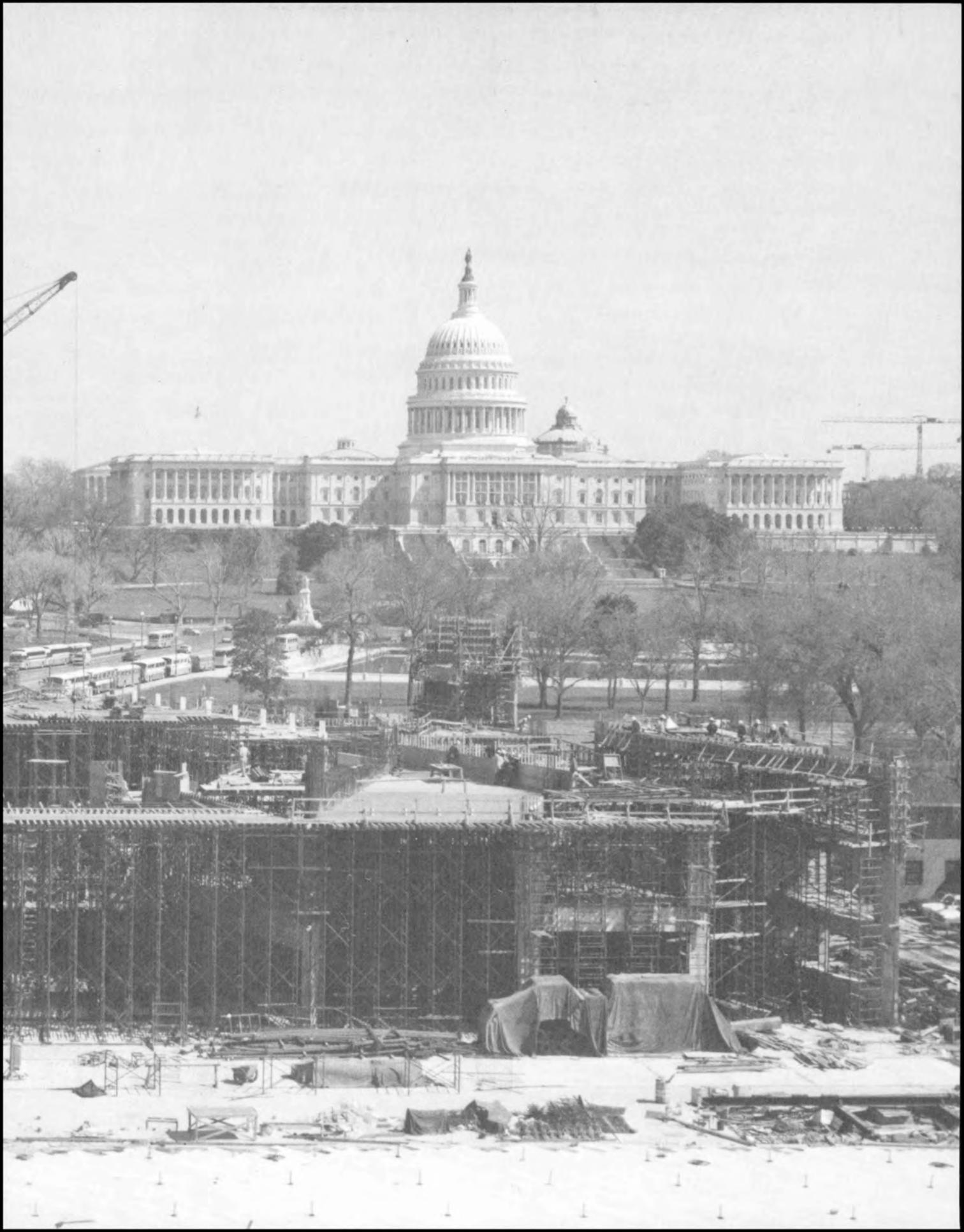
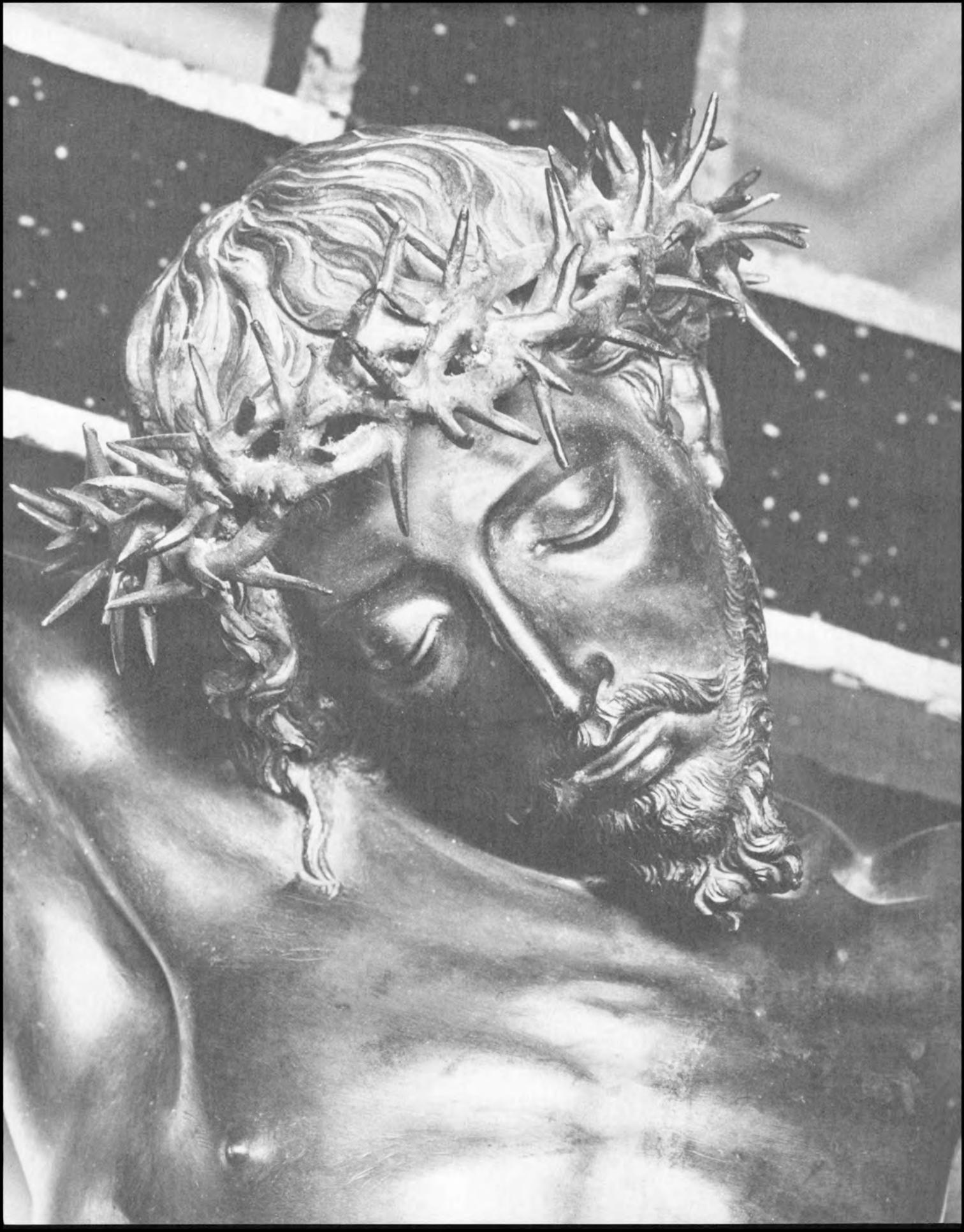


National Gallery of Art

Annual Report 1974







# ANNUAL REPORT 1974

NATIONAL GALLERY OF ART

Library of Congress Catalog Card Number 70-173826.

All rights reserved. No part of this publication may be reproduced without the written permission of the National Gallery of Art, Washington, D.C. 20565.

*Copyright © 1975 Board of Trustees, National Gallery of Art*

Frontispiece: *The Pistoia Crucifix*, Pietro Tacca, Ailsa Mellon Bruce Fund, detail

THE BOARD OF TRUSTEES OF  
THE NATIONAL GALLERY OF ART



*The Chief Justice,  
Warren E. Burger*



*The Secretary of State,  
Henry A. Kissinger*



*The Secretary of the Treasury,  
William E. Simon*



*John Hay Whitney,  
Vice-President*



*Carlisle H. Humelsine*



*Franklin D. Murphy*



*Stoddard M. Stevens*

# CONTENTS

7	ORGANIZATION
9	DIRECTOR'S REVIEW OF THE YEAR
26	APPROPRIATIONS
27	CURATORIAL ACTIVITIES
27	Acquisitions
47	Donors of Works of Art
48	Lenders
51	Exhibitions and Loans
60	REPORTS OF PROFESSIONAL DEPARTMENTS
60	Library
61	Photographic Archives
62	Graphic Arts Department
63	Education Department
65	Art Information Service
65	Editor's Office
66	Publications
66	Conservation
68	Photographic Services
69	OFFICE OF THE SECRETARY AND GENERAL COUNSEL
70	STAFF ACTIVITIES AND PUBLICATIONS
76	ADVANCED STUDY AND RESEARCH
76	Kress Professor in Residence
76	National Gallery Fellows
78	NATIONAL PROGRAMS
78	Extension Service
79	Art and Man
79	Index of American Design
80	REPORT OF THE ADMINISTRATOR
80	Attendance
80	Building
81	Employees
83	MUSIC AT THE GALLERY
87	EAST BUILDING

# ORGANIZATION



*The Secretary of the  
Smithsonian Institution,  
S. Dillon Ripley*



*Paul Mellon, President*

The 37th annual report of the National Gallery of Art reflects another year of continuing growth and change. Although formally 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 General Trustees continuing in office were Paul Mellon, John Hay Whitney, Franklin D. Murphy and Stoddard M. Stevens. Lessing J. Rosenwald resigned in March after ten years as a Trustee; Carlisle H. Humelsine, President of Colonial Williamsburg Foundation, was elected to succeed him. 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.

## BOARD OF TRUSTEES (as of June 30, 1974)

Chief Justice of the United States, Warren E. Burger, *Chairman*  
 Secretary of State, Henry A. Kissinger  
 Secretary of the Treasury, William E. Simon  
 Secretary of the Smithsonian Institution, S. Dillon Ripley  
 Paul Mellon  
 John Hay Whitney  
 Carlisle H. Humelsine  
 Franklin D. Murphy  
 Stoddard M. Stevens

### EXECUTIVE COMMITTEE

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

### FINANCE COMMITTEE

Secretary of the Treasury,  
 William E. Simon, *Chairman*  
 Paul Mellon  
 Secretary of the Smithsonian  
 Institution, S. Dillon Ripley  
 Stoddard M. Stevens  
 John Hay Whitney

ACQUISITIONS COMMITTEE

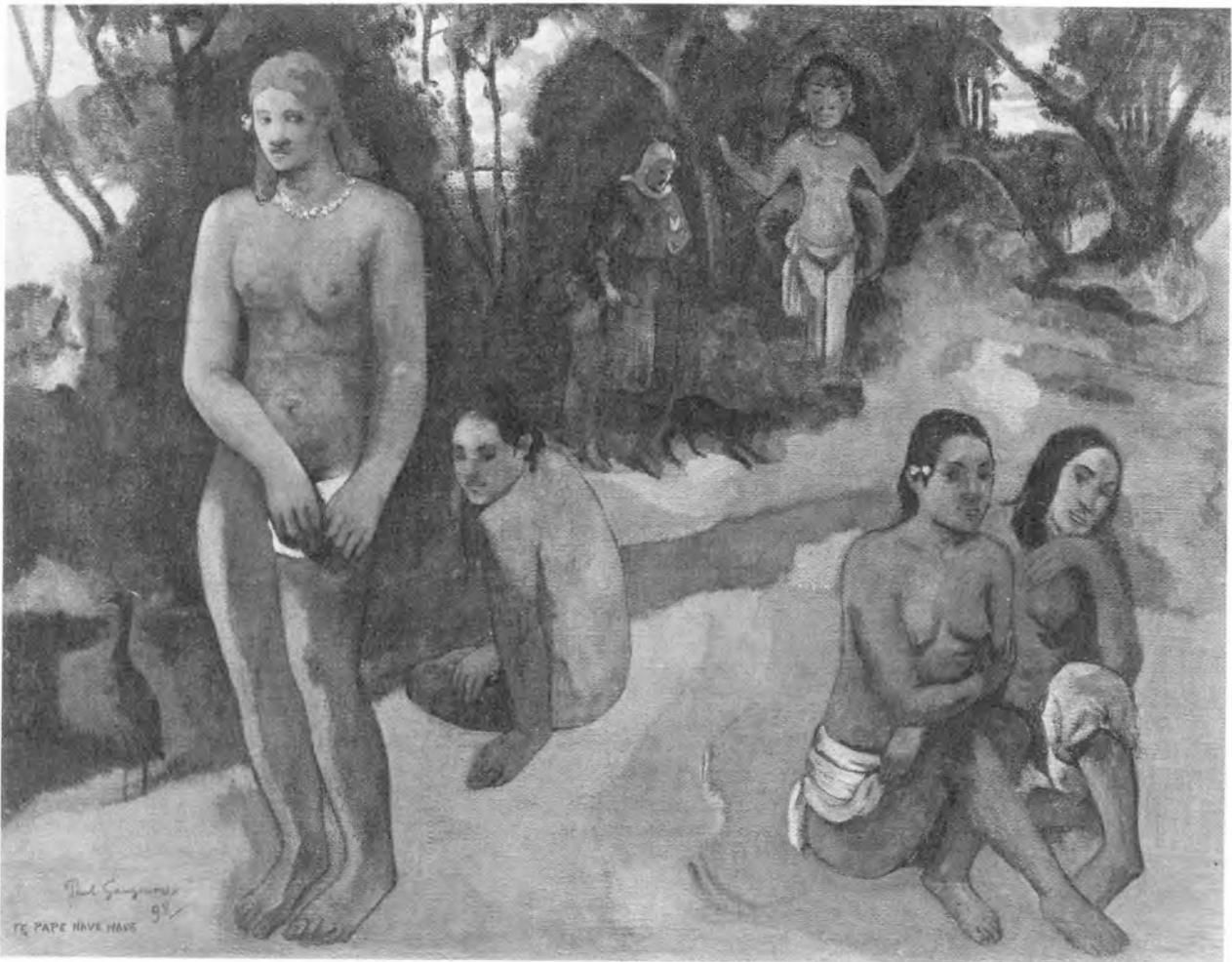
Paul Mellon, *Chairman*  
J. Carter Brown  
Carlisle H. Humelsine  
Franklin D. Murphy  
John Hay Whitney

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*  
Lloyd D. Hayes, *Treasurer*  
Joseph G. English, *Administrator*  
Robert Amory, Jr., *Secretary and General Counsel*

*Te Pape Nave Nave (Delectable Waters)*, Paul Gauguin, Collection of Mr. and Mrs. Paul Mellon



# DIRECTOR'S REVIEW OF THE YEAR

JULY-AUGUST 1973

In the year covered by this report (Fiscal 1974, beginning July 1, 1973), the National Gallery's expansion began for the first time to take visible shape above ground.

*East Building Construction*

If Damon Runyon thought watching America's Cup races was like watching grass grow, he never had the opportunity of watching, day-to-day, the seemingly immutable silhouette of anything as internally complex as the National Gallery's building project. Using Pierre L'Enfant's eighteenth-century city-plan geometry as its leitmotif, the design of the new building, with its cubistically interlocking spaces, gradually began to take shape in a welter of re-bars, forms, trusses and conduits that had the apparent logic of a Kandinsky.

*A de La Tour for the Gallery?*

The year started off for the Director in Paris, visiting on July 2 the private house tucked away on what looks like a curved village street buried behind the façades of the 17th arrondissement, talking quietly and at great length with the owner of what I had long considered to be the most moving of the *Magdalens* of Georges de La Tour. The conversation was held with the picture hanging informally on the wall behind us. It was the first time since raising the subject with the owner in the 1960s that the National Gallery had been given the opportunity even to explore the possibility of its being for sale.

*Early Italian Engravings Exhibition  
continues to draw crowds*

At the Gallery in Washington, the exhibition program offered the summer visitors a broad variety. The colorful and refreshing summer show, *American Impressionist Painting*, had not yet gone on to the Whitney; Christopher White's scholarly Rembrandt etchings show continued in the print galleries while our Graphics Department simultaneously treated us to a visit to Venice through the contrasting eyes of Whistler and Canaletto. Our major undertaking, *Prints of the Italian Renaissance*, continued to surprise us with its large and wide audience. Its mammoth catalogue turned into an unexpected best-seller. In the august pages of *The Burlington Magazine* it was termed "a major contribution to the field, and certainly the most significant publication since 1948," in a review that called the show a "magnificent exhibition. . . . a landmark in the study of Italian prints."



*Air-conditioning facilities modified to serve entire Gallery complex*

Underneath all of this (down in the basement), additional refrigeration equipment was being installed in our existing air-conditioning area that would give us the capacity to cool the entire new Gallery building complex. When the existing building was constructed at the end of the 1930s, it was possibly the largest building in the world ever to be built with central air conditioning. By now, we expected the state of the art to have developed so that we would be going into a totally different system for our new construction. When the engineers found how close the performance tolerances were, however, it turned out that the same basic type of equipment was our only option, and that it could all be put together, with switch-over capability to serve both buildings interchangeably.

What was required was a chilled-water pipe to run underground in front of our Constitution Avenue entrance down to the Fourth Street site. All year our northern front was to look like a battlefield as we struggled for a solution for a piping system that would not leak, while our visitors bravely continued to find their way across the trench line into the museum.

*Acquisition of a major Rubens*

The triumphant moment of the summer came on August 16, with the exhibition of the recently acquired Rubens group portrait of *Deborah Kip, Wife of Sir Balthasar Gerbier, and Her Children*. At the time of its acquisition, it was so encrusted with discolored varnish, which later turned out to include even a nineteenth-century



*Deborah Kip, Wife of Sir Baltasar Gerbier, and Her Children*, Peter Paul Rubens, Andrew W. Mellon Fund

dark toning varnish, that it was with some anticipation that we watched it emerge from the cleaning.

Strips had obviously been added to all four sides, and we were impatient to have further evidence as to whether these might have been later additions by another hand. There was also a disquieting sales catalogue description of 1860 referring to Deborah as being dressed in white and green. Hard as it was to be sure what colors lay under all that varnish, her skirt appeared so obviously red that the chances seemed remote that it could become its complementary color. There was another amplified version of the subject in the Royal Collection at Windsor. Could ours be an old copy?

The instinct that this painting could not possibly be anything but

### *Scientific investigation*

the original was borne out by scientific tests conducted throughout the period of the cleaning and supervised by Richard Buck at the Intermuseum Laboratory and by the National Gallery Research Project in Pittsburgh under Robert Feller. In the process the picture was probably subjected to more intensive scientific scrutiny than has any other painting heretofore. The results of these investigations, as well as the full art-historical documentation, were published later in the year in the Gallery's *Studies in the History of Art*. Suffice it to say here that when the painting was stripped, Deborah's skirt turned out to be green after all, and the paint around the edges, from both stylistic and scientific criteria, could be none other than by Rubens' own hand.

Of its many aspects, the most important was the picture's quality as a work of art. Rubens' protean talents were turned to serve different kinds of masters, and his output has a dazzling variety. In this painting we see the image of a woman of whom he was very fond. Her household, frequently deserted by her husband Gerbier (recorded as a renegade, who might appear so even by today's standards), was where Rubens stayed when he was in London painting the great allegory of *Peace and War* for Charles I. The depth of Deborah's humanity recorded here, and the fact that Rubens took the canvas with him back to Flanders, help us to believe that this is one Rubens painted for himself.

### SEPTEMBER-OCTOBER 1973

#### *Sunday concert season*

The fall season got underway with the National Gallery Orchestra under Richard Bales leading off in the first two Sunday concerts in the East Garden Court, with two composers who had been given attention at the Gallery long before their more recent "rediscovery" in the standard symphonic repertory: Charles Ives and Anton Bruckner.

On September 22 a new Secretary of State was appointed who, on his confirmation by the Senate, became one of the Gallery's nine Trustees. In Henry A. Kissinger, the Gallery has acquired a friend deeply interested in the visual arts and sensitively aware of the opportunities they offer for bettering international understanding.

#### *Scholz Exhibition of Italian drawings*

The opening exhibition of the season was a new look at the Italian drawings of the collector Janos Scholz, with the selection and the scholarly catalogue provided by Konrad Oberhuber, the Gallery's expert in this field. The installation and catalogue grouped the drawings by geographical centers illuminating the topography of Italian draftsmanship.

#### *Print Council meets in Washington*

The Print Council of America held its meetings in Washington so as to be able to benefit from the overlap of the Gallery's Italian Engravings and Scholz Collection shows. With curators of major European print rooms in Washington to pick up their loans, the admixture, in one place at one time, of original objects and learning in the field of Italian Renaissance graphics may not come around again for a very long time.

One of the hosts at the dinner for The Print Council and Mr. Scholz was the Gallery's Curator of Painting, H. Lester Cooke, himself a devotee of Italian drawings, having produced with Sir



*Bellerophon Killing the Chimera*, Giuseppe Porta, called *Salviati*, Collection of Janos Scholz

*Death of H. Lester Cooke,  
Curator of Painting*

Anthony Blunt the catalogue of the Roman drawings at Windsor Castle. He died of a heart attack the next day.

Lester Cooke had come to the Gallery in 1955, having been educated both in England (Harrow, and then an honors degree in History of Philosophy from Oxford), France (where he was a Fulbright Fellow at the Sorbonne), and in the United States (Art Students' League, Yale School of Fine Arts, and Masters and Doctorate degrees from the Graduate School of Art and Archaeology at Princeton). His great love was Italy, where he had served as a senior fellow at the American Academy at Rome, and had been awarded the Prix de Rome and the Order of Merit by the Italian government. He wrote widely, ran NASA's program of commissioning major artists to record the first ten years of American achievements in space, and still found time to pursue a career as a successful artist in his own right. His unique wit and infectious love for the art object will be much missed.

*Kress Professorship*

The beginning of October also brought to us a superb connoisseur: A. B. de Vries, Kress Professor in Residence for the 1973/74 academic year. The former director of one of Europe's most appetizing museums, the Mauritshuis in The Hague, his broad knowledge of art of the Dutch seventeenth century and particularly of

*Construction progress: concrete*

Vermeer, about whom he has published an important monograph, as well as his encyclopaedic familiarity with private collections, made him a lively and helpful addition to the scholarly community here.

Meanwhile the concrete work both on the new building site and within the east entrance of the existing building was proceeding with visible results. The Fourth Street entrance concrete went from 47 percent to 97 percent completion since the beginning of the fiscal year, and the Charles H. Tompkins Co. began pouring the highly complex architectural concrete coffered ceiling for the new auditorium in the East Building. Following the contemporary emphasis on the visible integrity of a building's materials, the structural slab that roofs over the new auditorium will not be cosmeticized by anything covering it over. This puts the full burden of perfection on the quality of the pour, and the architects and clients alike were jubilant at the way it came out.

*de La Tour negotiations*

September had brought an intensification of negotiations with Paris over acquisition of the de La Tour, and at the meeting of the Trustees at the end of the month, the Board voted to authorize the purchase of the painting—on condition that a satisfactory contract with the owner could be worked out and that a valid export license be issued by the government of France.

*American Art at Mid-Century Exhibition*

In September as well came the announcement of the purchase by the Australian government of Jackson Pollock's *Blue Poles* for a record price. The Gallery obtained permission to borrow the painting, before it left for Canberra, for the Gallery's next exhibition, a survey of precisely that period in the history of American art. Entitled *American Art at Mid-Century I*, the exhibition inaugurated a series exploring for the first time at the Gallery various aspects of American art since World War II. Mr. and Mrs. Paul Mellon gave a glittering preview dinner at the Gallery in honor of the lenders, who represented many of the leading collectors of contemporary art



from around the country. Their attendance from as far away as Oregon and California was most heartening, as was the general enthusiasm for the idea of the Gallery's collections eventually embracing major monuments from the twentieth as well as earlier centuries.

The Education Department girded itself to meet the extraordinary demand for guidance in the Mid-Century exhibition. Their services included electronic tours, lectures, regular tours, tours for special groups on request, and a series of films on contemporary artists.

NOVEMBER-DECEMBER 1973

*New head of Graphic Arts Department*

On November 12 we were able to announce the appointment of a new curator of our Graphic Arts Department, Andrew Robison, replacing Christopher White who returned to his native England to assume the post of Director of Studies of the Paul Mellon Centre for British Art. Mr. Robison, a professor at the University of Illinois at Urbana, graduated summa cum laude from Princeton in 1962. Already as an undergraduate, he had done pioneering work on the prints of Piranesi. Since then he has published widely in the field of prints. His formal field had been philosophy and religion, having earned a Masters degree in Patristics and Hinduism from Queens College, Oxford, where he was a Marshall Scholar, and subsequently having studied classical Sanskrit philosophy in India under a Fulbright grant, receiving his Ph.D. from Princeton in 1973.

Meanwhile, William Campbell, Curator of American Painting, went to Russia for three weeks under an International Exchange Program organized by the Department of State and the American Association of Museums in order to study the possibilities for cultural exchanges with the USSR.

*Cordelia May Grant aids art education via TV*

The Gallery continued to explore ways in which the medium of television can help education in art. Under a grant from Mrs. Cordelia May, the first five films of a series based on Gallery holdings were produced by WETA, the educational television station in Washington, and aired over the eastern educational network. The concept is for short, intensive films of five to seven minutes each that can help stations around the country with their programming and thus maintain an after-life of repeated use. The films explore Goya, Fragonard, Degas, the naïve American paintings from the collection of Col. and Mrs. Garbisch, and one in-depth look at the Fra Angelico-Fra Filippo Lippi tondo, *The Adoration of the Magi*. Scored sensitively with music of the period and country in each case, the films promise to reach an audience many times larger than that privileged to visit the Gallery in Washington.

*Setback in de La Tour quest*

In late November, a contract satisfactory to both sides having been signed, the Director and the seller of the *de La Tour Magdalen*, M. André Fabius, paid a call on the Director of the Museums of France at the Louvre. The question of the export license would be submitted in early December to the Conseil Artistique de la Réunion des Musées de France. M. Jean Chatelain, a friend from the days of the exhibition of the *Mona Lisa* in the National Gallery, was sympathetic to our case but reminded us that there were two sides to the question. An appointment to see the Minister was unobtainable.

Other friends in Paris who were sympathetic said they would do what they could. As an example of the kind of coincidences that operate in these undertakings, my seat-mate on a late shuttle to New York, the day before a letter was to go off in French to the Conseil pleading our case, turned out to be a Frenchman who helped me far into the night to put our plea into persuasive and authentic French prose.

All to no avail. The deciding body met on December 6 and, by secret ballot, voted to recommend to the Minister for Cultural Affairs that the picture be retained in France as a national treasure.

*Major Library Gift by Ambassador Bruce*

As the end of the calendar year approached, the Gallery was very fortunate in receiving a second gift from Ambassador David K. E. Bruce, then heading the U.S. Liaison Office in Peking. The donation, given in memory of Andrew W. Mellon, is earmarked for the purchase of books for the new library in the Center for Advanced Study in the Visual Arts now under construction. As the detailed report below of the library indicates, there is much growth and activity in that department and in our photographic archive, which received another generous grant from the Samuel H. Kress Foundation.

*Photographic Archive progress*

In addition to collecting photographs of works of art from around the world to furnish an important international scholarly resource for the new Center, the Gallery is also a major provider of photographs, color transparencies, and slides to publishers, scholars, and the general public. To coordinate this activity, which had grown over the years to occupy various corners of the Gallery, a new unit was created, the Department of Photographic Services, to consolidate all files of Gallery photographs, to process permissions and requests and to coordinate the scheduling of the photography of original objects.

*Year-end gifts*

At year-end, gifts showered in on the Gallery in a heartening way. Among them were a Jawlensky from Mr. and Mrs. Ralph Colin, two paintings by Thomas Chambers given by Col. and Mrs. Edgar William Garbisch, a Henri from Mr. and Mrs. Gerard Smith, and works of art by Jacques Lipchitz, Henry Moore and I. Rice Pereira from Mr. and Mrs. Burton Tremaine. At the same time, two other Pereiras were given by Leslie Bokor and Leslie Dame.

The Board extended a special vote of gratitude to Mr. and Mrs. Paul Mellon for their donation to the Gallery of two paintings, *Te Pape Nave Nave* by Gauguin and the great Cézanne *Houses in Provence*. Capturing the sunlight of the south of France, Cézanne goes further in intensity in this painting than any Impressionist, while at the same time a new geometric solidity foreshadows the achievements of Cubism and beyond.

JANUARY-FEBRUARY 1974

*Lessing J. Rosenwald retires as Trustee*

After the January meeting of the Board of Trustees, Lessing J. Rosenwald announced his intention to resign. Mr. Rosenwald, 82, a Trustee since 1964 and a close friend of the National Gallery's since its inception, has given the Nation his graphics collection, which has been termed in *The Saturday Review* "America's greatest gallery of prints." His sharp connoisseur's eye will be greatly missed.



*Houses in Provence*, Paul Cézanne, Collection of Mr. and Mrs. Paul Mellon

*Scholarly publication continues*

He continues in close touch with the Gallery, and particularly with its expanding involvement with the graphic arts.

In the realm of scholarship, the final volume to the most recent publication in the National Gallery's Kress Foundation Studies in European Art series appeared with the publication of Professor Seymour Slive's monumental monograph on Frans Hals.

Work also progressed on the manuscript for a laboratory handbook, ultimately to be published for use by conservators and scientists, which will characterize artists' materials out of the past and of all sorts, and discuss the analytical laboratory techniques used in these determinations. The first chapters will deal with selected pigments. The project is under the direction of Robert Feller, senior fellow at the National Gallery's research project at Carnegie-Mellon Institute of Carnegie-Mellon University. An international effort, the undertaking has been generously supported by grants to the Gallery from the National Endowment for the Arts, Ciba-Geigy Corporation, and the David Lloyd Kreeger Foundation.

At the start of the second semester of Harvard, Konrad Oberhuber

took a leave of absence from his position as Research Curator at the Gallery to teach a course in Raphael while continuing to help with the preparations of the catalogue for the Gallery's upcoming Recent Acquisitions show.

*Gift of Roosevelt  
M. C. Escher Collection*

In the acquisitions field, an important gift was announced on February 12 when Mr. Cornelius van Schaak Roosevelt of Washington gave to the Nation what is the greatest private collection of the late Dutch printmaker, M. C. Escher, outside the artist's own bequest to the Mauritshuis Museum in The Hague. The donation includes many of Escher's rare early works, as well as pieces of sculpture by him, a library and extensive archives relating to the artist and his work.

*Handrail for Mall Entrance steps installed*

With winter snows we were delighted to have completed an arduous project that provided bronze handrails illuminated from within, on the monumental Mall façade steps. The highest accolade for the success of their design, which went through two years of refinement, is that their addition has attracted little attention; they look as if they had been put there in 1941 by the Gallery's prime architect John Russell Pope.

With construction at the adjoining site proceeding under the so-called fast-track method, the designing of our East Building project has continued simultaneously. This method allowed construction to begin early—back in 1971, which, in these inflationary times has become increasingly important. The scheduling identifies a "critical path," and the architect's drawings have to stay at least one jump ahead.

*Design of Connecting Link under Plaza*

Because Fourth Street had to be detoured while that portion of the below-grade concourse that would lie underneath Fourth Street on its eventual alignment was built, the ground over which that detour ran (the territory between the existing building and the once-and-future street) could not be excavated until Fourth Street was restored to its normal path. This meant that the final design for the Connecting Link and the plaza above was the last major element to be addressed by the East Building's architects I. M. Pei and Partners. Now that the day of releasing the ground covered by the detour was coming up, an intensive design effort was concentrated on the plaza area.



### *Fountain and Plaza progress*

From the outset, Mr. Pei had suggested that the Gallery's very popular cafeteria be moved to a position between the two buildings in the below-grade concourse, as a way of enlivening the passage from one building to the other, and of serving both buildings with equal convenience. The Trustees approved this proposal, as this would liberate precious space in the existing building for the development of a major new conservation laboratory, and provide enlarged space for a cafeteria that is now so inadequate that hungry visitors frequently must stand in line for half an hour or more. In order to animate this low-ceilinged space and the visitor's experience of the passage underground between the buildings, the architect pointed out from the beginning the need to bring natural daylight down from the plaza above and enliven both levels with water in movement. The architectural challenge of finding a solution that would read as a focus for the outdoor plaza space above and at the same time work out for the cafeteria and concourse below was one of the most difficult that the architects have faced in the entire project. The final design, however, is very exciting, and every effort will be made to have it at least partially realized for the Bicentennial summer.

A family of "crystals," tetrahedrons in mirror glass recalling the tetrahedrons in the skylight over the great space in the East Building itself, will be scattered according to a very subtle geometry in the middle of a large ring of bollards penetrable by pedestrians but not by cars. A row of nozzles near the center will create a wall of water which will splash down a diagonal chute, akin to an Islamic *chadar*, and be collected in a pool at the concourse level, from which the water can be recirculated. At night, the tetrahedrons will glow from within the plaza and the waterfall will be illuminated.

### *New Cafeteria*

Much effort has also been given to making the self-service restaurant as attractive as possible using a modified "scramble" system whereby once the visitor has entered the food-serving area, lines will be eliminated and clients can shop at a series of discrete food-service stations, as in an oldtime market. A publications sales facility will also help to enliven the area, and plans call for a "sidewalk café" area across from the waterfall along the underground passageway, at which soft drinks, apéritifs, beer, and light wines will be available.

A word came from Paris in February, meanwhile, that a decision at the ministerial level for the export of the de La Tour was virtually certain within days. Great scurrying took place to determine exactly how we would exhibit it, if we found it one morning on our doorstep. Then there was President Pompidou's cabinet shake-up, a new minister, and rumors of the French President's illness. Everything went into a holding pattern.

MARCH-APRIL 1974

### *Carlisle Humelsine elected to Board of Trustees*

On March 12, the President of the Gallery, Paul Mellon, announced the election to the Board of Carlisle H. Humelsine. As President of the Colonial Williamsburg Foundation, Mr. Humelsine brings a detailed familiarity with the field of cultural administration. With service in the State Department under four Secretaries of State, as Deputy Under-Secretary and Assistant Secretary of State, and

more recently at Williamsburg, his record has been distinguished. Last year he was elected Chairman of the Board of the National Trust for Historic Preservation, and he is a former President of the Virginia Museum of Fine Arts as well as a Trustee of the Mariners Museum and a member of the Fine Arts Committee of the Department of State.

His knowledge of business affairs is witnessed by his directorship of several companies, including the Chesapeake and Potomac Telephone Co., United Virginia Bank Shares Inc., New York Life Insurance Co., and Garfinckel, Brooks Brothers, and Miller and Rhoads.

*19th Century Sculpture:  
Mellon Lectures and Exhibition*

In March the annual Andrew W. Mellon Lectures in the Fine Arts resumed with a series on nineteenth-century sculpture by Professor H. W. Janson. The nineteenth century has long been neglected in the world of scholarship, and the 1970 Mellon Lectures, Sir Nikolaus Pevsner's survey of nineteenth-century architecture, about to be published in book form, will provide a fundamental reassessment of that medium. Professor Janson's inquiry into nineteenth-century sculpture, culminating in Rodin, should overturn many misconceptions about that field. For the first time, the Gallery staged an exhibition in connection with the Mellon Lecture series. Drawing almost exclusively on its own resources and those of Lessing Rosenwald and Paul Mellon, the Gallery was able to survey the field of nineteenth-century sculpture on the main floor, contiguous to an installation of selected major twentieth-century pieces.

*Plans for future sculpture display*

The Gallery's long-range plans call for the conversion of space on the ground floor of the existing building into facilities for the display of the history of sculpture, when the office space in the new building allows us to move out of existing offices. Given side-lighting and a scale that is well suited to the display of art, a suite of galleries in the original building, with their own entrance at Seventh Street, should eventually allow us to display some of the Gallery's rich holdings in the field of small sculpture, particularly in bronze.

Meanwhile, the staff was made very aware of progress on the East Building project by the closing of the service entrance and shipping dock for excavation just outside. Plans call for new receiving facilities that will allow art shipments to be received at a separate dock, and will facilitate the processing of art shipments through the Registrar's Office and new photographic and conservation laboratories. In the interim, art and personnel, as well as refuse, have to go through a converted window in the southeast corner of the building.

*Extension Service developments*

The Extension Service brought out a new slide lecture on Impressionism, based on the text provided by Professor William Seitz who had been at the Gallery in 1972/1973 as Kress Professor in Residence. The narration is by Roderick MacLeish, and it represents the first use of cassettes in the Extension Service inventory.

The Service meanwhile was reorganized into two parts, program preparation and distribution, with two new people being actively recruited to take charge of its assessment and development and provide for its continuing growth.

*National Sculpture Garden*

As spring came, Washington residents became aware for the first time of the work done on the site adjoining the Gallery to the west,

across from the other end of the building from where the East Building construction is taking place. This site, on Constitution Avenue, lying across from the Gallery's Seventh Street entrance, is faced by the National Archives building across Constitution Avenue to the north. Both the Gallery and the Archives were designed by John Russell Pope, and the space these monumental structures define lies on the cross axis envisioned by Major L'Enfant that runs down from the National Portrait Gallery through Market Square, and across the Mall to the new Hirshhorn Museum and the federal building behind it. The area was designated several years ago by a joint agreement between the Secretary of the Interior and the President of the National Gallery, as a National Sculpture Garden. The writer's suggestion of some years ago that a pool in the middle be available for both sailing model boats in summer and skating in winter was adopted, and the Park Service will be offering skating in the winter of 1974-75. Meantime, federal appropriations have been provided for the first phase only of the project. Plans by the San Francisco office of Skidmore, Owings & Merrill for the completion of the area as the National Sculpture Garden, as well as for a pavilion to provide a café and skate-changing facilities, have been approved by all the necessary commissions, and await funding.

#### *The Age of Petrarch*

On April 6, a mini-exhibition drawn from our own collections and celebrating the age of Petrarch was staged by the Gallery in honor of the World Petrarch Congress sponsored by the Folger Library. One day of the Congress was devoted to "Petrarch and the Visual Arts" and based at the Gallery with lectures and seminars running all day. That night there was a concert in the Gallery of Renaissance music performed by the Pro Musica Antiqua, in what was to be the final Washington appearance of this pioneering group before disbanding shortly thereafter.

#### *de La Tour acquisition faces setback*

In France, meanwhile, President Pompidou died. Elections were set. The fate of de La Tour's *Magdalen* would have to await the formation of a new government and a new cabinet.

#### MAY-JUNE 1974

#### *Gallery mounts major exhibition of African art*

May began with the unveiling of the Gallery's major exhibition of the year. Entitled, *African Art and Motion*, it explored a new approach to African art, examining sub-Saharan creativity in the full context of the dimension of time, illustrating the assault on the senses that the African aesthetic implies, utilizing not only sculpture as thought of in its narrow western sense, but the texture and color of fabric, the sight of jewelry, and the pulsing rhythms of music and the dance. The concept of the show was that of Professor Robert Thompson of Yale University. The installation, by Gaillard Ravenel with the help of George Sexton and James Silberman, put the original objects, all from the collection of Katherine Coryton White, into a setting reminiscent of the visual aspects of the African experience. At five locations in the show, with mini-theaters built especially for them, films taken by Professor Thompson on location in West Africa expressly for the exhibition, illustrated, often by direct juxtaposition, the original use for which masks and textiles were created. Developed from a similar show at the University of



California in Los Angeles that was sponsored by the UCLA Art Council, the exhibition delighted visitors of all ages, and was besieged by special field trips, children, large segments of the black community, and some surprise visitors such as Julie Eisenhower and Jacqueline Onassis. Professor Thompson prepared many of Washington's school children by giving a series of lecture-demonstrations in the schools, and further illustrated the show by narrating a recorded tape for it. As Katherine White, the only lender involved, generously allowed the objects to stay five months, we felt that there was ample justification for making no compromises in the installation, which had been four months aborning.

An announcement by The White House brought the third change





*Exhibition of Recent Acquisitions of  
Sculpture, Drawings and Prints*

of the year in our Board. William E. Simon, then Administrator of The Federal Energy Office, was appointed Secretary of the Treasury on May 8. It was also announced that the Under-Secretary of the Treasury, Paul Volcker, would be returning to private life. As he had taken a particular interest in Gallery affairs over the years, we were most sorry to see him leave.

At the beginning of June, our final show of the season opened. *Recent Acquisitions and Promised Gifts: Sculpture, Drawings, Prints* set out for the first time a selection of what the Gallery had been acquiring over the last three years. Many of the beautiful objects that have been reported in these annual reports over the last three seasons were available to be seen by the public for the first time.

Featured in the exhibition was the Dürer drawing of *An Oriental Ruler Seated on His Throne*, as well as other finds, such as Giulio Romano's *St. Michael*, Pieter Bruegel the Elder's landscape, as well as Bruegel's only etching, and superb groups of drawings promised by Dr. Armand Hammer and Mr. and Mrs. Paul Mellon. At the May meeting, the Board had authorized the acquisition of one of the key prints of the fifteenth century, by the Master ES, which, in a surprise announcement at the opening luncheon, was revealed as having been acquired by the Trustees in honor of Mr. Lessing J. Rosenwald.



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

Four new curatorial posts were established this year. David A. Brown, who was a David E. Finley Fellow from 1968 to 1971, came from Yale University where he lectured in art history. As Curator of Early Italian Painting, Mr. Brown is responsible for the Gallery's extensive holdings in that field. E. A. Carmean, Jr., former Curator of Twentieth-Century Art at The Museum of Fine Arts, Houston, fills the newly created position of Curator of Twentieth-Century Art. Mr. Carmean will focus his activities on exhibitions, cataloguing, and acquisitions. Sheldon Grossman, a former Chester Dale Fellow, is the Curator of Northern and Later Italian Painting. He joined the Gallery staff in 1971 to assist in establishing the Photographic Archives for the Center for Advanced Studies in the Visual Arts. The new Curator of Northern European Painting is John O. Hand. Mr. Hand worked at the Gallery for a number of years in the Education Department before he left to work on his doctoral degree.

*New Construction Manager*

His dissertation is on the Flemish artist Joos van Cleve.

On the transfer of Mr. Robert Engle, construction manager for the Gallery's building project since 1970, to the long-range building program at the National Zoo, we were extremely fortunate in obtaining the services of one of the General Services Administration's key managers, Hurley Offenbacher. His most recent assignment had been the Air and Space Museum across the Mall which has been proceeding ahead of schedule and under budget. Mr. Offenbacher joined us just in time for the beginning of the laying of exterior marble on the Gallery's building, and the pursuit of all the project's on-going challenges. These still included at year's end the recalcitrant chilled water line to the East Building outside our Constitution Avenue entrance, which continued to resist decent burial.

*de La Tour: last try*

Our other year-long threnody also continued to escape conclusion. After the election of President Giscard d'Estaing in France came the appointment of Michel Guy as Under-Secretary of State for Cultural Affairs. The United States Ambassador to France, John N. Irwin II, a former Gallery trustee, accompanied by the writer, paid an official call on the new Minister in June during the first week of his incumbency to plead for clemency in the affair of the de La Tour. Our reception was cordial, but the disposition of our case was still in doubt. At the close of the fiscal year, no official determination had been communicated to us, and word from Paris was that nothing definitive would be happening until after the August vacations. Therefore the resolution of this quest will have to be recorded in next year's Report of the Director.

*\$10,000,000 grant for East Building*

The year ended, however, on a note of cheer. In the closing days of the fiscal year we were informed of a decision of the Trustees of The Andrew W. Mellon Foundation to award the Gallery a grant in the amount of \$10 million, payable over the two succeeding years, towards the completion of the current construction project.

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, 1974, appropriated for salaries and expenses of the National Gallery of Art \$6,236,765.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ending June 30, 1974 and June 30, 1973:

	<i>June 30, 1974</i>	<i>June 30, 1973</i>
Personnel compensation and benefits	\$4,864,791	\$4,407,291
Temporary exhibitions	287,689	136,767
Utilities and communications	375,852	309,725
All other obligations	708,433	566,207
Unobligated balance	—	10
Total appropriation	<u>\$6,236,765</u>	<u>\$5,420,000</u>

# CURATORIAL ACTIVITIES

## *Acquisitions and Gifts of Works of Art*

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

### ACQUISITIONS BY GIFT, BEQUEST, AND PURCHASE

#### PAINTINGS

---

- | <i>Artist</i>   | <i>Title</i>   | <i>Description</i>  | <i>Acquisition Number</i> | <i>Source</i>   |
|---|--|---|---------------------------|---|
| <b>Cézanne, Paul</b> , French, 1839–1906                  | <i>Houses in Provence</i> c. 1880                        | Oil on canvas, 65 x 81.3 (25 <sup>5</sup> / <sub>8</sub> x 32)                              | 2655                      | Collection of Mr. and Mrs. Paul Mellon                          |
| <b>Chambers, Thomas</b> , American, 1807/1808–living 1866 | <i>Bay of New York, Sunset</i> mid-19th century          |   |                           |   |
|   | <i>Threatening Sky, Bay of New York</i> mid-19th century | Oil on canvas, 55.8 x 76.2 (22 x 30)  |                           |   |
|   |  | Oil on canvas, 46 x 61.3 (18 <sup>1</sup> / <sub>8</sub> x 24 <sup>1</sup> / <sub>8</sub> ) | 2659, 2660                | Gift of Edgar William and Bernice Chrysler Garbisch             |
| <b>Corbett, Edward</b> , American, 1919–1971              | <i>Washington, D.C. November 1963 III</i>                | Oil on canvas, 100.9 x 91.4 (39 <sup>3</sup> / <sub>4</sub> x 36)                           | 2661                      | Gift of Mrs. Marian Corbett Chamberlain and Mrs. Edward Corbett |
| <b>Davis, Gene</b> , American, 1920–                      | <i>Satan's Flag</i> 1970                                 | Oil on canvas, 290.1 x 1099.4 (114 <sup>1</sup> / <sub>4</sub> x 433)                       | 2662                      | Gift of an Anonymous Donor                                      |
| <b>Gauguin, Paul</b> , French, 1848–1903                  | <i>Te Pape Nave Nave (Delectable Waters)</i> 1898        | Oil on canvas, 74 x 95.3 (29 <sup>1</sup> / <sub>8</sub> x 37 <sup>1</sup> / <sub>2</sub> ) | 2656                      | Collection of Mr. and Mrs. Paul Mellon                          |
| <b>Henri, Robert</b> , American, 1865–1929                | <i>Volendam Street Scene</i> 1910                        | Oil on canvas, 51 x 61.1 (20 <sup>1</sup> / <sub>8</sub> x 24)                              | 2663                      | Gift of Mr. and Mrs. Gerard C. Smith                            |

*Artist* Jawlensky, Alexej von, Russian, 1864–1942  
*Title* *Murnau* 1910  
*Description* Oil on masonite, 32.9 x 42.3 (13 x 16<sup>5</sup>/<sub>8</sub>)  
*Acquisition Number* 2664  
*Source* Gift of Mr. and Mrs. Ralph F. Colin

*Lipchitz, Jacques*, Russian/French, 1891–1973  
*Still Life* 1918  
Oil on canvas, 55 x 33.1 (21<sup>5</sup>/<sub>8</sub> x 13)  
2665  
Gift of Mr. and Mrs. Burton Tremaine

*Pereira, Irene Rice*, American, 1905–1971  
*Green Mass* 1950  
*Zenith* 1953  
Oil on canvas, 101.9 x 127.1 (40<sup>1</sup>/<sub>8</sub> x 50)  
Oil on canvas, 126.4 x 76.4 (49<sup>3</sup>/<sub>4</sub> x 30<sup>1</sup>/<sub>8</sub>)  
2666, 2667

Gift of Mr. Leslie Bokor and Mr. Leslie Dame  
*Transfluent Lines* 1946  
Oil on composition board and glass, 60.9 x 45.6 (24 x 18)  
2668  
Gift of Mr. and Mrs. Burton Tremaine

*Peto, John F.*, American, 1854–1907  
*The Old Violin* c. 1890  
Oil on canvas, 77.2 x 58.1 (30<sup>3</sup>/<sub>8</sub> x 22<sup>7</sup>/<sub>8</sub>)  
2657  
Avalon Fund

*Resnick, Milton*, American, 1917–  
*Mound* 1961  
Oil on canvas, 292 x 469.8 (115 x 185)  
2658  
Gift of Mr. and Mrs. Howard Wise

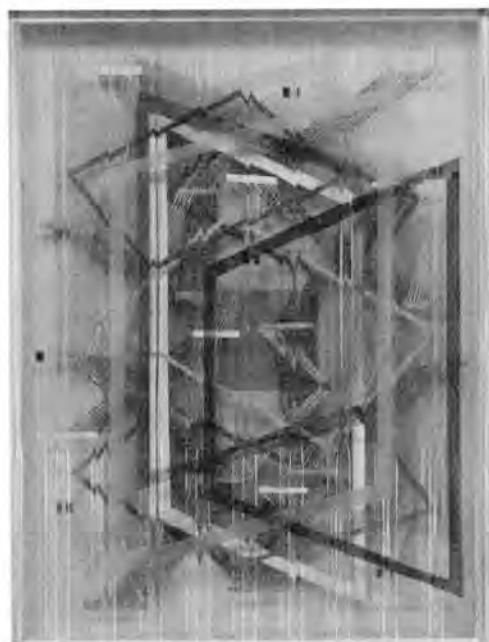
*Stanczak, Julian*, American, 1928–  
*Shimmer* 1972  
Acrylic on canvas, 127.1 x 102.3 (50 x 40<sup>1</sup>/<sub>4</sub>)  
2670  
Gift of the Jane Haslem Gallery

*Twitty, James*, American, 1916–  
*Blue Water* 1974  
Acrylic on canvas, 258.3 x 259.3 (101<sup>3</sup>/<sub>4</sub> x 102<sup>1</sup>/<sub>8</sub>)  
2671  
Gift of the artist in memory of H. Lester Cooke

*Zorach, Marguerite*, American, 1887–1968  
*Christmas Mail* painted 1930, dated 1936  
Oil on canvas, 66.3 x 108 (26<sup>1</sup>/<sub>8</sub> x 42<sup>1</sup>/<sub>2</sub>)  
2669  
Gift of the Zorach Children

#### SCULPTURE

*After Canova, Antonio*, Italian or French School, 19th century (?)  
*Hercules Slaying Lichas* after 1795  
Bronze, 50.7 x 17.1 x 22.5 (20 x 6<sup>3</sup>/<sub>4</sub> x 8<sup>7</sup>/<sub>8</sub>)  
A-1755  
Gift of Mr. and Mrs. William B. Jaffe



*Transfluent Lines*, Irene Pereira,  
Gift of Mr. and Mrs. Burton G. Tremaine

Artist **Foggini, Giovanni Battista**, Florentine, 1652–1725  
 Title *Bacchus and Ariadne* c. 1690 (?)  
*Venus and Cupid* c. 1690 (?)  
 Description Pendant bronze, 39.1 x 32.9 x 23.9 (15<sup>3</sup>/<sub>8</sub> x 13 x 9<sup>3</sup>/<sub>8</sub>)  
 Pendant bronze, 37 x 25.4 x 22 (14<sup>9</sup>/<sub>16</sub> x 10 x 8<sup>5</sup>/<sub>8</sub>)  
 Acquisition Number A-1756, A-1757  
 Source Ailsa Mellon Bruce Fund



*The Invisible Object [Hands Holding the Void]*,  
 Alberto Giacometti, Ailsa Mellon Bruce Fund

**Giacometti, Alberto**, Swiss, 1901–1966  
*The Invisible Object (Hands Holding the Void)*  
 Bronze, 153 x 32.6 x 29.8 (60<sup>1</sup>/<sub>4</sub> x 12<sup>7</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub>)  
 A-1758  
 Ailsa Mellon Bruce Fund

**Rodin, Auguste**, French, 1840–1917  
*Thomas Fortune Ryan* 1909  
 Bronze, 60.7 x 52.3 x 31 (23<sup>7</sup>/<sub>8</sub> x 20<sup>5</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>4</sub>)  
 A-1759  
 Gift of Mrs. John Barry Ryan

**Tacca, Pietro**, Italian, 1577–1640  
*The Pistoia Crucifix* before 1616  
 Bronze crucifix, 86.9 x 79 x 20.6 (34<sup>1</sup>/<sub>2</sub> x 31<sup>1</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>8</sub>)  
 Wood and parcel gilt cross, 166.9 x 90.1 (65<sup>3</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>2</sub>)  
 A-1753  
 Ailsa Mellon Bruce Fund

**Lehmbruck, Wilhelm**, German, 1881–1919  
*Seated Youth (The Friend)* 1917  
 Composite tinted plaster, 103.2 x 76.2 x 115.5 (40<sup>5</sup>/<sub>8</sub> x 30 x 45<sup>1</sup>/<sub>2</sub>)  
 A-1761  
 Andrew W. Mellon Purchase Fund

#### GRAPHICS

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

**Albers, Josef**, American, 1888–  
*Composition* 1941  
 India ink on graph paper  
 41.0 x 36.1 (16<sup>1</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>8</sub>)  
 B-27,173

**Albright, Ivan Le Lorraine**, American, 1897–  
*Show Case Doll*  
 Lithograph  
 B-26,787  
 Gift of Peter Pollack

**Altdorfer, Albrecht**, German, before 1480–1538  
*The Rest on the Flight into Egypt*  
 Engraving  
 B-26,797  
 The Pepita Milmore Memorial Fund

**Andrea, Zoan**, Attr. to, Italian, c. 1475–1520  
*Two Peasants*  
 Engraving  
 B-26,798  
 The Pepita Milmore Memorial Fund

Artist **Andrea, Zoan** (after Bramante), active Mantua and Milan, c. 1475–1519  
 Title *A Street with Various Buildings, Colonnades and an Arch*  
 Description Engraving  
 Acquisition Number B-26,589



*Bacchus and Ariadne*, Giovanni Battista Foggini,  
 Ailsa Mellon Bruce Fund

**Anonymous German** (?), 20th century  
*Rothenberg O. Tauber*  
 Drypoint  
 B-26,792  
 Gift of Dr. and Mrs. Samuel Bogdonoff

**Anonymous German** (?), 16th or 17th century (?)  
*Engraved Clock Dial and Book with Engraving*  
 Engraved plate and engraving  
 B-26,986 and B-26,987  
 Rosenwald Collection

**Anonymous German**, middle of the 15th century  
*Sheet from a Model Book; verso: God the Father*  
 Pen, black ink and wash  
 14.6 x 19.2 (5<sup>13</sup>/<sub>16</sub> x 7<sup>5</sup>/<sub>8</sub>)  
 B-26,767

**Anonymous Impressionist**, late 19th century  
*Three Figures Created in a Meadow, Seen from the Back*  
 Black chalk  
 11.2 x 15.3 (4<sup>13</sup>/<sub>32</sub> x 6)  
 B-26,762  
 Gift of Mr. and Mrs. William B. Jaffe

**Anonymous Italian**, c. 1600  
*The Mystic Marriage of Saint Catherine* (?)  
 Pen and brown ink on buff paper  
 20.5 x 10.4 (8<sup>1</sup>/<sub>16</sub> x 4<sup>3</sup>/<sub>32</sub>)  
 B-26,768

**Anonymous Upper Italian**, third quarter, 16th century  
*Historical Scene (A King or Emperor Presents a Victorious Knight with a Cross)*  
 Pen, brown ink and wash  
 42.6 x 58.3 (16<sup>3</sup>/<sub>4</sub> x 22<sup>31</sup>/<sub>32</sub>)  
 B-26,771

**Anonymous Roman**, first quarter, 17th century  
*The Interior of Saint Peter's, Rome*  
 Watercolor  
 32.5 x 43.2 (12<sup>13</sup>/<sub>16</sub> x 17)  
 B-26,769

**Anonymous Roman**, first quarter, 17th century  
*The Interior of Saint Peter's, Rome*  
 Watercolor  
 33.0 x 45.7 (13 x 18)  
 B-26,770

**Antichi, Prospero**, Roman, d. after 1591  
*Pope Sixtus V*  
 Etching  
 B-26,800



*Venus and Cupid*, Giovanni Battista Foggini,  
 Ailsa Mellon Bruce Fund

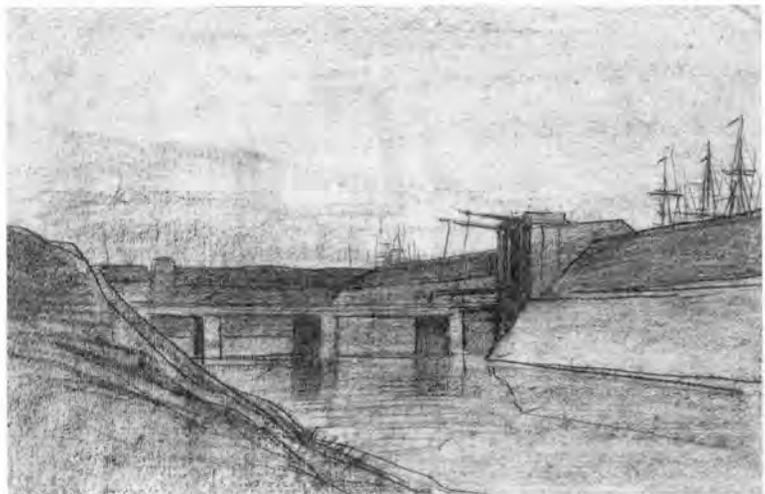
*Seated Nude Youth Seen from Behind*,  
Giovanni Francesco Barbieri (Il Guercino),  
Ailsa Mellon Bruce Fund



- Artist* **Asam, Egid Quirin**, German, 1692–1750  
*Title* *Design for the Dome of the Jesuit Church in Mannheim*  
*Description* Black chalk, black wash, and watercolor  
41.6 x 30.5 (16 $\frac{3}{8}$  x 12)  
*Acquisition Number* B-26,772
- Baltens, Pieter**, Flemish, c. 1525–1598  
*The Dissolute Household*  
Engraving  
B-26,801
- Barbieri, Giovanni Francesco (Il Guercino)**, Emilian, 1591–1666  
*Seated Nude Youth Seen from Behind*  
Black crayon on brown paper  
43.6 x 55 (17 $\frac{5}{32}$  x 21 $\frac{21}{32}$ )  
B-26,573
- Beatrizet, Nicolas**, Lorraine, active Rome c. 1515–after 1565  
*Henri II, King of France 1556*  
Engraving  
B-26,586
- Bella, Stefano della**, Florentine, 1610–1664  
*A Negro Feeding a Horse*  
Etching  
B-26,587
- Four Turks Wearing Turbans*  
Etching  
B-26,588
- Divers Paysages: Suite of Twelve Landscapes*  
Etchings  
B-26,594–605
- Bol, Ferdinand**, Dutch, c. 1610–1680  
*The Sacrifice of Gideon*  
Etching and drypoint  
B-27,179

- Artist* **Bolswert, Schelte Adams** (after Rubens), Flemish, c. 1586–1659  
*Title* *The Conversion of Paul*  
*Description* Engraving  
*Acquisition Number* B-27,255
- The Holy Family with the Goldfinch*  
 Engraving  
 B-27,248
- Bril, Paul**, Flemish, 1554–1626  
*Heroic Landscape*  
 Pen and brown ink  
 27.1 x 19.2 (10<sup>2</sup>/<sub>32</sub> x 7<sup>9</sup>/<sub>16</sub>)  
 B-26,773
- Büsinck, Ludolph** (after Georges Lallemant), German, c. 1590–1669  
*The Procureess*  
 Woodcut  
 B-26,802
- Campagnola, Domenico**, Venetian, 1500–1564  
*Saint Jerome in Penitence*  
 Pen and brown ink on brown paper  
 30.8 x 21.7 (12<sup>1</sup>/<sub>8</sub> x 8<sup>9</sup>/<sub>16</sub>)  
 B-26,774
- The Adoration of the Magi*  
 Woodcut  
 B-26,803
- Cardi, Lodovico (Il Cigoli)**, Florentine, 1559–1613  
*Study of a Standing Young Woman*  
 Black chalk, wash and brush, with white heightening  
 27.2 x 12 (10<sup>1</sup>/<sub>16</sub> x 4<sup>23</sup>/<sub>32</sub>)  
 B-26,775
- Carracci, Annibale**, Italian, 1560–1609  
*Saint Jerome*  
 Etching  
 B-27,180
- Castiglione, Giovanni Benedetto**, Genoese, 1616–1670  
*Noah and the Animals Entering the Ark*  
 Etching  
 B-26,590
- Chéron, Louis**, French, 1660–1713?  
*Baptism of the Eunuch*  
 Etching  
 B-27,251
- Claude, Lorrain**, Lorrainese, 1600–1682  
*Le passage du gué*  
 Etching  
 B-26,804
- Corinth, Lovis**, German, 1858–1925  
*Portrait of Mrs. Hedwig Berend* 1923  
 Black chalk  
 31.6 x 25.3 (12<sup>1</sup>/<sub>2</sub> x 9<sup>7</sup>/<sub>8</sub>)  
 B-27,174

*Bridge Over an Estuary*, Charles-François Daubigny,  
Ailsa Mellon Bruce Fund



- Artist* **Cort, Cornelis**, Flemish, c. 1530–1578  
*Title* *The Annunciation*  
*Description* Engraving  
*Acquisition Number* B-26,805
- Cox, Gardner**, American, 1907–  
*Pencil Sketches of Lessing J. Rosenwald*  
Pencil  
35.2 x 27.5 (13<sup>7</sup>/<sub>8</sub> x 10<sup>1</sup><sup>3</sup>/<sub>16</sub>)  
B-27,138-171  
Rosenwald Collection
- Daubigny, Charles-François**, French, 1817–1878  
*Bridge Over an Estuary*  
Black chalk  
27.1 x 42.3 (10<sup>2</sup><sup>1</sup>/<sub>32</sub> x 16<sup>2</sup><sup>1</sup>/<sub>32</sub>)  
B-26,776
- Duchamp, Marcel**, French, 1887– (\*)  
*Boite-en-Valise* 1938  
Paper, wood, celluloid, glass, and fabric  
40.6 x 37.5 x 48.2 (16 x 14<sup>3</sup>/<sub>4</sub> x 19)  
B-26,571  
Gift of Mr. and Mrs. Burton Tremaine
- Dujardin, Karel**, Dutch, 1622–1678  
*The Cow, the Bull and the Calf*  
Etching  
B-26,806
- Portrait of Jan de Vos, Poet*  
Etching  
B-26,807
- The Poet Jan de Vos* 1662  
Etching  
B-26,808
- The Woman Crossing a Stream*  
Etching  
B-26,809

\* NOTE: This object included in 1973 Annual Report as "A-1753," a sculpture. Now considered a Graphic Arts object.

*Artist* Dupérac, Etienne, Attr. to, French, c. 1525–1604  
*Title* *View of the Castel Sant' Angelo and the Ospedale di Santo Spirito*  
*Description* Pen and brown ink  
 28.4 x 41.5 (11<sup>3</sup>/<sub>16</sub> x 16<sup>1</sup>/<sub>32</sub>)  
*Acquisition Number* B-26,771

**Escher, Maurits Cornelis**, Dutch, 1898–1972  
 A collection of 123 woodcuts, linoleum-cuts, lithographs, wood-  
 engravings & mezzotints  
 B-26,863-985  
 Gift of Mr. Cornelius Van S. Roosevelt

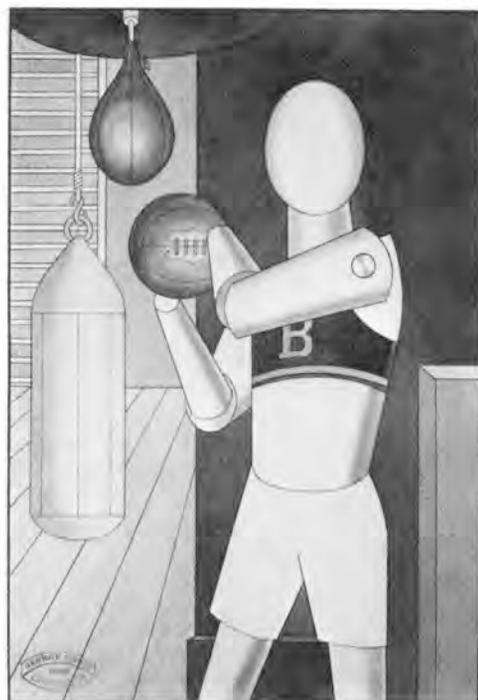
**Estes, Richard**, American, 1936–  
*Oriental Cuisine* 1972  
 Silkscreen  
 B-27,181

**Everdingen, Allaert Van**, Dutch, 1621–1662  
*Fisherman in a River Landscape*  
 Pen and brush in brown ink, with brown wash  
 8.3 x 15.1 (3<sup>1</sup>/<sub>2</sub> x 5<sup>15</sup>/<sub>16</sub>)  
 B-26,574

**Fantuzzi, Antonio** (after Giulio Romano), Bolognese, c. 1508-  
 after 1550  
*Riders Carrying Bows and Javelins*  
 Etching  
 B-26,591

**Feinberg, Alfred**, American, 20th century  
*Gossip*  
 Etching and aquatint  
 B-27,182  
 Gift of Miss Louise Marock

*Sportsmann*, George Grosz, Ailsa Mellon Bruce Fund



**Fontebasso, Francesco**, Circle of, Venetian, 18th century  
 Seventeen drawings of religious subjects  
 Pen, brown ink and wash, heightened with white  
 B-26,744–760  
 Gift of Dr. and Mrs. Malcolm W. Bick

**Giordano, Luca**, Neapolitan, 1632–1705  
*Saint Anne Received by the Virgin and Christ*  
 Etching  
 B-26,810

**Girolamo da Treviso, the Younger**, Italian, 1497–1544  
*The Triumph of Galatea*  
 Pen, brown ink and wash, with white heightening over black chalk  
 41 x 27.6 (16<sup>1</sup>/<sub>8</sub> x 10<sup>7</sup>/<sub>8</sub>)  
 B-26,777

**Gourmont, Jean de**, French, active 1506–1551  
*Laocöon*  
 Engraving  
 B-26,811

**Grosz, George**, German, 1893–1959  
*Sportsmann*  
 Watercolor  
 38.2 x 26.9 (15<sup>1</sup>/<sub>16</sub> x 10<sup>9</sup>/<sub>16</sub>)  
 B-26,812

*Artist* Heemskerck, Marten van, after, Dutch, 1498–1574 and  
after Johannes Stradanus, Flemish, 1523–1605  
*Title* *Acts of the Apostles*  
*Description* Engravings by Philip Galle  
*Acquisition Number* B-27,189-224

**Heemskerck, Marten van**, after, Dutch, 1498–1574

*Allegories*

Engravings

B-27,183-188

*History of David*

Engravings

B-27,225-234

**Hoefnagel, Joris**, Flemish, 1542–1600

*Forum Vulcani: The Hot Springs at Pozzuoli*

Pen and brown ink, traces of black chalk

18.8 x 29.3 (7 $\frac{3}{8}$  x 11 $\frac{17}{32}$ )

B-26,778

**Hoffmann, Joseph**, Austrian, 1870–1956

*Fabric Design: Triangles, Squares and Rectangles*

India ink on graph paper

42 x 30 (16 $\frac{17}{32}$  x 11 $\frac{3}{16}$ )

B-26,779

**Jackson, John Baptist** (after Justus Verus), British, c. 1700–1777

*Algernon Sidney*

Chiaroscuro woodcut

B-26,813

**Jegher, Christoffel** (after Peter Paul Rubens), Flemish, 1596–1653

*Coronation of the Virgin*

Woodcut

B-27,239

*Hercules and Envy*

Woodcut

B-26,814

**Judd, Donald**, American, 1928–

*Untitled*

Woodcut

B-26,815

*Untitled*

Woodcut

B-26,816

*Untitled*

Woodcut

B-26,817

*Untitled*

Woodcut

B-26,818

**Kappel, Philip**, American, 1901–1935

*Coastal Scene with Palm Trees and Standing Woman*

Etching

B-26,793

Gift of Dr. and Mrs. Samuel Bogdonoff

*Artist* **Klimt, Gustav**, Austrian, 1862–1918  
*Title* *Study of a Nude Old Woman Clenching her Fists, and Two Decorative Objects*  
*Description* Black and blue crayon on heavy ivory paper  
 43 x 30.5 (16<sup>15</sup>/<sub>16</sub> x 12)  
*Acquisition Number* B-26,584  
*Source* Gift of Dr. Otto Kallir

*Reclining Woman*  
 Red crayon on Japan paper  
 34.8 x 54.5 (13<sup>11</sup>/<sub>16</sub> x 21<sup>15</sup>/<sub>32</sub>)  
 B-26,575

**Kokoschka, Oskar**, Austrian, 1886–  
*Jerusalem Faces, 1973*  
 Portfolio of six lithographs  
 B-27,240-245  
 Gift of the Joseph H. Hazen Foundation, Inc., in honor of  
 Teddy Kollek, Mayor of Jerusalem

**Kranz, Kurt**, German, 1910–  
*Stufengefüge*  
 Watercolor  
 57.5 x 78.7 (22<sup>5</sup>/<sub>8</sub> x 31)  
 B-26,788  
 Gift of Mr. Harry H. Lunn, Jr.

**La Fage, Nicolas Raymond de**, French, 1656–1690  
*Three Soldiers Discovering a Sleeping Woman*  
 Pen and brown ink  
 34.8 x 29.1 (13<sup>11</sup>/<sub>16</sub> x 11<sup>7</sup>/<sub>16</sub>) (left half)  
 30.5 x 29 (12 x 11<sup>13</sup>/<sub>32</sub>) (right half, irregular)  
 B-26,763  
 Gift of Mr. Mark Reinsberg

**Legros, Alphonse**, French, 1837–1911  
*The Three Trees*  
 Etching  
 B-26,789  
 Gift of Mrs. George Matthew Adams

**Le Prince, Jean-Baptiste**, French, 1734–1781  
*Les Filets*  
 Aquatint  
 B-27,246

**Lichtenstein, Roy**, American, 1925–  
*Flowers, 1973*  
 Silkscreen  
 B-27,176  
 Anonymous donor  
*Flowers, 1973*  
 Silkscreen  
 B-27,177  
 Anonymous donor

**Lipchitz, Jacques**, Russian/French 1891–  
*Pierrot 1916*  
 Colored chalk, ink and crayon  
 55 x 36.6 (22 x 15)  
 B-26,764  
 Gift of Mr. and Mrs. Burton Tremaine

*Pierrot*, Jacques Lipchitz,  
 Gift of Mr. and Mrs. Burton Tremaine





*The Adoration of the Magi*, Master ES, National Gallery of Art Purchase  
in Honor of Lessing J. Rosenwald

*Artist* Maratta, Carlo, Roman, 1625–1713  
*Title* *The Annunciation*  
*Description* Etching  
*Acquisition Number* B-26,821

Maratta, Carlo (after Domenichino), Roman, 1625–1713  
*Martyrdom of Saint Andrew*  
 Etching  
 B-26,822

*The Holy Family with Angels*  
 Etching  
 B-27,252

*The Visitation*  
 Etching  
 B-27,247

- Artist** Master ES, German, d. 1467 or 1468  
**Title** *The Adoration of the Magi*  
**Description** Engraving  
**Acquisition Number** B-27,172  
**Source** Andrew W. Mellon Purchase Fund and Lessing J. Rosenwald Print Purchase Fund
- Master G.P. (Georg Pecham)**, German, died c. 1604  
*Hercules and Antaeus*  
 Etching  
 B-26,819
- Master IQV**, School of Fontainebleau, active 1540–1550  
*Moses Striking the Rock*  
 Etching  
 B-26,592
- Master R.G.**, School of Fontainebleau?, 16th century  
*The Recording Angel* 1542  
 Etching  
 B-26,820
- Matisse, Henri**, French, 1869–1954  
*Portrait of Margot Matisse* 1914  
 Etching  
 B-26,823
- Middleman, Raoul**, American, 20th century  
*The Apocryphal Oracular Yeab-Saying of Mae West*  
 Twelve lithographs in portfolio  
 B-26,790  
 Gift of the Maryland Institute Library
- Miele, Jan**, Flemish, 1599–1664  
*The Virgin and Child on a Grassy Bank*  
 Etching  
 B-26,824
- Molyn, Pieter de**, Dutch, 1545–1661  
*Three Peasants and a Woman*  
 Etching  
 B-26,825  
*Woman with a Basket and a Boy Standing near a Peasant Seated*  
 Etching  
 B-26,826  
*Woman with a Basket in Conversation with a Peasant*  
 Etching  
 B-26,827  
*A Soldier Receiving an Order from a Sitting Officer*  
 Etching  
 B-26,828
- Momper, Joos de, the Younger**, Flemish School, 1564–1635  
*Landscape with Chateau on a Hill*  
 Pen and brown ink and wash, watercolor  
 18.3 x 28.0 (7<sup>3</sup>/<sub>16</sub> x 11<sup>1</sup>/<sub>8</sub>)  
 B-27,175  
 The Pepita Milmore Memorial Fund

*Artist* **Moore, Henry**, British, 1898–  
*Title* *Standing Figures*  
*Description* Silkscreen  
*Acquisition Number* B-26,791  
*Source* Gift of Mr. and Mrs. Burton Tremaine

**Müller, Herman** (after Marten van Heemskerck), Dutch, c. 1540–1617  
*History of Judah and Tamar*  
Engravings (4)  
B-27,235-238

**Morazzone, Pier Francesco**, Lombard, 1571/1573–1626  
*Assumption of the Virgin*  
Pen, stylus and brown wash on brown paper  
29.9 x 24.1 (11<sup>3</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>2</sub>)  
B-26,576

**Musi, Agostino (Veneziano)**, Venetian, c. 1510–1550  
*Moses Striking the Rock*  
Engraving  
B-26,593

*Sheet from a Sketchbook: Figure of an Archer (recto): Copies after the Antique (verso), Workshop of Pietro Perugino, The Pepita Milmore Memorial Fund*



*Artist* Naldini, Giovanni Battista, Attr. to, Florentine, 1537–1591  
*Title* *The Crucifixion*  
*Description* Black chalk on brown paper  
*Acquisition Number* 39.7 x 25.4 (15<sup>5</sup>/<sub>8</sub> x 10)  
*Source* B-26,780

Oldenburg, Claes, American, 1929–  
*Proposal for a Broome Street Expressway in the Form of a Cigarette and Smoke* 1972  
Color lithograph  
B-26,829

Pape, Josse de, Dutch, active 1633–d. 1646  
*Christ and the Samaritan Woman*  
Etching  
B-27,249

Pencz, Georg (after Michelangelo), German, c. 1500–1550  
*The Flood*  
Pen and gray wash on tan paper  
27.8 x 54.2 (10<sup>15</sup>/<sub>16</sub> x 21<sup>11</sup>/<sub>32</sub>)  
B-26,781

Perugino, Pietro, Workshop of, Umbrian, c. 1500  
*Sheet from a Sketchbook: Figure of an Archer; verso: Copies after the Antique*  
Pen and brown ink  
26.8 x 12.8 (10<sup>9</sup>/<sub>16</sub> x 5<sup>1</sup>/<sub>16</sub>)  
B-26,765  
The Pepita Milmore Memorial Fund

*Modello for a Ceiling: Diana and the Dead Endymion, The Judgment of Paris, and the Death of Adonis,*  
Nicolas Poussin, The Pepita Milmore Memorial Fund



- Artist* **Piazzetta, Giovanni Battista**, Venetian, 1682–1754  
*Title* *The Virgin Appearing to Saints*; verso: same subject  
*Description* Pen, brown ink and black chalk  
24.9 x 13.8 (9<sup>13</sup>/<sub>16</sub> x 5<sup>7</sup>/<sub>16</sub>)  
*Acquisition Number* B-26,782
- Piazzetta, Giovanni Battista** (after Marco Pitteri), Venetian, 1682–1754  
*Studii di Pittura già Dissegnati da Giambattista Piazzetta. . .*, 1760  
Engravings; bound volume  
B-26,830
- Pippi, Giulio**, called Giulio Romano, Roman, 1499–1546  
*A River God*  
Pen and brown ink  
17 x 27.3 (6<sup>11</sup>/<sub>16</sub> x 10<sup>3</sup>/<sub>4</sub>)  
Richard King Mellon Charitable Trusts  
*The Sacrifice of a Goat to Jupiter*  
Pen, brown ink and wash over black chalk  
29 x 21 (11<sup>13</sup>/<sub>32</sub> x 8<sup>1</sup>/<sub>4</sub>)  
B-26,785
- Piranesi, Giovanni Battista**, Italian, 1720–1778  
*Catalogo delle Opere*  
Etching  
B-27,250
- Pissarro, Camille**, French, 1830–1903  
*Dans les Champs, à Ennery* 1875  
Drypoint  
B-26,831  
Ailsa Mellon Bruce Fund and Print Purchase Fund  
*Marché à Pontoise* c. 1895  
Drypoint  
B-26,832  
Ailsa Mellon Bruce Fund and Print Purchase Fund  
*Mendiant à la Béquille* 1897  
Drypoint  
B-26,833  
Ailsa Mellon Bruce Fund and Print Purchase Fund  
*Vue de Pontoise* 1885  
Etching and aquatint  
B-26,834  
Ailsa Mellon Bruce Fund and Print Purchase Fund
- Ploos Van Amstel, Cornelis**, Dutch, 1726–1798  
*Collection d'imitations de Dessins d'après les principaux maîtres*  
Color etchings, bound in two volumes  
B-26,988–989  
Rosenwald Collection
- Poussin, Nicolas**, French, 1594–1665  
*Modello for a Ceiling: Diana and the Dead Endymion, The Judgment of Paris, and the Death of Adonis*  
Pen, brown ink and wash, over black chalk, later pencil outline  
32 x 31.5 (12<sup>19</sup>/<sub>32</sub> x 12<sup>3</sup>/<sub>8</sub>)  
B-26,582  
The Pepita Milmore Memorial Fund

*Artist* Poussin, Nicolas, Attr. to, French, 1594–1665  
*Title* *Female Roman Statue Seen from the Back*  
*Description* Pen and brush, brown wash  
 25 x 11.9 (9<sup>27</sup>/<sub>32</sub> x 4<sup>11</sup>/<sub>16</sub>)  
*Acquisition Number* B-26,783

**Puget, Pierre**, French, 1620–1694  
*Sheet of Ornamental Sketches with Grotesque Masques*  
 Black chalk  
 29.9 x 20.7 (11<sup>3</sup>/<sub>4</sub> x 8<sup>5</sup>/<sub>32</sub>)  
 B-26,784

**Rembrandt van Ryn**, Dutch, 1606–1669  
*Woman Bathing Her Feet in a Brook*  
 Etching and drypoint  
 B-27,254  
 The Pepita Milmore Memorial Fund and Gift of Hans W. Weigert



*Woman Bathing Her Feet in a Brook*,  
 Rembrandt van Ryn, The Pepita Milmore Memorial  
 Fund and Gift of Hans W. Weigert

**Ribera, Jusepe de**, Spanish, 1588–1652  
*The Drunken Silenus* 1628  
 Etching  
 B-26,799  
 The Pepita Milmore Memorial Fund

*Saint Bartholomew* 1624  
 Etching  
 B-26,835

**Rubens, Peter Paul**, Flemish, 1577–1640  
*Lion Hunt*  
 Engraving  
 B-26,836

**Saenredam, Jan**, Dutch, 1565–1607  
*The Painter* 1616  
 Engraving  
 B-26,837

**Saenredam, Jan** (after Abraham Bloemaert), Dutch, 1565–1607  
*The Prodigal Son*  
 Engraving  
 B-26,838

**Sannuti, Giulio**, Venetian, active 1540–1580  
*Bacchanale*  
 Engraving  
 B-26,839

**Saterlee, Walter**, American, 1844–1908  
*A Fresh Breeze from the Sea*  
 Etching  
 B-26,794  
 Gift of Dr. and Mrs. Samuel Bogdonoff

**Sargent, John Singer**, American, 1856–1925  
*Study of a Young Man*  
 Lithograph  
 B-27,178  
 Gift of Dr. and Mrs. George Benjamin Green

- Artist** Schut, Cornelis, Flemish, 1597–1655  
**Title** *Bound Album of Etchings and Engravings*  
**Description** 148 etchings and engravings  
**Acquisition Number** B-26,990-27,137
- Scolari, Giuseppe**, North Italian, second half, 16th century  
*Saint George and the Dragon*  
 White line woodcut  
 B-26,577
- Skippe, John** (after Parmigianino), British, 1742–1811  
*Standing Male Saint, in Profile to the Right*  
 Chiaroscuro woodcut  
 B-26,840
- Saint John the Evangelist* 1771  
 Chiaroscuro woodcut  
 B-26,841
- Saint John the Evangelist* 1771  
 Chiaroscuro woodcut  
 B-26,842
- Saint John the Evangelist* 1782  
 Chiaroscuro woodcut  
 B-26,843
- Skippe, John** (after Tintoretto), British, 1742–1811  
*Man in Chains* 1808  
 Chiaroscuro woodcut  
 B-26,844
- Skippe, John** (after Parmigianino), British, 1742–1811  
*Male Saint Standing with Folded Arms, Facing to the Left* 1781  
 Chiaroscuro woodcut  
 B-26,845
- Male Saint Standing with Folded Arms, Facing to the Left* 1781  
 Chiaroscuro woodcut  
 B-26,846
- Smillie, James D.**, American, 1833–1909  
*Rough Sport in the Yosemite*  
 Etching  
 B-26,795  
 Gift of Dr. and Mrs. Samuel Bogdonoff
- Sperandio**, Attr. to, Mantuan, c. 1431–1504  
*Bust of Two Men*  
 Pen and brown ink  
 7.1 x 13.2 (2<sup>2</sup><sup>5</sup>/<sub>32</sub> x 5<sup>7</sup>/<sub>32</sub>)  
 B-26,578
- Spranger, Bartholomeus**, Circle of, Prague, 1546–1611  
*Seated Nude with Drapery*  
 Pen and wash, white heightening on yellowish ground  
 10.8 x 9 (4<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup><sup>7</sup>/<sub>32</sub>)  
 B-26,581  
 Gift of Dr. and Mrs. Malcolm W. Bick

- Artist** Stanczak, Julian, American, 1928–  
**Title** *Dedicated*, 1971  
**Description** Serigraph  
**Acquisition Number** B-27,256  
**Source** Gift of the Jane Haslem Gallery
- Dimensional**, 1971  
 Serigraph  
 B-27,257  
 Gift of the Jane Haslem Gallery
- Early Solar*, 1973  
 Serigraph on plastic  
 B-27,258  
 Gift of the Jane Haslem Gallery
- Straet, van der, Jan (Stradanus)**, Flemish, c. 1523–1605  
*Three Goddesses: Minerva, Juno and Venus*  
 Pen and brown ink, black and red chalk, white heightening  
 20 x 15.3 (7<sup>7</sup>/<sub>8</sub> x 6)  
 B-26,583  
 The Pepita Milmore Memorial Fund
- Suavius, Lambert**, Flemish, c. 1520–1574  
*Saint Matthias*  
 Engraving  
 B-27,259
- Saint Bartholomew*  
 Engraving  
 B-27,260
- Sustris, Frederick**, Attr. to, Dutch, 1544–1599  
*Death of the Virgin*  
 Pen and gray wash  
 29 x 35 (11<sup>13</sup>/<sub>32</sub> x 13<sup>3</sup>/<sub>4</sub>)  
 B-26,761  
 Gift of Mr. Michael Hall
- Swanevelt, Hermann Van**, Dutch, c. 1600–1655  
*Small Oval Landscapes*: Suite of Twenty-four prints  
 Etchings  
 B-26,606-629
- Different Animals*: Suite of Seven Prints  
 Etchings  
 B-26,630-636
- Diverses Vues De Rome. Dédiées À Gédéon Tallemant*  
 Etchings  
 B-26,637-649
- Landscapes with Satyrs*: Suite of Four Prints  
 Etchings  
 B-26,650-653
- Various Views of Rome*: Suite of Thirteen Prints  
 Etchings  
 B-26,654-666
- Landscapes with Scenes from Old Testament*: Suite of Four Print  
 Etchings  
 B-26,667-670

*Two Landscapes with Mythological Subjects*

Etchings

B-26,671-672

*Suite of Four Landscapes*

Etchings

B-26,673-676

*Différents Paysages Orné de Fabriques: Suite of Nine Prints*

Etchings

B-26,677-685

*Two Landscapes with Mythological Subjects*

Etchings

B-26,686, B-26,687

*The Flight into Egypt, Represented in Four Different Ways*

Etchings

B-26,688-691

*The Penitents: Suite of Four Prints*

Etchings

B-26,692-695

*Four Upright Landscapes*

Etchings

B-26,696-699

*Balaam*

Etching

B-26,700

*The Satyrs*

Etching

B-26,701

*Saint John the Baptist Seated in the Desert*

Etching

B-26,702

*The Temptation of Christ*

Etching

B-26,703

*Mercury Imposing Silence on Battus*

Etching

B-26,847

*Artist*

**Swanevelt, Hermann Van**, Attr. to, Dutch, c. 1600–1655

*Title*

*The Fishermen*

*Description*

Etching

*Acquisition Number*

B-26,704

*The Antique Sarcophagus*

Etching

B-26,705

*Les Deux Voyageurs et le Porte-Balle*

Etching

B-26,706

*The Satyr Family*

Etching

B-26,707

- Artist** Sziklay, B., German (?), 20th century  
**Title** *Street Scene with Arch*  
**Description** Etching  
**Acquisition Number** B-26,796  
**Source** Gift of Dr. and Mrs. Samuel Bogdonoff
- Tiepolo, Domenico**, Venetian, 1727–1804  
*Martyrdom of Saint Agatha*  
 Etching  
 B-26,848  
*Saint James of Compostela*  
 Etching  
 B-26,849
- Tissot, James Jacques**, French, 1836–1902  
*Printemps*  
 Etching  
 B-27,261  
*Soirée d'été*  
 Etching  
 B-27,262
- Unknown Artist (Baudelli)**, American, 20th century  
*View of the Skyline of New York from Central Park 1947*  
 Watercolor  
 28 x 38 (11 x 14<sup>15/16</sup>)  
 B-26,766  
 Gift of the Estate of Ailsa Mellon Bruce
- Valtat, Louis**, French, 1869–1952  
*Paysage d'Arbres*  
 Etching  
 B-27,263
- Van de Velde, Adrien**, Dutch, 1635/36–1672  
*A Cow and Two Sheep at the Foot of a Tree*  
 Etching  
 B-27,264
- Various Artist-Naturalists**  
 Thirty-six prints  
 B-26,708-743  
 Gift of Dr. and Mrs. George Benjamin Green
- Veronese, Paolo**, Circle of, Venetian, c. 1530–1588  
*Saints on Clouds*  
 Brown pen and wash on blue paper with white heightening  
 20.8 x 39.4 (8<sup>3/16</sup> x 15<sup>1/2</sup>)  
 B-26,579
- Veronese, Paolo**, Attr. to, Venetian, 1528–1588  
*Apollo and Marsyas*  
 Pen, brown ink and wash with white heightening on blue paper  
 29.3 x 42.7 (11<sup>17/32</sup> x 16<sup>13/16</sup>)  
 B-26,786
- Visscher, Lambert**, Dutch School, c. 1633–after 1690  
*"John de Witt"*  
 Engraving  
 B-27,253

- Artist* **Warhol, Andy**, American, 1930–  
*Title* *Mao Tse-tung*  
*Description* Ten serigraphs  
*Acquisition Number* B-26,853-862
- Woeiriot, Pierre**, French, c. 1531–1589  
*The Brazen Bull of Phalarus*  
 Engraving  
 B-26,850  
*Heraclius Sentencing the Tyrant Phocas*  
 Engraving  
 B-26,851  
*The Wife of Hasdrubal Throws Herself on the Fire*  
 Engraving  
 B-26,852
- Wtewael, Joachim Antonisz**, Attr. to, Dutch, 1566–1638?  
*Mercury and Argus*  
 Pen and wash, prepared and squared with the stylus  
 13.1 x 19.6 (5 $\frac{5}{32}$  x 7 $\frac{23}{32}$ )  
 B-26,580

DONORS OF WORKS OF ART

Mrs. George Matthew Adams  
 Anonymous Donor  
 Avalon Fund  
 Dr. and Mrs. Malcolm W. Bick  
 Dr. and Mrs. Samuel Bogdonoff  
 Mr. Leslie Bokor  
 Ailsa Mellon Bruce Collection  
 Ailsa Mellon Bruce Fund  
 Mrs. Marian Corbett Chamberlain  
 Mr. and Mrs. Ralph F. Colin  
 Mrs. Edward Corbett  
 Mr. Leslie Dame  
 Edgar William and Bernice Chrysler Garbisch  
 Dr. and Mrs. George Benjamin Green  
 Mr. Michael Hall  
 Jane Haslem Gallery  
 Joseph H. Hazen Foundation, Inc.  
 Mr. and Mrs. William B. Jaffe  
 Dr. Otto Kallir  
 Mr. Harry H. Lunn, Jr.  
 Miss Louise Marock  
 Maryland Institute Library  
 Andrew W. Mellon Purchase Fund  
 Mr. and Mrs. Paul Mellon  
 Richard King Mellon Charitable Trusts  
 The Pepita Milmore Memorial Fund  
 Mr. Peter Pollack  
 Mr. Mark Reinsberg  
 Mr. Cornelius Van S. Roosevelt  
 Rosenwald Collection

Mrs. John Barry Ryan  
Mr. and Mrs. Gerard C. Smith  
Mr. and Mrs. Burton Tremaine  
Mr. James Twitty  
Mr. Hans W. Weigert  
Mr. and Mrs. Howard Wise  
Zorach Children

## *Lenders*

### LENDERS OF WORKS OF ART FOR DISPLAY WITH THE PERMANENT COLLECTIONS

<i>Owner</i>	<i>Artist and Title</i>
<b>Mr. and Mrs. John A. Beck</b>	Pierre Bonnard, <i>Dressing Table with Mirror</i> Georges Braque, <i>Fishing Boats</i> Henri-Edmond Cross, <i>Sunset, Venice</i> André Derain, <i>L'Estaque</i> Raoul Dufy, <i>Umbrellas</i> Vincent van Gogh, <i>Rocks</i> Alexis Jawlensky, <i>Head of a Woman</i> Wassily Kandinsky, <i>Sketch 160A</i> Henri Matisse, <i>Woman with Purple Coat</i> Paul Signac, <i>Pine Tree near St. Tropez</i>
<b>Mr. Peter Jay</b>	Gilbert Stuart, <i>John Jay</i>
<b>Mr. William H. Jeffreys</b>	William Hogarth, <i>The Jeffreys Family</i>
<b>Mr. and Mrs. Paul Mellon</b>	Frédéric Bazille, <i>Negro Girl with Peonies</i> , <i>Edmond Maître</i> , <i>The Artist's Studio</i> , <i>Rue Visconti</i> Ambrosius Bruegel, <i>Flowers in a Basket</i> , <i>Flowers in a Basket on a Stone Shelf</i> Mary Cassatt, <i>Girl in a Straw Hat</i> , <i>Little Girl in a Blue Armchair</i> Paul Cézanne, <i>Houses in Provence</i> John Constable, <i>The Opening of Waterloo Bridge</i> Eugène Delacroix, <i>Monsieur Desloges</i> Paul Gauguin, <i>Breton Girls Dancing</i> , <i>Pont-Aven</i> , <i>Landscape at Le Pouldu</i> Vincent van Gogh, <i>Flower Beds in Holland</i> William Hogarth, <i>The Beggar's Opera, Act III, Scene XI</i> , <i>A Family Party</i> Claude Monet, <i>The Bridge at Argenteuil</i> , <i>The Cradle (Camille with the Artist's Son Jean)</i> , <i>Woman with a Parasol—Madame Monet and Her Son</i> Pablo Picasso, <i>Harlequin on Horseback</i> Auguste Renoir, <i>Flowers in a Vase</i> , <i>Child with Toys—Gabrielle and the Artist's Son Jean</i> Georges Rouault, <i>Breton Church</i>

Henri Rousseau, *Tropical Landscape—An American Indian Struggling with an Ape*  
 Georges Seurat, *The Lighthouse at Honfleur*  
 George Stubbs, *Lion Attacking a Deer, Lion Attacking a Horse*  
 Joseph Mallord William Turner, *Dort or Dordrecht: The Dort Packet-Boat from Rotterdam Becalmed*  
 Edouard Vuillard, *Woman in Striped Dress*

*Owner* **The Minneapolis Institute of Arts**  
*Artist and Title* Jean-Baptiste-Siméon Chardin, *The Attributes of the Arts and the Rewards Which Are Accorded Them*  
 Edgar Degas, *Mlle. Hortense Valpinçon*  
 Francisco de Goya, *Self-Portrait with Doctor Arrieta*

**Mr. and Mrs. Claiborne Pell**  
 George Caleb Bingham, *The Jolly Flatboatmen*

**The Norton Simon Foundation**  
 Constantin Brancusi, *Bird in Space, Head of a Woman, Little Bird*  
 Andrea Orcagna, *Angel Playing the Bagpipe, Angel Playing the Psaltery, Angel Playing the Timbrels*  
 Antoine Watteau, *Reclining Nude*

#### LENDERS TO EXHIBITIONS

Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor, San Francisco  
 The William Hayes Ackland Memorial Art Center, Chapel Hill, North Carolina  
 Graphische Sammlung Albertina, Vienna  
 Albright-Knox Art Gallery, Buffalo  
 Mr. and Mrs. Harry W. Anderson, Atherton, California  
 Anonymous lenders  
 The Australian National Gallery, Canberra  
 Estate of Walter C. Baker, New York City  
 Mr. and Mrs. Charles B. Benenson, Greenwich, Connecticut  
 Kupferstichkabinett, Staatliche Museen, Berlin  
 Bibliothèque Nationale, Paris  
 Museum of Fine Arts, Boston  
 Brigham Young University, Provo, Utah  
 The Trustees of the British Museum, London  
 Mr. and Mrs. Gerald Bronfman, Montreal  
 The Brooklyn Museum  
 Mrs. James Brooks, East Hampton, Long Island, New York  
 Mr. J. Carter Brown, Washington  
 Mrs. Charles Burlingham, New York City  
 The Butler Institute of American Art, Youngstown, Ohio  
 Mr. and Mrs. John Canaday, New York City  
 Mr. and Mrs. Benton J. Case, Jr., Wayzata, Minnesota  
 Rear Admiral and Mrs. Hubert Chanler, Geneseo, New York  
 The Trustees of the Chatsworth Settlement, Devonshire Collection, Chatsworth  
 The Art Institute of Chicago  
 Cincinnati Art Museum  
 Sterling and Francine Clark Art Institute, Williamstown, Massachusetts  
 The Cleveland Museum of Art  
 The Columbus Gallery of Fine Arts, Ohio

Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian  
 Institution, New York City  
 The Corcoran Gallery of Art, Washington  
 E. B. Crocker Art Gallery, Sacramento, California  
 Mr. Page Cross, New York City  
 Dallas Museum of Fine Arts  
 Mr. David Daniels, New York City  
 The Detroit Institute of Arts  
 Mr. and Mrs. Richard L. Feigen, Bedford, New York  
 Fogg Art Museum, Harvard University, Cambridge, Massachusetts  
 Arnold and Milly Glimcher, New York City  
 Mr. and Mrs. Robert S. Graham, New York City  
 Mr. C. Wiley Grandy, Norfolk, Virginia  
 Samuel and Maxine Greenberg, Woodbridge, Connecticut  
 Mrs. Winston F. C. Guest, Palm Beach, Florida  
 Mr. Michael Hall, New York City  
 Hamburger Kunsthalle, Hamburg  
 The Armand Hammer Foundation, Los Angeles  
 Mr. and Mrs. Henry F. Harrison, Lincoln, Massachusetts  
 Joseph H. Hazen Foundation, Inc., New York City  
 Mr. and Mrs. Thomas B. Hess, New York City  
 Estate of Robert Lee Humber, Greenville, North Carolina  
 The Hyde Collection, Glens Falls, New York  
 IBM Corporation, New York City  
 Indiana University Art Museum, Bloomington  
 Indianapolis Museum of Art  
 Professor H. W. Janson, New York City  
 Mr. and Mrs. William C. Janss, Sun Valley, Idaho  
 Mr. and Mrs. Gilbert H. Kinney, Washington  
 Mr. and Mrs. Robert P. Kogod, Bethesda, Maryland  
 S. Kramarsky Trust Fund, New York City  
 Krannert Art Museum, University of Illinois, Champaign  
 Mrs. Richard Krautheimer, Rome  
 Mr. and Mrs. Bernard Lande, Montreal  
 Mr. and Mrs. Joe M. Leonard, Jr., Gainesville, Texas  
 Mr. and Mrs. Salim L. Lewis, New York City  
 Library of Congress, Washington  
 Mr. Arthur L. Liebman, Milwaukee  
 Miss Margaret Mallory, Santa Barbara, California  
 Dr. and Mrs. John J. McDonough, Youngstown, Ohio  
 Mr. and Mrs. Paul Mellon, Upperville, Virginia  
 The Metropolitan Museum of Art, New York City  
 The University of Michigan Museum of Art, Ann Arbor  
 The Minneapolis Institute of Arts  
 The National Gallery of Canada-Ottawa  
 Nelson Gallery-Atkins Museum, Kansas City, Missouri  
 The New Britain Museum of American Art, Connecticut  
 Mrs. Annalce Newman, New York City  
 The New York Public Library  
 Mr. Isamu Noguchi, Long Island City, New York  
 Miss Anne Kiefaber Noland, Newport News, Virginia  
 North Carolina Museum of Art, Raleigh  
 The Parrish Art Museum, Southampton, New York

Pennsylvania Academy of Fine Arts, Philadelphia  
 Philadelphia Museum of Art  
 Mr. and Mrs. Gifford Phillips, Santa Monica, California  
 The Phillips Collection, Washington  
 The Lazarus & Rosalie Phillips Family Collection, Montreal  
 The Pierpont Morgan Library, New York City  
 Mr. and Mrs. Meyer P. Potamkin, Philadelphia  
 Mr. Richard Pousette-Dart, Suffern, New York  
 The Art Museum, Princeton University, New Jersey  
 Mr. and Mrs. Joseph Verner Reed, Hobe Sound, Florida  
 Museum of Art, Rhode Island School of Design, Providence  
 Mrs. John D. Rockefeller 3rd, New York City  
 Mr. Norbert L. H. Roesler, New York City  
 Rose Art Museum, Brandeis University, Waltham, Massachusetts  
 Mr. Arthur Ross, New York City  
 Mr. David Rust, Washington  
 Mr. and Mrs. Robert Scheiner, New York City  
 Mr. Janos Scholz, New York City  
 Mr. and Mrs. Lenard M. Shavick, Montreal  
 Miss Carole Slatkin, Evanston, Illinois  
 Miss Laura Slatkin, Cambridge, Massachusetts  
 Mr. Robert H. Smith, Washington  
 Mr. and Mrs. Ralph Spencer, New York City  
 The St. Louis Art Museum  
 Mr. and Mrs. Donald S. Stralem, New York City  
 Mrs. Herbert N. Straus, New York City  
 Suida-Manning Collection, New York City  
 Dr. J. Edward Taylor, Bala Cynwyd, Pennsylvania  
 Telfair Academy of Arts and Sciences, Inc., Savannah, Georgia  
 Mr. and Mrs. Paul Tishman, New York City  
 The Toledo Museum of Art  
 The University of Iowa Museum of Art, Iowa City  
 University of North Carolina, Chapel Hill  
 Virginia Museum of Fine Arts, Richmond  
 Mr. and Mrs. Howard Weingrow, Old Westbury, Long Island, New York  
 Mr. and Mrs. Frederick Weisman, Beverly Hills, California  
 Mrs. Katherine Coryton White, Los Angeles  
 Mr. Cornelius V. Whitney, Lexington, Kentucky  
 Mr. and Mrs. Benjamin F. Williams, Raleigh  
 Mr. and Mrs. Howard Wise, New York City  
 Wolf Collection, New York City  
 Worcester Art Museum, Massachusetts  
 Mrs. William Coxe Wright, St. David's, Pennsylvania  
 Yale University Art Gallery, New Haven

#### EXHIBITIONS AND LOANS

Exhibitions at the National Gallery

AMERICAN GLASS: WATERCOLORS FROM THE INDEX OF AMERICAN DESIGN  
 Continued from previous fiscal year through July 10, 1973

ETCHINGS BY REMBRANDT  
 Continued from previous fiscal year through August 14, 1973

PRINTS OF THE ITALIAN RENAISSANCE  
 Continued from previous fiscal year through October 7, 1973



*The Walking Man*, Auguste Rodin,  
Nineteenth-Century Sculpture Exhibition

AMERICAN IMPRESSIONIST PAINTING

July 1 through August 26, 1973

VENETIAN VIEWS: ETCHINGS BY CANALETTO AND WHISTLER

July 12 through December 26, 1973

SIXTEENTH CENTURY ITALIAN DRAWINGS FROM THE COLLECTION OF  
JANOS SCHOLZ

September 23 through November 25, 1973

AMERICAN ART AT MID-CENTURY I

October 28, 1973 through January 6, 1974

FRANÇOIS BOUCHER IN NORTH AMERICAN COLLECTIONS: 100 DRAWINGS

December 23, 1973 through March 17, 1974

AMERICAN TEXTILES: WATERCOLORS FROM THE INDEX OF  
AMERICAN DESIGN

December 26, 1973 through the end of the fiscal year

NINETEENTH-CENTURY SCULPTURE

March 10 through May 27, 1974

ART IN THE AGE OF FRANCESCO PETRARCA

April 6 to 13, 1974

AFRICAN ART AND MOTION

May 5, 1974 through the end of the fiscal year

A SALUTE TO MOZART: FRENCH EIGHTEENTH CENTURY PRINTS

May 9 to 29, 1974

RECENT ACQUISITIONS AND PROMISED GIFTS: SCULPTURE, DRAWINGS,  
PRINTS

June 2, 1974 through the end of the fiscal year

LOANS BY THE GALLERY

To  
Artist and Title

**Alexandria, Virginia: Boyhood Home of General Lee**

After Stuart: *William Constable*

American School: *Portrait of a Man*

James Frothingham: *Ebenezer Newhall*

British School: *Honorable Sir Francis Pictor (?)*

**Asheville, North Carolina: Biltmore House & Gardens**

James McNeill Whistler: *George W. Vanderbilt* (returned)

**Athens, Georgia: The University of Georgia Museum of Art**

American School: *Child with Rocking Horse* (returned)

American School: *Henry L. Wells* (returned)

Jeremiah Theus: *Mr. Motte* (returned)

Jeremiah Theus: *Mr. Cuthbert* (returned)

Ralph Earl: *Thomas Earl* (returned)

Eliab Metcalf: *Self-Portrait* (returned)

John Wollaston: *Lt. Archibald Kennedy (?)* (returned)

Matthew Pratt: *The Duke of Portland* (returned)

Ammi Phillips: *Mr. Day* (returned)

Joseph Badger: *Isaac Foster, Jr.* (returned)

Joseph Badger: *Dr. William Foster* (returned)

**Austin, Texas: The Lyndon Baines Johnson Library**

Thomas Sully: *Andrew Jackson*

To  
Artist and Title

Bath, England: The American Museum in Britain  
George Catlin: Two paintings of Indian life

Cody, Wyoming: Buffalo Bill Historical Center  
George Catlin: Seventy-two paintings of Indian life

Corpus Christi, Texas: Art Museum of South Texas  
Camille Corot: *Saint Sebastian Succored by Holy Women*  
J.B.S. Chardin: *Still Life with White Mug*  
Gustave Courbet: *Landscape Near the Banks of the Indre*

Detroit, Michigan: The Detroit Institute of Arts  
Franz Kline: *C & O* (returned)  
Andy Warhol: *A Boy for Meg*

Hartford, Connecticut: Wadsworth Atheneum  
Graham Sutherland: *Palm Palisades*  
Pierre Soulages: *Composition*

Lubbock, Texas: The Museum of Texas Tech University  
George Catlin: Seven paintings of Indian life (returned)

Mobile, Alabama: Mobile Art Gallery  
American School: *Imaginary Regatta of America's Cup Winners*  
Charles C. Hofmann: *View of Benjamin Reber's Farm*  
A. Hashagen: *Ship Arkansas Leaving Havana*  
Thomas Chambers: *The Hudson Valley, Sunset*  
John Singer Sargent: *Mathilde Townsend*



*Ship "Arkansas" Leaving Havana, A. Hashagen,  
Gift of Edgar William and Bernice Chrysler Garbisch*

Omaha, Nebraska: Joslyn Art Museum  
George Catlin: Thirty-five paintings of Indian life (returned)

Paris, France: The Louvre  
Bartolommeo Bellano (Attr.): *Christ Child* (sculpture)

Phoenix, Arizona: Phoenix Art Museum  
Rufino Tamayo: *Clowns* (returned)

Pittsfield, Massachusetts: The Berkshire Athenaeum  
Ezra Ames: *Maria Gansevoort Melville*

St. Petersburg, Florida: Museum of Fine Arts  
Martino di Bartolommeo: *Madonna with Child*  
Francesco Salviati: *Portrait of a Lady*  
François Boucher: *Diana and Endymion*  
Francesco Guardi: *Castel Sant' Angelo*  
Jean-Marc Nattier: *Portrait of a Lady*  
Claude Lorrain: *The Herdsman*

Vermillion, South Dakota: W. H. Over Dakota Museum  
George Catlin: Ten paintings of Indian life

Washington, D. C.: Institutions and Government Buildings  
Blair House, The President's Guest House  
Henri-Joseph Harpignies: *Landscape*  
American School: *Farmhouse in Mahantango Valley*  
Gilbert Stuart: *Ann Barry*  
Gilbert Stuart: *Mary Barry*  
Gari Melchers: *The Sisters*  
Gilbert Stuart: *Mr. Ashe*  
Gilbert Stuart: *Mrs. William Thornton*  
American School: *Portrait of a Young Lady*  
Gilbert Stuart: *George Washington*

Chinese School: *Archery Contest*  
Chinese School: *Procession by a Lake*

To  
Artist and Title

**Dumbarton House, The National Society of the Colonial Dames of America**

Benjamin West: *Mrs. William Beckford*  
John Trumbull: *William Rogers*  
Gilbert Stuart: *Mrs. William Hartigan* (returned)  
Gilbert Stuart: *Dr. William Hartigan (?)* (returned)

**The Octagon, The American Institute of Architects Foundation, Inc.**

Gilbert Stuart: *William Thornton*

**The White House**

Childe Hassam: *Oyster Sloop*  
John F. Kensett: *Landing at Sabbath Day Point, Lake George*  
Joseph B. Kidd: *Sharp-Tailed Sparrow*  
Joseph B. Kidd: *Black-Backed Three-Toed Woodpecker*  
Joseph B. Kidd: *Orchard Oriole*  
Joseph B. Kidd: *Yellow Warbler*  
A.A. Lamb: *Emancipation Proclamation*

**The Department of State, Diplomatic Reception Rooms**

Flemish School: *America* (Tapestry)  
George Catlin: Seven paintings of Indian life

**Brussels, United States Embassy**

Ammi Phillips: *Henry Teller*  
American School: *Lady Wearing Pearls*  
American School: *Civil War Battle*  
George Catlin: Four paintings of Indian life

**Dublin, United States Embassy**

George Catlin: Five paintings of Indian life

**Leningrad: United States Consulate General**

James Bard: *Steamer St. Lawrence*  
Joseph G. Chandler: *Charles H. Sisson*  
William Jennys: *Asa Benjamin*  
William Jennys: *Mrs. Asa Benjamin*  
American School: *A City of Fantasy*  
Charles S. Humphreys: *Trotter at Belmont Driving Park*  
Paul Jenkins: *Phenomena: Sound of Sundials*  
George Catlin: Four paintings of Indian life

**Ottawa: United States Embassy**

Arthur Devis: *Lord Brand of Hurndall Park*  
Gilbert Stuart: *Sir John Dick*  
George Catlin: Two paintings of Indian life

**Paris: United States Embassy**

Brussels School: *America* (Tapestry)

**Rome: United States Embassy**

Canaletto: *Landscape Capriccio with Column*  
Canaletto: *Landscape Capriccio with Palace*

**Vienna: United States Embassy**

Charles S. Humphreys: *The Trotter*  
American School: *Village by the River*  
George Catlin: Two paintings of Indian life



*Oyster Sloop*, Childe Hassam,  
Ailsa Mellon Bruce Collection

*To* **Museum of History and Technology, Smithsonian Institution**  
*Artist and Title* Thomas Sully: *Major Thomas Biddle*  
Jacob Eichholtz; *Robert Coleman*  
Robert Edge Pine: *General William Smallwood*  
John Wesley Jarvis: *Commodore John Rodgers*  
Charles Peale Polk: *George Washington at Princeton*

**National Collection of Fine Arts, Smithsonian Institution**

Jacob Eichholtz: *James P. Smith*

**National Portrait Gallery, Smithsonian Institution**

Asher B. Durand: *Gouverneur Kemble*

French School (after Greuze): *Benjamin Franklin*

Chester Harding: *Self-Portrait*

American School: *Junius Brutus Booth*

Daniel Huntington: *Dr. James Hall*

Daniel Huntington: *Dr. John Edwards Holbrook*

Daniel Huntington: *Henry Theodore Tuckerman*

David Johnson: *Edwin Forrest*

Eastman Johnson: *Joseph Wesley Harper, Jr.*

Thomas Lawson: *William Morris Hunt*

William S. Mount: *Charles Loring Elliot*

Gilbert Stuart: *Stephen van Rensselaer*

Gilbert Stuart, Copy after: *James Lloyd*

Irving R. Wiles: *Julia Marlowe Sothorn*

**LOANS BY THE GALLERY  
TO TEMPORARY EXHIBITIONS**

*To* **Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Va.**  
*Exhibition and Dates* ASAHIEL POWERS, October 14-December 2, 1973  
*Lent* Asahel Powers: *J. B. Sheldon*

Asahel Powers: *Mrs. J. B. Sheldon*

Asahel Powers: *Hannah Fisher Stedman*

**Albany Institute of History and Art, Albany, New York**

THOMAS DOUGHTY (1793-1856), February 14-April 7, 1974

Thomas Doughty: *Fanciful Landscape*

**Allentown Art Museum, Allentown, Pennsylvania**

THE BLUE FOUR AND GERMAN EXPRESSIONISM, March 9-April 21, 1974

Lyonel Feininger: *Zircbow VII*

Alexej Jawlensky: *Murnau*

**The Art Institute of Chicago, Chicago, Illinois**

WINSLOW HOMER, September 8-October 21, 1973

Winslow Homer: *Breezing Up*

Winslow Homer: *Right and Left*

FRANÇOIS BOUCHER IN NORTH AMERICAN COLLECTIONS, April 4-

May 12, 1974

Three drawings, two books, one print

**The Art Museum, Princeton University, Princeton, New Jersey**

PETER PAUL RUBENS: THE LEOPARDS, November, 2, 1973-

January 13, 1974

One drawing

**Asia House Gallery, New York City**

THE ISFAHAN OF SHAH'ABBAS, October 10-December 3, 1973

"Shah'Abbas" Carpet

To Christian Science Center, Boston, Massachusetts  
Exhibition and Dates Silkscreen Exhibition (no title for exhibition), January 1, 1974-  
January 1, 1975

Lent Two Matisse wall hangings

**Cincinnati Art Museum, Cincinnati, Ohio**

AMERICAN IMPRESSIONIST PAINTING, December 15, 1973-  
January 31, 1974

Childe Hassam: *Allies Day, May 1917*

John H. Twachtman: *Winter Harmony*

**Cleveland Museum of Art, Cleveland, Ohio**

SOCIAL CONCERN AND THE WORKER: FRENCH PRINTS FROM 1830-1910,  
March 12-May 12, 1974

Fifteen prints

**Corcoran Gallery of Art, Washington, D. C.**

THOMAS DOUGHTY (1793-1856), December 14, 1973-January 27, 1974

Thomas Doughty: *Fanciful Landscape*

**Cummer Gallery of Art, Jacksonville, Florida**

CITY AND MACHINE BETWEEN THE WARS: 1914-1945, January 13-  
February 10, 1974

Max Weber: *Rush Hour, New York, 1915*



*Rush Hour, New York, Max Weber,  
Gift of the Avalon Foundation*

**Davison Art Center, Wesleyan University, Middletown,  
Connecticut**

THE FABLE OF THE SICK LION: A FIFTEENTH CENTURY BLOCKBOOK,  
April 26-June 9, 1974

Seven prints, three facsimile volumes from National Gallery of Art  
Library

**The Detroit Institute of Arts, Detroit, Michigan**

THE TWILIGHT OF THE MEDICI, March 25-May 20, 1974

Foggini: *Ferdinando II de' Medici, Grand Duke of Tuscany*

Foggini: *Vittoria della Rovere, Wife of Ferdinando II*

Foggini: *Bacchus and Ariadne*

Foggini: *Venus and Cupid*

**Fine Arts Gallery of San Diego, San Diego, California**

DIMENSIONS OF POLYNESIA, October 7-November 25, 1973

Paul Gauguin: *Words of the Devil*

Four prints

**Fogg Art Museum, Harvard University, Cambridge, Massachusetts**

THE ISFAHAN OF SHAH'ABBAS, January 19-February 22, 1974

"Shah' Abbas" Carpet

**Gibbes Art Gallery, Charleston, South Carolina**

GEORGE CATLIN, October 5-November 25, 1974

George Catlin: Twelve paintings of Indian life

**Grand Palais, Paris, France**

CHEFS-D'OEUVRE DE LA TAPISSERIE DU XIV<sup>e</sup> AU XVI<sup>e</sup> SIÈCLE,  
October 26, 1973-January 7, 1974

Flemish (Brussels) Tapestry: *Mazarin Tapestry with the Triumph of  
Christ*

- To* **The Harvard University Center for Italian Renaissance Studies,  
Villa I Tatti, Florence, Italy**
- Exhibition and Dates* FOURTH INTERNATIONAL BIENNALE OF GRAPHIC ARTS, May 11, 1974-  
June 30, 1974
- Lent* Ten Whistler etchings
- The High Museum of Art, Atlanta, Georgia**  
DAVID ALFARO SIQUEIROS, April 19-May 19, 1974  
Two prints
- Indianapolis Museum of Art, Indianapolis, Indiana**  
AMERICAN SELF-PORTRAITS, April 1-May 15, 1974  
George Catlin: *Catlin Painting the Portrait of Mab-To-Toh-Pa*  
SOCIAL CONCERN AND THE WORKER: FRENCH PRINTS FROM 1830-1910,  
June 11-July 28, 1974  
Fifteen prints
- International Art Foundation, Meriden, Connecticut**  
MODERN PRINTS, April 1973-January 1974  
Two prints
- Kunsthau, Zurich, Switzerland**  
LYONEL FEININGER, May 24, 1973-August 5, 1973  
Lyonel Feininger: *Zirchow VII*
- Loch Haven Art Center, Orlando, Florida**  
CITY AND MACHINE BETWEEN THE WARS: 1914-1945, November 15-  
December 30, 1973  
Max Weber: *Rush Hour, New York, 1915*
- Los Angeles County Museum of Art, Los Angeles, California**  
WINSLOW HOMER, July 1-August 15, 1973  
Winslow Homer: *Breezing Up*  
Winslow Homer: *Right and Left*
- Manhattanville College, Purchase, New York**  
WILLIAM BLAKE: THE APOCALYPTIC VISION, April 21-May 12, 1974  
Three drawings, one watercolor
- Metropolitan Museum of Art, New York City**  
MASTERPIECES OF TAPESTRY, February 7-April 19, 1974  
Flemish (Brussels) Tapestry: *Mazarin Tapestry with the Triumph of  
Christ*
- M. H. de Young Memorial Museum, San Francisco, California**  
THE FLOWERING OF AMERICAN FOLK ART: 1776-1876, June 24, 1974-  
September 15, 1974  
American School: *A View of Mount Vernon*  
Winthrop Chandler: *Captain Samuel Chandler*  
Winthrop Chandler: *Mrs. Samuel Chandler*
- Municipal Museum, Kyoto, Japan**  
PAUL CÉZANNE, June 1, 1974-July 14, 1974  
Paul Cézanne: *La Lutte d'Amour*  
Paul Cézanne: *Nature Morte*
- Museum of Art, Rhode Island School of Design, Providence, R.I.**  
EUROPE IN TORMENT: 1450-1550, March 7-April 7, 1974  
Eleven prints

To Museum of Fine Arts, Boston, Massachusetts  
Exhibition and Dates MUSIC IN COLONIAL MASSACHUSETTS, May 16-September 2, 1973  
Lent Two watercolors

Museum of Fine Arts, St. Petersburg, Florida  
CITY AND MACHINE BETWEEN THE WARS: 1914-1945, October 6-  
November 4, 1973  
Max Weber: *Rush Hour, New York, 1915*

National Portrait Gallery, Washington  
150TH ANNIVERSARY OF THE MONROE DOCTRINE, December 2, 1973-  
May 26, 1974  
Thomas Sully: *Robert Walsb*

AMERICAN SELF-PORTRAITS, February 1-March 15, 1974  
John Singleton Copley: *The Copley Family*  
George Catlin: *Catlin Painting the Portrait of Mah-To-Toh-Pa*

THE BLACK PRESENCE IN THE ERA OF THE AMERICAN REVOLUTION,  
1770-1800, July 4-December 30, 1973  
One print

IN THE MINDS AND HEARTS OF THE PEOPLE: PROLOGUE TO REVOLUTION,  
1760-1774, June 14, 1974-November 17, 1974  
Two prints—one Hogarth, one Revere

The National Museum of Western Art, Tokyo, Japan  
PAUL CÉZANNE, March 29-May 25, 1974  
Paul Cézanne: *La Lutte d'Amour*  
Paul Cézanne: *Nature Morte*

Newport Harbor Art Museum, Newport Beach, California  
MARY CASSATT, December 11, 1973-January 20, 1974  
Twelve prints, one drawing

North Carolina Museum of Art, Raleigh, North Carolina  
AMERICAN IMPRESSIONIST PAINTING, March 8-April 29, 1974  
Childe Hassam: *Allies Day, May 1917*  
John H. Twachtman: *Winter Harmony*

Palazzo Strozzi, Florence, Italy  
THE TWILIGHT OF THE MEDICI, June 25, 1974 to the end of the fiscal year  
Foggini: *Bacchus and Ariadne*  
Foggini: *Venus and Cupid*

Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania  
THOMAS DOUGHTY (1793-1856), October 18-December 2, 1973  
Thomas Doughty: *Fanciful Landscape*

Phoenix Art Museum, Phoenix, Arizona  
VOYAGES OF DISCOVERY BY LA SALLE, December 14, 1973-February 17,  
1974  
George Catlin: Twenty-six paintings: *Voyages of Discovery by  
La Salle*

Rutgers University Art Gallery, New Brunswick, New Jersey  
PRINTS BY PIETER BRUEGEL FROM THE NATIONAL GALLERY OF ART,  
ROSENWALD COLLECTION, December 1, 1973-January 25, 1974  
Forty-nine prints

Santa Barbara Museum of Art, Santa Barbara, California  
MARY CASSATT, February 4-March 17, 1974  
Twelve prints, one drawing



*The Letter*, Mary Cassatt, Rosenwald Collection

- To Sheldon Memorial Art Gallery, Lincoln, Nebraska  
 Exhibition and Dates A SENSE OF PLACE, September 24-October 28, 1973  
 Lent George Catlin: *Encampment of Pawnee Indians at Sunset*
- The Solomon R. Guggenheim Museum, New York City  
 GIACOMETTI RETROSPECTIVE, April 5-June 23, 1974  
 Alberto Giacometti: *The Invisible Object (Hands Holding a Void)*
- Sordani Gallery, Wilkes College, Wilkes Barre, Pennsylvania  
 GEORGE CATLIN: November 24, 1973-January 4, 1974  
 George Catlin: Sixteen paintings of Indian life
- Spokane, Washington  
 SPOKANE WORLD EXPOSITION, May 1, 1974 to the end of the fiscal year  
 Thomas Cole: *The Notch of the White Mountains (Crawford Notch)*  
 Edward Hicks: *The Cornell Farm*  
 American School: *Mahantango Valley Farm*
- Stanford University, Stanford, California  
 GOYA: THE GRAPHIC WORK, January 11-March 3, 1974  
 Seven prints
- University Art Gallery, State University of New York, Binghamton  
 CURRICULUM VITAE, March 30-April 24, 1974  
 One drawing by Legros
- Utah Museum of Fine Arts, University of Utah, Salt Lake City,  
 Utah  
 SOCIAL CONCERN AND THE WORKER: FRENCH PRINTS FROM 1830-1910,  
 January 13-February 17, 1974  
 Fifteen prints
- Virginia Museum of Fine Arts, Richmond, Virginia  
 THE FLOWERING OF AMERICAN FOLK ART: 1776-1876, April 22-  
 June 2, 1974  
 American School: *A View of Mount Vernon*  
 Winthrop Chandler: *Captain Samuel Chandler*  
 Winthrop Chandler: *Mrs. Samuel Chandler*
- The Whitney Museum of American Art, New York City  
 AMERICAN IMPRESSIONIST PAINTING, September 18-November 12, 1973  
 Childe Hassam: *Allies Day, May 1917*  
 John H. Twachtman: *Winter Harmony*
- THE FLOWERING OF AMERICAN FOLK ART: 1776-1876, February 1-  
 March 24, 1974  
 American School: *A View of Mount Vernon*  
 Winthrop Chandler: *Captain Samuel Chandler*  
 Winthrop Chandler: *Mrs. Samuel Chandler*
- William Penn Memorial Museum, Harrisburg, Pennsylvania  
 JACK BOOKBINDER, A RETROSPECTIVE, March 30-May 12, 1974  
 One drawing
- Nelson Gallery-Atkins Museum, Kansas City, Missouri  
 FORTIETH ANNIVERSARY CELEBRATION EXHIBITION, December 11, 1973-  
 January 6, 1974  
 One monotype
- The Wichita Art Museum, Wichita, Kansas  
 JOHN QUIDOR, September 1 to 30, 1973  
 John Quidor: *The Return of Rip Van Winkle*

## REPORTS OF PROFESSIONAL DEPARTMENTS

**LIBRARY** In contrast to the previous year which saw much activity in terms of new staff, new acquisitions and new procedures, this fiscal year was one of stock-taking, classification and reorganization.

Two members joined the staff during the year. Margot Grier was appointed in a dual capacity as periodicals librarian and bibliographical checker, and Nancy John as a cataloguer to replace Mary Honke who retired.

Inventory of the collection, including a major shelf-reading project, was undertaken for the first time in the library's thirty-three-year history. This project resulted in a more orderly arrangement of books and periodicals, in addition to a firmer knowledge of what materials the library has. The inventory revealed the following statistics: In the catalogued collection there are 22,984 titles in 31,276 volumes and 325 periodical titles in 3,618 volumes.

The inventory did not count the thousands of pieces of material in the vertical files which constitute one of the library's major resources.

A total of 2,070 books and pamphlets was added to the library through purchase during the fiscal year. Of this number 824 were purchased with federal funds; 1,246 were acquired with trust funds. The library received 1,195 books and pamphlets as gifts and 708 via the exchange program for a total of 1,903 books and pamphlets. These came from 430 museums, galleries or publishing houses and forty individual donors. In return, the library distributed 1,074 National Gallery publications on exchange which included 125 domestic and 115 foreign institutions. An additional ninety-six publications were sent by special request.

A major acquisition to the library was the important three-volume work on Eugène Boudin by Robert Schmit. This set was a gift of the author-publisher, one of a limited edition published in Paris and a catalogue raisonné of the artist's work.

The library received 282 periodicals of which forty-one were new subscriptions. Twenty-one subscriptions were received via association memberships, and 100 came either through gift or exchange. The periodicals department also processed subscriptions to ten domestic and foreign auction houses. The number of auction catalogues, received by subscription, individual purchase or gift, totaled over 1,200.

Interlibrary loan activity continued to be heavy this year, with 750 books borrowed, all but ten of which were from the Library of Congress. The library lent eleven books from its collection to other libraries.

During the year a total of 470 visitors registered to use the library. The names included visitors from Paris, London, Zurich, Rome and Tokyo. The library is used increasingly by members of other government agencies, including the U. S. Army, Internal Revenue Service, Superior Court of the District of Columbia, U. S. Customs Office and U. S. Tax Court. The majority of library users were graduate art students from local universities. Telephone requests for information averaged between fifteen to twenty calls a week.

## PHOTOGRAPHIC ARCHIVES

In its fourth year of existence the Photographic Archives again expanded its collection of photographs and related materials, thanks to the continued support of the Samuel H. Kress Foundation. The department acquired 74,128 photographs, 48,346 through direct purchase, 940 as gifts and the balance mostly through transfers. All acquisitions of photographs and related material over the past four years total 403,555.

Various subscription plans continued to form the steadiest source of acquisition by purchase, with the Photographic Archives subscribing to such collections as the Warburg Institute "Illustrated Bartsch," The Hague's Decimal Index to the Art of the Low Countries, the London Sale Room Project, the Gernsheim Corpus Photographicum of Drawings, and the Courtauld Institute and the Scottish National Portrait Gallery photographs of private collections in England and Scotland. (A subscription to the Berenson I Tatti Archive has ended.) Of particular note among collections acquired is the Arata Archive, a unique body of photographs of Italian architecture and sculpture.

The Photographic Archives began two important projects this year: (1) an inventory of all the photographs and their suppliers in the Richter Archives (a total of 27,850 photograph suppliers' cards have now been filed and indexed), and (2) the identification, numbering, and filing of 6,427 Parke-Bernet negatives. Parts of the Photographic Archives collections were organized and filed for use by the staff. The DIAL Index has been added to and filed according to the DIAL system. The curators' file, as well as the I Tatti Archive and the British Eighteenth-Century Portrait Index, has been established and organized by artist. The Rigamonti photographs and negatives have been filed by location of architectural site. With the addition of cataloguing personnel, more collections will be made available to the staff. During this year, an estimated 580 visitors and staff members used the Archives.

The Photographic Archives continued to do research on the feasibility of a computer cataloguing system which would meet the demands of a photographic collection. Plans are under way to begin cataloguing the new acquisitions in a manner compatible with future use of a computer.

Two new positions were added to the Archives' staff. The positions of cataloguer and museum technician were filled by Barbara

A. Murek and Andrea R. Gibbs. A summer aide, Deborah Burgess, continued to work for the Archives throughout the school year.

## GRAPHIC ARTS DEPARTMENT

During the summer of 1973, Christopher White, former Curator of Graphic Arts, became Director of the Paul Mellon Centre for Studies in British Art, London. Konrad Oberhuber, Research Curator, became acting head of the Department for the remainder of the year and in February left to teach at Harvard, but continued as consultant to the Gallery.

In February, Andrew Robison, formerly a professor of philosophy at the University of Illinois, became the new Curator of Graphic Arts at the Gallery.

As the Department continues to increase its holdings, particular concern is for impression quality, emphasizing the importance of richness and depth in the collection, especially in having multiple impressions of the same print for purposes of comparison and the study of aesthetic change.

The Graphic Arts Department organized the following exhibitions: *Etchings by Rembrandt* and *Prints of the Italian Renaissance; Venetian Views: Etchings by Canaletto and Whistler; Sixteenth Century Italian Drawings from the Collection of Janos Scholz* and, with the Sculpture Department, *Recent Acquisitions and Promised Gifts: Sculpture, Drawings, Prints*.

In October, Diane DeGrazia Bohlin joined the Department as Research Assistant to Konrad Oberhuber for the exhibition of *Recent Acquisitions*. She researched and wrote entries for the catalogue, and, during Mr. Oberhuber's absence, served as exhibition curator. In April Mrs. Bohlin was appointed Museum Curator with special responsibilities for old master drawings.

The organization of the Print Storage Room became a major project of the Department. By September, Julia Converse had virtually completed an inventory of the prints and drawings. In October Jacquelyn Sheehan took over the project, and further developed a plan for the expansion of storage facilities and the systematic organization of the stored objects.

During the past year the Department of Graphic Arts acquired, through gifts and purchases, many notable prints and drawings. Among the more outstanding gifts were the comprehensive group of works by M. C. Escher from the collection of Cornelius van S. Roosevelt; Ploos van Amstel's two volumes of technically extraordinary mixed-media color etchings from Lessing J. Rosenwald; an early cubist drawing by Jacques Lipchitz from Mr. and Mrs. Burton Tremaine; John Singer Sargent's largest, and possibly best lithograph, given by Dr. and Mrs. George Benjamin Green; and seventeen religious drawings of the circle of Francesco Fontebasso from the collection of Dr. and Mrs. Malcolm Bick. The Gallery purchased two engravings by Zoan Andrea: a darker and bolder impression of his *Two Peasants* than the one the Department had already, and the large *Street Scene* (after Bramante), a print hitherto unrepresented in American museums. A clean-wiped and beautifully clear impression of Rembrandt's etching *Woman Bathing Her Feet in a Brook*, on Japan paper, was acquired to complement a rich

tonal impression on vellum, already in the collection. Among the more important drawings purchased were Giulio Romano's *River God*, the *Design for a Ceiling Decoration*, which has become the center of a discussion defining Nicolas Poussin's early style, Joos de Momper's watercolor *Landscape with a Château*, and George Grosz's *Sportsmann*. By far the most important purchase during this fiscal year was the fifteenth-century *Adoration of the Magi* by the Master ES, an early impression still showing every nuance of tone applied by the artist, clearly one of the finest impressions in the world by the greatest master in the second generation of the origins of engraving.

Many of these prints and drawings are now on rotating exhibition in the Gallery's Print Study Room where visitors are welcome by appointment.

**EDUCATION DEPARTMENT** The Education Department organized ten informational programs in conjunction with two special exhibitions: *American Art at Mid-Century* and *African Art and Motion*. Five different programs complementing the *American Art at Mid-Century* exhibition drew a total of 5,286 visitors. Two Sunday lectures were coordinated with the show, drawing an attendance of 635. Three *Tours of the Week*, given daily except Mondays, provided 1,463 visitors with discussions of the exhibition. In addition, the staff conducted thirty-four special tours, totaling 1,250 persons. Attending eighteen related film showings were 1,418 visitors. A recorded tour for the exhibition was rented by 520 people.

The programs for *African Art and Motion* served 6,934 people by the end of June. Four Sunday lectures were attended by 1,092 persons; three *Tours of the Week* introduced 1,104 visitors to the exhibit; and 115 special appointment tours served 3,822 people. In addition, 728 persons attended sixteen performances of four different films on Africa. By June 30, a recorded tour for the show had been rented by 188 people. Large wall labels, with texts prepared by a staff lecturer, were installed in the exhibition to assist visitors. To publicize the show, Katherine Coryton White, from whose collection the exhibition was taken, was interviewed on the radio during a Sunday concert intermission, and Professor Robert F. Thompson, organizer of the exhibition, presented slide talks at four District public schools. In order to share the exhibition with Washington children, letters offering tour appointments and enclosing the African brochure were sent to 176 art teachers in the District public schools and 173 playground leaders of the District of Columbia Recreation Association and other summer groups.

The total attendance for the year at educational events, including film showings that drew 13,213 people, was 155,073. Of this grand total, 107,125 visitors, an increase of 2,444 over last year, attended Gallery talks and tours conducted by the staff and auditorium lectures. For 809 *Introduction to the Collection* tours the total number of visitors was 30,550; for 270 *Tour of the Week* lectures, 12,443; for 670 *Painting of the Week* talks, 20,441; and special appointment tours, 28,711.

Fifty-seven Sunday auditorium programs drew a total audience of 14,980. The thirty-six guest speakers for the lectures included the



Andrew W. Mellon Lecturer in the Fine Arts, Professor H. W. Janson, who gave six lectures on "Nineteenth-Century Sculpture Reconsidered." The guest speakers were:

Dore Ashton	Ann Sutherland Harris	W. R. Rearick
Charles H. F. Avery	Francis Haskell	Theodore Reff
Rosamond Bernier	Robert L. Herbert	John Rewald
Daniel P. Biebuyck	Luke Herrmann	Michael Richman
W. R. Dalzell	Thomas B. Hess	Warren M. Robbins
A. B. de Vries	Helen Hollis	Duncan Robinson
Moussa M. Domit	George Knox	Janos Scholz
David C. Driskell	Jay A. Levenson	Joseph C. Sloane
Leopold D. Ettlinger	Howard S. Merritt	James E. Snyder
Robert E. Feller	Alfred Moir	Joshua C. Taylor
Richard Friedman	Agnes Mongan	Robert F. Thompson
Sidney Geist	George Nelson Preston	

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

Julie A. Beaulieu	Douglas Lewis	Richard E. Saito
Margaret I. Bouton	Barbara S. Moore	Christopher White
Bennie E. Dallas	Konrad Oberhuber	William J. Williams
Richard C. Flint	Anne-Imelda M. Radice	

The volunteer docents conducted 34,622 children in 1,377 classes on tours. This figure represents a decrease of 18,920 children from last year's total of 53,542 and a decrease of 553 groups from last year, when 1,930 classes visited the Gallery. The decrease came largely during the second half of the school year—in January and the following months—when the energy crisis curtailed many field trips. Because fewer classes visited the Gallery, however, the docents were able to divide them into smaller groups and thus provide more personal attention.

The number of slides added to the slide library was 3,561, bringing the library's holdings to 65,106. A total of 1,533 slides were recatalogued as well. Slides borrowed from the library by 593 people outside the Gallery totaled 21,345.

Fifty-seven *Painting of the Week* texts were prepared; forty-seven were written by members of the Education Department, two were done by fellows in residence at the Gallery and eight were reprinted with minor editing from prior texts.

#### ART INFORMATION SERVICE

The staff of desk-docents continued to provide information and assistance to visitors and to give general and special tours of the collections and exhibitions. In addition, 1,097 answers were made to inquiries requiring research—927 in writing and 170 by telephone. Letters were received from all fifty states and from twenty-one foreign countries.

A survey of visitors who passed the information desks at Gallery entrances during a week in late April showed that of 989 persons questioned, 823 came from forty-seven states and 166 came from thirty-one countries.

Free information leaflets were available in forty of the galleries where works are displayed. Over 1,200,000 of these were distributed to visitors.

#### EDITOR'S OFFICE

During the past fiscal year, the Editor's Office produced four exhibition catalogues: *Sixteenth Century Italian Drawings from the Collection of Janos Scholz*, *François Boucher in North American Collections: 100 Drawings* (in soft cover as well as hard cover), and *Recent Acquisitions: Sculpture, Drawings, Prints*. As an alternative to a catalogue for the *American Art at Mid-Century I* exhibition, the Gallery published a portfolio of thirty-three, 8 x 10 full color reproductions with an introduction by William Seitz, formerly Kress Professor in Residence at the Gallery.

For the *African Art and Motion* exhibition, the Office edited, designed and produced an illustrated guide. Sales posters were produced for the *African Art and Motion* and *Recent Acquisitions* exhibitions. In addition, for all temporary shows, the Editor's Office supervised the design and production of outdoor signs, display posters, exhibition graphics, labels, and invitations. In the continuing Christmas card program, a new catalogue was printed as were a number of new cards. Several National Gallery publications were inaugurated or revised and redesigned: the *National Lending Service* brochure, *A Brief Guide to the Gallery*, and *An Invitation to the National Gallery of Art*. A new slipcase for the *Ten Schools of Painting* series was designed and produced. Captions were redesigned for the Gallery's color reproductions.

An updated *Illustrated Summary Catalogue of European Paintings* went into production. Work in progress consisted of the revision and reprinting of the *Extension Service Catalogue*, the redesign of labels for the Gallery's holdings, the formulation of a new design approach to the gallery leaflets, and the compilation of the *National Gallery of Art Style Manual*.

The Editor's Office continued editing texts for the *Painting of the*

*Week*, for press releases, and for the monthly Calendar of Events, as well as offering editorial and production advice to Gallery staff and staffs of other museums and institutions.

In April of this fiscal year Polly Ravenscroft, formerly of the National Collection of Fine Arts, joined the Editor's Office as an editorial assistant. Diane Gingold of New York City was an active and helpful editorial intern during the summer of 1973.

The Office edited and produced another issue of *Studies in the History of Art*, which was devoted exclusively to scholarly and scientific articles on the recently acquired *Deborah Kip, Wife of Sir Balthasar Gerbier, and Her Children*, by Peter Paul Rubens.

The Office has been working closely with Princeton University Press on the publication in the Bollingen Series of the *Andrew W. Mellon Lectures in the Fine Arts* given annually at the Gallery. Princeton recently published the 1973 Mellon Lectures, *The Use and Abuse of Art*, delivered by Jacques Barzun, the University Professor, Columbia University.

## PUBLICATIONS

This year over 292,000 visitors purchased reproductions, books, and catalogues in the Gallery's sales shops. Approximately 16,000 copies of temporary exhibition catalogues published by the National Gallery were sold during the year.

Representing an increase of over twenty-six percent, more than 291,000 Christmas cards reproducing works of art in the Gallery's collections were sold. Of the twenty-eight subjects available, seventeen were new selections.

An important step was taken this year to improve the color quality of the Gallery's postcards and 11 x 14 reproductions by having them printed by offset lithography rather than letterpress. Also this year new works of art were added to the Gallery's reproduction program, an expanded selection of which are now available suitably matted and framed in metal.

A program featuring the sale of related books, crafts, and catalogues in conjunction with special exhibitions was continued through the *African Art and Motion* exhibition. To make these books and related materials more easily accessible, additional catalogue desks were provided in the area of the special exhibitions.

Mail order sales for the fiscal year totaled 8,736. Over twelve thousand sales catalogues were distributed, and over one thousand requests for special information on Gallery reproductions were answered by mail. Phone calls requesting information about the sales program and reproductions totaled over 1,875. In addition, some 102 reproductions were sent out to Federal offices through the government loan program.

## CONSERVATION

During the fiscal year restoration was begun by the painting conservators on *The Satyr and the Peasant* by Jan Lys. Numerous jeweled pieces from the Widener Renaissance Treasure Room were cleaned, and a terra cotta by Carrier-Belleuse on loan for the *19th Century Sculpture* exhibition and a fifteenth-century Savonarola chair were restored by Victor Covey, Chief of Conservation. Kay Silberfeld, Conservator of Paintings, restored a panel painting by the four-

teenth-century Master of the Life of Saint John the Baptist. In addition, fifty-two paintings in the Gallery's collection received minor treatment. Sixty-three sculptures in the *19th Century Sculpture* exhibition were cleaned and several pieces were treated for the *African Art and Motion* and *American Art at Mid-Century I* exhibitions.

The conservation staff continued to inspect paintings in the collections and to record information about their condition. To date, the Gallery's Italian and Northern European pictures have been examined. A. B. de Vries, Kress Professor in Residence, and Arthur Wheelock, Finley Fellow, joined Miss Silberfeld for the examination of the Dutch pictures.

Following ultraviolet, microscopic and X-ray examinations in the laboratory, the department prepared reports on the construction and condition of six paintings being considered for acquisition. The staff also examined 159 paintings requested for loan to determine their condition, and many received minor treatment. Those already on loan in the Washington area were examined at the borrowing institutions.

An extensive study of Vermeer's paintings was undertaken by A. B. de Vries, Arthur Wheelock, Kay Silberfeld and Robert L. Feller, Senior Research Fellow, National Gallery of Art Research Project at Carnegie-Mellon Institute. The group has begun compiling information on provenance, style, materials and techniques, with Mr. Feller providing a scientific analysis of pigments used by Vermeer. Miss Silberfeld examined the works, taking X-rays and microphotographs of them. Although the study is primarily concerned with the Vermeers in the Gallery's collection, works at The Metropolitan Museum, the Frick Collection and the Isabella Stewart Gardner Museum were studied for comparative purposes.

Major work completed by John Krill, Conservator of Prints and Drawings, included the restoration of a drawing attributed to Francesco Cossa, *Portrait of a Young Man*, a print by Villon entitled *Spanish Dancer* and a drawing by Toulouse-Lautrec entitled *Lady with a Dog*.

A research project to establish a nomenclature for papers was undertaken by Mr. Krill, the first step of which was the preliminary cataloguing of the Harrison Elliott Collection of Paperiana at the Rare Book Room of the Library of Congress.

Joseph Columbus, under contract to the Gallery as conservator of textiles, devoted the major part of this fiscal year to the restoration of the sixteenth-century Flemish tapestry, *The Garden of Gethsemane*.

Sarah Greenway, apprentice to Mr. Columbus, continued reweaving a number of damaged areas in the tapestry *Time Drives away the Joys of Life*. She also began dyeing yarn to obtain colors otherwise unavailable but essential to such restoration work. Karen N. Clark, an intern from the Cooperstown Graduate Program working under the textile restoration contract, completed the restoration of four tapestries, collectively entitled *Four Seasons*.

Eleanor Labaree, Conservator of Frames, restored forty-two frames for Gallery paintings and performed minor treatment on numerous others.

## PHOTOGRAPHIC SERVICES

A new Division of Photographic Services was formed this year headed by Chief Photographer Henry B. Beville, a thirty-two-year Gallery veteran. Within the Division, Kathleen M. H. Ewing was appointed Coordinator of Photography. She is in charge of an office with four primary support functions: to provide photographic materials, black and white photographs or color transparencies to museums, scholars, institutions, publishers, visitors and the Gallery staff; to handle requests for permission to reproduce works of art belonging to the National Gallery of Art; to consolidate and organize all the photographic files, relating to works belonging to or on long term loan to the National Gallery; to coordinate all requests for work to be performed by the Photographic Laboratory, and to supervise photography within the museum by persons other than staff members.

Reorganization of the files of photographs of sculpture and graphic arts has been undertaken by the division. Transfer of the extensive files from the Index of American Design has begun and will be completed over the summer of 1975. Nearly 10,000 black and white photographs were added to the stock of prints available for use by scholars, publishers and other interested persons. During the same period, 3,181 black and white photographs were sold, seventy-two were sent out on a complimentary basis, and 2,725 were distributed for use by the National Gallery staff.

The Gallery encourages widespread reproduction of its works, provided that each reproduction is of high quality and faithful to the original and not used inappropriately. During the fiscal year, 872 permits were sent from the office authorizing the publication of 2,443 works of art from the National Gallery's collections. These figures reflect authorizations in which 1,076 color transparencies were lent, and 710 black and white photographs were sold. Permits were given for 657 uses of materials for more than one time for which no photographs were required.

During this fiscal year the Division of Photographic Services produced the following:

Black and white negatives	2,184
Black and white prints	29,234
Enlargements larger than 8 x 10	585
Black and white slides	481
Ultraviolet photographs	49
Infrared photographs	100
Color slides	83,424
Color transparencies	621

## REPORT OF THE SECRETARY AND GENERAL COUNSEL

In August Carol Moffit retired after thirty-one years at the Gallery, the last six years of which she served as Assistant to the Secretary in charge of the records and agenda of the Board of Trustees. Her place was taken by Kathryn Gieske, a Gallery employee for nine years, most recently in the Director's office.

In December Mabel A. Barry retired after forty years of government service, thirty of which were as Attorney in this office. Her warm helpfulness and professional acumen will be much missed. To fill her place, Elizabeth A. Croog, a Harvard Law School graduate, class of 1966, was recruited from the General Counsel's office of the Department of Health, Education and Welfare.



*Winter Harmony*, John H. Twachtman, American Impressionist Painting Exhibition

## STAFF ACTIVITIES AND PUBLICATIONS

J. CARTER BROWN, Director, served ex-officio on the Federal Council on the Arts and Humanities, the National Portrait Gallery Commission, the Board of Trustees of the National Trust, the Committee for the Preservation of the White House, and the White House Historical Association, of which he is Treasurer. He continued as a member of the Board of Trustees of the Institute of Fine Arts of New York University, and of the American Academy in Rome. He also continued on the committee to visit the Fine Arts Department at Harvard University. In June he was made chairman of the membership committee of the Association of Art Museum Directors. He remains a Trustee of the Museum Computer Network and the American Federation of Arts, for which he is also Chairman of the National Exhibitions Committee. He also continued to serve as Chairman of the Presidentially-appointed Commission of Fine Arts, which meets monthly to review architectural and design proposals and to advise the President, the Congress, and governmental agencies in areas related to design and art. In January he went to Egypt at the invitation of the Trustees of the American University in Cairo, where he met with Egyptian officials to discuss the possibility of a major exhibition at the National Gallery. In May he was awarded the degree of Doctor of Humane Letters from Mount St. Mary's College in Emmitsburg, Maryland, where he delivered the commencement address.

CHARLES PARKHURST, Assistant Director of the Gallery, continued to serve the American Association of Museums as a member of the Accreditation Commission. He also served on the Research Grants Panel of the National Endowment for the Humanities. Mr. Parkhurst judged two art exhibitions: in July 1973, the Norfolk Arts Festival and, in April 1974, The Academy of the Arts, Easton, Maryland, Tenth Maryland Juried Art Exhibition. In February 1974, he spoke at the University of North Carolina, Chapel Hill, on "Color in Sixteenth Century Painting" and at Duke University on "The Science and Art of Color in the Seventeenth Century," and participated in a review of the art history graduate program at the University of Minnesota as one of three members of a visiting panel. In April 1974, in connection with the World Petrarch Congress

organized by the Folger Shakespeare Library, Mr. Parkhurst served as moderator of a session "Petrarch and the Fine Arts."

ROBERT AMORY, JR., Secretary and General Counsel, served on the faculties of a two-day seminar "Law and the Visual Arts" held at the Northwestern School of Law of Lewis and Clark College, Portland, Oregon, and of a four-day seminar "Legal Problems of Museum Administration" held at the Smithsonian Institution under the joint sponsorship of the American Law Institute and the American Bar Association. In May he was elected to a two-year term as President of the Harvard Law School Alumni Association.

WILLIAM P. CAMPBELL, Curator of American Painting, visited the USSR with three members of other U.S. museums as part of the International Exchange Program. The trip was made under the auspices of the American Association of Museums and the U.S. Department of State. Its purpose was to view collections of the USSR and meet Soviet museum personnel with the aim of the future exchange of exhibitions. Mr. Campbell continued to serve as a member of the Special Fine Arts Committee of the Department of State and as a consultant to the Curator of the White House. He judged an exhibition at The Plains, Virginia.

J. M. EDELSTEIN, Chief Librarian, continued his duties as News, Notes, and Queries Editor of *The Papers of the Bibliographical Society of America*. He also continued to serve as member of the Fellowship Committee of the Folger-British Academy Fellowship Program, as a member of the Sub-Committee on Rare Books of the Coordinated Collection Development Work Group of the Federal Library Committee, as a consultant to the Rare Book Committee of the Smithsonian Institution Libraries.

CAROLINE BACKLUND, Reference Librarian, has served as the first chairman of the Baltimore-Washington chapter of the Art Libraries Society/North America (ARLIS/NA), was a participating member of a newly formed group of federal acquisitions and reference librarians, and lectured on art libraries for the University of Maryland Summer Institute in Art History for High School Teachers.

VICTOR COVEY, Chief of Conservation, was re-elected for a second year as President of the Washington Region Conservation Guild, and for another term as a member of the Board of Directors of the American Institute for Conservation. He attended a week-long conference on lining techniques at The Maritime Museum in Greenwich, England.

KAY SILBERFELD, Conservator of Painting, was elected Secretary of The American Institute for Conservation and continued as a contributor to the International Institute for Conservation's publication *Abstracts*. She participated in a group discussion and technical analysis of the work of Jackson Pollack with art historians who are currently preparing a catalogue raisonné on the artist.

DOUGLAS LEWIS, Curator of Sculpture, served as Visiting Lecturer in the History of Art, The Johns Hopkins University, and conducted a graduate seminar at the National Gallery of Art on "Problems in Italian Sculpture." He continued as member of American Fellow-

ships Committee of the Belgian American Educational Foundation, and member of the Washington Renaissance Conference of the Folger Shakespeare Library. He delivered three lectures: in October at Amherst College, on "Palladio and His Patrons"; in March, at the Symposium on Venetian Art at The Johns Hopkins University on "Palladio's Unpublished Autograph Plans for Caldogno and Maser, 1548-1549"; and in June, at the National Gallery, on "National Gallery Sculpture: The New Amid the Old."

RICHARD BALES, Assistant to the Director for Music, continued to serve as an advisor to the National Society of Arts and Letters. During the autumn of 1973 he gave ten lectures before the Alexandria, Virginia Monday Music Class. In March Mr. Bales spoke to The Daughters of the American Revolution at their national museum in Continental Hall on music of the American Revolution and early days of the Republic. His orchestration of "American Quadrille" by Louis Antoine Jullien was performed by the Florida Symphony at Rollins College. Mr. Bales appeared as Guest Conductor of The Rochester Philharmonic Orchestra in three concerts in January and May and his National Gallery Suite No. 4 "American Chronicle" was performed by that orchestra together with a number of his transcriptions of early American music.

ROBERT L. FELLER, Senior Research Fellow of the National Gallery of Art Research Project at Carnegie-Mellon University's Mellon Institute, served on the Advisory Committee to The Winterthur Program in the Conservation of Artistic and Historic Objects. He testified before Senator Claiborne Pell's Subcommittee on Arts and Humanities on the Museum Services Act and prepared a report on "Conservation of Cultural Materials in Philadelphia" for the Haas Community Fund. He spoke on the scientific examination of Rubens' portrait of *Deborah Kip, Wife of Sir Balthasar Gerbier, and Her Children*, as part of the Gallery's regular Sunday lectures February 10, and lectured on the same topic before the American Microchemical Society at Seton Hall University on May 23. He also presented a paper on "Induction Time and the Autoxidation of Organic Compounds," at the annual meeting of the American Institute for Conservation, Cooperstown, New York, in June.

BERNARD KEISCH, Staff Member of the National Gallery of Art Research Project at the Mellon Institute of Carnegie-Mellon University, delivered the following lectures: "Mossbauer Effect Spectroscopy Without Sampling: Application to Art and Archaeology," at the 4th Annual Conference of Chemistry and Archaeology, of the American Chemical Society Meeting in Dallas, Texas, April 9-10; "Nuclear Applications of the National Gallery of Art Research Project: Seven Years of Progress," at the International Conference on the Application of Nuclear Methods in the Field of Works of Art, in Rome, May 24-29; and "Bridging the Culture Gap: Applications of Nuclear Science to Art," at the Gordon Research Conference, Nuclear Chemistry Division, in New London, New Hampshire, June 28.

ANDREW ROBISON, newly appointed Curator of Graphic Arts, lectured on Goya's prints at Wake Forest University, the Baltimore

Museum of Art, and Stockton College, in New Jersey. He judged an exhibition of prints for the Print Club of Washington and was elected to the Print Council of America.

H. DIANE RUSSELL, Assistant Curator of Graphic Arts, spent October and November in England, Germany and Italy on a Samuel H. Kress Foundation travel grant to do research on drawings by G. B. Tiepolo and his circle.

J. FRED CAIN, Museum Curator in the Department of Graphic Arts, lectured on "Georgia O'Keeffe: A Survey of Her Painting Career" at American University in December and on M. C. Escher for the Washington Print Club.

KONRAD OBERHUBER, Senior Research Curator of the Graphic Arts Department, lectured on early Italian engravings for the Print Club of the San Francisco Museum of the Legion of Honor in October; he was visiting lecturer at the Fogg Art Museum, Harvard University, in the spring term, and during the same period gave the Beamus Lecture in Lincoln, Massachusetts on *The School of Athens* by Raphael.

WILLIAM J. WILLIAMS, Staff Lecturer of the Education Department, annotated a series entitled "American Sporting Pictures" for the Equitable Life Assurance Society and continued as lecturer for "Adventures in Learning," an experimental adult education program in Baltimore, Maryland.

#### STAFF PUBLICATIONS

DAVID ALLEN BROWN, "Further Observations on a Project for a Standard by Verrocchio and Leonardo," *Master Drawings*, 12, no. 2 (Summer 1974), 127-133.

E. A. CARMEAN, JR., "Julio Gonzalez and Cactus Man Number Two," *Bulletin, The Museum of Fine Arts, Houston*, 4 (Fall 1973), 38-45.

———, "Anthony Caro's Night Road," *Bulletin, The Museum of Fine Arts, Houston*, 4 (Fall 1973), 46-51.

———, "Three Young American Sculptors," *Bulletin, The Museum of Fine Arts, Houston*, 4 (Fall 1973), 52-58.

———, "Robert Motherwell: Recent Works," *A Benefit Exhibition for The Museum of Fine Arts, Houston* (Houston: Tibor DeNagy Gallery, 1974).

———, *The Great Decade of American Abstraction: Modernist Art 1960 to 1970* (Exhibition Catalogue) (Houston: The Museum of Fine Arts, 1974).

———, *BLAST! Early Modern Art in England* (Exhibition Catalogue) (Houston: The Museum of Fine Arts, 1974).

———, *Geoff Wingham: Photographs* (Exhibition Catalogue) (Houston: The Museum of Fine Arts, 1974).

———, "Late Fire by Friedel Dzubas," *Bulletin, The Museum of Fine Arts, Houston*, 4 (Spring 1974), 78-83.

———, "Complications on Geometry: Stella and Bannard," *Bulletin, The Museum of Fine Arts, Houston*, 4 (Spring 1974), 84-90.

———, "Four Prints by Robert Motherwell," *Bulletin, The Museum of Fine Arts, Houston*, 4 (Spring 1974), 91–93.

———, "Modernist Art 1960 to 1970," *Studio*, 188 (Summer 1974), 9–13.

J. M. EDELSTEIN, *Wallace Stevens: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1974).

———, "The Poet as Reader: Wallace Stevens and His Books," *The Book Collector*, 23, no. 1 (Spring 1974), 53–68.

———, "Petrarch: Honored as Europe's First Truly Modern Man," *Smithsonian*, 5, no. 1 (April 1974), 48–55.

———, review of *German Book Illustration of the Gothic Period and Early Renaissance (1460–1530)*, by Richard Muther, *The Papers of the Bibliographical Society of America*, 68, no. 1 (January–March 1974), 85–86.

ROBERT L. FELLER, "Thermochemically Activated Oxidation: Mother Nature's Book Burning," *P. L. A. Bulletin* (Pennsylvania Library Association) November 1973, pp. 232–242.

———, "Rubens: Technical Examination of the Pigments and Paint Layers," *1973 Studies in the History of Art*, Washington, National Gallery of Art, pp. 54–74.

———, "Induction Time and the Autoxidation of the Organic Compounds," *Bulletin of the American Institute for Conservation*, 14, no. 2 (1974), 142–151.

BERNARD KEISCH and R. C. CALLAHAN, "Rubens: Investigation by Lead Isotope Mass Spectrometry," *1973 Studies in the History of Art*, Washington, National Gallery of Art, pp. 25–78.

BERNARD KEISCH, "A Detector for Efficient Backscatter Mossbauer Effect Spectroscopy," *Nuclear Instruments and Methods*, 104 (1972), 237.

DOUGLAS LEWIS, "La datazione della Villa Corner a Piombino Dese," *Bolletino del C.I.S.A.*, 14 (1972) [issue printed 1974], 381–393.

———, review of *Carlo Maderno and Roman Architecture 1580–1630*, by Howard Hibbard, *Art Journal*, 32, no. 3 (1973), 356–364.

———, "Una decina di documenti del Longhena," *Arte Veneta*, 27 (1973), 328–330.

———, review of *Baldassare Longhena*, by Giuseppe Cristinelli, *Arte Veneta*, 27 (1973), 328–330.

CHARLES PARKHURST, "Camillo Leonardi and the Green-Blue Shift in Sixteenth Century Painting," *Intuition und Kunstwissenschaft, Festschrift für Hanns Swarzenski*, Berlin, 1973, pp. 419–425.

ANDREW ROBISON, "Piranesi's Ship on Wheels," *Master Drawings*, 11, no. 4 (Winter 1973), 389–392.

———, "The Albrizzi-Piazzetta Tasso," *Non Solus*, 1, no. 1 (1973), 1–12.

———, review of *Landscape Drawings*, by Curtis O. Baer, *Library Journal*, 98, no. 14 (August 1973), 2268.

———, review of *French Master Drawings of the 17th & 18th*

- Centuries in North American Collections*, by Pierre Rosenberg, *Library Journal*, 98, no. 15 (September 1, 1973), 2427–2428.
- , review of *The Drawings of Jacob de Gheyn II*, by J. Richard Judson, *Library Journal*, 98, no. 17 (October 1, 1973), 2846.
- , review of *Paul Gauguin: Monotypes*, by Richard S. Field, *Library Journal*, 98, no. 18 (October 15, 1973), 2989.
- , review of *The Drawings of Paul Cézanne: A Catalogue Raisonné*, by Adrien Chappuis, *Library Journal*, 98, no. 19 (November 1, 1973), 3254.
- , review of *Boston Prints and Printmakers, 1670–1775*, ed. Walter Muir Whitehill and Sinclair Hitchings, *Library Journal*, 98, no. 21 (December 1, 1973), 3550.
- , review of *The Theatrical World of Osaka Prints*, by Roger S. Keyes and Keiko Mizushima, *Library Journal*, 99, no. 2 (January 15, 1974), 128.
- , review of *Jusepe de Ribera: Prints and Drawings*, by Jonathan Brown, *Library Journal*, 99, no. 3 (February 1, 1974), 355.
- , review of *Contemporary Prints*, by Riva Castleman, *Library Journal*, 99, no. 5 (March 1, 1974), 648.
- H. DIANE RUSSELL, review of *The Complete Etchings of the Tiepolos*, by Aldo Rizzi, *Print Collector's Newsletter*, 4, no. 3 (July–August 1973), 65–66.
- , review of *Drawings from the Collection of Lovie and Rudolf Heinemann*, by Felice Stampfle and Cara D. Denison, Introduction by James Byam Shaw (Exhibition Catalogue); and *Disegni del Tiepolo*, by Giorgio Vigni, *Master Drawings*, 10, no. 3 (Autumn 1973); 289–291; 294–295.
- , review of *Jusepe de Ribera. Prints and Drawings*, by Jonathan Brown; and *Jacques Callot, Das Gesamte*, by Thomas Schroeder, *Washington Print Club Newsletter*, March–April, 1974.
- LAURA T. SCHNEIDER, "The Freer Canteen," *Ars Orientalis*, 9 (1973), Freer Gallery of Art Fiftieth Anniversary Volume, 137–156.
- FERN RUSK SHAPLEY, *Paintings from the Samuel H. Kress Collection: Italian Paintings, Sixteenth to Eighteenth Century* (New York: Phaidon, 1973).

## ADVANCED STUDY AND RESEARCH

### THE KRESS PROFESSOR IN RESIDENCE

A. B. DE VRIES

Director Emeritus of the Mauritshuis, The Hague, and an eminent scholar of seventeenth-century Dutch painting, Professor de Vries was named Samuel H. Kress Professor in Residence at the National Gallery of Art for the academic year 1973–1974.

While at the National Gallery, Professor de Vries, in addition to overseeing the work of three Gallery Fellows in residence and serving on the research team studying the Gallery's Vermeer paintings, gave lectures at the National Gallery, the Frick Collection, the Clark Institute in Williamstown and the University of Virginia. In December he completed the editing of a corpus of several volumes on the Mauritshuis' collection of Rembrandt paintings which he had been working on with other scholars at The Hague since 1968.

Since his retirement from the Mauritshuis in 1970, Professor de Vries has taught at Williams College and has been advisor to the Putnam Foundation, Timken Art Gallery, San Diego, California. Next year he will teach at the University of California, Los Angeles.

### NATIONAL GALLERY OF ART FELLOWS

David E. Finley Fellows

ARTHUR K. WHEELOCK, JR., 1971–1974

M.A., Harvard University, 1966

Ph.D., Harvard University, 1973

Dissertation title: *Perspective, Optics and Delft Artists around 1650*  
Continued his research project on the paintings of Jan Vermeer in the National Gallery of Art, with related travel to New York and Boston.

PETER R. FUSCO, 1972–1975

M.A., New York University, 1972

Ph.D. candidate, New York University

Dissertation topic: *The Roman Activity of Lambert-Sigisbert Adam*  
Spent the year on dissertation research in Rome and Paris.

JAY ALAN LEVENSON, 1973–1976

M.A., New York University, 1970

Ph.D. candidate, New York University

Dissertation topic: *Jacopo de Barbari*

Co-author of *Early Italian Engravings from the National Gallery of Art*; went abroad for travel and research in Italy and Germany.

Chester Dale Fellows JOHN ROBERT ALDERMAN, 1973–1974  
M.A., University of Kansas, 1967  
Ph.D. candidate, Harvard University  
Dissertation topic: English Artists in France, 1815–1830  
Research in London and Paris.

JOSEPH JAMES CONNERS, 1973–1974  
M.A., Harvard University, 1972  
Ph.D. candidate, Harvard University  
Dissertation topic: The Drawings of Francesco Borromini  
Research in Vienna and Rome.

JOAN M. MARTER, 1973–1974  
M.A., University of Delaware, 1970  
Ph.D., University of Delaware, 1974  
Dissertation title: Alexander Calder: Sculpture of the Formative Years  
Travel and research in France and the United States; appointed to the art history faculty at Sweet Briar College.

SCOTT SCHAEFER, 1973–1974  
M.A., Bryn Mawr College, 1972  
Ph.D. candidate, Bryn Mawr College  
Dissertation topic: The Studiolo of Francesco I de' Medici  
Research in Florence; travel in Italy, Germany, France, England and Eastern Europe.

Samuel H. Kress Fellows GEORGE GURNEY, 1973–1974  
M.A., University of Pennsylvania, 1965  
Ph.D. candidate, University of Delaware  
Dissertation topic: Olin Levi Warner and His Sculpture  
In residence; assisted on exhibition of *19th Century Sculpture*  
Travel to New England, New York, and New Orleans.

GARY K. VIKAN, 1973–1974  
M.A., Princeton University, 1970  
Ph.D. candidate, Princeton University  
Dissertation topic: Origins of Old Testament Iconography: Illustrated Cycles of the Life of Joseph and their Possible Derivation from Illustrated Jewish Apocryphal Texts  
In residence, after research journey to Italy; edited the manuscript of the catalogue for the forthcoming exhibition *Medieval and Renaissance Miniatures from the National Gallery of Art*.

Robert H. and Clarice Smith Fellow NANCY BIALLER, 1973–1974  
M.A., Yale University, 1972  
Ph.D. candidate, Yale University  
Dissertation topic: Chiaroscuro Prints in the Netherlands: Cornelis Anthonisz. to Abraham Bloemaert  
Travel and research in Austria, Germany, France, Belgium, and England.

## NATIONAL PROGRAMS

**EXTENSION SERVICE** The Extension Service distributed seventy-four different titles of art educational materials, composed of films, slide lectures and filmstrips. Altogether the 29,659 separate bookings reached 4,073 communities in the fifty states and several foreign countries and are estimated to have been viewed by nearly five million people. The major borrowers continue to be junior and senior high school art teachers. In addition, both civilian and military government agencies made use of the materials. Many major museums in the United States and foreign countries requested the Gallery's audio-visual programs: the Rijksmuseum in Amsterdam, the Art Gallery of South Australia, the Israel Museum in Jerusalem, The Metropolitan Museum of Art, and The Whitney Museum of American Art, as well as many small museums. Libraries, penitentiaries, and arts organizations continue to be among the frequent borrowers. There was an increase in the number of borrowers from historical societies and organizations interested in antiques. The diverse audience also included: the Cherokee National Historical Society, Kansas City Royals Baseball Academy, Philadelphia Zoological Garden, Shikoku College in Japan, Shaker Historical Society, and the undersea explorer Jacques Cousteau.

A new ten-minute animated film, *What Do You Mean by Design?*, was placed in circulation in September. The film stemmed from the First Federal Design Assembly, chaired by the Gallery's Director. The film illustrates the impact of good design on visual communications, interiors, industry, architecture and landscaping.

In January 1974, the Extension Service began circulation of five short films, each five to seven minutes in length: *Goja*, *Fragonard*, *Degas*, *A Nation of Painters*, and *Adoration of the Magi*.

Distribution of the newest slide lecture, *What is Impressionism?*, was begun in April. For the first time, tape cassettes are included in the program as well as the standard long-playing record. Also the slides are packaged in carousel trays rather than view pages. Excerpts of music from the period introduce and conclude the narration by Roderick MacLeish. The program was written by Dr. William C. Seitz, Professor of Art History at the University of Virginia and the Kress Professor in Residence at the National Gallery for 1971-1972.

The Extension Service concentrated on promoting existing programs by developing new audiences. Extension Service educational materials and services were listed in several new publications including *Teacher's Manual, Color, Line, By Design*; Bureau of Art Education, *News Letter*; *Guide to Government Loan Films*; *The American Home Economic Association*; and *501 Valuable Free Things*, by the Greystone Press. Over 10,000 catalogues were sent to various organizations across the country. Among these were parochial and private schools, media centers, high schools, libraries and civic groups.

A special questionnaire was sent to educators to assess their current needs for different types of museum extension programs and to determine how the National Gallery's materials might serve a wider audience. This survey will also aid in developing new and comprehensive audio-visual materials that are responsive to current trends in education.

The two basic functions of the Gallery's Extension Service have been divided; the office in charge of program development continues to be within the Education Department, whereas the reproduction and dissemination of materials to the public are now under the supervision of the Administrator.

**ART AND MAN** The Gallery's multimedia education program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc., reached 4,000 classrooms in every state of the country, with more than one and a half million magazines. Special color slide collections along with 4,000 filmstrips and recordings were also distributed as teaching components of the program.

**INDEX OF AMERICAN DESIGN** During the year thirteen exhibitions of original watercolor renderings were circulated to six states and two foreign countries. In addition, 2,490 bookings of Index of American Design slide sets were made by the Extension Service. A total of 352 persons visited the Index office to do research and to seek illustrations for publications or motifs for original designs.



# REPORT OF THE ADMINISTRATOR

**ATTENDANCE** A total count of 1,263,690 visitors to the Gallery was logged at the Mall and Constitution Avenue entrances. There were 1,566 visitors to the Alverthorpe Gallery.

**BUILDING** Installation of bronze illuminated handrails for the entrance at the  
Maintenance, Security and Horticulture Mall steps was completed. Other renovation projects included construction of a Model Room for design plans of the East Building and development of space for installation of a new paper conservation laboratory in an unfinished area formerly used for storage.

For some months the Gallery's stonemason, Nick Palumbo, has attracted much attention in the Constitution Avenue lobby from both visitors and Gallery staff alike, as he cut the names of Gallery benefactors into the marble of the east walls. Mr. Palumbo, a native of Ginovinazzo, Italy, comes from several generations of stonecutters, and before joining the Gallery staff he worked on Washington's Shrine of the Immaculate Conception and the National Cathedral.

The National Gallery's Protective Force under Captain of the Guard Jacob Brickman continued to endeavor to maintain the highest standards of protection for the works of art. A single instance of serious malicious damage was fortunately fully repairable by the Conservation Laboratory. Lt. Nathaniel McLin was promoted to Senior Lieutenant with responsibility for guard training, succeeding Lt. Kenneth P. Folsom who transferred to the Smithsonian Institution. Sgt. Oliver S. Walters was promoted to Lieutenant. Private First Class Ronald J. Lowe was promoted to Sergeant.

Construction at the north side of the Gallery on Constitution Avenue necessitated the removal of the *Taxus* hedge and much of the lawn in that area. However, at the completion of the construction, the hedge will be replaced and the lawns restored to their original state by the Gallery's Horticultural Department under the direction of Donald Hand, Chief. The *Taxus* hedge along the Seventh Street drive was also removed and replaced with flowering annuals. The annuals will be replaced with tulips in the spring.

Extensive plantings in the exhibition *African Art and Motion* were installed and maintained by the staff. The annual Christmas and Easter displays were arranged this year with more variety. Other foliage and flowering plants, new to the horticulture displays, such as Coleus, Cineraria and Banyan trees, are also being used in the Garden Courts.

EMPLOYEES OF THE NATIONAL GALLERY OF ART

Abrams, Donald D.	Brown, David A.	Crawford, Willie	Garcia, Gabriel
Adams, William H.	Brown, Frank	Croog, Elizabeth A.	Garren, Joseph E.
Alexander, Cynthia C.	Brown, Gerard D.	Cummings, Frederick J.	Garris, Charles J., Jr.
Alexander, Harold	Brown, J. Carter	Curry, Jane P.	Gaskins, Frances S.
Allen, Carl	Brown, Julia K.	Dallas, Bennie E.	Gaskins, James W.
Allen, Perfect S.	Brown, Ruth G.	Darden, Brona M.	Genus, Charles C.
Allen, Richard, Jr.	Brown, Sylvester	Davidock, Peter, Jr.	Gibbs, Andrea R.
Allen, Wilbur, Jr.	Brown, Thomas W.	Davis, Carole E.	Gieske, Kathryn K.
Amory, Robert, Jr.	Brown, Virginia D.	Davis, Zetta M.	Gill, Willie B., Sr.
Amt, Richard	Brown, William H.	Delano, Juan F.	Gillespie, Charles M.
Amussen, Theodore S.	Buchanan, Ernest, Jr.	Devolt, George	Gilliam, John
Anderson, James A.	Buete, George E.	DiJanni, John J.	Gingold, Diane J.
Anderson, Nathaniel V.	Burgess, Debra K.	Dockery, Arthur R.	Glade, Conrad H.
Ashford, Thomas	Burk, Charlotte K.	Dockery, Rebecca L.	Goodman, Janet T.
Avent, Eunice J.	Burns, Barbara J.	Dodge, Alan R.	Goudy, Jan E.
Backlund, Caroline H.	Bushell, Hugh J.	Dodson, William E.	Graden, Rodney W.
Bagley, Mance M.	Butler, Lawrence	Donnelley, Bennie	Grant, James
Bales, Richard H.	Butler, Thomas L.	Donohue, Joseph P.	Grant, Nancy
Bardley, Sammy J.	Bywaters, John S.	Dudley, Graham G.	Grantham, Jack
Barfield, Melvin	Cain, J. Fred	Duffie, Mary C.	Grazewick, Anthony
Barnes, Willie C.	Calhoun, Buel	Dunham, Georgiana	Greatheart, Ulysses
Barnett, Benjamin S.	Campbell, Alvia R.	Dupree, Henry E.	Green, Cecil C.
Barrett, Jeremiah J.	Campbell, William P.	Duritz, Michael	Green, Lorenzo M.
Barry, Mabel A.	Cantey, John	Earman, Teunis R.	Greenlee, Velma
Bartfield, Ira A.	Carroll, Louis L.	Ebb, Frank R.	Greenway, Sarah
Bautista, Moises V.	Carson, Robert J.	Edelstein, J. M.	Griggs, Samuel
Beard, Edith R.	Carter, George E.	Edwards, Howard C.	Grier, Margot E.
Beard, Stephen F.	Carter, Reginald	Edwards, Nancy L.	Grossman, Sheldon
Beasom, Dean A.	Casey, Charles W.	Elmore, Joseph E.	Grove, Robert A.
Beaulieu, Julie E.	Caughman, Raymond J.	Engel, Robert C.	Gulick, Allison K.
Bellet, Joan R.	Chamberlain, Tabitha L.	English, Joseph G.	Hales, Charles
Belt, Sheila	Chandler, Gerald	Epps, Beverly F.	Hall, David L.
Bennett, Mike	Chapman, Bernard L.	Everly, Floyd F.	Hall, Leroy
Berkeley, Frederick L.	Chappelle, Nellie	Ewing, Kathleen M. H.	Halper, Audrey B.
Berman, Edward S.	Cheek, Helen M.	Fantasia, John J.	Hamilton, George H.
Bernat, Miriam	Chenoweth, Barbara M.	Farmer, James E.	Hand, Donald C.
Berry, Faith D.	Claggett, Frederick E.	Faul, Dorothy W.	Hand, John O.
Beville, Henry B.	Clark, Jill	Feldman, Frances L.	Hans, Robert J.
Billings, James C.	Clark, Terrence S.	Ferber, Elise V. H.	Hansom, Garrett S.
Biloon, Helen B.	Cleveland, Stephen E.	Fichtner, Harry J.	Hansom, Gerald T.
Birkel, Dale K.	Cloyd, Timothy	Fields, Cleo A.	Hansom, Sylvester G.
Blackman, Edward J.	Cobert, John W.	Figgins, Frank I.	Harkins, Rose V.
Blakeney, Alphonso	Coleman, Elsie	Fisher, Earl	Harlan, Roma C.
Blanchard, Jeffrey N.	Coleman, George N.	Fisher, Maria M.	Harper, Junior
Blechman, Margaret J.	Coleman, Moncure, III	Fleming, Thomas K.	Harper, Ted
Bohlin, Diane M.	Collins, Aubrey W.	Fletcher, Elizabeth A.	Harris, Anna N.
Booker, Nelson	Collins, Jervis H.	Fletcher, Norman M.	Harris, Faunteen
Boone, Douglas A.	Collins, Shelia G.	Flint, Richard C.	Harris, Linwood
Boone, Judith A.	Columbus, Joseph	Flournoy, Edward, Jr.	Harrison, John H.
Boomer, George A.	Contini-Bonacossi, Alessandro	Folsom, Kenneth P.	Hawkins, Richard C.
Boss, Louise M.	Converse, Julia M.	Fontana, Sarah E.	Hayes, Lloyd D.
Bouton, Margaret I.	Cooke, H. Lester	Foster, Clure E.	Heath, Paul D.
Bowen, Robert L., Jr.	Cooke, Milton N.	Fox, Eugene A.	Heflington, JoAnna J.
Brauer, June M.	Cooley, George A.	Foy, Elizabeth J.	Heflin, Catherine P.
Brickman, Jacob	Conyers, Robert L.	Frank, Kathleen	Heinz, Louise A.
Brickman, Mark	Corpening, Steven L.	Freeman, James L., Jr.	Heydenryk, Henry
Brinkmoeller, Helen A.	Corley, Walter E.	Freeman, Vivian C.	Hogan, Beatrice M.
Brooks, Eugene S.	Cowan, Ophelia C.	Freitag, Sally R.	Holley, Linda D.
Brooks, George L.	Cox, Edwin W.	Fuller, David L.	Holt, Alphonso
Brooks, Lloyd E.	Cox, Milton E.	Gadson, Jacob N.	Honeycutt, Raymond J.
Brown, Catherine F.	Covey, Victor C. B.	Gadson, Martha L.	Honke, Mary W.

Hough, Joyce L.  
 Hullick, Peter  
 Hunter, Ernestine  
 Inge, Benjamin D.  
 Ivey, Joe T.  
 Janis, Janice C.  
 Jarman, Carol L.  
 Jenkinson, Pamela A.  
 John, Nancy R.  
 Johnson, Alvin E.  
 Johnson, Eric K.  
 Johnson, Linwood K.  
 Johnson, Maurice E.  
 Johnson, Melvin  
 Johnson, William R.  
 Johnson, Yamashita S.  
 Jones, Mildred G.  
 Jones, Nathaniel  
 Jones, Virgil S.  
 Jordan, Mary B.  
 Joseph, Alphonso  
 Justice, James W.  
 Kallum, Ruth  
 Karras, Chris  
 Katz, Neil J.  
 Kelly, Quinton A.  
 Kern, Earl V.  
 Krill, John W.  
 Kubicki, Joel E.  
 Labaree, Eleanor C.  
 LaCoss, Karen E.  
 Latney, Beverly B.  
 Lattisaw, Edward J.  
 Lavenburg, Joseph D.  
 Leason, Max A.  
 Lee, A. B.  
 Lee, George W.  
 Lee, Louise K.  
 Lee, Quinton J.  
 Lehere, Albert R.  
 Lehrer, Ruth F.  
 Leisher, William R.  
 Leonard, Ralph P.  
 Leonard, Florence E.  
 Lesho, Joseph  
 Levenson, Frederick H.  
 Lewis, C. Douglas  
 Lewis, William P.  
 Lightner, Ysabel L.  
 Livingston, Gregory L.  
 Lombard, James D.  
 Long, Ann L.  
 Long, William  
 Lowe, Ronald J.  
 Lutzker, Susan J.  
 Lydecker, J. Kent  
 Lynch, John P.  
 McBride, Johnny F.  
 McCabe, Andrea C.  
 McClain, Jacqueline  
 McConkey, Albert R.  
 McDonald, Martha L.  
 McEvitt, Stephen R.  
 McGill, Thomas F. J.  
 McLaughlin, Elijah  
 McLin, Nathaniel  
 McLlwaine, Sharon R.  
 McRae, Rita  
 Mack, Elizabeth J.  
 Mack, Theodora  
 Mackie, George A.  
 Malin, James C.  
 Mallick, Jerry M.  
 Mallus, Maria M.  
 Martin, George S.  
 Martin, Monroe  
 Martin, Lawrence H.  
 Mask, Ronald G.  
 Mason, James E.  
 Masterson, Lendora M.  
 Matthews, Marjorie P.  
 Maxwell, Carroll C.  
 Mehennick, Allison E.  
 Meiselman, Deborah R.  
 Messick, Woodard R.  
 Metts, Cleveland  
 Metaxatos, Margarita  
 Middleton, Larry C.  
 Miller, Bettye D.  
 Miller, Carrington W.  
 Miller, Esther I. R.  
 Miller, Irene  
 Miller, Robert G.  
 Mitchell, Lawrence S.  
 Moffitt, Carol  
 Morris, Juanita Y.  
 Morris, LaVera R.  
 Moody, Charles S.  
 Moon, Edward C.  
 Moore, Barbara S.  
 Moore, Charles J.  
 Moore, Donald L.  
 Moore, James  
 Moore, Patricia A.  
 Moore, Selina B.  
 Moore, Sylvia C.  
 Moore, Tettie I.  
 Moser, Rex K.  
 Moss, Robert  
 Murek, Barbara A.  
 Murphy, James T.  
 Naranjo, Jose A.  
 Nashwinter, Robert B.  
 Nelson, Gwendolyn  
 Ness, Melanie B.  
 Newhouse, Quentin  
 Newton, Robert C.  
 Nobel, Woodrow  
 Northcutt, Walter T.  
 Northrop, Edward D.  
 Oberhuber, Konrad  
 O'Neil, Mary M.  
 Pagan, Mary Jane  
 Page, Theresa D.  
 Palumbo, Nick  
 Parker, Willie J.  
 Parker, Willie J.  
 Parkhurst, Charles P.  
 Parks, James C.  
 Parks, Leslie, Jr.  
 Parran, Denise A.  
 Pavloski, John T.  
 Payne, Reginald W.  
 Pell, Robert L.  
 Person, Edwin  
 Peterson, Joyce A.  
 Plush, James, Jr.  
 Poliszuk, John F.  
 Pometto, Evelyn D.  
 Ponoski, John  
 Posely, Jean D.  
 Poston, Willie J.  
 Powell, James C.  
 Prenzie, Michael  
 Purnell, Joann S.  
 Queen, Walter E.  
 Query, Paul W.  
 Quinn, Catherine F.  
 Radford, Thomas P. K.  
 Radice, Anne-Imelda  
 Ramsey, Eldridge B.  
 Rasmussen, John A.  
 Ravenel, Gaillard F.  
 Ravenscroft, Polly R.  
 vonRebhan, Elinor A.  
 Rector, Louis B.  
 Redd, Clifton D.  
 Redman, Dion L.  
 Reeves, Aletha E.  
 Reeves, Sallie Mae  
 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  
 Rink, Bernice V.  
 Roache, William H.  
 Robison, Andrew C.  
 Roche, William R.  
 Rose, Joseph E.  
 Rose, Raymond F.  
 Royal, Carl  
 Russell, H. Diane  
 Russell, John  
 Russell, Lynn P.  
 Rust, David E.  
 Saculles, Joseph R.  
 Saito, Richard E.  
 Samuelson, Paul R.  
 Sanders, Joe  
 Scott, David W.  
 Scott, James E. C.  
 Schneider, Laura T.  
 Schultz, George D.  
 Seigle, Betty D.  
 Sexton, George S., III  
 Seymore, Robert M.  
 Shaw, Ellsworth  
 Sheehan, Jacquelyn L.  
 Shepard, Katherine  
 Shorak, Betty Jean  
 Short, James P.  
 Shubrisk, James E.  
 Simms, James E.  
 Silberfeld, Kay  
 Simpkins, Alvin  
 Skinner, John R.  
 Smith, Charles H.  
 Smith, Edward T.  
 Smith, Emma  
 Smith, Felix M.  
 Smith, George W.  
 Smith, Michael D.  
 Smith, Sarah P.  
 Smyth, Frances P.  
 Soler, Joseph E.  
 Sourian, Arpi B.  
 Spicknall, James L.  
 Spieth, Marsha D.  
 Spinx, Jack C.  
 Springston, George G.  
 Stamback, Angela R.  
 Stanley, Frank J.  
 Steele, Lina A.  
 Stevens, James T.  
 Stevens, Peer L.  
 Stewart, James A.  
 Stieff, Dorothea K.  
 Stierhoff, Katherine L.  
 Stratmann, Phillip E.  
 Straughter, Enoch W.  
 Sulley, Harold  
 Sumler, Melvin R.  
 Sumpter, Jay B.  
 Sumpter, Wade  
 Suplee, Charles I.  
 Sütter, Susanne C.  
 Sutton, William L.  
 Sweeney, Henry A., Jr.  
 Sweeney, Walter A.  
 Tasker, James H.  
 Tate, Burnice  
 Taylor, Marshall O.  
 Thomas, Anthony G.  
 Thomas, Dana  
 Thomas, Joseph W.  
 Thompson, Anthony W.  
 Thompson, James H.  
 Thompson, Paula J.  
 Thornton, Brenda L.  
 Tillman, Victor  
 Tolliver, David O., Jr.  
 Tolson, Catherine E.  
 Triplett, John S.  
 Troiani, Anthony L.  
 Tullner, Robert E.  
 Turner, Sarah E.  
 Turner, William  
 Upson, Lawrence E.  
 VanSickle, Theodore G.  
 Varcola, Albert A.  
 Vickroy, Leroy M.  
 Vish, Stanley J.  
 Volkert, Francis T.  
 Voris, Anna M.  
 Walden, David O.  
 Walker, Janet M.  
 Walters, Oliver S.  
 Warren, Alvester W.  
 Warrick, Michael D.  
 Warwick, Katherine  
 Watson, P. J.  
 Watson, Ross  
 Webber, Susan B.  
 Webster, Queen E.  
 Wehr, Elizabeth J.  
 West, Carlton  
 West, John A.  
 Wheeler, George T.  
 Wheeler, Arthur K., Jr.  
 White, Christopher J.  
 White, Jesse C.  
 Wigfall, Abraham H.  
 Wills, Kathleen  
 Williams, Alfred, Jr.  
 Williams, Isiah  
 Williams, James A.  
 Williams, Matthew D.  
 Williams, Michael L.  
 Williams, Pleasala J.  
 Williams, Richard  
 Williams, William J.  
 Wilson, Allen R.  
 Wilson, George  
 Wilson, Janis R.  
 Wilson, Jesse  
 Wilson, Robert G.  
 Wing, Yolanda E.  
 Wohl, Teresa F.  
 Woodall, George O.  
 Woodson, Raymond  
 Woodard, James W.  
 Wright, James S.  
 Yates, Patricia  
 Young, Judith A.  
 Zuessman, Noah J.

## MUSIC AT THE GALLERY



Forty Sunday evening concerts were given in the East Garden Court during the fiscal year at 7 o'clock. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the Musicians Union. Seven of the Sunday concerts during April, May, and June comprised the Thirty-first American Music Festival held at the Gallery.

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

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

*October 25, 1973*—After the dinner given by Mr. and Mrs. Paul Mellon in connection with the preview of *American Art at Mid-Century I*.

*October 28, 1973*—During the invitational opening of the exhibition *American Art at Mid-Century I*.

There were several additional musical events in connection with openings and the Christmas stamp ceremonies which employed a string quartet, a chorus, and a jazz combo.

The New York Pro Musica Antiqua gave a concert, one of its very last, of baroque music on April 9 at the Gallery for the international festival commemorating the 600th anniversary of the death of Francesco Petrarca.

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 October 28 and November 4 filled both intermissions by interviews with Janos Scholz in connection with the exhibition of *Sixteenth Century Italian Drawings From the Collection of Janos Scholz*.

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 *The Washington Star-News* continued their coverage, the *Star-News* devoting long articles to a number of concerts.

- SUNDAY CONCERTS Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete 1973-1974 schedule of the Sunday evening concerts follows:
- Sept. 23 National Gallery Orchestra with Mark Ellsworth, Violinist
  - Sept. 30 National Gallery Orchestra
  - Oct. 7 Jacqueline Sternotte, Soprano, and Jacques Genty, Pianist
  - Oct. 14 William Parker, Baritone, and William Huckaby, Pianist
  - Oct. 21 Frances Archer, Soprano, and Beverly Gile, Contralto-Guitarist
  - Oct. 28 The Feldman String Quartet of Norfolk, Virginia, and Yuko Washio, Violinist
  - Nov. 4 Cynthia Raim, Pianist
  - Nov. 11 Ney Salgado, Pianist
  - Nov. 18 National Gallery Orchestra with The Catholic University Chorus and Soloists
  - Nov. 25 Michael Laucke, Guitarist
  - Dec. 2 The Temple University Trio
  - Dec. 9 Jack Winerock, Pianist
  - Dec. 16 National Gallery Orchestra with Nita Mensch, Soprano, Mark and Nancy Ellsworth, Violinists, Robert Newkirk, Cello, and Richard Roeckelein, Organist
  - Dec. 23 Wareham Chorale, Robert Zboray, Conductor
  - Dec. 30 Marcela Kozikova and Lucile Harrison, Harpists
  - Jan. 6 Tedd Joselson, Pianist
  - Jan. 13 National Gallery Orchestra with Jeffrey Siegel, Pianist and George Recker, Trumpet
  - Jan. 20 Nancy Clarke, Violinist, and George Walker, Pianist-Composer
  - Jan. 27 National Gallery Orchestra with Robert Freeman, Pianist (Mozart Birthday Program)
  - Feb. 3 National Gallery Orchestra with Beverly Somach, Violinist (Mendelssohn Birthday Program)
  - Feb. 10 Elizabeth Kirkpatrick, Soprano, with Sidney Forrest, Clarinetist, and Gillian Cookson, Pianist
  - Feb. 17 Judith Alstadter, Pianist
  - Feb. 24 The Catholic University Chorus and A Cappella Choir, Michael Cordovana, Director
  - Mar. 3 Horatio Miller, Pianist
  - Mar. 10 Michael Haran, Cellist, and Alexander Fiorillo, Pianist
  - Mar. 17 Eugene Barban, Pianist
  - Mar. 24 National Gallery Orchestra
  - Mar. 31 National Gallery Orchestra (Haydn Birthday Program)
  - Apr. 7 The Philadelphia Trio
  - Apr. 14 Michael Boriskin, Pianist

*Thirty-first American Music Festival:*

- Apr. 21 The Portland (Maine) Symphony String Quartet
- Apr. 28 Gordon Epperson, Cellist, and Frances Burnett, Pianist
- May 5 David Burge, Pianist
- May 12 The Camerata Chorus of Washington, Joan Reinthaler, Conductor

May 19 Bradford Gowen, Pianist  
 May 26 Ralph Williams, Tenor, with Jeffrey Goldberg, Pianist,  
 and Sharon Davis Gratto, Flute  
 June 2 National Gallery Orchestra  
 June 9 Lawrence Wallace, Violist, and Lawrence Brown, Cellist  
 June 16 Barbara Schlageter, Soprano, with James Clyburn, Pianist,  
 and Eleanor Kinnaird, Violinist  
 June 23 National Gallery Orchestra with Cary McMurrin, Pianist

#### WORLD PREMIÈRES

*Composer* Burton, Stephen  
*Composition and* Sechs Lieder nach Gedichten von Hermann Hesse  
*Performance Date* May 26, 1974  
 Goossen, Frederic  
 Orpheus Singing  
 June 2, 1974

#### FIRST WASHINGTON PERFORMANCES

*Composer* Adler, Samuel  
*Composition and* Canto VIII for Piano  
*Performance Date* May 19, 1974  
 Bergsma, William  
 Dances from a New England Album (1856)  
 Set for Orchestra, November 18, 1973  
 Bird, Arthur  
 Eine Carneval-Scene, Opus 5  
 June 2, 1974  
 Bowder, Jerry  
 String Quartet No. 1  
 April 21, 1974  
 Diamond, David  
 Symphony No. 2  
 June 2, 1974  
 Fletcher, Grant  
 SON, for Violoncello and Piano  
 April 28, 1974  
 Fritter, Genevieve  
 Theme and Variations  
 December 16, 1973  
 Goetz, Hermann  
 Symphony No. 2 in F Major, Opus 9  
 September 30, 1973  
 Gowen, Bradford  
 Structure for Piano  
 May 19, 1974

<i>Composer</i>	Haydn, Franz Joseph
<i>Composition and Performance Date</i>	Symphony No. 103 in E Flat Major "Drum Roll" (H. C. Robbins Landon Edition) March 31, 1974
	Hovhaness, Alan
	Psalm and Fugue, Opus 40A March 24, 1974
	Hovhaness, Alan
	Prelude and Quadruple Fugue June 2, 1974
	Muczynski, Robert
	Sonata for Cello and Piano, Opus 25 April 28, 1974
	Persichetti, Vincent
	Concertino for Piano and Orchestra June 23, 1974
	Ruggles, Carl
	Portals for Strings September 30, 1973
	Seiber, Mátyás
	Drei Morgenstern-Lieder February 10, 1974
	Telemann, Georg Philipp
	Ouverture des Nations anciens et modernes ( 1721 ) ( Edited by Friedrich Noack ) March 24, 1974
	Tillis, Frederic
	Three Songs (Poems of Langston Hughes) May 26, 1974
	Walker, George
	Sonata for Violin and Piano in one movement January 20, 1974

## THE EAST BUILDING

The past year saw the dramatic thrust of the East Building from the ground to levels ranging from the third to the sixth floor. In May the first exterior marble was set. Occupation of at least part of the building and inaugural exhibits are planned for the season of 1977-1978.

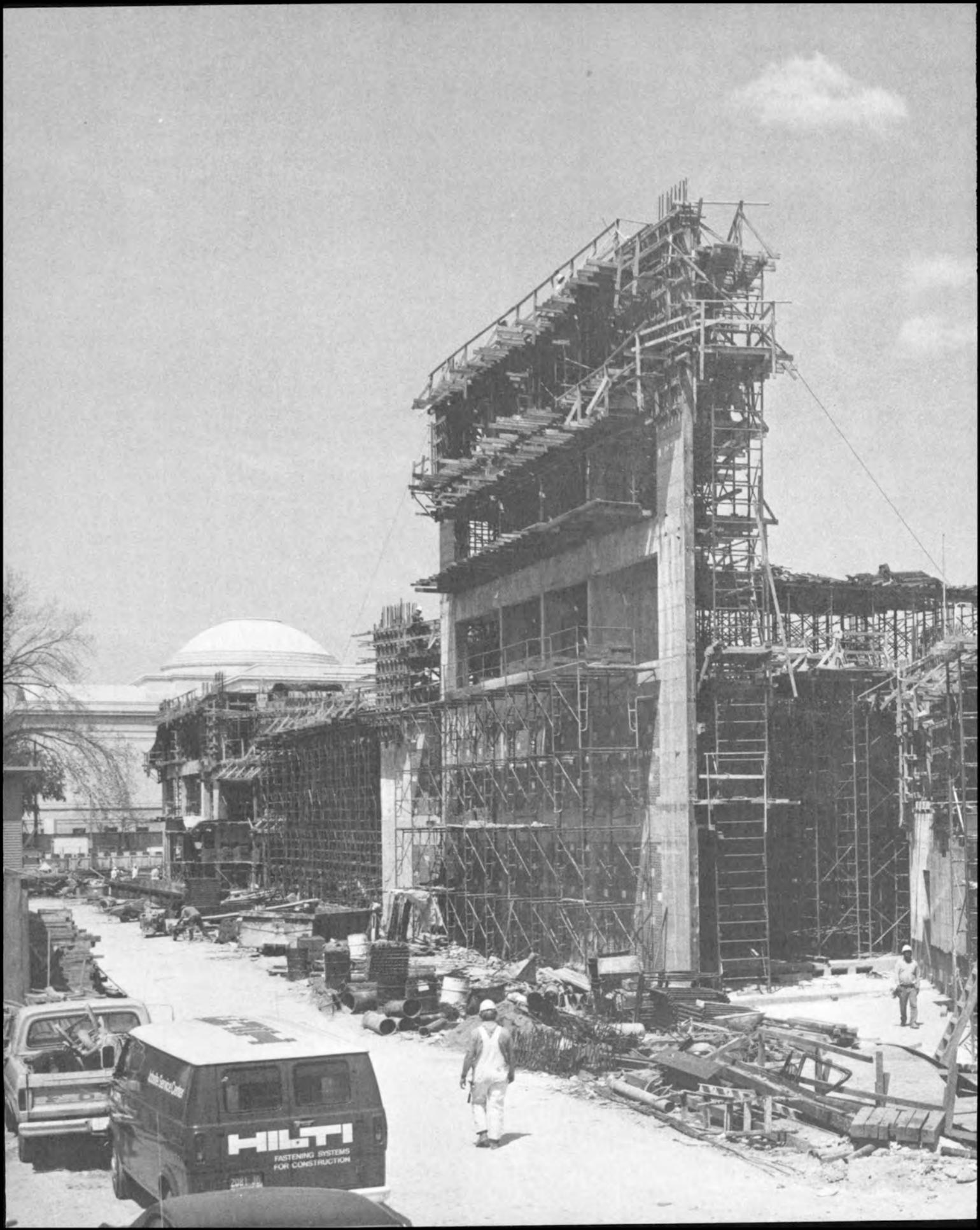
Design problems which had been long under study were resolved with the development of a general gallery lighting system and an office lay-out plan for the Board Room and executive offices on the seventh floor. Plans for major installations in the new Gallery were carried forward with the development of the Calder mobile design, the approval of monumental works by Arp, and the visit of Henry Moore to study a sculpture project.

Substantial progress was made in the Connecting Link area between the East and West Buildings. A radically revised plaza design was developed, with glass tetrahedrons forming architectural sculpture on the plaza and serving as skylights for the concourse level below. With the laying of the concrete over the Fourth Street portion of the Connecting Link, preparations were made to return the street to its permanent alignment, and work was resumed on excavation of the area remaining between the two buildings. This portion of the building including an enlarged cafeteria, will be open to the public in the summer of 1976.

Thirty-six percent of the total project's contract work was completed by the end of June.

Planning for remodeling projects affecting the east end of the West Building was completed by both I. M. Pei and Partners and Keyes, Lethbridge and Condon. Work went forward actively, with the substitution of a temporary truck dock for the former entrance, currently under reconstruction, and with the installation in the west basement of new mechanical systems to service the East Building.

During the year much consideration was given to the short and long-range plans for areas adjoining the National Gallery, involving studies of the Pennsylvania Avenue Development Corporation's revised Pennsylvania Avenue Plan, and conferences with representatives of the National Capital Parks concerning the Mall plans and the National Sculpture Garden. The first phase in the development of the Sculpture Garden was brought near completion with the construction of the central pool, with capability of conversion to a skating rink in winter.



**HILTI**  
FASTENING SYSTEMS  
FOR CONSTRUCTION

