</i>
	Red chalk on brownish paper
	B-26,208

- Artist* Rouault, Georges, French, 1871–1958  
*Title* *Circus: Equestrienne*  
*Description* Color aquatint  
*Acquisition Number* B-26,136  
*Source* Gift of the International Art Foundation, Inc.
- Ruben, Richards**, American, 1925–  
*Ambiguities of Circumstance*  
 Color serigraph  
 B-26,137  
 Gift of the International Art Foundation, Inc.
- Rubens, Sir Peter Paul**, Flemish, 1577–1640  
*St. Catherine in the Clouds*  
 Etching  
 B-26,353
- Sacchi, Andrea**, Roman, 1599–1661  
*Academic Nude Study of a Seated Male; verso; Studies of men in movement*  
 Red chalk on brownish paper  
 B-26,209
- Salimbeni, Ventura**, after Guido Reni, Sienese, 1567/68–1613  
*Virgin and Child*  
 Etching  
 B-26,320
- Schneider**  
*Untitled*  
 Color etching  
 B-26,138  
 Gift of the International Art Foundation, Inc.
- Scolari, Giuseppe**, Italian, 2nd Half 16th century  
*The Entombment*  
 Woodcut  
 B-26,321
- Scultori, Giovanni Battista**, Mantuan, 1503–1575  
*The Trojans Repulsing the Greeks*  
 Etching  
 B-26,322
- Severini, Gino**, Italian, 1883–1966  
*Pictograph* 1913  
 Watercolor  
 B-26,139  
 Gift of the International Art Foundation, Inc.
- Signac, Paul**, French, 1863–1935  
*Evening* 1869  
 Color lithograph  
 B-26,140  
 Gift of the International Art Foundation, Inc.
- Somer, Jan van**, Dutch, 1645–1699  
*The Letter*  
 Mezzotint  
 B-26,323

<i>Artist</i>	Stael, Nicolas de, Russian, 1914–1955
<i>Title</i>	<i>Mediterranean</i> 1952–53
<i>Description</i>	Color lithograph
<i>Acquisition Number</i>	B-26,141
<i>Source</i>	Gift of the International Art Foundation, Inc.
	<i>Café Music</i>
	Color lithograph
	B-26,142
	Gift of the International Art Foundation, Inc.
	<b>Swanevelt, Herman van</b> , Dutch, 1600–1655
	<i>A Pool at the Edge of a Wood</i>
	Pen and brush over black chalk
	B-26,210
	<b>Tamayo, Rufino</b> , Mexican, 1900–
	<i>Aztec Landscape</i> 1951
	Color lithograph
	B-26,143
	Gift of the International Art Foundation, Inc.
	<b>Testa, Pietro</b> , Italian, 1611–1650
	<i>Achilles Dragging the Body of Hector</i>
	Etching
	B-26,324
	<i>The Adoration of the Magi</i>
	Etching
	B-26,325
	<i>Allegory of Painting</i>
	Etching
	B-26,326
	<i>The Infant Christ at the Foot of the Cross</i>
	Etching
	B-26,327
	<i>Parnassus</i>
	Etching
	B-26,328
	<i>The Sacrifice of Abraham</i>
	Etching
	B-26,329
	<i>The Sacrifice of Iphigenia</i>
	Etching
	B-26,330
	<i>Venus in a Garden with Cupids</i>
	Etching
	B-26,331
	<i>Young Woman, Surrounded by Cupids</i>
	Etching
	B-26,332
	<b>Thomas, Yvonne</b>
	<i>Untitled</i>
	Colored silkscreen on cardboard
	B-26,144
	Gift of the International Art Foundation, Inc.



*The Fishermen*, Jacques Villon, Ailsa Mellon Bruce Fund

- Artist* Uytenbroeck, Moyses van, Dutch, 1590 (1584?)–1648  
*Title* *The Storm*  
*Description* Etching  
*Acquisition Number* B-26,333
- van de Velde, Willem II, The Younger, Dutch, 1633–1707  
*View of a Dutch Town (Delft?)*  
 Leadpoint and gray wash on buff paper, mark of stylus  
 B-26,211
- Various Netherlandish Artists, Early 17th century  
*Album of Landscape Etchings*  
 232 etchings  
 B-26,219
- Verkolje, Nicolaes, Dutch, 1673–1746  
*The Sleeping Boy*  
 Mezzotint  
 B-26,334
- Villon, Jacques, French, 1875–1963  
*The Fishermen* 1906  
 Aquatint  
 B-26,097

- Renée as seen Full-face*  
 Drypoint  
 B-26,335
- Artist* Vuillard, Edouard, French 1868–1940  
*Title* *Landscapes and Interiors: The Game of Checkers* 1899  
*Description* Color lithograph  
*Acquisition Number* B-26,145  
*Source* Gift of the International Art Foundation, Inc.  
*Motherhood* 1896  
 Color lithograph  
 B-26,146  
 Gift of the International Art Foundation, Inc.
- Wou-Ki, Zao**, Chinese, 1920–  
*The Old City* 1953  
 Color lithograph  
 B-26,147  
 Gift of the International Art Foundation, Inc.
- Wach, Alois**, German, 1892–1940  
*Armut* (Poverty) 1919  
 Handcolored woodcut  
 B-26,217
- Wint, Peter de**, British, 1784–1849  
*Landscape*  
 Watercolor  
 B-26,218  
 Gift of Mrs. Gerald B. Snedeker

## Lenders

### LOANS TO THE GALLERY

- Owner* Mr. and Mrs. John A. Beck  
*Artist and Title* Pierre Bonnard, *Dressing Table with Mirror*  
 Georges Braque, *Fishing Boats*  
 Henri-Edmond Cross, *Sunset, Venice*  
 André Derain, *L'Estaque*  
 Raoul Dufy, *Umbrellas*  
 Vincent van Gogh, *Rocky*  
 Alexis Jawlensky, *Head of a Woman*  
 Wassily Kandinsky, *Sketch 160A*  
 Henri Matisse, *Woman with Purple Coat*  
 Paul Signac, *Pine Tree near St. Tropez*
- Dr. Armand Hammer**  
 Kasimir Malevich, *Dynamic Suprematism*
- Mr. and Mrs. W. Averell Harriman**  
 Pablo Picasso, *Mother and Child*
- The Minneapolis Institute of Arts**  
 Edgar Degas, *Mlle Hortense Valpinçon*  
 Jean-Baptiste-Siméon Chardin, *The Attributes of the Arts*

	Francisco de Goya, <i>Self-Portrait with Dr. Arrieta</i> Nicholas Poussin, <i>Death of Germanicus</i>
<i>Owner</i>	The Norton Simon Foundation
<i>Artist and Title</i>	Henri Rousseau, <i>Exotic Landscape</i> Antoine Watteau, <i>Reclining Nude</i> Constantin Brancusi, <i>Bird in Space, Head of a Woman, Little Bird</i> Andrea Orcagna, <i>Angel Playing the Bagpipe, Angel Playing the Psaltery, Angel Playing the Timbrels</i>
	Norton Simon, Inc. Museum of Art Lucas Cranach, <i>Adam; Eve</i>
	Chauncey Stillman John Gadsby Chapman, <i>View from the Old Mansion House of the Washington Family; Residence of Washington's Mother in Fredericksburg, Virginia; View of the House at Yorktown in which the Capitulation was signed; View of Yorktown, Virginia, and of the Spot Where Cornwallis Laid Down His Arms; View of Yorktown, Virginia; The Bed Chamber of Washington; Tomb of Washington; Distant View of Mt. Vernon; View of the Birthplace of Washington</i>

#### LENDERS TO EXHIBITIONS

William Hayes Ackland Memorial Art Center, Chapel Hill  
Alaska State Museum, Juneau  
Graphische Sammlung Albertina, Vienna  
The American Museum of Natural History, New York  
Anchorage Historical and Fine Arts Museum  
Anonymous lenders  
The Art Institute of Chicago  
Bernisches Historisches Museum  
Bibliothèque Nationale, Paris  
The British Museum, London  
The Brooklyn Museum  
The Chatsworth Settlement, Chatsworth  
Cincinnati Art Museum  
The Cleveland Museum of Art  
Danish National Museum, Copenhagen  
Deutsches Ledermuseum, Offenbach  
Mr. and Mrs. Samuel Efron, Washington  
Florida State Museum, Gainesville  
Fogg Art Museum, Harvard University, Cambridge  
Glenbow-Alberta Institute, Calgary  
Hamburg Kunsthalle  
Hamburgisches Museum für Völkerkunde und Vorgeschichte  
The Hermitage Museum, Leningrad  
Estate of Robert Lee Humber, Greenville, North Carolina  
Sheldon Jackson Museum, Sitka, Alaska  
Kupferstichkabinett, Staatliche Museum, Berlin  
Linden-Museum, Stuttgart  
Robert H. Lowie Museum of Anthropology, University of California, Berkeley  
The Metropolitan Museum of Art, New York  
Minneapolis Institute of Art  
Museum of the American Indian, Heye Foundation, New York  
Museum of Anthropology and Ethnography, Leningrad

Museum of Fine Arts, Boston  
 Museum voor Land- en Volkenkunde, Rotterdam  
 The Museum of Primitive Art, New York  
 Museum of the University of Alaska, College  
 Museum für Völkerkunde, Berlin  
 National Museum of Finland, Helsinki  
 National Museum of Man, Ottawa  
 National Museum of Natural History, Smithsonian Institution,  
 Washington  
 The New York Public Library, New York  
 Philadelphia Museum of Art  
 Peabody Museum, Harvard University, Cambridge  
 Peabody Museum of Salem, Massachusetts  
 Portland Art Museum, Oregon  
 Princeton University, Museum of Natural History  
 The Pushkin Museum, Moscow  
 Rautenstrauch-Joest-Museum, Cologne  
 Mr. C.V.S. Roosevelt, Washington  
 Royal Scottish Museum, Edinburgh  
 Sitka National Monument, Alaska  
 Staatliches Museum für Naturkunde und Vorgeschichte, Oldenburg  
 St. Joseph Museum, Missouri  
 Taylor Museum, Colorado Springs Fine Arts Center  
 Tongass Historical Society, Ketchikan, Alaska  
 The University Museum, University of Pennsylvania, Philadelphia

## *Reports of Professional Departments*

**LIBRARY** The fiscal year marked the beginning of a new era for the Library at the National Gallery of Art. Many changes occurred during the year to give the Library a firm base as the core of the projected Center for Advanced Study in the Visual Arts, in both the physical and functional sense.

The most visible change occurred in the Library's staff. A new position, that of Chief Librarian, was filled by J.M. Edelstein who, in addition to meeting the needs of the Gallery, is to create within the Library and the Department of Photographic Archives a high quality research resource which will support the work of the Center.

During the past year, the Library was given the area formerly occupied by the Kress Bronzes. An office was made for the Chief Librarian in the room previously occupied by the Curator of Photographic Archives. The depository of black and white photographs of paintings, sculpture, and decorative arts was moved from the Library to the Department of Photographic Services. A periodical room with new display shelving was installed in the room previously occupied by the Kress Professor. The central area, where the Bronzes had been exhibited, is being used as a general work area, storage space, and passageway. New shelving was installed in the Library, relieving the overcrowded conditions which still exist there.

The Library added 7,743 publications to its collection during the

year, including 4,796 books, 379 pamphlets, and 2,568 periodicals. A total of 5,487 publications was acquired by purchase, 3,083 from government funds and 2,404 from donated funds; 2,256 publications were obtained by gift. These include 408 publications given by Mr. Erwin Christensen, former Curator of the Index of American Design, and Curator of Decorative Arts at the Gallery, and 918 publications given by the Kress Foundation. Many gifts have come from various individuals, including a number of staff members. A major gift during the year was a substantial contribution of securities from Mr. David K. E. Bruce, former President of the Board of Trustees of the National Gallery of Art, in honor of Andrew W. Mellon. The income from these securities is to be used for the purchase of books for the Library. A great many books previously given to the Library by Mr. Lessing J. Rosenwald were transferred from Alverthorpe to the National Gallery of Art shelves.

Subscriptions to periodicals numbered ninety-nine (fifty-two domestic, forty-seven foreign). Of 250 volumes bound for the Library, 190 were periodicals and sixty were monographs.

Nearly 1,000 publications were acquired through our exchange program, including 227 Library of Congress duplicates. We distributed 605 publications to our exchange partners, including 105 copies of *The Art of Wilhelm Lehmbruck*, 426 copies of *Studies in the History of Art*, as well as thirty-five special requests which went to 203 domestic institutions and 223 foreign institutions.

Interlibrary loan activity continues to provide valuable service to our readers. The Library borrowed 774 books during the year; 723 of which came from the Library of Congress and fifty-one from other libraries. In turn, we lent twelve books to other libraries. The Library's copy of Horace Walpole's *Anecdotes of Painting*, annotated by Joshua Reynolds, was loaned to Yale University for its Reynolds exhibition.

The entire processing operation of the Library has been undergoing study and re-classification. Nearly 2,000 publications were processed. The cataloging backlog is still very large, but the innovations in filing procedures and the changes in the catalog itself show great improvement.

#### PHOTOGRAPHIC ARCHIVES

For the third consecutive year the Photographic Archives greatly expanded its acquisitions, due in large part to the continued support of the Samuel H. Kress Foundation.

Acquisitions totaled 160,782 photographs, an increase of 124,521 photographs over the preceding year. A total of 71,147 photographs was acquired through direct purchases: 1,729 as gifts and 87,906 as miscellaneous acquisitions. The miscellaneous figure is particularly high this year because of the property transfer and extended loan of an estimated 83,980 items from the Library of Congress. In the three years since the Archives were established, 326,994 photographs and related material have been acquired.

Though a steady source of acquisition was continued through subscription, many large and significant direct purchases were initiated during the year. Orders were placed with James Austin of Cambridge,

England for photographs of Italian and French Architecture, with the Gabinetto Fotografico Nazionale in Rome for photographs of paintings in and around Rome, and with Archivo Mas of Barcelona for photographs of Spanish paintings. The Archives began ordering photographic prints from the Frick Art Reference Library's extensive Cooper and Sansoni Collections estimated to contain some 30,000 old negatives.

One other source deserves mention because of the attention devoted to it by the Archives. During the year the archives of two dealers were acquired: the archive of the former Lilienfeld Galleries in New York City, a generous gift from Mrs. Carl Lilienfeld, and the extensive and scholarly archive of the Schaeffer Gallery in New York. It is hoped that future contacts with dealers will assure the acquisition of many more archives.

The discovery that the Clarence Ward Archive was comprised entirely of nitrate negatives (which were subsequently removed from the Gallery) was described in last year's report. This year two new developments occurred. The Archives began printing the negatives to ensure the preservation of the image in spite of the rapid deterioration of the negatives. To date 1,180 of the 7,000 negative collection have been printed. The appearance of a new safety film for the direct duplication of negatives prompted experiments in transferring the image from the nitrate base film. While not yet complete, there is every indication that these experiments will be successful and a major achievement in the field of photograph preservation.

The installation of new equipment was begun for the storage of negatives in the Archives, combining low cost, maximum space utilization, and easy access.

As compared to the preceding year which marked a greater concern with the immediate problem of storage and preservation, efforts this year were devoted mainly to the study of cataloging and retrieval systems. The potential application of several microfilm and microfiche systems for rapid retrieval and scanning were studied. The greatest emphasis was placed on the possibility of utilizing a computerized cataloging system.

Early in the year the Archives moved from the former Kress Bronze rooms to new, more spacious offices built in the gymnasium area. At the same time the Richter Archives officially became part of the Photographic Archives. The Richter Archives is available for study and research and will be gradually incorporated into the Photographic Archives.

#### EDUCATION DEPARTMENT

During the year, the Education Department made its most concentrated effort on *The Far North* exhibition. To achieve a multi-media approach, seven different types of programs were offered. All four March Sunday lectures were coordinated with the show, drawing 1,437 visitors. Four Tours of the Week provided 1,452 people with discussions of the exhibition. In addition, eighty-eight special appointments conducted by the staff and sixty-eight tours given by the volunteers, totaling 4,362 people, were scheduled. The Education Department sent short mimeographed Teachers' Notes to the schools, in order that students would have some preparation before visiting the

Gallery. Moreover, sixty-three programs of twenty-three different films, designed to further understanding of the exhibition material, were attended by 3,783 people. Explanatory wall labels and a leaflet for the exhibition were prepared by William J. Williams.

Although time was short to prepare activities for the exhibition of *Impressionist and Post-Impressionist Paintings from the U.S.S.R.*, a number of events were scheduled. Four different types of educational programs served 227,892 people.

Most important was the Department's sixteen-page brochure, printed with funds from the National Endowment for the Humanities. Comprised of short entries on each of the forty-one paintings, the pamphlets were distributed to approximately 218,060 visitors. Also through a grant from the Endowment, four prominent scholars, George Heard Hamilton, Clement Greenberg, Robert Rosenblum, and Sergius Yakobson, lectured on successive Thursday evenings in April to capacity audiences. Due to the large attendance at the exhibition, the four Tours of the Week were converted into auditorium slide lectures. Although only a limited number of requests for special tours could be accepted, 167 special appointments, comprised of a total of 5,706 people, introduced visitors to the *Impressionist and Post-Impressionist Paintings from the U.S.S.R.*

The number of people attending 2,457 events arranged by the Education Department was 95,933, an increase of 4,589 visitors over last year. The attendance on 692 *Introduction to the Collection* tours was 24,130. At the end of 12 months, this will probably be an increase over last year's attendance of 24,560 people on 748 tours. The attendance on 225 *Tour of the Week* lectures was 11,004. This will be a large increase over last year's 9,247 people on 251 tours. The attendance on 569 *Painting of the Week* talks was 15,805. This will probably be a decrease from last year's 17,327 people on 618 talks. The attendance at forty-six Sunday auditorium programs was 12,677. This count may show a slight increase over last year's attendance of 13,153 people at fifty-two programs.

There were thirty-three Sunday guest speakers, including the Andrew W. Mellon Lecturer in the Fine Arts, Jacques Barzun, who gave six lectures on "The Use and Abuse of Art." The guest speakers were:

Carlos de Azevedo	Reinhold Heller	Kathleen Weil-Garris Posner
Rosamond Bernier	William S. Heckscher	Froelich G. Rainey
Daniel P. Biebuyck	Gordon Hendricks	Victoria Post Ranney
Thomas Brylawski	William I. Homer	Sheila Somers Rinehart
Henning Bock	Donelson F. Hoopes	Duncan Robinson
Edmund Carpenter	Richard Judson	Ernst Scheyer
John Christian	Frederick J. Ladd	Juergen Schulz
Philipp Fehl	Victor H. Miesel	Robin Spencer
Richard Fitzgerald	John Neff	Mitchell A. Wilder
Erna Gunther	Nancy W. Neilson	Hellmut Wohl
Frederick Gutheim	Carl Nordenfalk	

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

Margaret I. Bouton	Carleen B. Keating	Janet Ross
Joseph V. Columbus	Barbara Moore	Jeffrey Ruda

Richard Saito                      Christopher White  
Charlotte Snyder                William J. Williams

The total number of people attending Gallery talks conducted by both staff and volunteer docents, auditorium lectures, and scheduled film showings was 193,670.

The number of slides added to the slide library was 2,205; the number of slides recataloged this year was 644. A total of 14,315 slides were borrowed by 486 people; it is estimated that the slides were seen by 24,300 viewers.

A total of fifty-two *Painting of the Week* texts were prepared; thirty-six were written by members of the Education Department, while three were done by Fellows in residence at the Gallery and thirteen were reprinted with minor editing from prior texts.

One Acoustiguide tour for a temporary exhibition was produced this year. The script for *The Far North: 2000 Years of American Eskimo and Indian Art* was written by Richard Saito, Julie Beaulieu, and William J. Williams. Roderick MacLeish of Westinghouse Broadcasting Co., Inc. volunteered to narrate the Acoustiguide tour.

To augment the Sunday lectures in July and August, a leaflet on the *Patrons and Collectors* series was distributed in the auditorium.

For the School Program conducted by volunteer docents, one full-length and one short text were written, and two full-length texts were revised.

**ART INFORMATION SERVICE** The desk-docents continued to staff the two information desks daily and also provided general and special tours of the collections and exhibitions. Inquiries from the public requiring research were answered by 686 written replies plus thirty-seven by telephone. During the first six months the desk-docents had furnished 144 replies (many more than the 189 during twelve months last year). After November 27, when the new position of Curator in Charge of Art Information Service was filled, most of the letters addressed to the Gallery requesting information were also handled by this office. From November 27 through May 31, 542 letters, many requiring considerable library research, were answered. The letters were addressed to forty-eight states (only Alaska and North Dakota were not heard from) and to eighteen foreign countries.

A survey of visitors who stopped at the information desks during the week of July 31-August 6 showed that of 963 persons questioned, 852 persons came from forty-eight states (Alaska and Wyoming not represented) and 111 came from twenty-six foreign countries.

During the week of April 16-22 (when the *Impressionist and Post-Impressionist Paintings from the USSR* and *The Far North* exhibitions were open) a survey of 1,307 visitors showed that 1,219 came from forty-five states and eighty-eight from twenty-three foreign countries.

**EDITOR'S OFFICE** A number of major catalogs were produced by the Editor's Office during the last fiscal year: *The Far North: 2000 Years of American Eskimo and Indian Art*, *American Impressionist Painting*, and *Early Italian Engravings from the National Gallery of Art*. The *Early Italian Engravings* catalog, a record 629 pages long, is the third in the

series of volumes documenting the Gallery's holdings in the graphic arts.

The Office gave editorial assistance in the production of the catalog *Impressionist and Post-Impressionist Paintings from the U.S.S.R.* For this exhibition, as well as *The Far North* show, we produced a portfolio of color post cards, a new venture, which proved to be extremely successful. Sales posters were brought out for the *Frederick Law Olmsted*, *The Far North*, *Early Italian Engravings*, and *Impressionist and Post-Impressionist Paintings from the U.S.S.R.* exhibitions. In addition, for all temporary exhibitions, the Editor's Office supervised the design and production of outdoor signs, display posters, exhibition graphics, labels, and invitations. Guides were produced for the *Frederick Law Olmsted*, *Impressionist and Post-Impressionist Paintings from the U.S.S.R.*, and *Early Italian Engravings* exhibitions.

*Studies in the History of Art* was issued for the first time as a scholarly volume of articles independent of the *Annual Report*. The Office continued to receive and consider articles for future issues of the *Studies*. The *Annual Report* for fiscal year 1971 was published and distributed to a wide audience.

A program of conversion from letterpress to offset was begun for the Gallery's color reproductions. A catalog of Christmas cards was published, as were a number of new Christmas cards.

Judith Calvert, a graduate student at the University of California at Berkeley, was of great help to us in her capacity as an intern during the summer of 1972.

Work in progress included the preparation of a National Lending Service brochure, the François Boucher drawings catalog, the *Style Manual*, the catalog for Medieval miniatures from the Rosenwald Collection, and plans for the Gettens-Feller artists' pigments handbook. The Office consulted with Princeton University Press on the continuing program of publication of the Andrew W. Mellon Lecture series, and with Harvard University Press on the Ailsa Mellon Bruce Studies in American Art.

Faith Berry joined the staff as Assistant Editor.

The Editor's Office continued its routine work of editing gallery leaflets, *Painting of the Week* texts, press releases, and the monthly Calendar of Events. The Office advised Gallery staff members and the staffs of other museums and institutions on editorial and production matters.

**PUBLICATIONS** Three special exhibition catalogs were distributed in connection with the exhibition program. These included *The Far North: 2000 Years of American Eskimo and Indian Art*; *Impressionist and Post-Impressionist Paintings from the U.S.S.R.*; *Early Italian Engravings from the National Gallery of Art*. Four posters were also published in connection with these special exhibitions. These were for the *Frederick Law Olmsted*, *Impressionist and Post-Impressionist Paintings from the U.S.S.R.*, *Prints of the Italian Renaissance*, and *The Far North* exhibitions. Postcard sets for the U.S.S.R. and Far North shows were sold, as well as brochures for the Olmsted and Prints of the Italian Renaissance exhibitions.

Eighteen commercial publications were made available through

the self-service sales facility. Through the continuing programs sponsored by the Kress Foundation Studies in the History of European Art, the third volume of *Paintings from the Samuel H. Kress Collection: Italian Schools, XVI-XVIII Century* by Fern Rusk Shapley was published.

The sales rooms now offer a selection of four post cards from Thomas Cole's *Voyage of Life* series; and Monet's *Houses of Parliament* is now available in the 11" x 14" size.

Through the increasing interest in the availability of reproductions and publications the salesrooms served 264,104 visitors during the year and 6,073 mail orders were completed.

PHOTOGRAPHIC LABORATORY	Black and white negatives	3,922
	Black and white photographs	31,762
	Enlargements, larger than 8x10	27
	Black and white slides	1,509
	Ultraviolet photographs	47
	Infrared photographs	47
	Color slides	163,745
	Color transparencies	679

#### EXHIBITIONS AND LOANS

- Exhibitions At The National Gallery
- THE ART OF WILHELM LEHMBRUCK  
Continued from the previous fiscal year through August 13, 1972
- PRINTS BY M.C. ESCHER  
Continued from the previous fiscal year through November 2, 1972
- PRINTS BY EDVARD MUNCH  
Continued from the previous fiscal year through November 7, 1972

*Vampire*, Edvard Munch, Rosenwald Collection



OLD MASTER DRAWINGS FROM CHRIST CHURCH, OXFORD  
September 16-October 22, 1972

FREDERICK LAW OLMSTED / U.S.A. (1822-1903)  
October 21, 1972-January 7, 1973

A SURVEY OF THE MEZZOTINT TECHNIQUE  
November 3, 1972-March 21, 1973

AMERICAN GLASS: WATERCOLORS FROM THE INDEX OF AMERICAN  
DESIGN  
November 13, 1972 through the end of the fiscal year

THE FAR NORTH: 2000 YEARS OF AMERICAN ESKIMO AND INDIAN ART  
March 8-May 15, 1973

IMPRESSIONISTS AND POST-IMPRESSIONISTS FROM THE U.S.S.R.  
April 1-April 29, 1973

ETCHINGS BY REMBRANDT  
April 17, 1973 through the end of the fiscal year

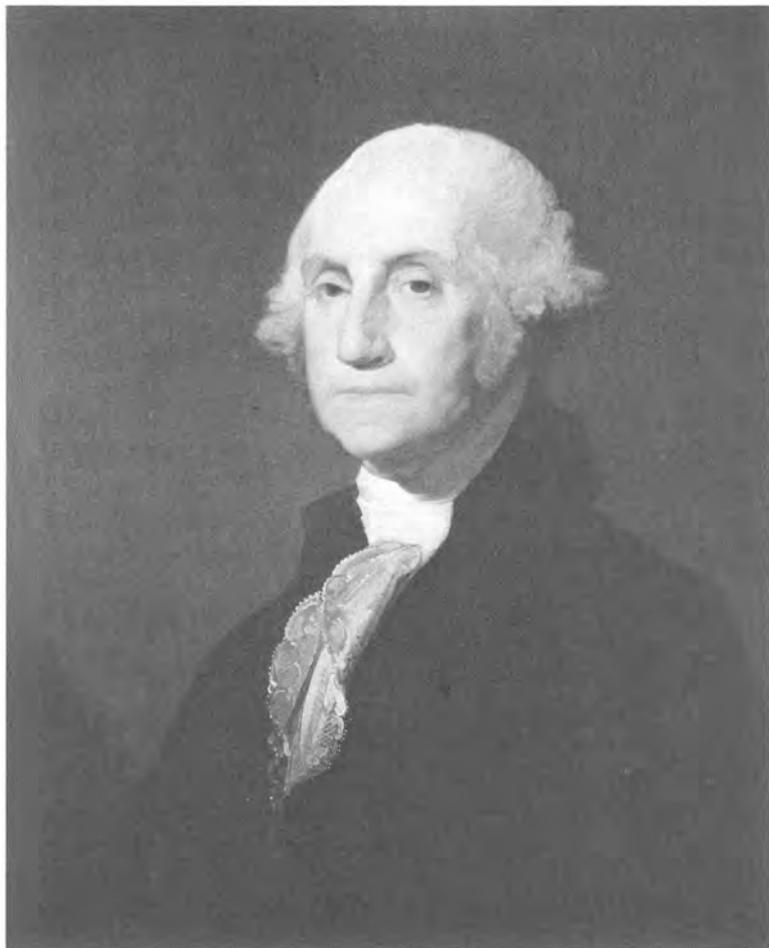
PRINTS OF THE ITALIAN RENAISSANCE  
June 24, 1973 through the end of the fiscal year

#### Long Term Loans Made By The Gallery

- To* Asheville, North Carolina: Biltmore House & Gardens  
*Artist and Title* James McNeill Whistler, *George W. Vanderbilt*
- Athens, Georgia: The University of Georgia Museum of Art  
American School, *Child with Rocking Horse*  
American School, *Henry L. Wells*  
Jeremiah Theus, *Mr. Motte*  
Jeremiah Theus, *Mr. Cuthbert*  
Ralph Earl, *Thomas Earl*  
Eliab Metcalf, *Self Portrait*  
John Wollaston, *Lt. Archibald Kennedy (?)*  
Matthew Pratt, *The Duke of Portland*  
Ammi Phillips, *Mr. Day*  
Joseph Badger, *Isaac Foster, Jr.*  
Joseph Badger, *Dr. William Foster*
- Austin, Texas: The Lyndon Baines Johnson Library  
Thomas Sully, *Andrew Jackson*
- Bath, England: The American Museum in Britain  
George Catlin, *An Aged Ojibwa Chief and Three Warriors*  
George Catlin, *Two Ojibwa Warriors and a Woman*
- Brussels, Belgium: U.S. Embassy  
George Catlin, *Mohegan Chief and a Missionary*  
George Catlin, *Nass River Indians*  
George Catlin, *Buffalo Chase—Bulls Protecting the Calves*  
George Catlin, *An Indian Council*  
Ammi Phillips, *Henry Teller*  
American School, *Lady Wearing Pearls*  
American School, *Civil War Battle*

- To Charlottesville, Virginia: Lee-Jackson Memorial, Inc.  
 Artist and Title After Stuart, *William Constable*  
 American School, *Portrait of a Man*  
 James Frothingham, *Ebenezer Newball*  
 British School, *Honorable Sir Francis N. P. Burton (?)*
- Cody, Wyoming: Buffalo Bill Historical Center  
 George Catlin, seventy-two paintings of Indian life
- Detroit, Michigan: The Detroit Institute of Arts  
 Franz Kline, *C & P*  
 Andy Warhol, *A Boy for Meg*
- Dublin, Ireland: U.S. Embassy  
 George Catlin, *Two Sauk and Fox Chiefs and a Woman*  
 George Catlin, *The Running Fox on a Fine Horse, Sauk and Fox*  
 George Catlin, *Facsimile of an Ojibwa Robe*  
 George Catlin, *Scene from the Lower Mississippi*  
 George Catlin, *A Whale Ashore—Clayoquot*
- Hartford, Connecticut: Wadsworth Atheneum  
 Graham Sutherland, *Palm Palisade*  
 Pierre Soulages, *Composition*
- Leningrad, USSR: U.S. Consulate General  
 James Bard, *Steamer St. Lawrence*  
 Charles S. Humphreys, *Trotter at Belmont Park, Philadelphia*  
 American School, *A City of Fantasy*  
 George Catlin, *Three Delaware Indians*  
 George Catlin, *Three Navaho Indians*  
 George Catlin, *Three Eskimos*  
 George Catlin, *View in the "Grand Detour", Upper Mississippi*  
 William Jennys, *Asa Benjamin*  
 William Jennys, *Mrs. Asa Benjamin*  
 William Jennys, *Everard Benjamin*  
 Paul Jenkins, *Phenomena Sound of Sundials*  
 Joseph G. Chandler, *Charles H. Sisson*
- Lubbock, Texas: The University of Texas Tech Museum of Art  
 George Catlin, *Battle between Apaches and Comanches*  
 George Catlin, *Comanche Chief, His Wife, and Warrior*  
 George Catlin, *Comanche Chief with Three Warriors*  
 George Catlin, *Desfile of Comanche War Party*  
 George Catlin, *Wichita Chief, Two Daughters, and a Warrior*  
 George Catlin, *Four Kiowa Indians*  
 George Catlin, *Fourteen Iowa Indians Who Visited London and Paris*
- Omaha, Nebraska: Joslyn Art Museum  
 George Catlin, thirty-five paintings of Indian life
- Ottawa, Canada: U.S. Embassy  
 George Catlin, *Plains Cree Attacking Two Grizzly Bears*  
 George Catlin, *Buffalo Chase with Accidents*  
 Arthur Devis, *Lord Brand of Hurndall Park*
- Paris, France: U.S. Embassy  
 Brussels School, (tapestry) *America*, design by L. Van Schoor
- Phoenix, Arizona: Phoenix Art Museum  
 Rufino Tamayo, *Clowns*

*George Washington*, Gilbert Stuart,  
Gift of Jean McGinley Draper

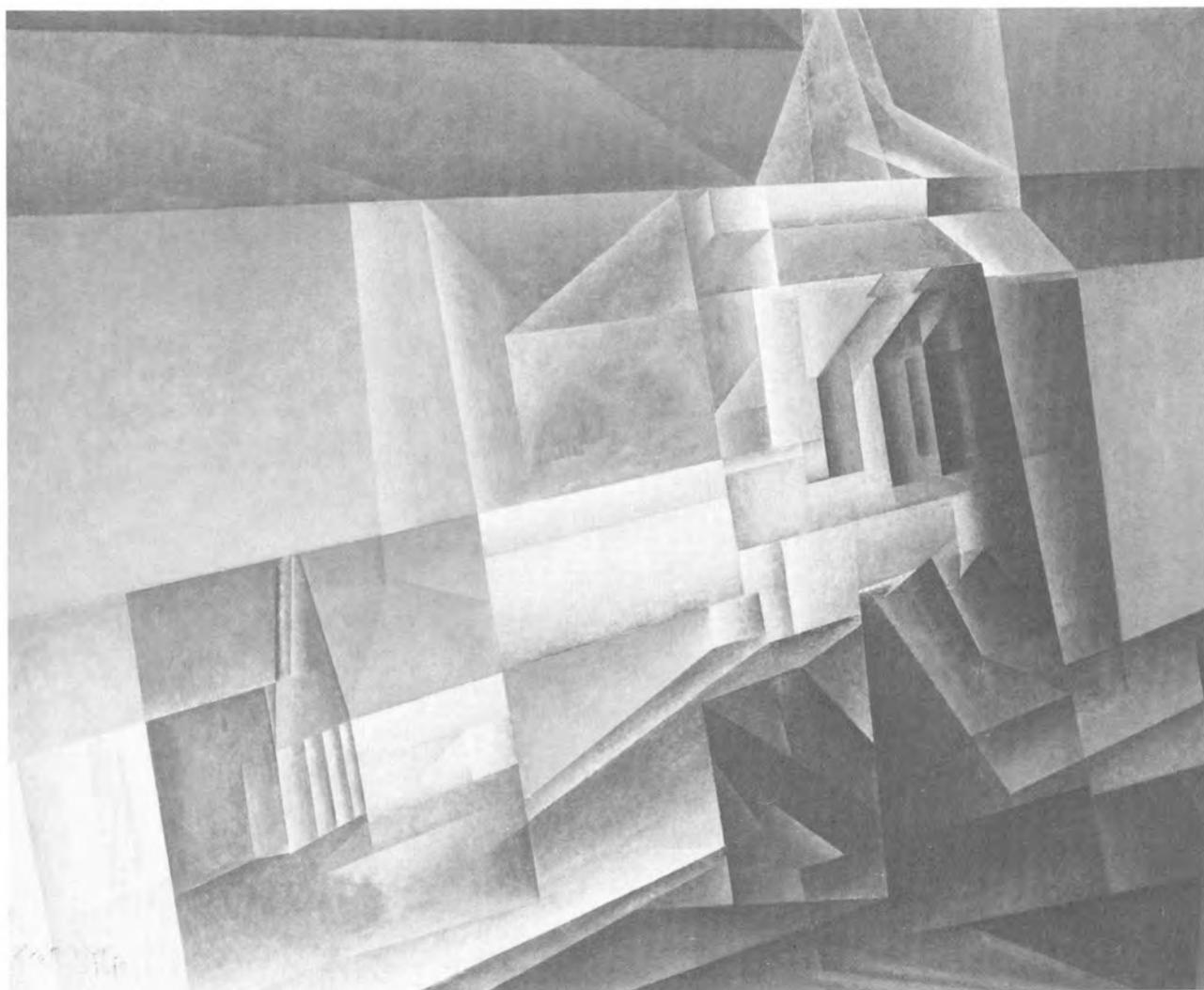


- To* **Pittsfield, Massachusetts: The Berkshire Museum**  
*Artist and Title* Ezra Ames, *Maria Gansevoort Melville*
- Rome, Italy: U.S. Embassy**  
Canaletto, *Landscape Capriccio with Column*  
Canaletto, *Landscape Capriccio with Palace*
- St. Petersburg, Florida: Museum of Fine Arts**  
Francesco Salviati, *Portrait of a Lady*  
François Boucher, *Diana and Endymion*  
Martino di Bartolommeo, *Madonna and Child*
- Utica, New York: Munson-Williams-Proctor Institute**  
George Luks, *The Bersaglieri*
- Vermillion, South Dakota: W.H. Over Dakota Museum**  
George Catlin, ten paintings of Indian life
- Vienna, Austria: U.S. Embassy**  
George Catlin, *Osage Chief with Two Warriors*  
George Catlin, *Three Celebrated Ball Players—Sioux, Ojibwa, and Choctaw*  
Charles S. Humphreys (attr.), *The Trotter*  
American School, *Village by the River*

To	<b>Washington, D.C: Blair House</b>
Artist and Title	American School, <i>Portrait of a Young Lady</i> American School, <i>Farmhouse in Mahantango Valley</i> Gilbert Stuart, <i>Mr. Ashe</i> Gilbert Stuart, <i>Mrs. William Thornton</i> Gilbert Stuart, <i>George Washington</i> Gilbert Stuart, <i>Ann Barry</i> Gilbert Stuart, <i>Mary Barry</i> Henri-Joseph Harpignies, <i>Landscape</i> Gari Melchers, <i>The Sisters</i> Chinese School: <i>Archery Meet</i> Chinese School: <i>Parade beside a River</i>
	<b>Washington, D.C: Department of State</b>
	George Catlin, <i>Sham Fight of the Comanches</i> George Catlin, <i>An Ojibwa Village of Skin Tents</i> George Catlin, <i>Ball-Play Dance—Choctaw</i> George Catlin, <i>Comanches Lancing a Buffalo Bull</i> George Catlin, <i>War Dance of the Apaches</i> George Catlin, <i>Indian Woman with Bead Necklace</i> George Catlin, <i>An Ojibwa Chief</i> Flemish School (tapestry), <i>America</i>
	<b>Washington, D.C: Dumbarton House</b>
	Gilbert Stuart, <i>Mrs. William Hartigan</i> Gilbert Stuart, <i>Dr. William Hartigan (?)</i>
	<b>Washington, D.C: Museum of History and Technology, Smithsonian Institution</b>
	Thomas Sully, <i>Major Thomas Biddle</i> John Wesley Jarvis, <i>Commodore Rogers</i> Jacob Eichholtz, <i>Robert Coleman</i> Charles Peale Polk, <i>General Washington at Princeton</i> Robert Edge Pine, <i>General William Smallwood</i>
	<b>Washington, D.C: National Portrait Gallery</b>
	Asher B. Durand, <i>Gouverneur Kemble</i> French School (after Greuze), <i>Benjamin Franklin</i> Chester Harding, <i>Self Portrait</i> American School, <i>Junius Brutus Booth</i> Daniel Huntington, <i>Dr. James Hall</i> Daniel Huntington, <i>Dr. John Edwards Holbrook</i> Daniel Huntington, <i>Henry Theodore Tuckerman</i> David Johnson, <i>Edwin Forrest</i> Eastman Johnson, <i>Joseph Wesley Harper, Jr.</i> Thomas Lawson, <i>William Morris Hunt</i> William S. Mount, <i>Charles Loring Elliot</i> Gilbert Stuart, <i>Stephen van Rensselaer</i> Gilbert Stuart, copy after, <i>James Lloyd</i> Irving R. Wiles, <i>Julia Marlowe Sothorn</i>
	<b>Washington, D.C: Octagon House</b>
	Gilbert Stuart, <i>William Thornton</i>
	<b>Washington, D.C: The White House</b>
	Joseph B. Kidd, <i>Sharp-Tailed Sparrow</i> Joseph B. Kidd, <i>Yellow Warbler</i>

Loans Made By The Gallery  
To Temporary Exhibitions

- To **Abbey Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia**  
*Exhibition and Dates* THE BEARDSLEY LIMNER, October 15, 1972-April 1, 1973  
*Loaned* MacKay, *Catherine Brower*  
 American School, *Charles Adams Wheeler*  
 American School, *Girl in Pink Dress*
- Alexandria Mental Health Association, Alexandria, Virginia**  
 Benefit, October 13, 1972  
 L.M. Cooke, *Salute to General Washington in New York Harbor*  
 Abram R. Stanley, *Eliza Wells*  
 American School, *Textile Merchant*  
 American School, *Henry L. Wells*
- Allentown Art Museum, Allentown, Pennsylvania**  
 THE CITY IN AMERICAN PAINTING, January 20-March 4, 1973  
 George Benjamin Luks, *The Bersaglieri*
- Art Gallery of Toronto, Ontario**  
**National Gallery of Canada, Ottawa**  
**California Palace of the Legion of Honor, San Francisco**  
 FRENCH DRAWINGS OF THE 17TH & 18TH CENTURY IN NORTH AMERICAN COLLECTIONS, September 1, 1972-March 11, 1973  
 5 drawings
- Art Museum of South Texas, Corpus Christi**  
 GEORGE CATLIN, February 19-April 29, 1973  
 39 paintings of Indian life
- Colby College Art Museum, Waterville, Maine**  
 A SELECTION OF PRINTS FROM THE ROSENWALD COLLECTION,  
 November 6-December 9, 1972  
 100 prints
- Corcoran Gallery of Art, Washington, D.C.**  
 PAUL JENKINS, December 1, 1972-January 7, 1973  
*Phenomena Sound of Sundials*
- Department of Art, College of Arts & Science, University of Maryland, College Park**  
 THE APOCALYPSE, March 22-May 6, 1973  
 31 prints
- Dickinson College, Carlisle, Pennsylvania**  
 AMERICAN PRIMITIVE PAINTING, April 30-May 21, 1973  
 Francis Alexander, *Ralph Wheelock's Farm*  
 American School, *Liberty*  
 American School, *Blue Eyes*  
 Joshua Johnston, *The Westwood Children*  
 American School, *The Cheney Family*  
 American School, *A City of Fantasy*  
 American School, *Stylized Landscape*  
 American School, *Birth and Baptismal Certificate of Anne Andres* (water-color)  
 M. Kranz (?), *Man of Science*  
 Linton Park, *Dying Tonight on the Old Camp Ground*  
 Abram R. Stanley, *Eliza Wells*



*Zirchow VII*, Lyonel Feininger, Gift of Julia Feininger

American School, *Woman Wearing a Miniature*  
 American School, *Clipper Ship*  
 American School, *Venus, Cupid and Diana*  
 American School, *Boy of the Beekman Family*  
 American School, *Newton Discovering the Law of Gravity*  
 W. H. Brown, *Bareback Riders*  
 American School, "George Washington is My Name" (watercolor)  
 Joseph H. Davis, *John and Abigail Montgomery* (watercolor)

To  
 Exhibition and Dates  
 Loaned

The Frick Collection, New York City  
 MEMORIAL EXHIBIT FOR THE LATE HARRY GRIER, November 13-26, 1972  
 Gilbert Stuart, *George Washington*

Haus der Kunst, Munich  
 LYONEL FEININGER, March 23-May 13, 1973  
 Lyonel Feininger, *Zirchow VII*

- To Herbert F. Johnson Museum of Art, Cornell University, Ithaca,  
New York
- Exhibition and Dates 15TH & 16TH CENTURY PRINTS OF NORTHERN EUROPE FROM THE  
NATIONAL GALLERY OF ART, ROSENWALD COLLECTION, May 23-July 1,  
1973
- Loaned 72 Prints
- International Exhibitions Foundation, Washington, D.C.  
SOUTH TEXAS ARTMOBILE, September 26, 1972-May 4, 1973  
American School, *Jonathan Bentham*  
American School, *Christ Talketh with a Woman of Samaria*  
American School, *Abbia Salisbury Rich and Baby Edward*  
American School, *The Hobby Horse*  
John Bradley, *Little Girl in Lavender*  
American School, *Baby in Blue Cradle*  
Frederick Kemmelmeyer, *First Landing of Columbus*  
F. R. Mullen, *Confederate Blockade Runner and Union Man-of-War*  
American School, *Flowers and Fruit*  
Leila Bauman, *U. S. Mail Boat*  
Leila Bauman, *Geese in Flight*  
American School, *Washington At Valley Forge*  
American School, *The Dog*  
Thomas Chambers, *Hudson River Valley*  
James M. Gibbs, *The Indian Hunter*  
Christian Tester, *Vorschrift*  
Shaler, *Still Life with Fruit*  
American School, *Moses in the Bullrushes*  
Erastus Salisbury Field, *Mr. Pease*  
Erastus Salisbury Field, *Mrs. Harlow A. Pease*
- Künsthhaus, Zurich  
LYONEL FEININGER, May 24-July 22, 1973  
Lyonel Feininger, *Zirchow VII*
- Longwood College, Farmville, Virginia  
THOMAS SULLY, March 16-April 22, 1973  
*Thomas Alston*  
*Abraham Kintzing*  
*Henry Pratt*  
*The Vanderkemp Children*  
*Robert Walsh*
- Miami-Dade Junior College, Miami, Florida  
GERMAN EXPRESSIONIST PRINTS, March 5-March 23, 1973  
39 Prints
- The Mobile Art Gallery, Mobile, Alabama  
WHERE THE ACTION IS, April 25-May 20, 1973  
Charles S. Humphreys, *Trotter at Belmont Park, Philadelphia*
- Munson-Williams-Proctor Institute, Utica, New York  
GEORGE LUKS, April 1-May 20, 1973  
George Luks, *The Bersaglieri*
- Museum of African Art, Washington, D.C.  
AFRICAN ART IN WASHINGTON COLLECTIONS, May 24, 1972-May 20,  
1973  
Benin Style, Nigeria, *Cock* (sculpture)

- To Museum of Contemporary Art, Chicago, Illinois  
 Exhibition and Dates THE GRAPHIC WORK OF GEORGES BRAQUE, October 28-December 10, 1972
- Loaned 2 prints
- Museum of Fine Arts, Boston, Massachusetts  
 CAMILLE PISSARRO: IMPRESSIONIST PRINTMAKER, April 20-July 1, 1973  
 5 prints, 1 drawing
- National Portrait Gallery, Washington, D.C.  
 THE ALSO-RANS, March 6-September 30, 1972  
 Thomas Sully, *John Quincy Adams*
- Northern Virginia Fine Arts Association, Alexandria  
 October 22-December 17, 1972  
 George Catlin, *26 paintings of Indian life*
- New Jersey State Museum, Trenton  
 LITHOGRAPHY IN THE 19TH CENTURY: SELECTIONS FROM THE ROSENWALD COLLECTION, October 28-January 1, 1973  
 40 prints
- Philadelphia Museum of Art, Philadelphia, Pennsylvania  
 PAUL GAUGUIN: MONOTYPE, March 20-May 13, 1973  
 6 prints
- Princeton University, The Art Museum, Princeton, New Jersey  
 PROBLEMS OF AUTHENTICITY IN 19TH & 20TH CENTURY ART, May 31-July 1, 1973  
 1 print  
 REMBRANDT PRINTS, March 6-April 22, 1973  
 1 print
- Rutgers University Art Gallery, New Brunswick, New Jersey  
 PRINTS BY CASSATT, HASSAM & WHISTLER, April 14-May 20, 1973  
 10 prints, 1 drawing
- State University of New York, Binghamton  
 Worcester Art Museum, Worcester, Massachusetts  
 GENESEE DRAWINGS, September 30-December 10, 1972  
 1 drawing
- University of California, Berkeley, University Art Museum  
 National Collection of Fine Arts, Smithsonian Institution, Washington  
 Dallas Museum of Fine Arts, Dallas, Texas  
 Indianapolis Museum of Art, Indianapolis, Indiana  
 THE HAND AND THE SPIRIT: RELIGIOUS ART IN AMERICA 1771-1900, June 28, 1972-April 15, 1973  
 American School, *The Flight into Egypt*  
 Erastus Salisbury Field, *"He Turned their Waters into Blood"*  
 Mary Ann Willson, *The Prodigal Son Reclaimed* (watercolor)  
 Mary Ann Willson, *The Prodigal Son in Misery* (watercolor)  
 Mary Ann Willson, *The Prodigal Son Wasted His Substance* (watercolor)  
 Mary Ann Willson, *The Prodigal Son Taking Leave of His Father* (watercolor)
- The University of Connecticut, Storrs, Museum of Art  
 THE AMERICAN EARLS, October 14-November 12, 1972  
 R.E.W. Earl, *Family Portrait*

<i>To</i>	University of Notre Dame, South Bend, Indiana
<i>Exhibition and Dates</i>	MINIATURE PAINTINGS FROM THE ROSENWALD COLLECTION, October 1-November 19, 1972
<i>Loaned</i>	34 miniature leaves
	The University of Texas, Austin, University Art Museum ART OF THE 1920's, October 15-December 17, 1972 Chaïm Soutine, <i>The Pastry Chef</i>
	University of Wisconsin, Superior, Paul Holden Fine Arts Building Gallery opening, April 15-19, 1973 Gilbert Stuart, <i>George Washington</i>
	Western Maryland College, Westminster VIEWS OF VENICE, January 10-30, 1973 3 drawings, 27 prints
	Whitney Museum of American Art, New York City Los Angeles County Museum of Art, Los Angeles, California Art Institute of Chicago, Chicago, Illinois WINSLOW HOMER, April 2-October 21, 1973 <i>Breezing Up</i> <i>Right and Left</i>
	Worcester Art Museum, Worcester, Massachusetts FROM THE DEATH OF STUART TO THE RISE OF SARGENT, April 26-June 3, 1973 Thomas Sully, <i>The Coleman Sisters</i>

#### CONSERVATION DEPARTMENT

The new painting conservation staff, Victor Covey and Kay Silberfeld, arrived in November. Their principal concern has been the renovation of the laboratory.

Due to the renovation of the laboratory, no major treatment of paintings could be undertaken. However, the painting conservators undertook a survey of some 400 paintings in the collection and recorded their conditions. There will be a periodic review to keep records up to date and to determine priorities for treatment. Examination and written reports were done on all paintings requested for loan and considered for acquisition. The staff also advised on specific packing and storage problems and helped plan for the reorganization of the packing and handling staff. Advice was given on methods for the installation of the exhibition of paintings from the Soviet Union. Mr. Covey made two trips to New York to meet the shipments and accompany them and the Russian curators to Washington. Both conservators examined the paintings, worked on the construction of new frames for them, and helped to hang the exhibition. Weekly inspections were made of the pictures, and the conservators participated in the dismantling of the exhibition, reexamining the paintings, and doing minor treatment on five of them so that they could safely travel. At the request of the Russian curators, Mr. Covey and Miss Silberfeld went to Knoedler's in New York to examine and treat the Russian paintings before the pictures were sent on to Los Angeles.



John Krill joined the staff in April as the Conservator of works of art on paper. His primary activity was the planning of a new laboratory.

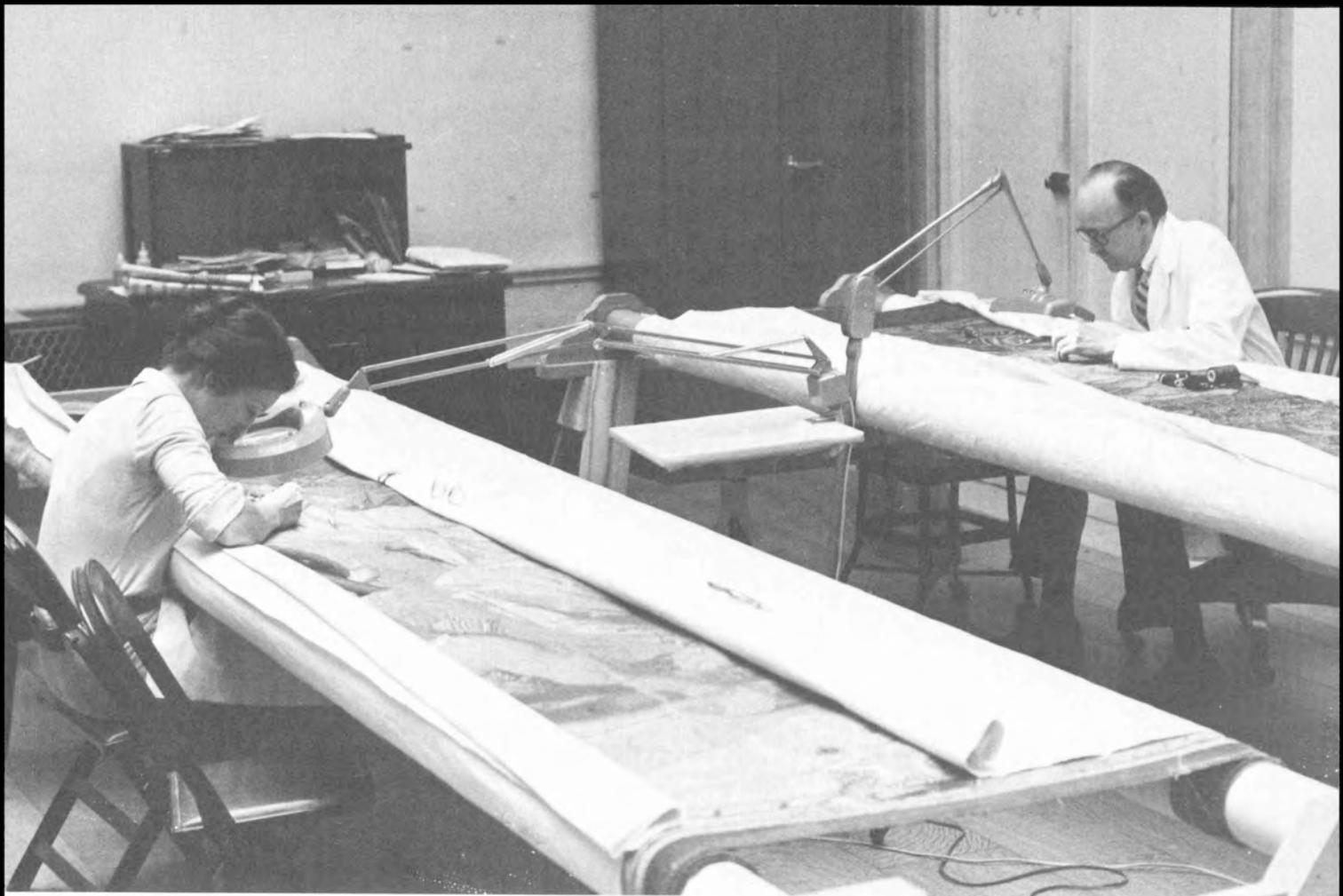
Miss Silberfeld worked on *The Far North* exhibition, assisting in the installation, and preparing the objects for shipment.

**Frame Conservation** Eleanor Labaree, conservator of frames, completed a frame condition survey in seventy-three of the galleries and wrote reports on 193 of the frames therein. She helped reframe eleven paintings, restored forty-seven frames and did minor repairs to numerous others.

Along with Henry Heydenryk, Jr., an expert on frames, Mrs. Labaree surveyed frames in forty-four of the galleries and the Kress frame collection in storage. Mr. Heydenryk made suggestions as to which frames should be refinished and which ones replaced.

Arthur Beale, Associate Conservator at the Fogg Art Museum, was put under special contract to the Gallery to examine and treat the Renaissance Bronzes from the Kress Collection. At the same time a technical study into the nature of Renaissance patination will be conducted in cooperation with the National Gallery of Art Research Project at the Carnegie-Mellon Institute.

Mr. Beale designed and built a bronze restoration laboratory at the Gallery, and developed a coating for use on the medals and bronzes to protect them from modern pollutants. The work on the medals themselves was begun in May.



Tapestry Conservation Joseph Columbus, the textile conservator working on contract at the Gallery, began work on the Brussels tapestry *The Garden of Gethsemane*, (C-300). At the end of the year, it was approximately half completed.

A large hanging for the exhibition *The Far North* was repaired and mounted. Also two "Chilkat blankets" were prepared for hanging.

Six tapestry-covered chairs had crepelene stitched over their seats to protect them (C-281, C-282, C-283, C-284, C-289, C-290).

The apprentice conservator, Sadie Greenway, worked on the tapestry *Time Drives Away the Joys of Life* and large areas of reweaving have been completed.

Three other tapestries were cleaned by vacuuming, which greatly improved the appearance of their colors (C-298, C-547, C-548).

While in Paris last summer, the conservator checked the condition of our tapestry *America* on loan to the United States Embassy in Paris. He also checked the condition of our second version of *America* on loan with the State Department, Washington, D.C. Both were satisfactory.

**SCIENTIFIC RESEARCH** The National Gallery of Art Research Project at Carnegie-Mellon University continued its important investigations on new methods for the care and maintenance of museum collections. Having devoted twenty-two years to research on the causes of deterioration of artists' and conservators' materials, the Research Project's recent deterioration studies under the direction of Dr. Robert L. Feller have concentrated upon the development of a simple method to measure the extent to which picture varnishes may require "stronger" solvents to remove them as they age. These investigations have shown that use of the now largely discredited solvent, turpentine, increases the rate at which varnishes tend to lose their solubility.

Lightfastness tests on new pigments and dyes included a number of modern types that are "silica coated" in order to increase their stability. In collaboration with colleagues at the Freer Gallery of Art, a definitive monograph on the history and character of the important artist's pigment, cinnabar (vermilion), was published this year and, in addition, a variety of lead white hitherto unfamiliar to museum authorities was described.

As artistic history is revealed by the pigments that were available to the artist, the Research Project is devoting an increasing amount of attention to the development of new methods for the characterization of pigments. Dr. Bernard Keisch, with partial support from the United States Atomic Energy Commission, has continued his research on nuclear methods of analysis. Extension of a grant from the National Science Foundation also made possible the advancement of isotope-mass-spectrometry studies. During the latter part of 1972, a used mass spectrometer was donated to the Research Project by the Koppers Company Research Laboratory. This instrument is being adapted and upgraded for use in measuring light-isotope ratios.

**STAFF ACTIVITIES** CHARLES PARKHURST, Assistant Director of the Gallery, continued to serve the American Association of Museums in the following capacities: as member of the Accreditation Commission, as chairman of an *ad hoc* committee to draft a resolution regarding discrimination and

equal opportunity in the museum profession; as a member of a screening committee to determine the recipients of National Endowment for the Arts Scholarships to attend a legal seminar sponsored jointly by the American Law Institute, Smithsonian Institution and the American Association of Museums (March 1973); and as a member of the Museum Studies Curriculum Committee charged with recommending standards for museum studies in the United States. Mr. Parkhurst also accepted an invitation to serve on the Visiting Committee of the Board of Overseers for the Division of Humanities and the Arts, Case Western Reserve University. In May, Mr. Parkhurst lectured at the University of California, Los Angeles, on "The Green-Blue Shift in Sixteenth-Century Painting;" at Stanford University on "The Art and Science of Color in the Seventeenth Century;" and at the University of California, Berkeley, on "Red-Yellow-Blue: Its Meaning and Use in Art."

J.M. EDELSTEIN, Chief Librarian, gave a talk with J. Carter Brown for Radio Smithsonian on plans for the Center for Advanced Study in the Visual Arts. He also presented a talk on the Center at the annual meetings of ARLIS and CAA in New York City. He served on the Fellowship Committee for the Folger-British Academy Fellowship Program, as a member of the Subcommittee on Rare Books of the Coordinated Collection Development Work Group of the Federal Library Committee; and as a Consultant to the Rare Book Committee of the Smithsonian Institution Libraries. He also continued his duties as News and Notes editor of *The Papers of the Bibliographical Society of America*.

VICTOR COVEY and KAY SILBERFELD, of the Conservation Department, attended the annual meeting of the American Institute for Conservation held in Kansas City (Mo.), where Mr. Covey led one of the sessions. At the annual meeting of the American Institute for Conservation, Mr. Covey was elected to the Board of Directors. He has recently been elected President of the Washington Region Conservation Guild, having served as Vice President for the past year. Miss Silberfeld has continued to be an abstractor for *Art and Archaeology Technical Abstracts*.

The Curator of Sculpture, DOUGLAS LEWIS, delivered the late Rudolf Wittkower's second Mathews Lecture at The Metropolitan Museum of Art. He presented a lecture at the second annual *Summer Art Seminar for American Teachers* in Venice, led a graduate seminar at Johns Hopkins University on "Art History as a Profession: The Museum Curator" and supervised the National Gallery's fellowship program.

This year marked the re-establishment of the Gallery's Expert Opinion Service which had to be suspended for almost two years due to construction work for the new East Building. This program, renamed the Art Examination Service, began in May under the direction of H. LESTER COOKE, Curator of Painting. Also during the year, Mr. Cooke judged thirteen art exhibitions in several states as well as delivering five lectures on various aspects of art history.

In the Department of Graphic Arts, the Curator of Graphic Arts, CHRISTOPHER J. WHITE, served as Adjunct Professor of Fine Arts, Institute of Fine Arts, New York University. He presided over a

panel at a College Art Association meeting in New York on "Drawings, Master and Pupil" and delivered five lectures on the graphic arts. KONRAD OBERHUBER, Research Curator, gave four lectures on the graphic arts.

H. DIANE RUSSELL, a member of the Graphic Arts Department, was awarded a Samuel H. Kress Foundation travel grant for 1973; her colleague FRED CAIN delivered a lecture on M.C. Escher to the Washington Print Club and served as a juror for a regional multi-media exhibition in Virginia.

MARGARET BOUTON, Curator in Charge of Education, and her assistant, CARLEEN KEATING, attended the annual meeting of the American Association of Museums in Mexico City. Margaret Bouton as well as Bennie E. Dallas, Staff Lecturer, attended the College Art Association meetings in New York.

WILLIAM J. WILLIAMS, Staff Lecturer, continued to act as coordinator for Adventures in Learning, Inc., an experimental adult education program in Baltimore. He served as President of the Washington Museum Education Roundtable until resigning from its Board of Directors in September.

RICHARD SAITO, JEFFRY RUDA, BARBARA MOORE, and CHARLOTTE SNYDER, Staff Lecturers, wrote and recorded taped scripts for the Encyclopaedia Britannica Educational Corporation's series on Old Masters.

BENNIE E. DALLAS, Staff Lecturer, lectured on "Women in Art" for the Graduate Women in Science (Sigma Delta Epsilon) at the George Washington University.

DAVID W. SCOTT, was Curator-in-Charge of the Fredrick Law Olmsted exhibition, in addition to his duties as consultant for design planning of the East Building. He served as Gallery representative at meetings of the Museum Computer Network; as Panel Member for the Research and Publications Division of the National Endowment for the Humanities; as Consultant for the National Park Service in connection with the Immigration Museum at the Statue of Liberty. He led a workshop and read a paper on Curatorial Research at the annual meeting of the American Association of Museums in Milwaukee, June 7. He also visited Madrid and Mallorca in January, and Mallorca again in April, in conjunction with art projects for the East Building, especially the tapestry of Joan Miró.

RICHARD BALES, Assistant to the Director for Music, was elected to a three-year term of the Eastman School of Music (Rochester, N.Y.) Alumni Council. He received the School's Alumni Achievement Award for 1973. During the 1972-73 season, Mr. Bales was an honorary member of the Board of Directors of Fairfax County, Virginia Choral Society, and the Oratorio Society of Washington. He was also honored among a group of Virginians by Gov. and Mrs. Linwood Holton at the "Distinguished Virginians" award. His choral composition *God's Presence*, commissioned by Christ Church, Alexandria, Virginia, was given its first Washington performance by the Madrigal Singers at the Gallery's 30th American Music Festival. In addition to

speaking engagements and radio interviews, Mr. Bales addressed the Arts Club of Washington on his thirty seasons at the National Gallery. He was guest conductor at the Baton Rouge Symphony Orchestra, Louisiana, in an all-American concert for young people.

PUBLICATIONS BY  
MEMBERS OF THE STAFF

J. M. EDELSTEIN, rev. of *The Letters of Roger Fry*, ed. Denys Sutton, *The New Republic*, (17 March 1973), 25-26.

ROBERT L. FELLER, "Scientific Examination of Artistic and Decorative Colorants," *Journal of Paint Technology*, 44 (1972), 51-58.

———, "Problems in the Investigation of Picture Varnishes," *Conservation of Paintings and the Graphic Arts, Preprints of contributions to the Lisbon Conference 1972*, London International Institute for Conservation of Historic and Artistic Works, pp. 201-209.

ROBERT L. FELLER and RICHARD D. BUCK, "The Examination and Treatment of a Fayum Portrait," *Conservation of Paintings and the Graphic Arts, Preprints of contributions to the Lisbon Conference 1972*, London International Institute for Conservation of Historic and Artistic Works, pp. 801-807.

BERNARD KEISCH, "The Atomic Fingerprint: Neutron Activation Analysis," *The World of the Atom Series*, United States Atomic Energy Commission, 1972.

———, "X-ray Diffraction and the Composition of Lead White," 1971, 1972 *Studies in the History of Art*, Washington, National Gallery of Art, 1972, pp. 121-132.

———, "Mössbauer Effect Studies in the Fine Arts," *Archaeometry*, 15 (1973), 79-104.

B. KEISCH and HOLLY H. MILLER, "Recent Art Forgeries: Detection by Carbon-14 Measurements," *Nature*, 240 (1972), 491-492.

DOUGLAS LEWIS, "Il Classicismo Romantico in America: il tempio nella sua forma completa," *Bollettino del Centro Internazionale di Studi di Architettura "Andrea Palladio"*, Vicenza, 13 (Summer 1972), 299-309.

———, (trans.), G.P. Bordignon Favero: *The Villa Emo at Fanzolo, Corpus Palladianum*, 5, University Park: Pennsylvania State University Press, 1972.

———, "Un disegno autografo del Sanmicheli e la notizia del committente del Sansovino per S. Francesco della Vigna," *Bollettino dei Musei Civici Veneziani*, Venice, 3-4 (1972), 7-36.

KONRAD OBERHUBER, *Raphaels Zeichnungen*, Berlin, 1973.

———, "Ein Holzschnitt Jörg Breus des Jüngeren und ein Entwurf Raffaels," *Wiener Jahrbuch für Kunstgeschichte*, 25, 197-204.

CHARLES PARKHURST, "Red-Yellow-Blue. A Color Triad in Seventeenth-Century Painting," *The Baltimore Museum of Art Annual*, 4, ("Studies in Honor of Gertrude Rosenthal," II), 33-39.

———, "Louis Savot's 'Nova-antiqua' Color Theory, 1609," *Album*

*Amicorum J. G. van Gelder . . .*, The Hague: Nijhoff, 1973, pp. 242-47.

DAVID W. SCOTT, "The City From Greenwich Village by John Sloan," 1971, 1972 *Studies in the History of Art*, Washington: National Gallery of Art, 1972, pp. 107-119.

FERN RUSK SHAPLEY, *Paintings from the Samuel H. Kress Collection: Italian Schools, XVI-XVIII Century*, London: Phaidon Press, 1973.

———, "Titian's *Venus with a Mirror*," 1971, 1972 *Studies in the History of Art*, Washington: National Gallery of Art, 1972, pp. 93-105.

KATHARINE SHEPARD, rev. of *La Découverte de la Domus Aurea et la Formation des Grottesques à la Renaissance*, by Nicole Dacos, *American Journal of Archaeology*, July 1972, pp. 344-45.

CHRISTOPHER J. WHITE, "The Armand Hammer Collection: Drawings," *Apollo*, 95 (June 1972), 456-63.

## ADVANCED STUDY AND RESEARCH

### THE KRESS PROFESSOR IN RESIDENCE

PROFESSOR WILLIAM C. SEITZ (*Kress Professor 1971-72*)

- In residence through August 1972, Professor Seitz was simultaneously teaching a seminar on Monet-Cézanne as Kennan Professor at the University of Virginia.
- He produced the text for the Extension Services's program on the Impressionists to be distributed to schools throughout the country.
- His book on George Segal was published by a German house.
- He completed the text for a book to be published on the art of the years 1960-73.
- In addition to advising the two Kress Fellows in Residence, Professor Seitz acted as consultant to the Gallery on possible acquisitions and exhibitions in the field of modern art.

CARL NORDENFALK (*Kress Professor 1972-73*)

- In residence from October 1972 through June 30, he also gave ten lectures as the Slade Lecturer at Cambridge University, England.
- Directed Fellows Carra Ferguson and David Schaff on a catalog for a show of the Medieval and Renaissance illuminated manuscripts from the Rosenwald Collection for which he will provide the Introduction.
- Produced numerous *Festschriften* and book reviews as well as an article on "Indoors-Outdoors: A 2000-Year Problem in Modern Art" which will be published by the American Philosophical Society.

### NATIONAL GALLERY OF ART FELLOWS

#### Chester Dale Fellows

ROGER M. BERKOWITZ—1972-73

M.M.P. University of Michigan, 1970

Ph.D. candidate, University of Michigan

Dissertation topic: English Neoclassic and Regency Silver

Travel to London for project

MARILYN J. MCCULLY—1972-73

M.A. Penn State 1967

Ph.D. candidate, Yale University  
Dissertation topic: Els Quatre Gats and Modernista Painting in Catalonia

Residence in Barcelona, Spain; travel within Spain

SHIRLEY SUN—1972-73

M.A. East Asian Studies, Stanford University, 1969

M.A. History of Art, Stanford University, 1971

Dissertation topic: Chinese Painting Since 1949

Travel in China: Peking, Shanghai, and Hangchow

TIMOTHY C. J. VERDON—1972-73

M.A. History of Art, Yale University 1971

Ph.D. candidate, Yale University

Dissertation topic: Guido Mazzoni (1450-1518)

Travel to Italy—Venice, Naples, Paris, London

David E. Finley Fellows

PETER R. FUSCO—1972-74

M.A. Art History, New York University Institute of Fine Arts, 1972

Ph.D. Candidate, Institute of Fine Arts

Dissertation topic: Roman Activity of Sculptor Lambert-Sigisbert Adam

Travel to Rome; residence there 1972-73

J. KIRK T. VARNEDOE—1970-73

M.A. History of Art, Stanford University, 1970

Ph.D. History of Art, Stanford University, 1972

Dissertation topic: *The Drawings of Rodin*

Residence in Paris; travel to Spain, France, and London

ARTHUR WHEELOCK, JR.—1971-73

B.A. Williams College, 1966

Ph.D. 1973, Harvard University

Dissertation topic: Painting in Delft around mid-17th Century

Travel: England and Netherlands

Samuel H. Kress Fellows

CARRA A. FERGUSON—1972-73

M.A. Art History, University of Pittsburgh

Ph.D. candidate, University of Pittsburgh

Dissertation topic: Façade of St. Gilles du Gard and the Roman Scaenae Frons

Gave paper on St. Gilles to College Art Association Meeting in New York City, January 1972

Working on catalog entries for the exhibition of the Rosenwald illuminated manuscripts

DAVID S. STEVENS SCHAFF—1972-73

M.A. Art History, University of California, Berkeley

Ph.D. candidate, University of California, Berkeley

Dissertation topic: Bay Articulation in Early Christian Architecture

Work on catalog entries for the exhibition of the Rosenwald illuminated manuscripts

## NATIONAL PROGRAMS

**EXTENSION SERVICE** The Extension Service distributed sixty-six different titles of films, filmstrips, and slide lectures. Altogether, 28,859 bookings were processed, an increase of fourteen percent over last year. The total estimated attendance for all Extension Service programs was 4,554,645.

Once again, all fifty states were served by the Extension Service, with the major borrowers continuing to be junior and senior high school art teachers. In addition to our regular borrowers, Armed Service clubs and education centers in the United States and abroad—including the crew of the USS *Midway*—participated in National Gallery programs. Many major American and European museums also requested audio-visual resources from the Extension Service: the Rijksmuseum in Amsterdam; the Art Gallery of South Australia; the Israel Museum in Jerusalem; the Museo de Arte de Ponce in Puerto Rico; the Cincinnati Art Museum; the Dallas Museum of Fine Arts; The Metropolitan Museum of Art; and The Whitney Museum of American Art, among others. Libraries, penitentiaries, and arts organizations continued to be frequent borrowers. The diverse audience included the Inter-Tribal Indian Ceremonial in Gallup, New Mexico; the Archives of the Canadian Rockies in Alberta, Canada; the International Piano Library in New York City; Squibb and Sons, Inc.; the University of Hong Kong; and the undersea explorer Jacques Cousteau.

**New Programs** Fiscal 1973 was the first year of distribution for the Gallery's feature film, *Leonardo: To Know How To See*, an in-depth study of the famous Italian Renaissance artist. Produced under the auspices of the National Gallery and funded by IBM, the film had a total of 491 bookings and reached an estimated audience of 36,825.

*Goya*, the first in a series of twenty 5-minute films to be produced by the Gallery in cooperation with the Greater Washington Educational Television Association, was shown on Washington's Channel 26, March 26, 1973.

This was the first year for distributing Kenneth Clark's six-part film series on Manet, Cézanne, Monet, Seurat, Rousseau, and Munch,

entitled *Pioneers of Modern Painting*, made possible by a grant from the National Endowment for the Humanities. A total of 322 small colleges received these films from the Extension Service, resulting in 3,108 bookings with an estimated audience of 310,800.

To document the exhibition "Impressionist and Post-Impressionist Paintings from the U.S.S.R.," the National Gallery, with funds from the National Endowment for the Humanities, produced a new film entitled *On Loan from Russia: Forty-One French Masterpieces*. The film, showing behind-the-scenes efforts required to install the exhibit and several of the major paintings on loan from the Soviet government, was produced by the Public Broadcasting Service in New York. It was shown over PBS stations on April 29, 1973.

The Extension Service began to record the speeches of certain guest lecturers at the National Gallery. Plans are underway to distribute these recordings to interested college art history departments.

In response to a continuing demand for educational progress suitable for elementary school children, the Extension Service commissioned Jane Langton, a noted author of children's books, to develop a slide lecture for this age group.

Extension Service art educational materials and services were listed in several new bibliographies, journals, and other publications, including *The Elementary School Library Collection* by Mary Gaver, and an article entitled "More Sources of Free and Inexpensive Material" by John R. Searles in the *English Journal*. Extension materials continue to be listed in the *Educators Guide to Free Films and Filmstrips*.

Over 8,000 catalogs were sent to various national organizations and institutions which have not taken advantage of Extension Service programs: parochial and private schools, media centers, high schools, libraries, and civic groups.

ART AND MAN The Gallery's multimedia education program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc., reached 6,750 classrooms in every state of the country, with more than one and a half million magazines. Special color slide collections along with 40,000 filmstrips and recordings were also distributed as teaching components of the program.

INDEX OF AMERICAN DESIGN During the fiscal year, there were twenty-six bookings in eleven states of twenty Index of American Design exhibitions. Two hundred and seventy-nine people visited the Index itself, and reproduction permits were issued for 836 Index renderings. During the year a two-volume work on the Index, *Treasury of American Design*, by Clarence P. Hornung, was published by Harry N. Abrams, Inc. It includes over 2,900 illustrations.

# REPORT OF THE ADMINISTRATOR

## EMPLOYEES OF THE NATIONAL GALLERY OF ART

Adams, E. James	Berry, Faith D.	Cambridge, Bruce R.
Adams, Lavonne L.	Beville, Henry B.	Campbell, Alvia E.
Adams, William H.	Billings, James C.	Campbell, William P.
Adelson, Candace J.	Biloon, Helen B.	Cantey, John
Alexander, Cynthia N.	Birkel, Dale K.	Carroll, Louis L.
Alexander, Harold	Blackman, Edward J.	Carson, Laurel Y.
Allen, Carl	Blakeney, Alphonso L.	Carson, Robert J.
Allen, Lester W.	Blount, Willie	Carter, George E.
Allen, Perfect S.	Booker, Nelson	Carter, Joseph R.
Allen, Richard	Boone, Douglas A.	Carter, Reginald
Allen, Wilbur, Jr.	Boone, Judith A.	Casey, Charles W.
Altman, Barbara J.	Boomer, George A.	Caughman, Raymond J.
Amory, Robert, Jr.	Boss, Louise M.	Chapman, Bernard L.
Amussen, Theodore S.	Bouton, Margaret I.	Chappelle, Nellie
Anderson, Nathaniel V.	Bowen, Robert L.	Chatman, John
Aronson, Robert D.	Brauer, June M.	Cheek, Helen M.
Avent, Eunice J.	Brinson, Shirley L.	Claggett, Frederick E.
Backlund, Caroline H.	Brickman, Jacob	Clark, Jill
Bagley, Mance M.	Brooks, Lloyd E.	Cleveland, Laura P.
Bales, Richard H.	Brown, Bettina J.	Cleveland, Stephen E.
Banks, Valencia L.	Brown, Catherine F.	Cmiel, Casimir J.
Banks, Wendy Y.	Brown, Frank	Cole, Rita J.
Bardley, Sammy J.	Brown, J. Carter	Coleman, Elsie
Barnes, Willie C.	Brown, Linda	Coleman, Moncure III
Barnes, Wilson M.	Brown, Michael L.	Coles, Anita J.
Barrett, Jeremiah J.	Brown, Sylvester	Collins, Aubrey W.
Barrett, Joe L. †	Brown, Thomas W.	Collins, Jervis H.
Barry, Mabel A.	Brown, Virginia D.	Contini-Bonacossi, Alessandro
Bartfield, Ira A.	Brown, William H.	Converse, Julia M.
Bautista, Moises V.	Buchanan, Ernest, Jr.	Cooke, Lester H.
Beard, Edith R.	Buete, George E.	Cooke, Milton N.
Beaulieu, Julie E.	Bullard, E. John	Cooley, George A.
Beason, Dean A.	Burgess, Debra K.	Conyers, Robert L.
Becker, Susan P.	Burk, Charlotte K.	Corpening, Steven L.
Bell, Robin A.	Bushel, Hugh J.	Corley, Walter E.
Bellet, Joan R.	Butler, Lawrence	Cowan, Ophelia C.
Belt, Shiela	Bywaters, John S.	Cox, Edwin W.
Bennett, Mike	Cain, Fred J.	Cox, Milton E.
Berkley, Frederick L.	Calhoun, Buel	Covey, Victor C. B.
Bernat, Miriam	Calvert, Judith	Crawford, Willie

Cueford, Alice A.	Glade, Conrad H.	Jones, Mildred G.
Curry, Jane P.	Goodwin, Alex	Jones, Nathaniel
Dallas, Bennie E.	Goudy, Jan E.	Jones, Virgil S.
Daniels, Terry	Graham, Robert	Jordan, Mary B.
Darden, Brona M.	Grant, James	Joseph, Alphonso
Davidock, Peter, Jr.	Grant, Nancy	Justice, James W.
Davis, Carole	Grantham, Jack	Karras, Chris
Dawkins, James	Grazewick, Anthony	Katz, Neil J.
Delano, Juan F.	Greatheart, Ulysses	Keating, Carleen B.
Devolt, George	Green, Cecil C.	Kern, Earl V.
DiJanni, John J.	Green, Lorenzo M.	Kissane, Kathleen H.
Dockery, Arthur R.	Griggs, Samuel	Kreamer, Kathryn S.
Dockery, Rebecca L.	Grier, Marguerite E.	Kreithen, Arlene D.
Dodge, Alan R.	Grooms, Lucius A.	Krill, John W.
Donnelley, Bennie	Grossman, Sheldon	Kubicki, Joel E.
Donohue, Joseph P.	Grove, Robert A.	Labaree, Eleanor C.
Dudley, Graham G.	Gulick, Allison K.	LaCoss, Karen E.
Dupree, Henry E.	Hackett, Edward A.	Landrum, Willie
Duritza, Michael	Hales, Charles	Langham, Nancy E.
Eagleton, Sterling P.	Haley, Ronald E.	Latney, Beverly B.
Earman, Teunris R.	Hall, David L.	Lattisaw, Edward J.
Earman, Teunis R.	Hall, Leroy	Lavenburg, Joseph D.
Ebb, Frank R.	Halper, Audrey B.	Layton, Elizabeth
Edelstein, J. M.	Hamilton, George H.	Leason, Max A.
Edwards, Howard C.	Hand, Donald C.	Lee, A.B.
Edwards, Nancy L.	Hanna, Willie	Lee Furman W.
Ellis, Robert L.	Hansom, Gerald T.	Lee, George W.
Engel, Robert C.	Harkins, Rose V.	Lee, Louise K.
English, Joseph G.	Harlan, Roma C.	Lehere, Albert R.
Epps, Beverly F.	Harper, Junior	Lehrer, Ruth F.
Evans, Grose	Harper, Ted	Lenard, Ralph P.
Everly, Floyd F.	Harris, Anna N.	Leonard, Florence E.
Fantasia, John J.	Harris, Linwood	Leonard, Henry J.
Farmer, James E.	Harrison, John H.	Lesho, Joseph
Farquhar, Deborah A.	Harwkins, Richard C.	Levenson, Frederick H.
Faul, Dorothy W.	Hayes, Lloyd D.	Lewis, Douglas
Feldman, Francis L.	Heath, Paul D.	Lewis, William P.
Ferber, Elise V. H.	Heffington, JoAnna J.	Lightner, Ysabel L.
Fields, Cleo H.	Heflin, Catherine P.	Lilley, James E.
Fisher, Earl	Heinz, Louise A.	Link, Anna M.
Fichtner, Harry J.	Hemsley, Beverly A.	Long, Ann L.
Figgins, Frank I.	Hill, Harry C.	Long, William
Fitz, Robert L.	Hinkley, William A.	Love, Walter P.
Fletcher, Georganne	Hogan, Beatrice M.	Lowe, Ronald J.
Folsom, Kenneth P.	Honeycutt, Raymond J.	Lutzker, Susan J.
Foster, Clure E.	Honke, Mary W.	Lynch, John P.
Fox, Eugene A.	Hullick, Peter	McBride, Johnny F.
Foy, Elizabeth J.	Hunt, Lauren A.	McCabe, Andrea C.
Freeman, Vivian C.	Hunter, Ernestine	McClain, Jacqueline
Freitag, Sally R.	Hurst, Perrin J.	McCleary, Michael A.
Fuller, David L.	Inge, Benjamin D.	McConkey, Albert R.
Gadson, Jacob N.	Ingram, Clarence	McDonald, Martha L.
Gadson, Martha L.	Ivey, Joe T.	McEvitt, Stephen R.
Garren, Joseph E.	Jarman, Carol L.	McGill, Thomas F. J.
Garris, Charles J.	Jenkinson, Pamela A.	McLaughlin, Elijah
Gaskins, Frances S.	Johnson, Eric K.	McLin, Nathaniel
Gaskins, James W.	Johnson, Gail M.	McLlwaine, Sharon R.
Genus, Charles C.	Johnson, Linwood K.	McRae, Rita
Gieske, Kathryn K.	Johnson, Maurice E.	Mack, Elizabeth J.
Gillespie, Charles M.	Johnson, William R.	Mackie, George A.
Gilliam, John	Johnson, Yamashita S.	Malin, James C.
Gilmore, John M.	Jones, Dennis I.	Mallick, Jerry M.

Mallus, Maria M.  
 Manzer, Stanley T.  
 Marrow, George A.  
 Marshall, Rebecca L.  
 Martin, George S.  
 Martin, Lawrence H.  
 Mask, Ronald G.  
 Mason, James E.  
 Matthews, Linda H.  
 Matthews, Majorie P.  
 Maxwell, Carroll C.  
 Mehennick, Allison E.  
 Merryman, Martha Jo  
 Messick, Woodard R.  
 Metaxatos, Margarita  
 Miles, Dinah K.  
 Miles, John A.  
 Miller, Bettye D.  
 Miller, Carrington W.  
 Miller, Esther I. R.  
 Miller, Robert G.  
 Mitchell, Lawrence S.  
 Mitchell, Theodore  
 Morgan, James W.  
 Morris, Juanita Y.  
 Morris, LaVera R.  
 Moody, Charles S.  
 Moore, Barbara S.  
 Moore, Charles J.  
 Moore, Donald L.  
 Moore, Patricia A.  
 Moore, Sylvia C.  
 Moore, Tettie I.  
 Moss, Robert  
 Moynahan, Elizabeth  
 Naranjo, José A.  
 Nashwinter, Robert B.  
 Ness, Melanie B.  
 Newhouse, Quentin  
 Newton, Robert C.  
 Nixon, Thomas D.  
 Nobel, Woodrow  
 Norflect, Becton  
 Northcutt, Walter T.  
 Oberhuber, Konrad  
 Pagan, Mary Jane  
 Parker, Willie J.  
 Parker, Willie J.  
 Parkhurst, Charles P.  
 Parks, Cathy S.  
 Parks, Leslie, Jr.  
 Pavloski, John T.  
 Payne, Reginald W.  
 Pell, Robert L.  
 Peterson, Joyce A.  
 Plush, James  
 Poliszuk, John F.  
 Pometto, Evelyn D.  
 Ponoski, John  
 Poston, Willie J.  
 Prenzie, Michael  
 Purnell, Joann S.  
 Quinn, Catherine F.  
 Queen, Walter E.  
 Query, Paul W.  
 Radford, Thomas P. K.  
 Radice, Anne-Imelda  
 Ramsey, Eldridge B.  
 Ravenel, Gaillard F.  
 von Rebhan, Elinor A.  
 Rector, Louis B.  
 Redd, Clifton D.  
 Redman, Arthur E.  
 Reed, Joe W.  
 Reeves, Sina L.  
 Renzi, Rocco J.  
 Reynolds, Ernest C.  
 Rhoades, Floyd M.  
 Rhyne, Robert  
 Rice, Annabel  
 Rich, Mahilda L.  
 Richardson, Susan L.  
 Riggs, George W.  
 Riggles, Alan L.  
 Riley, Oscar  
 Roache, William H.  
 Robinson, Leah D.  
 Ross, Janet L.  
 Rose, Raymond F.  
 Royal, Carl  
 Ruda, Jeffrey H.  
 Russell, H. Diane  
 Russell, Lynn P.  
 Rust, David E.  
 Saculles, Joseph R.  
 Sadd, Marie C.  
 Saito, Richard E.  
 Samuelson, Paul R.  
 Sanders, Joe  
 Sayles, Anita M.  
 Scott, David W.  
 Scott, James E. C.  
 Seagers, James E.  
 Seymore, Robert M.  
 Schantz, Martha T.  
 Schneider, Harvey  
 Schneider, Laura T.  
 Shaw, Ellsworth  
 Shepard, Katherine  
 Shields, Paul E.  
 Shorak, Bertey Jean  
 Short, James P.  
 Short, Marjorie  
 Simms, James E.  
 Singley, George K.  
 Silberfeld, Kay  
 Siler, Claude B.  
 Simpkins, Alvia  
 Skinner, John R.  
 Smith, Charles H.  
 Smith, Edward T.  
 Smith, Emma  
 Smith, George W.  
 Smith, Michael D.  
 Smith, Noel D.  
 Smith, Sarah P.  
 Smyth, Frances P.  
 Snyder, Charlotte G.  
 Soler, Joseph E.  
 Sorrels, Oliver R.  
 Sourian, Arpi B.  
 Spicknall, James I.  
 Spieth, Marsha D.  
 Spinx, Jack C.  
 Spire, Paul B.  
 Springston, George G.  
 Stamback, Angela R.  
 Steele, Lina A.  
 Stieff, Dorothea K.  
 Stevens, James T.  
 Stevens, Peer L.  
 Stewart, James A.  
 Stratmann, Phillip E.  
 Straughter, Enoch W.  
 Stultz, Christopher R.  
 Sumpter, Jay B.  
 Sumpter, Wade  
 Suplee, Charles I.  
 Sütter, Susan C.  
 Sutton, William L.  
 Sweeney, Henry A.  
 Sweeney, Walter A.  
 Tasker, James H.  
 Tate, Burnice  
 Taylor, Marshall O.  
 Tayman, LeRoy  
 Thomas, Anthony G.  
 Thomas, Joseph W.  
 Thompson, Anthony W.  
 Thompson, James H.  
 Thornton, Brenda L.  
 Tingley, Elizabeth A.  
 Tingley, Walter W.  
 Tolson, Catherine E.  
 Triplett, John S.  
 Troiani, Anthony L.  
 Tullner, Robert E.  
 Turner, Sarah E.  
 Tyler, Jane S.  
 Upson, Lawrence E.  
 Varcola, Albert A.  
 Vickroy, Leroy M.  
 Vish, Stanley J.  
 Volkert, Francis T.  
 Voris, Anna M.  
 Walden, David O.  
 Walker, Janet M.  
 Wallace, Virginia M.  
 Waller, Susan M.  
 Walstrom, Charles B.  
 Walters, Oliver S.  
 Ward, Larry E.  
 Warren, Alvester W.  
 Warrick, Michael D.  
 Warwick, Katherine  
 Watson, P.J.

Watson, Ross	Williams, Alfred	Wolff, Martha A.
Webster, Queen E.	Williams, Isiah	Woodall, George O.
Wheeler, George T.	Williams, James A.	Woodson, Raymond
White, Christopher J.	Williams, Marilyn D.	Woodard, James W.
White, James V.	Williams, Pleasala J.	Wright, James S.
White, Jesse C.	Williams, Richard	Wright, Joseph R.
White, Patricia T.	Williams, William J.	Yates, Patricia
Whiters, Ruby D.	Wilson, George	Youmans, Robert
Wigfall, Abraham H.	Wilson, Janice	Zuessman, Noah J.
Wilbanks, Tara C.	Wohl, Teresa F.	

**ATTENDANCE** Over 1,619,500 people visited the Gallery. There were 350 visitors to the Graphic Arts Study Room. The Alverthorpe Gallery was visited by 1,921 people.

**BUILDING MAINTENANCE  
AND SECURITY**

- Constructed under contract, new offices in Space M-44 (Gym) for Music Director, Photographic Archives and Planning Consultant. Also installed models of new building in room in this space.
- Installed under contract, new lighting in Rotunda, North and South Lobbies and stairwells on main floor.
- Installed new track lighting in a number of galleries to facilitate installation of various temporary exhibitions.
- Installed under contract new air-conditioning system on ground floor to take care of new offices in Space M-44 and the East Garden Court. This system has been sized so as to provide for gallery space when Space M-44 is eventually converted to permanent galleries.
- Initiated work on new bronze handrails with integral lighting for the Mall steps. This contract should be completed shortly before the end of the year.



## MUSIC AT THE GALLERY

Thirty-three Sunday evening concerts were given in the East Garden Court and five in the West Garden Court during the fiscal year at the hour of 7 o'clock. There were no concerts on December 24 and 31, due to the early closing of the Gallery. 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. Seven of the Sunday concerts during April and May comprised the Thirtieth American Music Festival held at the Gallery.

The National Gallery Orchestra conducted by Richard Bales played eleven of the Sunday concerts, and The National Gallery Strings two.

The National Gallery Orchestra conducted by Richard Bales also played a concert at the Renwick Gallery on February 16, 1973 sponsored by the Embassy of Brazil. The program consisted of Eighteenth Century Brazilian Religious Music, and the orchestra was joined by the Chorus of the Catholic University of America and vocal soloists.

The National Gallery Strings conducted by Richard Bales played on the following occasions other than the Sunday series:

*August 23, 1972*—Two concerts during the private opening of The International Society on Thrombosis.

*August 28, 1972*—Two concerts during the private opening of The American Association of Blood Banks.

*September 16, 1972* during the invitational opening of the *Old Master Drawings From Christ Church, Oxford*, exhibition.

*October 19, 1972* after dinner and during preview of the *Frederick Law Olmsted* exhibition.

*October 21, 1972* during the invitational opening of the *Frederick Law Olmsted* exhibition.

*December 9, 1972* Concert at Pan American Health Organization Building for the 70th Anniversary of PAHO.

*March 7, 1973* during the invitational opening of *The Far North* exhibition.

March 29, 1973 during dinner and preview of the *Impressionist and Post-Impressionist Paintings from the U.S.S.R.* exhibition.

March 30, 1973 during the Congressional invitation opening of the *Impressionist and Post-Impressionist Paintings from the U.S.S.R.* exhibition.

June 23, 1973 during the invitational opening of the *Early Italian Engravings* exhibition.

June 30, 1973 during the invitational opening of the *American Impressionist Painting* exhibition.

There were several additional alfresco musical events in connection with openings, the Christmas stamp ceremony, etc. employing string quartet, jazz combo, or chamber chorus.

Intermission talks during the broadcasts of the Sunday evening concerts were delivered by members of the Education Department. Mr. Bales gave music notes during each of these intermissions, and on May 6, 1973 filled the entire intermission with an interview with Paul Hume, Music Critic of the *Washington Post* and Conductor of the Georgetown University Men's Chorus, which performed that evening at the Gallery.

The traditional pre-lecture recorded music on Sunday afternoons in the Auditorium was continued. All Sunday evening concerts were broadcast live in their entirety by Radio Station WGMS on both AM and FM in Quadraphonic Sound. Music critics of the *Washington Post* and *Washington Star-News* continued their regular coverage, the *Washington Star-News* beginning in March, devoted a long article once a month covering the previous month's concerts.

**SUNDAY CONCERTS** Attendance at the concerts remained generally high throughout the season, exceeding capacity at the orchestral concerts. A complete 1972-73 schedule of National Gallery Sunday evening concerts follows:

- Sept. 24 National Gallery Orchestra
- Oct. 1 National Gallery Orchestra with Georgina Dobrée, Clarinetist
- Oct. 8 Jean and Kenneth Wentworth, Piano Four-Hands
- Oct. 15 Wilma Shakesnider, Soprano; Wayne Sanders, Pianist
- Oct. 22 Jacob Feuerring, Pianist
- Oct. 29 Dicran Jamgochian, Baritone; Ilse Sass, Pianist
- Nov. 5 Leon Bates, Pianist
- Nov. 12 The Portland (Maine) Symphony String Quartet
- Nov. 19 National Gallery Orchestra
- Nov. 26 National Gallery Strings
- Dec. 3 Imdad Husain, Violinist; Elizabeth Wright, Pianist
- Dec. 10 National Gallery Orchestra; Camerata Chorus of Washington and Soloists
- Dec. 17 Yehuda Hanani, Cellist; Emanuel Krasovsky, Pianist
- Jan. 7 Takejiro Hirai, Pianist
- Jan. 14 National Gallery Orchestra; Catholic University Chorus and Soloists (Concert in honor of the Inauguration of the President and Vice President)
- Jan. 21 John Eaken, Violinist; Susan Eaken, Pianist
- Jan. 28 Jeffrey Siegel, Pianist
- Feb. 4 Rose d'Amore, Pianist; Members of the National Capitol Wind Quintet

- Feb. 11 Fernando Laires, Pianist  
 Feb. 18 National Gallery Orchestra  
 Feb. 25 National Gallery Strings with Jane White, Soprano; Richard Roeckelein, Harpsichord; Mark Ellsworth and Eugene Dreyer, Violins; and Robert Newkirk, Cello  
 Mar. 4 Beverly Somach, Violin; Linda Sweetman, Pianist  
 Mar. 11 The Shenandoah Conservatory Concert Choir  
 Mar. 18 National Gallery Orchestra with Robert Freeman, Pianist  
 Mar. 25 National Gallery Orchestra with Frances Burnett, Pianist  
 Apr. 1 Jack Glatzer, Violin  
 Apr. 8 Pamela Mia Paul, Pianist

*Thirtieth American Music Festival:*

- Apr. 15 David Rubinstein, Pianist  
 Apr. 22 The Alard String Quartet with Smith Toulson, Clarinetist  
 Apr. 29 Alan Mandel, Pianist  
 May 6 The Georgetown University Men's Chorus  
 May 13 William Skidmore, Cellist; Dorothy Skidmore, Flutist; Evelyn Garvey, Pianist; James Weaver, Harpsichordist  
 May 20 Madison Madrigal Singers  
 May 27 National Gallery Orchestra  
 June 3 Richard Fagan, Pianist

- 
- June 10 William Brown, Tenor; Gerson Yessin, Pianist  
 June 17 Norman Foster, Baritone; Brenda Bruce, Pianist  
 June 24 National Gallery Orchestra

WORLD PREMIÈRES

- |   |   |
|---|---|
| <i>Composer</i>                         | Bales, Richard  |
| <i>Composition and Performance Date</i> | <i>Fitzwilliam Suite</i> , Arranged from keyboard pieces in the Fitzwilliam Virginal Book, February 25, 1973      |
|   | Evet, Robert  |
|   | <i>The Exile</i> , May 6, 1973  |
|   | Evet, Robert  |
|   | Requiem Funeral Mass—Program III, May 20, 1973  |
|   | Kosteck, Gregory  |
|   | <i>Eclogue for Cello and Piano</i> , May 13, 1973   |
|   | Mason, Lucas  |
|   | <i>Melodrama in A</i> , April 15, 1973  |
|   | Parris, Robert  |
|   | <i>Walking Around</i> , A Chamber Cantata for Men's Voices, Clarinet, Violin, Piano, and Percussion, May 20, 1973 |
|   | Weck, Frederick   |
|   | Four Choruses for Unaccompanied Voices on texts by e.e. cummings, May 20, 1973                                    |

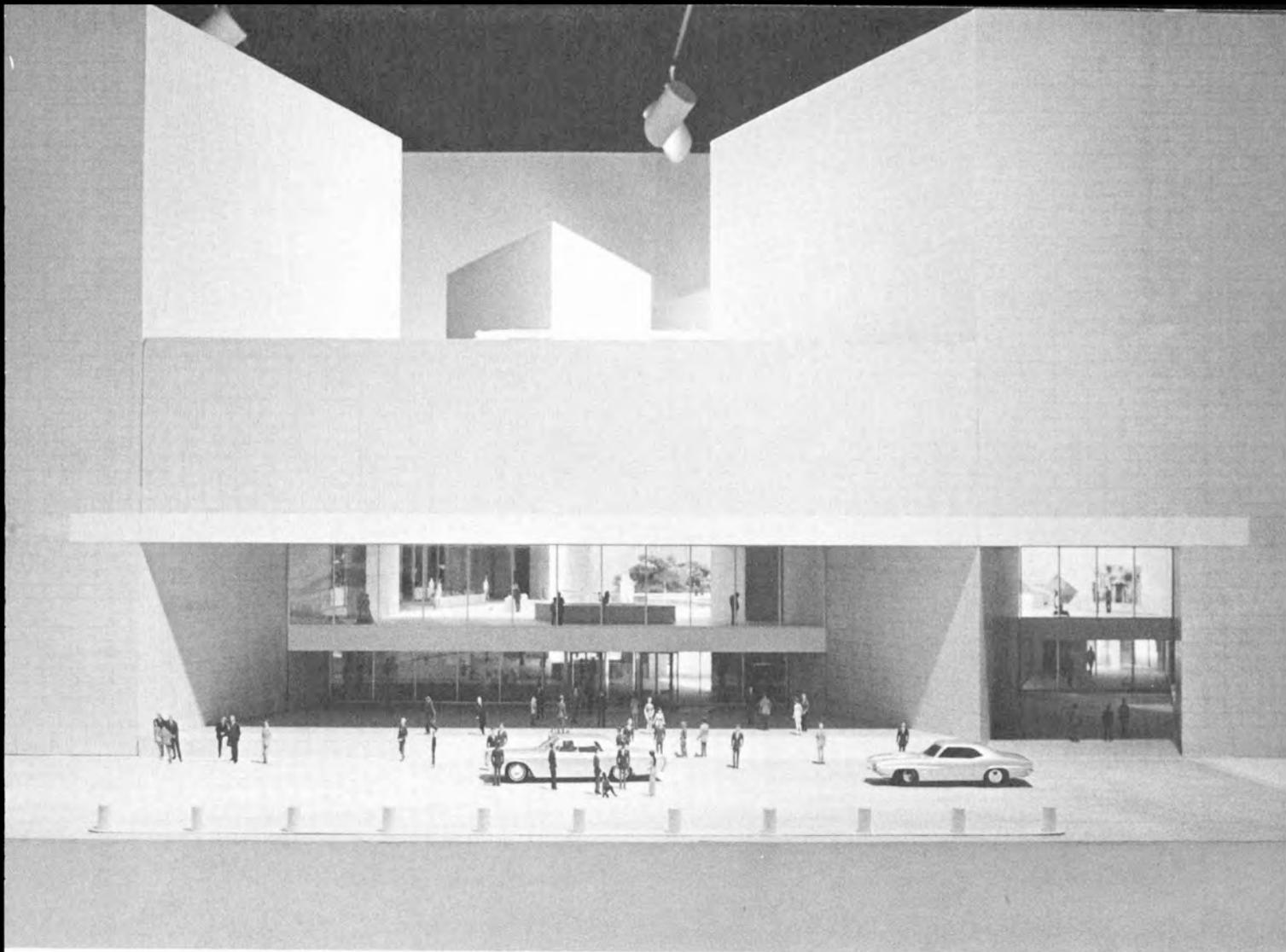
FIRST WASHINGTON PERFORMANCES

- |   |  |
|---|--|
| <i>Composer</i>                         | Arne, Thomas Augustine   |
| <i>Composition and Performance Date</i> | <i>Delia</i> , Cantata for Solo High Voice Strings, and Continuo (Edited by Robert Hufstader), February 25, 1973 |
|   | Asian composers  |
|   | A group of 13 short pieces, October 22, 1972   |

- Composer* Bach, Jan  
*Composition and Performance Date* Partita for Flute, Harpsichord and Cello, May 13, 1973
- Bales, Richard  
God's Presence (An Anthem for the 200th Anniversary of Christ Church, Alexandria, Va.), May 20, 1973
- Boyce, William  
Symphony No. 2 in A Major (Edited by Max Goberman), February 25, 1973
- Carr, Benjamin  
The Federal Overture as Performed at the Theatres in Philadelphia and New York, April 29, 1973
- Delalande, Michel-Richard  
*Symphonies pour les Soupers du Roy: Premier Caprice* (Editions Costallat: Restitution by Jean François Paillard), October 1, 1972
- Diamond, David  
The World of Paul Klee, May 27, 1973
- Draeseke, Felix  
Sonata quasi una Fantasia, Opus 6, June 3, 1973
- Dutilleux, Henri  
Sonata for Piano, January 28, 1973
- Finney, Ross Lee  
Pilgrim Psalms, May 6, 1973
- Haydn, Franz Joseph  
*Partbia* Divertimento No. 6 in G Major, for Oboes, Bassoons, and Horns (H. C. Robbins Landon Edition), December 10, 1972
- Hanson, Howard  
Symphony No. 3, May 27, 1973
- Hovhanness, Alan  
Ode to the Temple of Sound, May 27, 1973
- Kreisler, Fritz  
Three Pieces arranged by Yehuda Hanani, January 7, 1973
- Persichetti, Vincent  
String Quartet No. 4 *Parable X*, April 22, 1973
- Pleyel, Ignaz  
Concerto for Clarinet and Orchestra in C Major (Musica Rara Edition by Georgina Dobrée), October 1, 1972
- Phillips, Burrill  
Sonata for Cello and Piano, May 20, 1973
- Ruggles, Carl  
Men and Mountains, May 27, 1973
- Stravinsky, Igor  
Greeting Prelude, November 19, 1972

#### FIRST U. S. PERFORMANCE

- Composer* Gerard, Paul  
*Composition and Performance Date* Sonata for Violin Solo, April 1, 1973



## EAST BUILDING

The large model of the East Building was set up in the model room just before the Trustees' meeting in January. The Planning Section moved to its new quarters on the mezzanine of the former gymnasium in February.

Design planning continued throughout the year on the East Building galleries and offices, and on the cafeteria and fountain of the connecting link. Revisions in planning culminated in substantially final designs for the offices of the Board Room complex, the cafeteria and the plaza fountain by June.

David Condon of the architectural firm of Keyes, Lethbridge and Condon developed plans for remodeling the truck dock and Registrar's area of the West Building as well as schematic plans for the

Conservation Laboratory complex to be located in the northeast quarter of the present ground floor.

By the end of June, construction of the East Building had progressed to the point at which the columns were rising conspicuously above the ground. Construction of the total project was estimated to be twenty per cent completed, and the concrete work was thirty per cent complete.



