National Gallery of Art 1976 ANNUAL REPORT
The 39th 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 Carlisle H. Humelsine. In September 1975 Stoddard M. Stevens resigned after eight years as a Trustee; John R. Stevenson, a partner in the law firm Sullivan and Cromwell 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 September 30, 1976)

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John Hay Whitney

The executive officers of the Gallery during the fiscal year were:
Warren E. Burger, Chief Justice of the United States, 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

DIRECTORS EMERITI OF THE GALLERY
David E. Finley
John Walker
Rembrandt van Ryn, Saskia as Flora, The Hermitage, Leningrad
DIRECTOR’S REVIEW
OF THE YEAR

SUMMER 1975

Fifteen-Month Fiscal Year
Following the shift in the beginning of the United States government’s fiscal year from July 1 to October 1, this year’s Annual Report covers not only the fiscal year through June 30, 1976, but also the succeeding quarter, through September 30, 1976. Subsequent reports will again be on a twelve-month basis.

Exhibition of Paintings from the U.S.S.R.

The beginning of this fifteen-month period was marked by the opening of the exhibition Master Paintings from The Hermitage and The State Russian Museum, Leningrad, negotiations for which were discussed in our 1975 Annual Report. On July 30, this unprecedented loan of thirty old master paintings from the Hermitage and thirteen works by Russian artists of the eighteenth and nineteenth centuries from the State Russian Museum went on view to the public. Presenting such major paintings as Caravaggio’s The Lute Player and Rembrandt’s Saskia as Flora, the exhibition drew long lines of visitors, some 310,000 of whom saw the show before it went on a tour of four other cities in the United States. Large photomurals set the architectural ambiance of Leningrad and the two great former palaces, now the museums from which the paintings had traveled to Washington. The Education Department prepared a free guide to the show.

Preceding the public opening, a dinner in honor of the exhibition was given by President of the Gallery and Mrs. Paul Mellon. Among the guests were Vice President and Mrs. Nelson Rockefeller and Soviet Ambassador and Mrs. Anatoliy Dobrynin. Dr. Armand Hammer, who had been so instrumental in negotiations for the exhibition and whose foundation had so generously helped defray its costs, was unfortunately prevented by illness from being with us.

East Building Construction

 Strikes of laborers and concrete-truck drivers hampered progress on the East Building in July, but concrete pouring resumed in August, and by the end of August the Fourth Street Plaza was substantially completed, leaving only that part of the plaza over the loading dock and the building superintendent and security offices to be poured. Also during August a mock-up of the tetrahedrons
for the space frame of the East Building’s huge skylight was inspected, procedures for erecting the space frame were reviewed, and the crane needed to install it began its journey to the site.

September brought the closing of the Russian exhibition on September 9 and of the Callot exhibition (described in the 1975 Annual Report) on September 14. The month also brought the beginning of the National Gallery Orchestra’s thirty-fourth season of free Sunday evening concerts, the first two of which consisted of works by contemporaries of Franz Joseph Haydn, to complement the Haydn festival held in Washington at the Kennedy Center and elsewhere during September.
Another small but very popular exhibition opened during the month—seventeen watercolors by Winslow Homer, bequeathed to the Gallery by Mrs. Charles R. Henschel who, with her late husband, had gathered one of the foremost private collections of Homer’s watercolors. The subjects range from scenes of the northeastern lakes, woods, and coast to those of the tropical areas of Florida and Bermuda, all painted with that luminous fluency Homer made peculiarly his own.

At the September meeting of the Board of Trustees, Stoddard M. Stevens tendered his resignation as a general trustee, and John R. Stevenson was elected to fill his place. Mr. Stevens, who had served as special counsel to the National Gallery since 1955, joined the Board of Trustees in 1967. He continues his invaluable contribution to the Gallery by acting as a consultant to the Board’s Building Committee.

Mr. Stevenson, a member of the law firm of Sullivan & Cromwell, was President Kennedy’s and President Johnson’s special representative for the Law of the Sea Conference and chief of delegation, with the rank of ambassador (July 1973 through May 1975); legal adviser to the Department of State (1969 to 1972); and since 1969, United States member to the Permanent Court of Arbitration in The Hague. A former president of the American Society of
International Law, he is currently a trustee of the Andrew W. Mellon Foundation and a director of the Academy of Political Science and Foreign Policy Association.

Progress on the East Building was further slowed in September by strikes of several trades, but the concrete pouring continued, making the physical presence ever more a reality. In addition, the vestibule and window wall on the east end of the original building were removed, as part of the extensive remodeling of that area.

**Extension Service Catalogue Published**

During October the Gallery published an updated catalogue of the Gallery’s Extension Service films, slide lectures, and slide sets, currently available free of rental charge to educational institutions and other interested groups. The Extension Service’s new programs include short films on artists in the Gallery’s collection made for television under a grant from Mrs. Cordelia Scaife May and slide lectures based on such Gallery exhibitions as *The Far North: 2000 Years of American Eskimo and Indian Art*, and *Archaeological Finds of The People’s Republic of China*.

**Kress Professor in Residence**

We were pleased to have Sir Francis J. B. Watson, former director of the Wallace Collection in London, begin his tenure as the Samuel H. Kress Professor in Residence for the academic year 1975–1976. Sir Francis, an international authority on the decorative arts, particularly French furniture, as well as on the history of painting, sculpture, and collecting, also served as chairman of the International Steering Committee for the National Gallery’s Bicentennial exhibition, *The Eye of Thomas Jefferson*.

On October 14, first-day ceremonies for the 1975 Christmas stamps were held at the Gallery. Ghirlandaio’s *Madonna and Child*, a fifteenth-century Florentine painting from the Samuel H. Kress Collection, provided the basis for one of the designs.

**Tutankhamun Exhibition Agreement**

On October 28 came the announcement that Secretary of State Henry Kissinger, a trustee of the Gallery, had signed an agreement with Egyptian Foreign Minister Fahmy for the loan of fifty-five objects from the Cairo Museum scheduled to be shown here the following fall under the title *Treasures of Tutankhamun*. The trustees had authorized the director of the Gallery to go to Cairo to initiate negotiations for such an exhibition a year and a half before. In the interval, diplomatic relations between the countries had been restored and a consortium of American institutions, administered by the Metropolitan Museum of Art in New York, was formed to exhibit the objects in six cities over two and a half years.

**Collectors Committee Meets**

Also at the end of October came the first meeting of the Collectors Committee, comprised of patrons of the visual arts who have joined to carry out a three-year program of large-scale commissions of works of art for the East Building. The committee, chaired by Mrs. J. Lee Johnson III of Fort Worth, Texas, with Gallery President Paul Mellon as honorary chairman, represents all sec-
tions of the country and, by the time of its initial meeting, had already raised or pledged $630,000.

During the committee's first meeting, members were invited for tea at the White House with Mrs. Ford and, during the meeting, were joined by the President. The next morning the members attended a review of the East Building and the commissions that the committee is making possible. After a discussion of the organization and goals of the committee led by Mrs. Johnson, the members toured the construction site, seeing at first hand the scale of the building, the quality of the workmanship, and the spaces that were just beginning to take shape. Their enthusiasm was most heartening.

In connection with the commissioned works, Alexander Calder visited the Gallery on November 6 to approve plans for fabrication of the huge mobile that he designed for the courtyard of the East Building. With the help of Paul Matisse the mobile is being manufactured of aerospace materials so that, even though three stories high, it will be light enough to move in the interior air currents on its own.

In December the first of the Gallery's Bicentennial exhibitions opened, remaining on view through February 16, 1976. The European Vision of America, organized by the Cleveland Museum of Art, proved to be a delight, illustrating the visual image of the Americas in European minds from the time of Columbus to the late nineteenth century. The exhibition presented hundreds of European objects in a variety of media, lent from private and public collections in more than a dozen European countries as well as...
Canada and the United States, and represented several years of research by British art historian Hugh Honour.

Also in December, the Gallery published volume 6 of Studies in the History of Art. Devoted to the scholarly treatment of a variety of works of art in the Gallery’s collection, the volume included articles by Gallery curators Douglas Lewis and Sheldon Grossman and textile conservator Joseph Columbus.

**Winter 1976**

**Exhibition of Old Master Portrait Prints** Recent Acquisitions of Printed Portraits, an exhibition of etchings, engravings, and other graphics from the sixteenth to the eighteenth centuries was organized by Andrew Robison of the Graphics Department. It included approximately one third of the old master portrait prints acquired by the Gallery during the last two years.

In January an oil portrait, the impressive Harrison Gray by John Singleton Copley, came to the nation as a gift of Mr. and Mrs. Robert Thayer.

By January tension was mounting as to whether we could fulfill our pledge to have the new food service facility in the Concourse under the Fourth Street Plaza operational in time for the summer tourists visiting Washington for the Bicentennial. In the East Building itself, all the bottom nodes and chords for the main skylight’s space frame were in place, and the first pair of node-to-chord connections were welded.

**Gifts for the Photographic Archives, Library, and Jefferson Show** In February a grant of $100,000 was received from the Samuel H. Kress Foundation to continue the acquisition program for the Photographic Archive that will be housed in the East Building’s Center for Advanced Study in the Visual Arts. This was in addition to the $46,000 received earlier from that foundation in
aid of our Kress Professor in Residence and fellowship programs.
Another $100,000 gift was donated by Ambassador David K. E.
Bruce for the acquisition of books for the library. This was in addition
to some $60,000 in securities and cash given for this purpose
earlier that fiscal year.
In the latter part of February, the Gallery announced a grant
from the Exxon Corporation for the exhibition *The Eye of Thomas
Jefferson* and for a film based upon it; and with the departure of
*The European Vision of America*, work on the complex installation
of the Jefferson exhibition began.
The thirty-third annual American Music Festival, which began
on March 14, continued each Sunday evening through May 30.
The festival was extended to twelve weeks this year in honor of the
Bicentennial. Among the works in the first program was Randall
Faust’s “Gallery Music,” composed especially for that program.

**SPRING 1976**

April brought more finishing work to the Café/Buffet, with com-
plete installation and inspection of the kitchen and the installation
of the Buffet’s shining, rigid acoustic ceiling. The final polishing of
the Italian textured-rubber covering for the Buffet’s floor and walls
represented the completion of the first element in the brown, green,
and silver color scheme for that area. Overhead, the plaza’s pink
granite cobblestones and lawn curbing were being set.
Also in April Henry Moore came to the Gallery for another visit
in connection with the work of sculpture he is preparing for the
East Building.

At the board meeting in May, the first completed work of art in
the commissioning project was accepted: Jean Arp’s large-scale
Mantegna Drawing tapestry based on the design for a mural in the Aubette in Stras-
bourg. The trustees also accepted Joan Miró’s design for a very
large-scale vertical tapestry, to be produced in an innovative three-
dimensional technique. They also made it possible to secure, at
auction in May, the last drawing by Mantegna that may ever be-
come available out of the nine generally accepted as by him.

Bicentennial activity continued to build throughout the month
of May. As a salute to the United States’ anniversary, the govern-
ment of Spain lent from the Prado in Madrid eight masterpieces
by Goya illustrating the full range of this great Spanish master’s
achievement. The exhibition which served as a prelude to the state
visit of King Juan Carlos and Queen Sophia was particularly ap-
propriate, inasmuch as Goya was almost an exact contemporary of
Jefferson, and his oeuvre spanned the years of our Revolution and
early development.

The Gallery also received a marble bust of Louis XVI by Simon-
Louis Boizot as a gift from the Versailles Foundation, in celebra-
tion of the Bicentennial and in appreciation of American contribu-
tions to the recent restoration of Versailles. The gift is the first
The Medici Venus: Aphrodite Rising from the Sea, *Galleria degli Ufizzi, Florence*

likeness to enter the Gallery’s collections of the king whose help was so crucial to this country’s origin. Shortly thereafter, on May 18, Mme. Valery Giscard d’Estaing, wife of the president of France, visited the Gallery for a preview of the French sections of *The Eye of Thomas Jefferson*.

**Historic Flags Exhibition**

On May 30 an exhibit of twenty-six historic American flags in replica, the first of two exhibitions organized under the title *New Glory* by Paul Chadbourne Mills, director of the Santa Barbara Museum of Art, opened under joint auspices of this gallery and the National Park Service in our adjoining National Sculpture Garden.
The flags in this exhibit depicted those ensigns which either flew over our first colonies, led American troops into battle, or identified American ships.

During May most of the work at the east end of the original building was completed, permitting a view from the East Garden Court out across the new plaza to the façade of the East Building. The first new space to go into official use was the new telephone switchboard office, which went into operation the end of May. Shortly thereafter, the new parking garage under the plaza became available for staff.

Eighteenth-Century Fireworks Display

June was exhilarating, starting as it did with events preliminary to the opening of The Eye of Thomas Jefferson, the Gallery's major Bicentennial loan exhibition that had been more than three years in preparation. On the evening of June 1, Mrs. Gerald Ford, after touring the exhibition, joined the guests at the rim of the semicircular reflecting pool at the foot of Capitol Hill to see The Triumph of Reason and Order over Chaos and War, a recreation of an eighteenth-century fireworks program developed for this occasion by the French firm of Ruggieri, whose fireworks Jefferson saw and commented on while he was in Paris as U.S. Minister to France. The program, which included music popular in eighteenth-century France preformed by the National Gallery Orchestra, was made possible by the Morris and Gwendolyn Cafritz Foundation.

The event provided a series of cliff-hangers. The thousands of pounds of explosives from France had become diverted on the high
seas, and there was a serious question as to whether they would arrive in time. On the day of the event, the weather report predicted a 60 percent chance of rain that night, and a panoply of officials was nervous about potential crowd and traffic control problems. High winds blew the huge Monticello backdrop a few inches east toward the Capitol, heightening the tension shortly before the event.

But the rain held off, the winds abated, and a balmy June night emerged. Before a set depicting the façade of Monticello at full scale, with the dimmed lights on the Capitol dome as a backdrop, the whistling and crackling shells and choreographed bursts of brilliant color delighted the more than fifty thousand people who came, without incident, to their national Mall.

The Eye of Thomas Jefferson, the most complex exhibition ever mounted by the National Gallery, opened on June 5, presenting over six hundred works of art and other objects to evoke Jefferson's visual and intellectual environment—the milieu in which his aesthetic sense and talents developed. Organized by W. Howard Adams of the Gallery's staff, the exhibition offered major works never before loaned from the collections of which they are a part, including the Venus de' Medici from the Uffizi Gallery in Florence and Trumbull's series of Revolutionary War paintings from the Yale University Art Gallery, as well as those works by Jefferson which contributed to, and subsequently influenced, the aesthetic development of this nation.

The exhibition generated an unusually large amount of mail. As an example of how personally exhibitions can affect the visitor, here are some excerpts from a note we got from an experienced museum-goer:

We spent an introductory hour in the exhibition on Friday evening, and all day but for lunch on Saturday. It has been a lasting delight and a revelation which echoes and stimulates still, and will be a lasting strand in the fabric of how the world of man becomes comprehensible and estimable, from now on. What a truly great concept, and what an admirable embodiment! No museum show has meant so much to me before.

Supplementing the exhibition, the Sunday evening concert of June 6 presented a program of music that might have been performed at Monticello in Jefferson's day; and the Sunday lectures were devoted to Jefferson's interests in painting, architecture, garden design, and city planning, and to the works of art that he particularly admired. Also, an exhibition of graphics depicting European fireworks of the seventeenth, eighteenth, and nineteenth centuries went on view in the East Corridor gallery. Entitled Feu d'Artifice: Three Centuries of French Fireworks, the exhibition, to be circulated by the International Exhibitions Foundation, grew out of the research that preceded the Gallery's pyrotechnics on the Mall.
Café/Buffet Opens  At the end of this busy month, on schedule, the Café/Buffet opened to the public. The Café is located beside a waterslide and under crystallike tetrahedron skylights that also serve as geometric sculpture for the plaza above. It offers light luncheons, aperitifs, and various coffees in an atmosphere reminiscent of European sidewalk cafés. In the same Concourse area, the Buffet is a sophisticated scatter-system cafeteria that includes independent serving areas for salads, full luncheon entrées, sandwiches carved to order, desserts, and beverages as well as a fast food line. Our trepidation as to whether, with the recent opening of so many other facilities in the neighborhood, the scaling of the new service to three times the capacity of the old was overly optimistic dissolved before the Café/Buffet’s overnight popularity. On July 4 itself, over thirty-five hundred visitors were served.

SUMMER 1976

Queen Elizabeth Visits the Gallery  Shortly after the Fourth of July weekend, Mr. and Mrs. Paul Mellon welcomed to the Gallery Queen Elizabeth II of England, who toured the Jefferson exhibition, to which she had lent two paintings, and viewed with her and her entourage—from the new balcony overlooking the Fourth Street entrance—the progress on the East
Building. The event drew large crowds into and around the Gallery.

Educational activities continued to emphasize Bicentennial interests. Two automated audiovisual programs produced by the Gallery were offered in the auditorium: The Eye of Thomas Jefferson, an overview of the exhibition, and The Triumph of Reason and Order over Chaos and War, a visual and aural record of the fireworks spectacle presented on June 1. In addition, the Sunday lectures from July through August 29 surveyed American painting, sculpture, and architecture from colonial times to the present.

In July a lengthy negotiation culminated in the sale to the Gallery of Jackson Pollock’s Lavender Mist by Mssrs. Alfonso A. Ossorio and Edward Dragon Young who had jointly purchased it from the artist a quarter of a century before. Lavender Mist was the only example still in private hands of the major mural-scale paintings from the brief apex of Pollock’s career. It will be placed on public display when the East Building is opened.

In July the space frame for the skylight in the East Building, spanning 225 by 150 feet, was structurally complete, and the moment came to see what would happen when the supports on which it was constructed were removed. It deflected a half inch, well within the designed tolerances.

Jefferson Concert Contributed by Italian Government

On Labor Day, September 6, the last day of the Jefferson exhibition, the Alessandro Scarlatti Orchestra of Naples and the Chamber Chorus of Italian Radio and Television presented a concert of music admired by Thomas Jefferson, as a contribution to the Bicentennial by the Italian government. In the audience was Donna Vittoria Leone, wife of the president of the Italian Republic.

Morris Louis Exhibition

On September 12, Morris Louis: Major Themes and Variations, an exhibition of sixteen paintings by this key member of the Washington Color School, went on view as the second of a planned series focusing on aspects of twentieth-century art. Organized by Gallery
curator E. A. Carmean, the exhibition included three of Louis’ works that have never before been publicly seen or published, as well as Louis’ *Beta Kappa*, a recent gift to the Gallery by Mrs. Marcella Brenner, the artist’s widow.

September marked the retirement of the Gallery’s treasurer, Mr. Lloyd D. Hayes, who on his departure had served a longer span at the Gallery than any other employee. His career with the Gallery began shortly after the building opened in 1941, and he has held a succession of posts, most recently deputy administrator and then treasurer since 1969. His incisive mind and insatiable appetite for work have made a cumulative contribution to the Gallery’s welfare that would be hard to overpraise. He will continue to provide his vigorous scrutiny of the construction project’s finances as a special advisor.

September brought good news of legislation liberalizing the rates of interest to be realized from the Gallery’s permanent loan to the Treasury, legislation endorsed by our trustee, Treasury Secretary William E. Simon.

Also in September, the trustees accepted a gift from the Wood-
ward Foundation of a superb collection of mid-twentieth-century graphic art. In addition, a monumental granite monolith carved by the American sculptor Isamu Noguchi was presented anonymously to the Gallery for the East Building. The fine cubist work by Juan Gris, Fantômas, was acquired through the Chester Dale Fund.

Finally, in September came a grant toward the construction of the East Building project of $2.5 million from the Andrew W. Mellon Foundation, bringing grants for this purpose to a total of $10 million in the fifteen-month period represented by this report.

All in all, the Bicentennial was an exciting year for America’s National Gallery which, although 164 years younger than the nation to which it belongs, found itself, too, making preparations for a long future.
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In addition, the following donated funds were used to acquire works of art in the name of the donor:
W. G. Russell Allen Fund
Ailsa Mellon Bruce Fund
Syma Busiel Fund
Chester Dale Fund
Dr. and Mrs. Ronald R. Lubritz Fund
Andrew W. Mellon Fund
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Cornelius Van S. Roosevelt Collection
Rosenwald Collection
ACQUISITIONS

Each acquisition is listed by artist, title, description, acquisition number, and source. Dimensions are in meters (inches); height precedes width, preceded by depth.

PAINTINGS

Bacon, Francis, British, 1910– Study for a Running Dog, c. 1954 oil on canvas, 1.527 x 1.167 (60% x 46) 2689 Gift of Ruth Fisher Rhetts and children in memory of her husband and their father, Charles Edward Rhetts

Boecklin, Arnold, German, 1827–1901 The Sanctuary of Hercules, 1884 oil on panel, 1.138 x 1.805 (44¾ x 71%) 2692 Andrew W. Mellon Fund

Copley, John Singleton, American, 1738–1815 Harrison Gray oil on canvas, 0.776 x 0.647 (30½ x 25½) 2691 Gift of the Hon. and Mrs. Robert H. Thayer

Curry, John Steuart, American, 1897–1946 Circus Elephants oil on canvas, 0.610 x 0.918 (25¼ x 36) 2698 Gift of Admiral Neill Phillips in memory of Grace Hendrick Phillips

Dutch School, early 18th c. Flower Still Life oil on canvas, 0.749 x 0.615 (29½ x 24¼) 2694 Gift of Mr. and Mrs. William Draper Blair

Eakins, Thomas, American, 1844–1916 Harriet Husson Carville, 1904 oil on canvas, 0.512 x 0.405 (20¼ x 16) 2693 Gift of Elizabeth O. Carville

Feitelson, Lorser, American, 1898– Untitled, 1964 enamel on canvas, 1.524 x 1.271 (60 x 50) 2681 Gift of the Artist in memory of William C. Seitz

Gris, Juan, Spanish, 1887–1927 Fantômas (Still Life), 1915 oil on canvas, 0.598 x 0.733 (23½ x 28½) 2700 Chester Dale Fund

Master of Frankfurt, Netherlandish Saint Anne with the Virgin and the Christ Child oil on panel, 0.733 x 0.573 (27¾ x 22½) 2701 Gift of Mr. and Mrs. Sidney K. Lafoon

Metcalf, Willard Leroy, American, 1858–1925 Landscape in Provence oil on canvas, 0.818 x 0.904 (32 x 35½) 2699 Gift of Admiral Neill Phillips in memory of Grace Hendrick Phillips

Noland, Kenneth, American, 1924– The Clown, 1959 oil on canvas, 1.172 x 1.169 (46½ x 46) 2685 Gift of Dr. and Mrs. Robert J. Wetmore

Francis Bacon, Study for a Running Dog (detail), Gift of Ruth Fisher Rhetts and children in memory of her husband and their father, Charles Edward Rhetts

Pollock, Jackson, American, 1912–1956 Number 1, 1950 (Lavender Mist) oil, enamel and aluminum paint on canvas, 2.210 x 2.997 (87 x 118) 2697 Ailsa Mellon Bruce Fund
Tobey, Mark, American, 1890–1976
New York, 1944
tempera on paperboard, 0.837 x 0.532 (33 x 21)
2696
Avalon Fund

Van Kouwenbergh, Philip, Dutch, 1669/1670–1729
Flower Still Life
oil on canvas, 0.673 x 0.505 (26½ x 19¾)
2695
Gift of Mr. and Mrs. William Draper Blair

SCULPTURE

Bell, Larry, American, 1939–
Chrome and Glass Construction, 1965
glass, chrome, 0.311 x 0.311 x 0.311 (12¼ x 12¼ x 12¼)
A-1771
Gift of Mr. and Mrs. Burton Tremaine

Boizot, Simon-Louis, French, 1743–1809
Louis XVI, 1777
marble, 0.635 x 0.527 x 0.372 (25 x 20¼ x 14¾)
A-1776
Gift of the Versailles Foundation

Scliar, Carlos, Brazilian, 1920–
Still Life, 1970
oil on cardboard, 0.748 x 0.549 (29½ x 21¾)
2686
Gift of John W. Mowinckel in honor of Ambassador John P. Humes

Smith, Tony, American, 1912–
Untitled, 1962
acrylic on canvas, 1.627 x 2.444 (64 x 96¼)
2687
Gift of Mr. and Mrs. Burton Tremaine

Soulages, Pierre, French, 1919–
6 March 1955
oil on canvas, 1.298 x 0.887 (51¼ x 35)
2688
Gift of Mr. and Mrs. Ralph F. Colin

Teniers, David, II, Flemish, 1610–1690
Tavern Scene, 1658
oil on wood, 0.486 x 0.687 (19¼ x 27)
2680
Gift of Robert H. and Clarice Smith

Thomas, Alma W., American, 1895–
Red Rose Cantata, 1973
acrylic on canvas, 1.754 x 1.270 (69 x 60)
2690
Gift of Vincent Melzac

Claude Michel Clodion, Model for “Poetry and Music,”
Loula D. Lasker Fund

Clodion, Claude Michel, French, 1738–1814
Model for “Poetry and Music,” 1774
terra cotta, 0.270 x 0.235 x 0.153 (10¾ x 9¼ x 6)
A-1774
Loula D. Lasker Fund
DECORATIVE ARTS

Goetz, Johannes, German, 1865–1934
Boy Balancing on a Ball, 1888
bronze, 0.246 x 0.077 x 0.073 (9 1/2 x 3 x 2 1/2)
A-1775
Gift of Dr. Dieter Erich Meyer

Katzen, Lila, American, 1932–
Antecedent
oxidized steel
A-1770
Gift of Mr. and Mrs. Sidney M. Feldman and Mr. and Mrs. Earl M. Latterman

Nadelman, Elie, American, 1882–1946
Two Nudes, c. 1911
plaster, 1.125 x 1.492 x 0.096 (47 1/8 x 58 1/16 x 3 1/16)
A-1769
Gift of Robert P. and Arlene R. Kogod

Noguchi, Isamu, American, 1904–
The Great Rock of Inner Seeking
granite, 3.022 x 1.63 x 0.686 (119 x 64 x 27)
A-1777
Anonymous Gift

Pittaluga, Italian, active c. 1900
Nymph of the Fields
marble, 1.693 x 0.490 x 0.495 (66 5/6 x 19 1/16 x 19 1/2)
A-1772
Gift of Congressman Williamson Sylvester Stuckey, Jr.

Turkish, 18th c.
Portrait of George Washington
needlepoint tapestry, 0.547 x 0.437 (21 1/2 x 17 1/4)
C-551
Gift of Michel de Bry

Unless otherwise indicated, all works were acquired through the Andrew W. Mellon Fund

Goetz, Johannes

Goetz, Johannes, German, 1865–1934
Boy Balancing on a Ball, 1888
bronze, 0.246 x 0.077 x 0.073 (9 1/2 x 3 x 2 1/2)
A-1775
Gift of Dr. Dieter Erich Meyer

Katzen, Lila, American, 1932–
Antecedent
oxidized steel
A-1770
Gift of Mr. and Mrs. Sidney M. Feldman and Mr. and Mrs. Earl M. Latterman

Nadelman, Elie, American, 1882–1946
Two Nudes, c. 1911
plaster, 1.125 x 1.492 x 0.096 (47 1/8 x 58 1/16 x 3 1/16)
A-1769
Gift of Robert P. and Arlene R. Kogod

Noguchi, Isamu, American, 1904–
The Great Rock of Inner Seeking
granite, 3.022 x 1.63 x 0.686 (119 x 64 x 27)
A-1777
Anonymous Gift

Pittaluga, Italian, active c. 1900
Nymph of the Fields
marble, 1.693 x 0.490 x 0.495 (66 5/6 x 19 1/16 x 19 1/2)
A-1772
Gift of Congressman Williamson Sylvester Stuckey, Jr.

Nymph of the Woods
marble, 1.683 x 0.583 x 0.508 (66 1/4 x 23 x 20)
A-1773
Gift of Congressman Williamson Sylvester Stuckey, Jr.

After Jean Arp

After Jean Arp
tapestry, 3.009 x 5.992 (118 1/2 x 236)
C-550
Gift of the Collectors Committee

Beal, Gifford, American, 1879–1956
Haverhill
watercolor
B-28.555
Gift of Mr. Antony J. Trapnell Kloman

Bisschop, Jan de, Dutch, c. 1628–1671
A View of Savelli near Albano
brush and brown ink with touches of gray and yellow wash
B-28.746

Cantarini, Simone, Italian, 1612–1648
Rest on the Flight into Egypt or The Miracle of the Palm Tree
red chalk
B-28.645

Castiglione, Giovanni Benedetto, Italian, 1616–1670
Two Nymphs and a Satyr
pen and brown ink
B-28.411

Claude Lorrain, French, 1600–1682
Landscape with a Ruined Portico, Trees, and Pastoral Figures, c. 1650–1655
black chalk, pen and brown ink, brown wash heightened with white
B-28.650
Syma Busiel Fund and Pepita Milmore Memorial Fund
Villa di Papa Gialio
pen and brown ink with gray wash
B-28.412

Cornell, Joseph, American, 1902–1972
Circe-Surface and Volume in Nature
collage
B-28.711

Dine, Jim, American, 1935–
Study for a Child’s Blue Wall, 1962
watercolor
B-28.907
Gift of the Woodward Foundation, Washington, D.C.
Claude Lorrain, Landscape with a Ruined Portico, Trees, and Pastoral Figures, Syma Busiel Fund and Pepita Milmore Memorial Fund

Farinati, Paolo, Italian, 1524-1606
The Emperor Aulus Vitellius
black chalk under pen and brown ink with brown and gray wash and white highlighting
B-28,413

Franco, Giovanni Battista, Italian, c. 1500-1580
A study for The Ark of the Lord in the Temple of Dagon
pen and brown ink, over red and black chalk
B-28,709

Frankenthaler, Helen, American, 1928-
London Memos, 1971
acrylic on paper
B-28,830
Gift of the Woodward Foundation, Washington, D.C.

Trial Study for Green
acrylic
B-28,831
Gift of the Woodward Foundation, Washington, D.C.

French, early 18th c.
Jacob and Rebeccah before Isaac; verso: A Centaur Carrying a Maiden
pen and brown ink and wash over black chalk
B-28,648
Gift of Mr. and Mrs. N. Richard Miller

Giordano, Luca, Italian, 1632-1705
The Raising of the Cross
pen and brown ink with brown wash
B-28,599

Winslow Homer, Salt Kettle: Bermuda. Gift of Ruth K. Henschel in memory of her husband, Charles R. Henschel
Gómez de Valencia, Felipe, Spanish, 1634–1694
*Portrait of a Man*
pen and brown ink
B-28,710

Gottlieb, Adolph, American, 1903–
*Centrifugal*, 1961
gouache
B-28,835
Gift of the Woodward Foundation, Washington, D.C.

Hofmann, Hans, American, 1880–1966
*Bird Flight*, 1943
crayon
B-28,846
Gift of the Woodward Foundation, Washington, D.C.

Homer, Winslow, American, 1836–1910
*all of the following Homer watercolors where the gift of Ruth K. Henschel in memory of her husband, Charles R. Henschel*

*Blue Spring, Florida*, 1890
watercolor
B-28,394

*Casting, Number Two*, 1894
watercolor
B-28,395

*The Coming Storm*, 1901
watercolor
B-28,396

*Girl Carrying a Basket*, 1882
watercolor
B-28,397

*A Good Shot: Adirondacks*, 1892
watercolor
B-28,398

*Hauling in the Nets*, 1887
watercolor
B-28,399

*Sketch for Hound and Hunter*, 1892
watercolor
B-28,400

*Incoming Tide—Scarboro, Maine*, 1883
watercolor
B-28,401

*Key West: Hauling Anchor*, 1903
watercolor
B-28,402

*The Lone Fisherman*, 1889
watercolor
B-28,403

*The Milk Maid*, 1878
watercolor
B-28,404

*On the Trail*, c. 1892
watercolor
B-28,405

*Red Shirt: Homosassa, Florida*, 1904
watercolor
B-28,406

*The Rise*, 1900
watercolor
B-28,407

*Salt Kettle: Bermuda*, 1899
watercolor
B-28,408

*Under a Palm Tree*, 1886
watercolor
B-28,409

*Girl with Hay Rake*, 1878
watercolor
B-28,410

Ingres, Jean-Auguste-Dominique, French, 1780–1867
*Portrait of Auguste-Jean-Marie Guênepin*, 1809
pencil
B-28,553
Gift of Robert H. and Clarice Smith

Jordaens, Jacob, Flemish, 1593–1678
*The Martyrdom of St. Sebastian*
pen and brown ink with brown wash
B-28,600

Mantegna, Andrea, Italian, 1431–1506
*Bird Perched on a Branch with Fruit*
pen and brown ink
B-28,715

Andrea Mantegna, Bird Perched on a Branch with Fruit, Andrew W. Mellon Fund

Mareoussis, Louis, French, 1883–1941
*Portrait of Guillaume Apollinaire*
crayon
B-28,713

Martin, Agnes, American, 1911–
*White Flower*, 1964
drawing
B-28,901
Gift of the Woodward Foundation, Washington, D.C.

Mehring, Howard, American, 1931–
*Untitled*
craypas on cardboard
B-28,559
Gift of Andrew Hudson

Pollini, Cesare (called del Francia), Italian, c. 1560–c. 1630
*Adoration of the Shepherds*
pen and brown ink over red chalk, heightened with light brown wash
B-28,414
Ailsa Mellon Bruce Fund

*Studies of a Holy Family*
pen and brown ink and wash, heightened with white
B-28,415
Ailsa Mellon Bruce Fund

Poons, Larry, American, 1937–
*Untitled*
graphite and watercolor on graph paper
B-28,489

Rauschenberg, Robert, American, 1925–
*For Dante’s 700th Birthday (Nos. 1 and 2)*, 1965
photo offset with gouache and ink overlay
B-28,927
Gift of the Woodward Foundation, Washington, D.C.

Jacopo Tintoretto, Standing Youth with his Arm Raised, Seen from Behind, Ailsa Mellon Bruce Fund

Rubens, Peter Paul, Flemish, 1577–1640
*The Miracle of the Lame Man Healed by St. Peter and St. John*
pen and brown ink with brown washes and white highlighting
B-28,416
Ailsa Mellon Bruce Fund and Andrew W. Mellon Fund

Tintoretto, Jacopo, Italian, 1510–1561
*Standing Youth with his Arm Raised, Seen from Behind*
black chalk on buff paper
B-28,417
Ailsa Mellon Bruce Fund

Tobey, Mark, American, 1890–1976
*Portrait drawing of Mrs. Gallois*
pencil drawing
B-28,790
Gift of Mrs. John E. Gallois
Youngerman, Jack, American, 1926–
August 6, 1968
 gouache
 B-28,981
Gift of the Woodward Foundation, Washington, D.C.

Zorach, William, American, 1887–1966
Untitled
 watercolor
 B-28,556
Gift of Mr. and Mrs. Antony J. Trappell Kloman

PRINTS

Unless otherwise indicated, all works of graphic art were acquired through the Andrew W. Mellon Fund

Albers, Josef, American, 1888–1976
 Homage to the Square: Red
 print
 B-28,793
Gift of the Woodward Foundation, Washington, D.C.

Altdorfer, Albrecht, German, c. 1480–1538
 St. Jerome in the Cave, 1515
 woodcut
 B-28,747

St. George Slaying the Dragon, 1511
 woodcut
 B-28,748

Andreani, Andrea, Italian, c. 1540–1623/26
 Eve Kneeling, after Beccafumi
 chiaroscuro woodcut
 B-28,596

The Entombment, 1585, after Raffaello Motta
 chiaroscuro woodcut
 B-28,749

Bauduins, Adrien Francois, French, b. 1640
Large Landscape—Two Men in a Garden
 engraving
 B-28,695

Bause, Johann F., German, 1738–1814
Head of an Aged Woman, 1765, after Rembrandt van Rijn
 etching
 B-28,777
Gift of Zeitlin and Ver Brugge Booksellers, Los Angeles

Bega, Cornelius, Dutch, 1620–1664
Woman Carrying a Basket
 etching
 B-28,607
Gift of Mr. and Mrs. William Benedict
Bellange, Jacques, French, 1594–1638  
_The Road to Calvary_  
etching  
B-28,534  
Pepita Milmore Memorial Fund

Berger, Daniel, German, 1744–1824  
_Penelope_, 1780  
etching  
B-28,778  
Gift of Dr. Dieter Erich Meyer

Bernard, Louis, French, active 1680–1717  
_Portrait of M. Sebastien Le Prestre de Vauban, after de Troy_  
mezzotint  
B-28,608  
Gift of Mr. and Mrs. William Benedict

Bernik, Janez, Yugoslav, 1933–  
_Adriana II, from Grafika Ljubljana '71_  
color etching  
B-28,538  
Gift of Marshal Josip Broz Tito

Boissieu, Jean Jacques de, French, 1736–1810  
_Petit Bosquet au Chasseur, 1772_  
etching with drypoint  
B-28,696  
_Entrée de Forêt, 1772_  
etching with plate tone  
B-28,697

Bolswert, Schelte Adams, Dutch, c. 1586–1659  
_The Resting Holy Family with Dancing Angels_  
engraving  
B-28,745

Borčić, Bogdan, Yugoslav, 1926–  
_Print No. 63, from Grafika Ljubljana '71_  
color etching and aquatint  
B-28,539  
Gift of Marshal Josip Broz Tito

Brauner, Victor, French, 1903–  
_Frontispiece for Frappe de l'Echo_  
etching and aquatint  
B-28,743  
The Ruth Cole and Jacob Kainen Collection

Bresdin, Rodolphe, French, 1825–1885  
_Le Cours d'Eau_  
etching  
B-28,597

Bril, Paul, Dutch, 1554–1626  
_River Landscape with Travelers_  
etching  
B-28,750

Buhot, Félix Hilaire, French, 1847–1898  
_Seacape with a Fortified City at Right, Islands at Left and a Cottage in the Foreground_  
engraving with drypoint on mica or hardened gelatin (?), inked in black and sepia  
B-28,602  
Gift of the Atlas Foundation  
_Estuary with a Fortified Seaport at Left and Cliffs at the Right_  
engraving with drypoint on mica or hardened gelatin (?), inked in black and sepia  
B-28,603  
Gift of the Atlas Foundation

Calder, Alexander, American, 1889–1976  
_Flying Colors, 1976_  
lithograph  
B-28,776  
Gift of the Employees of Braniff Airways, Inc.

Carracci, Agostino, Bolognese, 1557–1602  
_Omnia Vincit Amor—Pan Taming Eros, 1599_  
engraving  
B-28,425

_Félix Hilaire Buhot, Seascape with a Fortified City at Right, Islands at Left and a Cottage in the Foreground, Gift of the Atlas Foundation._
Carracci, Annibale, Italian, 1560-1609
Suzannah and the Elders
etching
B-28,751

Cassatt, Mary, American, 1845-1926
Waiting, c. 1880
soft-ground etching and aquatint
B-28,752

Catesby, Mark, British, 1683-1749
The Purple Martin (Hirundo Purpurea)
etching and watercolor
B-28,525
Gift of Dr. and Mrs. George Benjamin Green

Chereau, François, the Elder, French, 1680-1729
Portrait of Nicolas de Largillière, 1715, after de Largillière
engraving
B-28,426
Ailsa Mellon Bruce Fund

Chodowiecki, Daniel, German, 1726-1801
The History of the United States, 1783/84
set of 12 etchings on 6 sheets from one plate
B-28,649
Gift of Dr. Dieter Erich Meyer
3 etchings
B-28,779; 28,781-782
Gift of Dr. Dieter Erich Meyer
Clarissa, 1796
2 etchings on 1 sheet from 1 plate
B-28,780
Gift of Dr. Dieter Erich Meyer

Claude Gellée, French, 1600-1682
L'Apparition
etching with drypoint
B-28,427

Cornell, Joseph, American, 1903-1972
Untitled (Hôtel du Nord), 1972
serigraph
B-28,800
Gift of the Woodward Foundation, Washington, D.C.
Untitled (Landscape with Figure), 1972
heliogravure
B-28,802
Gift of the Woodward Foundation, Washington, D.C.
How to Make a Rainbow, 1972
heliogravure
B-28,803
Gift of the Woodward Foundation, Washington, D.C.

Corot, Jean-Baptiste-Camille, French, 1796-1875
Le Cavalièr en Forêt et Le Piéton, 1854
cliché verre
B-28,428

Cott, Cornelius, Flemish, 1533-1578
The Five Senses
5 engravings
B-28,429-433

Cuit, George, Jr., British, 1779-1854
9 etchings
B-28,681-689
Dr. and Mrs. Ronald R. Lubritz Fund

Daumier, Honoré, French, 1808-1879
L'Exposition de 1859: Christi... V'la-t-y un Boeuf qui est bien fait!...
lithograph
B-28,434

Davis, Gene, American, 1920-
Untitled (design used for poster—see next entry)
serigraph
B-28,557
Gift of Marshal Josip Broz Tito

Debenjak, Riko, Yugoslav, 1908-
Magic Dimensions No. CX, 1971, from Grafika Ljubljana '71
color etching with aquatint
B-28,540
Gift of Mr. and Mrs. William Benedict

Delacroix, Eugène, French, 1798-1863
Wild Horse Coming out of the Water, 1828
lithograph
B-28,435
illustrations for Goethe's Faust, 1827
lithographs bound into a volume of text
B-28,753

Denon, Baron Dominique Vivant, French, 1747-1825
Girl with a Mask, 1820
lithograph
B-28,609
Gift of Mr. and Mrs. William Benedict

Derain, André, French, 1880-1954
Vase of Flowers
color woodcut
B-28,535
Print Purchase Fund (Lessing J. Rosenwald Collection)

Drevet, Pierre, French, 1663-1738
Portrait of Hyacinthe Rigaud, 1714, after Rigaud
engraving
B-28,436

Duret, Pierre, French, 1663-1738
Portrait of Louis de France, duc de Bourgogne, after Rigaud
engraving
B-28,437
Drewes, Werner, American, 1899- 
3 color woodcuts 
B-28,528-530 
Gift of the Artist 
Construction, 1944 
etching and drypoint 
B-28,754 
Sunset, 1944 
etching 
B-28,755 

Escher, M. C., Dutch, 1898-1972 
Dusk, 1946 
mezzotint 
B-28,536 
Print Purchase Fund (Cornelius Van S. Roosevelt Collection) 

Falck, Jeremias, German, c. 1619-1677 
An Old Woman at the Toilet-Table 
etching and engraving 
B-28,690 
Dr. and Mrs. Ronald R. Lubritz Fund 

Flipart, Jean Jacques, French, 1719-1782 
Concours pour la prix . . . , after C. N. Cochin 
etching with engraving 
B-28,756 

Floris, Frans, Flemish, c. 1517-1570 
Battle of the Horatii and Curiaii 
engraving 
B-28,438 

Francis, Sam, American, 1923- 
First Stone, 1960 
lithograph 
B-28,815 
Gift of the Woodward Foundation, Washington, D.C. 

Franco, Giovanni Battista, Italian, c. 1500-1580 
Abraham Paying Tithes to Melchisedek 
etching and engraving 
B-28,439 

Frankenthaler, Helen, American, 1928- 
Green Likes Mauve, 1970 
pochoir 
B-28,828 
Gift of the Woodward Foundation, Washington, D.C. 

Fyt, Jan, Flemish, 1611-1661 
The Set of the Dogs, 1642 
8 etchings 
B-28,440-447 

Gainsborough, Thomas, British, 1727-1788 
A Wooded Landscape with Two Country Carts and Figures, 1779-1780 
soft-ground etching 
B-28,757 
A Wooded Landscape with Riders, 1779-1780 
aquatint 
B-28,758 

Géricault, Théodore, French, 1791-1824 
Officier d'Artillerie Légère de la Garde Impériale, 1823 
lithograph 
B-28,698 
Cheval Dévoré par un Lion, 1823 
lithograph 
B-28,699 

de Gheyn, Jacob, Flemish, 1565-1629 
Landscape with the Log House near the River 
etching 
B-28,598 

Goltzius, Hendrik, Dutch, 1558-1616 
The Annunciation, 1594, from The Life of the Virgin 
engraving 
B-28,526 
Gift of Mr. and Mrs. David Tunick 

Gottlieb, Adolph, American, 1903- 
Voyage 
etching 
B-28,712 

Goya, Francisco, Spanish, 1746-1828 
Well-Known Folly (Disparate Conocido) 
etching 
B-28,610 
Gift of Mr. and Mrs. William Benedict
Haden, Seymour, British, 1818–1910
Mill Wheel, 1874
etching
B-28,522
Gift of Mr. and Mrs. George W. Ware

Hammer, Sid, American, 1926–
Dance of Death, 1964
portfolio of 16 etchings
B-28,784
Rosenwald Collection

Harris, Tomás, British, 1908–1964
30 prints
B-28,651–680
Gift of the sisters of the Artist

Hayter, Stanley William, British, 1901–
Woman in a Net, 1934
engraving, etching and gaufrage
B-28,611
Gift of Mr. and Mrs. William Benedict

Hoehn, Harry, American, 1918–
Hephaestus, 1968
portfolio of 5 engravings
B-28,785
Rosenwald Collection

Hogarth, William, British, 1697–1764
A Native Dance
engraving
B-28,759

The Inside of a Mosque
engraving
B-28,760

The Seraglio
engraving
B-28,761

Holstejn, Pieter, II, Dutch, c. 1614–1683
Portrait of Isabella d'Este
engraving
B-28,448

Hozo, Dzevad, Yugoslav, 1938–
The Joyful II, 1971, from Grafika Ljubljana '71
color etching
B-28,541
Gift of Marshal Josip Broz Tito

Huet, Paul, French, 1803–1869
Calme, 1832
lithograph
B-28,691
Dr. and Mrs. Ronald R. Lubritz Fund

Vue du Château d'Eu, 1834
lithograph
B-28,692
Dr. and Mrs. Ronald R. Lubritz Fund

Jaki (Horvat Jože), Yugoslav, 1930–
Crucifixion, 1971, from Grafika Ljubljana '71
color serigraph
B-28,543
Gift of Marshall Josip Broz Tito

Jode, Gerard de, Flemish, 1509–1591
Series of Six Landscapes with the Story of Tobias, after Hans Bol
6 engravings
B-28,419–424

Johannot, Tony, French, 1803–1852
Voyage où il vous plaira, illustrated book by Alfred de Musset and P.-J. Stahl
63 woodcuts
B-28,532
Gift of Lucien Goldschmidt, Inc.

Jongkind, Johann Barthold, Dutch, 1819–1891
Soleil Couchant—Port d'Anvers
etching
B-28,450

Isabey, Eugène, French, 1804–1886
Château de Pont-Gibaud
lithograph
B-28,449

Jemec, Andrej, Yugoslav, 1934–
Fantasy in Blue-Green, 1971, from Grafika Ljubljana '71
color serigraph
B-28,543
Gift of Marshal Josip Broz Tito

After Andrea Mantegna, Triumph of Caesar: The Elephants
Andrew W. Mellon Purchase Fund
Johns, Jasper, American, 1930- 
8 lithographs 
B-28,848, 28,854, 28,864, 28,866, 28,870, 28,889, 28,892, 28,893 
Gift of the Woodward Foundation, Washington, D.C.

Kainen, Jacob, American, 1909- 
Mr. Trouble 
B-28,744 
etching 
Gift of Jacob Kainen

Kelly, Ellsworth, American, 1923- 
Branch de Citron, 1964 
lithograph 
B-28,895 
Gift of the Woodward Foundation, Washington, D.C.

Kiar, Meško, Yugoslav, 1936- 
The Narrow Pass, 1971, from Grafika Ljubljana '71 
relief print 
B-28,544 
Gift of Marshal Josip Broz Tito

Kotz, Daniel, American, b. 1848 
Landscape with Trees 
monotype 
B-28,527 
Gift of Eleanor Whittlesley Kotz Savorgnan

Krašovec, Metka, Yugoslav, 1941- 
Presentiment, 1971, from Grafika Ljubljana '71 
soft-ground etching 
B-28,545 
Gift of Marshal Josip Broz Tito

Lana, Lodovico, Italian, 1597–1646 
Death of Seneca 
etching 
B-28,700

Lear, Edward, British, 1812–1888 
Cervara, plate 4 from Views in Rome and its Environs, 1841 
color lithograph 
B-28,604 
Gift of Katherine Shepard 
Via Porta Pinciana, Rome, plate 17 from Views in Rome and its Environs, 1841 
color lithograph 
B-28,605 
Gift of Katherine Shepard

Logar, Lojze, Yugoslav, 1944– 
Figures KC, 1971, from Grafika Ljubljana '71 
color serigraph 
B-28,546 
Gift of Marshal Josip Broz Tito

Loggan, David, German, active 1658–1690 
Sir Thomas Isham, 1676 
engraving 
B-28,701

Macleod, David and Diane, American 
The Wife of Bath's Tale, 1965 
set of 12 relief etchings 
B-28,786 
Rosenwald Collection

Makuc, Vladimir, Yugoslav, 1925– 
The Bird, 1971, from Grafika Ljubljana '71 
relief etching in colors 
B-28,547 
Gift of Marshal Josip Broz Tito

Manet, Edouard, French, 1832–1883 
Portrait of Philip IV, after Velázquez 
etching 
B-28,451 
Le Chat et Les Fleurs, 1869 
etching and aquatint 
B-28,702

after Andrea Mantegna, Italian, 1431–1506 (Zoan Andrea ?) 
Triumph of Caesar: The Elephants, c. 1480 (?) 
engraving 
B-28,703

Marraž, Adriana, Yugoslav, 1931– 
Milk, 1971, from Grafika Ljubljana '71 
color etching 
B-28,548 
Gift of Marshal Josip Broz Tito

Marieschi, Michele, Italian, 1710–1743 
Veduta di Campagna vicino a Gamberaia, after Giuseppe Zocchi 
etching 
B-28,606 
Gift of Katherine Shepard

Marinus, Ignatius Cornelis, Dutch, 1599–1639 
The Adoration of the Shepherds, after Jordaens 
engraving 
B-28,704

Master F. G., German, 16th c. 
The Standard Bearer 
engraving 
B-28,452

Master MZ (Martin Zaisinger), German, active c. 1500 
The Martyrdom of St. Catherine 
engraving 
B-28,646

Master EMR?, North French/Flemish, late 15th or early 16th c. 
Salvator Mundi 
colored woodcut 
B-28,418
Mihelič, France, Yugoslav, 1907–
Carnivals, 1970, from Grafika Ljubljana '71
linocut
B-28,549
Gift of Marshal Josip Broz Tito

Monogrammist F, German, late 15th c.
The Virgin Supporting the Body of Christ
engraving
B-28,762

Morin, Jean, French, 1590(?)–1650
Jacques Auguste de Thou
etching and engraving
B-28,693
Dr. and Mrs. Ronald R. Lubritz Fund

Motherwell, Robert, American, 1915–
In Black with Yellow Ochre, 1963
lithograph
B-28,905
Gift of the Woodward Foundation, Washington, D.C.
A La Pintura (book of prints)
lithographs
B-28,908
Gift of the Woodward Foundation, Washington, D.C.
Untitled (Red Horizontal)
aquatint
B-28,714

Musi, Agostino de, Italian, active 1514–1536
Iphigenia Recognizing Her Brother
engraving
B-28,705

Nanteuil, Robert, French, 1623(?)–1678
Michel le Tellier
engraving
B-28,694
Dr. and Mrs. Ronald R. Lubritz Fund

Untitled Etching #2, 1969
etching and aquatint
B-28,911
Gift of the Woodward Foundation, Washington, D.C.

Oudry, Jean Baptiste, French, 1686–1755 (Designer)
Etched by various artists
52 hand-colored etchings illustrating the Fables of Fontaine
B-28,490–521
Gift of Mr. and Mrs. George W. Ware

Palma, Jacopo (called il Giovane), Italian, 1544–1628
St. John the Baptist
etching
B-28,763

Parmigianino (Francesco Mazzola), Italian, 1503–1540
The Adoration of the Shepherds
etching
B-28,764

Passarotti, Bartolommeo, Bolognese, 1529–1592
St. Andrew
etching
B-28,766
St. John the Evangelist
etching
B-28,767

Peechstein, Max, German, 1881–1955
Ein Dorf, 1949
woodcut
B-28,771
Rosenwald Collection

Piranesi, Giovanni Battista, Italian, 1720–1778
I Carceri
14 etchings
B-28,717–730
W. G. Russell Allen, Ailsa Mellon Bruce, Lessing J. Rosenwald and Pepita Milmore Funds
Prima Parte di Architetture e Prospettiva
bound volume of 13 etchings
B-28,647

Pissarro, Camille, French, 1830–1903
Road by a Field of Cabbages
monotype in two colors
B-28,716
Rosenwald Collection

Pogáčnik, Marjan, Yugoslav, 1920–
Tranquility before Arising for the Day, 1971, from Grafika Ljubljana '71
relief color etching
B-28,550
Gift of Marshal Josip Broz Tito

Putnam, Wallace, American, 1899–
Sea Bird Saga, 1966
portfolio of 11 lithographs
B-28,787
Rosenwald Collection

Raimondi, Marcantonio, Italian, c. 1480–before 1534
A Woman Tearing her Hair
etching with engraving
B-28,768

Rauschenberg, Robert, American, 1925–
Accident, 1963
lithograph
B-28,919
Gift of the Woodward Foundation, Washington, D.C.

Ribera, Josepe de, Spanish, 1591–1652
St. Jerome Hearing the Trumpet of the Last Judgment, 1621
etching with drypoint and engraving
B-28,706
Parmigianino (Francesco Mazzola), The Entombment, Andrew W. Mellon Fund

Ridinger, Johan Elias, German, 1698–1767
Falconer Lifting an Owl from the Ground
etching and engraving
B-28,523
Gift of Mr. and Mrs. George W. Ware

Rivers, Larry, American, 1923–9
Kinds of French Money, 1963
lithograph
B-28,949
Gift of the Woodward Foundation, Washington, D.C.

Rosenquist, James, American, 1933–
Spaghetti and Grass, 1965
lithograph
B-28,955
Gift of the Woodward Foundation, Washington, D.C.

Saff, Donald, American, 1937–
Illustrations for Rilke’s Duino Elegies, 1965
portfolio of 20 intaglio etchings
B-28,788
Rosenwald Collection

Šefran, Gorazd, Yugoslav, 1945–
Fear, 1971, from Grafka Ljubljana ’71
color etching
B-28,551
Gift of Marshal Josip Broz Tito

Son, Nicholas de, French, active c. 1620–1630
View of a Garden
etching
B-28,707

Soutman, Pieter, Flemish, 1580–1657
Angel Attacking the Troops of Senacherib, after Peter Paul Rubens
etching
B-28,453

Stella, Frank, American, 1936–
Black Stack, 1970
lithograph
B-28,968
Gift of the Woodward Foundation, Washington, D.C.

River of Ponds II
lithograph
B-28,969
Gift of the Woodward Foundation, Washington, D.C.

Tiepolo, Giovanni Domenico, Venetian, 1727–1804
Flight into Egypt: Mary, Helped by Two Angels, Follows Joseph with the Donkey
etching
B-28,454

Four Saints of the Benedictine Order
etching
B-28,455

Series of Heads: Old Man with a Sword
etching
B-28,456

Series of Heads: Profile of an Old Man with a Beard
etching
B-28,457

Series of Heads: Old Man in the Manner of Rembrandt
etching
B-28,612
Gift of Mr. and Mrs. William Benedict

Tiepolo, Lorenzo, Venetian, 1736–1772 (?)
Saint Anne & Saint Joachim offering Virgin Mary as a Child to the Heavenly Father
etching
B-28,458

Tonson, Jacob, British, c. 1656–1736 (Publisher)
C. Julii Caesaris (Opera) Quae extant (omnia), London, 1712
B-28,613
Gift of Mr. and Mrs. Arthur E. Vershbow

Toulouse-Lautrec, Henri de, French, 1864–1901
Cover for Au Pied du Sinai, 1898
color lithograph with gold paint
B-28,459
Uchteritz, Karl Siegmund von, German, 18th c.
Bei der Solennen Beerdigung des ... Herrn Kurt Hildebrand, Berlin, 1730
bound volume
B-28,533
Gift of Lucien Goldschmidt, Inc.

Vaillant, Wallerant, French, 1623–1677
Concert with Nine Persons
mezzotint
B-28,460

Valck, Gerard, Dutch, 1626–1720
Robert Greville, Baron Brooke, 1678
etching and engraving
B-28,708

Valtchev, Ivan
Michelangelo
aquatint and etching, printed in sepia
B-28,531
Gift of Garfinckel's

Varga, Mandor L., Hungarian, 1895–
Six volumes of graphic works of Royal Hungarian High School of Art, Course of Graphics; Graphics Department of The Royal Hungarian Academy of Art, and the Graphic Department of the Academy of Art, Budapest
B-28,731–736
Gift of Mr. and Mrs. Louis Joughin

Vicentino, Giuseppe Niccolo, Italian, 1510–active 1540
The Virgin and Child with Saints Margaret, Anthony the Hermit and Philip, the Magdalen and an Angel
chiaroscuro woodcut
B-28,769

Vico, Enea, Italian, 1523–1567
Battle of the Amazons, 1543
engraving
B-28,601

Visscher, Claes Jansz, Flemish, 1550–1612
Petits Paysages, after Cornelis Cort
27 etchings
B-28,461–487

Vorsterman, Lucas, Flemish, 1578–1667
Battle of the Amazons, after Peter Paul Rubens
engraving with etching
B-28,388

Wadsworth Atheneum (Various Artists)
Ten Works by Ten Painters
silkscreens
B-28,635–644
Gift of Mr. and Mrs. Burton Tremaine

Weber, Franz, German, 1760–1818
Benjamin Franklin
etching
B-28,783
Gift of Dr. Dieter Erich Meyer

Weber, Max, Russian/American, 1881–1961
Standing Nude
woodcut, printed as a monotype
B-28,770
Gift of Daryl and Lee Rubenstein

4 woodcuts, printed as monotypes
B-28,772–775
Rosenwald Collection

Zelenko, Karel, Yugoslav, 1925–
Trash, 1971, from Grafika Ljubljana '71
etching
B-28,552
Gift of Marshal Josip Broz Tito

Zimiles, Murray, American, 1941–
Avis Librus, 1968
portfolio of 10 lithographs
B-28,789
Rosenwald Collection
LENDERS TO SPECIAL EXHIBITIONS

PRIVATE COLLECTIONS

Mr. Charles F. Adams
Mme. Lila Maurice Amour
Anonymous Lenders
Mr. B. Aubin
Mr. and Mrs. Philip W. Bonsal
Anne S. K. Brown Military Collection
His Grace the Duke of Buccleuch and Queensbury
Mrs. John M. Carter
Mr. Maurice Chalvet
Mr. Walter Chatham
Mr. Thomas Jefferson Coolidge, Jr.
Mr. and Mrs. Warren H. Corning
Mr. Jean-Pierre Durand
Mr. and Mrs. Julian Eisenstein
Her Majesty Queen Elizabeth II
Mr. and Mrs. John Page Elliott
Mr. Thierry Feray
Mr. and Mrs. Douglass C. Fonda, Jr.
Mr. J. Gaube du Gers
Mr. Josef B. Gisiger
Mr. R. M. Graham and Estate of Miss E. C. Burke
Dr. and Mrs. George Benjamin Green
Dr. M. Hürlimann
The Earl of Jersey
Mrs. Thomas S. Kelly
Mr. and Mrs. John Koch
Mr. and Mrs. Robert P. Kogod
Mr. and Mrs. Paul Mellon
Mrs. Elizabeth Murray
Mr. Kenneth Noland
His Grace the Duke of Northumberland K. G.
Mr. and Mrs. Charles W. Packer
Mrs. Norman Holmes Pearson and the late Mr. Pearson
Mr. and Mrs. I. M. Pei

PUBLIC AND CORPORATE COLLECTIONS

Belgium
Antwerp, Museum Plantin-Moretus, Stedelijk Prentenkabinet
Brussels, Artemis S.A.

Canada
Ottawa, The National Gallery of Canada
Toronto, Royal Ontario Museum
Windsor, The Art Gallery of Windsor

Denmark
Copenhagen, Danish National Museum, Royal Museum of Fine Arts

France
Angers, Musée d'Angers
Autun, Musée Rolin
Avignon, Musée Calvet
Besançon, Musée de Besançon
Blerancourt, Musée National de la Coopération Franco-Américaine
Bordeaux, Archives Municipales de Bordeaux
Caen, Musée des Beaux-Arts
Cherbourg, Musée Thomas Henry
Dijon, Musée des Beaux-Arts
Douai, Musée de Douai
Le Havre, Musée des Beaux-Arts du Havre, Musée d'Histoire Naturelle du Havre
Lille, Musée des Beaux-Arts
Monteux, Etablissements Ruggieri
Montpellier, Musée Fabre
Nancy, Musée des Beaux-Arts, Musée Historique Lorrain, La Société d'Archéologie Lorraine
Nîmes, Musée des Antiques
Orléans, Musée des Beaux-Arts d'Orléans
Paris, Direction des Archives de France; Bibliothèque des Arts Décoratifs; Bibliothèque du Musée de l'Opéra; Bibliothèque Nationale, Cailleux; Ecole Nationale Supérieure des Beaux-Arts; Heim Gallery; Mobilier National; Musée des Arts Décoratifs; Musée Carnavalet; Musée du Louvre; Secrétariat d'État aux Départements et Territoires d'Outre-Mer
Pontoise, Musée Tavet-Delacour
Quimper, Musée Municipal des Beaux-Arts
Rouen, Musée des Beaux-Arts de Rouen, Musée Départemental des Antiquités
Sceaux, Musée de Ville de France
Sevres, Manufacture Nationale de Sèvres
Strasbourg, Musée des Beaux-Arts
Toulouse, Musée des Augustins
Tours, Musée des Beaux-Arts
Versailles, Musée National du Château de Versailles

Germany
Augsburg, Städtische Kunstsammlungen Augsburg—Deutsches Barockgalerie
Berlin, Ibero-Amerikanisches Institut Preussischer Kulturbesitz, Staatliche Museen Preussischer Kulturbesitz
Dresden, Grünes Gewölbe Dresden
Düsseldorf, Stadtgeschichtliches Museum
Essen, Museum Volkskunde Essen
Kassel, Deutsches Tapetenmuseum
Munich, Bayerische Staatsgemäldesammlungen, Staatliche Graphische Sammlung
Stuttgart, Staatsgalerie Stuttgart

Italy
Florence, Biblioteca Marucelliana, Galleria d'Arte Moderna, Galleria degli Uffizi
Lodi, Istituto “Maria SS. Bambina”
Rome, Galleria Nazionale d’Arte Antica
Venice, Museo Correr

Netherlands
Amsterdam, Rijksmuseum
Haarlem, Gemeentearchief
The Hague, Dienst voor ’s Rijks Verspreide Kunstvoorwerpen, Haags Gemeentemuseum
Leeuwarden, Fries Museum

Poland
Warsaw, Biblioteka Uniwersytecka w Warszawie

Portugal
Lisbon, Museu, Fundação Calouste Gulbenkian; Museu Nacional de Arte Antiga
Viseu, Museu de Grão Vasco

Spain
Madrid, Museo del Prado
Toledo, The Primatial Cathedral

Sweden
Stockholm, Nationalmuseum, Royal Academy of Fine Arts

Switzerland
Basel, Kunstmuseum
Bern, Kunstmuseum
Solothurn, Museum der Stadt Solothurn

Union of Soviet Socialist Republics
Leningrad, The State Hermitage Museum, The State Russian Museum

United Kingdom
Birmingham, The Guardians of the Standard of Wrought Plate in Birmingham (The Birmingham Assay Office)
Bristol, City Art Gallery
Cambridge, Fitzwilliam Museum
Chatsworth, The Trustees of the Chatsworth Settlement, Devonshire Collection
Derbyshire, Derby Museums and Art Gallery
Edinburgh, Edinburgh University Library
Greenwich, National Maritime Museum
Kingston upon Hull, Museums and Art Galleries—Wilberforce House
Leeds, Leeds City Art Galleries
Leicester, Leicestershire Museums and Art Galleries
Oxford, The Bodleian Library
Petworth, The Petworth Collection
Pulborough, Trustees of the Parham Discretionary Settlement of Parham Park
Telford, Ironbridge Gorge Museum Collection

Italy
Florence, Biblioteca Marucelliana, Galleria d'Arte Moderna, Galleria degli Uffizi
Lodi, Istituto “Maria SS. Bambina”
Rome, Galleria Nazionale d’Arte Antica
Venice, Museo Correr

Netherlands
Amsterdam, Rijksmuseum
Haarlem, Gemeentearchief
The Hague, Dienst voor ’s Rijks Verspreide Kunstvoorwerpen, Haags Gemeentemuseum
Leeuwarden, Fries Museum

Poland
Warsaw, Biblioteka Uniwersytecka w Warszawie

Portugal
Lisbon, Museu, Fundação Calouste Gulbenkian; Museu Nacional de Arte Antiga
Viseu, Museu de Grão Vasco

Spain
Madrid, Museo del Prado
Toledo, The Primatial Cathedral

Sweden
Stockholm, Nationalmuseum, Royal Academy of Fine Arts

Switzerland
Basel, Kunstmuseum
Bern, Kunstmuseum
Solothurn, Museum der Stadt Solothurn

Union of Soviet Socialist Republics
Leningrad, The State Hermitage Museum, The State Russian Museum

United Kingdom
Birmingham, The Guardians of the Standard of Wrought Plate in Birmingham (The Birmingham Assay Office)
Bristol, City Art Gallery
Cambridge, Fitzwilliam Museum
Chatsworth, The Trustees of the Chatsworth Settlement, Devonshire Collection
Derbyshire, Derby Museums and Art Gallery
Edinburgh, Edinburgh University Library
Greenwich, National Maritime Museum
Kingston upon Hull, Museums and Art Galleries—Wilberforce House
Leeds, Leeds City Art Galleries
Leicester, Leicestershire Museums and Art Galleries
Oxford, The Bodleian Library
Petworth, The Petworth Collection
Pulborough, Trustees of the Parham Discretionary Settlement of Parham Park
Telford, Ironbridge Gorge Museum Collection

Italy
Florence, Biblioteca Marucelliana, Galleria d'Arte Moderna, Galleria degli Uffizi
Lodi, Istituto “Maria SS. Bambina”
Rome, Galleria Nazionale d’Arte Antica
Venice, Museo Correr
United States of America
Arizona, Phoenix, Phoenix Art Museum
California, Los Angeles, The Los Angeles Athletic Club
Sacramento, E. B. Crocker Art Gallery
San Francisco, The Fine Arts Museums of San Francisco
Connecticut, Farmington, The Lewis Walpole Library
Hartford, Wadsworth Atheneum
New Haven, The Brincke Rare Book and Manuscript Library, Yale University; Yale University Art Gallery
Georgia, Savannah, Georgia Historical Society
Louisiana, New Orleans, New Orleans Museum of Art
Maryland, Annapolis, United States Naval Academy Museum
Cambridge, Fine Arts Library of the Harvard College Library; Fogg Art Museum, Harvard University; The Harvard College Library (The Houghton Library); Museum of Comparative Zoology (The Agassiz Museum); Harvard University; Peabody Museum of Archaeology and Ethnology, Harvard University
Worcester, Worcester Art Museum
Michigan, Ann Arbor, The University of Michigan Museum of Art; William L. Clements Library, University of Michigan
Detroit, The Detroit Institute of Arts
Minneapolis, Minneapolis, Walker Art Center
Missouri, Kansas City, Nelson Gallery—Atkins Museum
St. Louis, Missouri Historical Society, The St. Louis Art Museum
Nebraska, Lincoln, Nebraska Art Association
New Jersey, Princeton, The Art Museum, Princeton University; Princeton University Library
New York, Brooklyn, The Brooklyn Museum
Buffalo, Albright-Knox Art Gallery
Cooperstown, New York State Historical Association
West Point, West Point Museum Collection, United States Military Academy
North Carolina, Raleigh, North Carolina Museum of Art
Ohio, Cincinnati, Cincinnati Art Museum, Public Library of Cincinnati and Hamilton County
Cleveland, Case Western Reserve University, Cleveland

Medical Library Association, The Cleveland Museum of Art, Cleveland Museum of Natural History Library, Cleveland Public Library, The Western Reserve Historical Society
Columbus, Ohio State University Libraries
Oberlin, Allen Memorial Art Museum, Oberlin College
Toledo, The Toledo Museum of Art
Pennsylvania, Merion, Baten Museum of Wedgewood
Washington, Washington County Historical Society
Rhode Island, Providence, The Providence Athenaeum
South Carolina, Charleston, Middleton Place
Texas, Fort Worth, Amon Carter Museum of Western Art
Virginia, Charlottesville, Thomas Jefferson Memorial Foundation, University of Virginia; University of Virginia Art Museum; University of Virginia, Alderman Library
Fredericksburg, Mary Washington House, Virginia Association for the Preservation of Virginia Antiquities
Mount Vernon, The Mount Vernon Ladies' Association of the Union
Williamsburg, Bruton Parish Church, The College of William and Mary in Virginia, Colonial Williamsburg Foundation
Washington, D.C., The American Institute of Architects Foundation, Inc. (The Octagon), permanent loan from the American Colonization Society; The Columbia Historical Society; Corcoran Gallery of Art; Department of State; Dumbarton Oaks Research Library and Collection; Library of Congress; Smithsonian Institution; Mrs. Merriweather Post Collection, The Hillwood Collections, National Collection of Fine Arts, National Museum of History and Technology, National Museum of Natural History, National Numismatic Collection; The White House
LENDERS OF WORKS DISPLAYED WITH GALLERY COLLECTIONS

**Allen Memorial Art Museum, Oberlin College**  
Arshile Gorky, *The Plow and the Song*

**Anonymous loans**  
John Singleton Copley, *Thomas Amory II*  
Théodore Géricault, *Heroic Landscape with Fishermen*  
Edouard Manet, *Le Bal de l'Opéra*  
Kenneth Noland, *Wild Root*  
Jules Olitski, *Hyksos Factor III*  
Pablo Picasso, *Atelier, Femme Nue, Fruit Dish, Bottle and Guitar*  
Mark Tobey, *Silver Spray*

**Medical Museum of the Armed Forces Institute of Pathology**  
Thomas Eakins, *Dr. John H. Brinton*

**The Barra Foundation, Inc.**  
Charles Willson Peale, *John Beale Bordley*

**Helen Frankenthaler (artist & lender)**  
*Mountains and Sea*

**Peter Jay**  
Gilbert Stuart, *John Jay*

**Mr. and Mrs. Robert P. Kogod**  
Richard Diebenkorn, *Ocean Park #42*

**Mr. and Mrs. Paul Mellon**  
Frédéric Bazille, *Negro Girl with Peonies*  
Mary Cassatt, *Girl in a Straw Hat, Little Girl in a Blue Armchair*  
John Crome, *Moonlight on the Yare*  
Eugène Delacroix, *Monsieur Desloges*  
William F. Draper, *Portrait of Paul Mellon*  
Henry Fuseli, *Oedipus Curses His Son, Polynices*  
Paul Gauguin, *Breton Girls Dancing, Pont-Aven; Landscape at Le Pouldu*  
Vincent van Gogh, *Flower Beds in Holland*  
William Hogarth, *The Beggar's Opera, Act III, Scene XI; A Family Party*  
Claude Monet, *The Bridge at Argenteuil, The Cradle (Camille with the Artist's Son Jean), Woman with a Parasol —Madame Monet and Her Son*  
Pablo Picasso, *Harlequin on Horseback*  
Auguste Renoir, *Child with Toys — Gabrielle and the Artist's Son Jean, Flowers in a Vase*  
Mark Rothko, *Blue, Green and Brown; Red, Black, White on Yellow*  
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*

**The Metropolitan Museum of Art**  
Jacques-Louis David, *Général Etienne Maurice Gérard, Marshal of France*

**Robert Motherwell** (artist & lender)  
*Elegy to the Spanish Republic #124*

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

**Helen B. Stern**  
David Smith, *Cubi XXVI*

**William R. Talbot, Jr.**  
Emmanuel G. Leutze, *Columbus Returned in Chains to Cadiz*
DEPARTMENT OF EXTENSION PROGRAMS

The first two color slide programs produced in the new prototype format by the department were The Far North: 2000 Years of American Eskimo and Indian Art and The Chinese Past: 6000 Years of Art and Culture. Designed to provide a variety of instructional materials for classroom use or for individual study, these programs include forty-eight color slides, a printed text, two audio cassettes, and color reproductions. To allow for greater adaptability, the programs are organized into modular units to be used independently or in various combinations.

The department produced ten new programs based on the Index of American Design. Subjects covered are: dolls, toys, textiles, pottery, metalwork, furniture, Shaker crafts, wood carving, Pennsylvania German folk art, and folk arts of the Spanish Southwest. The series is packaged in a format designed to accommodate shorter programs, composed of a text, a cassette, and eighteen to twenty-seven color slides. Another program in this format is The European Vision of America, based on the Gallery’s first Bicentennial exhibition.

As an adjunct to the Gallery’s major Bicentennial exhibition, The Eye of Thomas Jefferson, the Department of Extension Programs produced a sound/slide program based on the eighteenth-century fireworks display held in June. The program was shown in the Gallery auditorium for the duration of the exhibition. The department also continued to work on the production of a series of twenty films, ten of which are now available, based on the Gallery’s collections. The Department of Extension Programs provided visual materials for a series of posters published by School Arts magazine. The posters, featuring themes from the Index of American Design, are included in issues of the magazine for the school year 1976–1977.

The Extension Service distributed seventy-five different titles of art educational materials, making the National Gallery of Art collections accessible to communities and institutions throughout the United States. Films, slide lectures, and filmstrips are being circulated to stimulate visual awareness and encourage understanding and appreciation of art and its history.

Altogether, 35,606 bookings were processed. The total estimated attendance for all extension programs was 3,033,127. These programs reached 3,497 communities in the fifty states and several foreign countries. The major borrowers continued to be junior and senior high school teachers. Among the many government agencies borrowing materials were the Department of Health, Education, and Welfare; Department of State; House Banking Committee; U.S. Navy Officer’s Club; U.S. Coast Guard Academy; and Veterans Administration Hospitals. Armed services education centers and clubs in the United States and abroad participated in National Gallery of Art programs. Many major museums in the United States and around the world requested our audiovisual programs for viewing in conjunction with their exhibitions. Libraries and arts organizations continue to be among frequent borrowers as do historical and antiquarian societies and educational television stations across the country.

To acquaint appropriate groups with new extension programs, the department made several promotional mailings. An announcement of the slide lecture program The Chinese Past was sent to people who had received travel grants to visit the Chinese exhibition, as well as to other scholars in the Asian studies field. As a result, the program was used in classes on art, humanities, and Chinese studies as far away as the University of Hawaii. It was also mentioned in several newsletters, including those of the National Committee on U.S.-China Relations and the Service Center for Teachers of Asian Studies (Focus on Asian Studies).

In August, the functions and existing staff of Extension Program Development and Extension Service were con-
solidated and named Extension Programs. Part of the Division of Education, Extension Programs is responsible for planning, producing, and disseminating educational audiovisual programs for a nationwide audience.

The Extension Service staff participated in two national conventions, displaying samples of Extension Service materials: the National Council for Social Studies Convention held in Atlanta, November 1975, and the National Art Education Association Convention in St. Louis in April 1976.

ART AND MAN

The Gallery's multimedia education program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc., reached over four thousand classrooms in every state of the country. More than 125,000 high school students received the six issues during the year.

Rembrandt van Ryn, *A Young Man Seated at a Table* (detail), Andrew W. Mellon Collection

LOANS TO TEMPORARY EXHIBITIONS

**Allentown, Allentown Art Museum**

THE AMERICAN FLAG IN THE ART OF OUR COUNTRY
June 14–November 14, 1976
American School: * Allegory of Freedom*
Childe Hassam: * Allies Day, May 1917*

**Ann Arbor, University of Michigan Museum of Art**

IMAGES OF LOVE AND DEATH IN LATE MEDIEVAL AND RENAISSANCE ART
November 21, 1975–January 4, 1976
3 prints

**Augsburg, Städtische Kunstsammlung**

JOHANN LISS
August 2–November 2, 1975; also in Cleveland, December 1975–March 1976
Johann Liss: * Satyr and Peasant*

**Baltimore, The Baltimore Museum of Art**

MARYLAND HERITAGE
April 20–June 20, 1976
John Singleton Copley: * The Death of the Earl of Chatham Anywhere so long as there be freedom*
September 30–December 1, 1975
Chester Harding: *Charles Carroll of Carrollton*

**Boston, Museum of Fine Arts**

COPEY, STUART, AND WEST
July 22–October 17, 1976
John Singleton Copley: *Mrs. Adam Babcock*
Benjamin West: *Dr. Samuel Boudé*
Benjamin West: *Mrs. Samuel Boudé*

PAINTINGS BY NEW ENGLAND PROVINCIAL ARTISTS
July 22–October 17, 1976
American School: *Lady with Plumed Headdress*
Winthrop Chandler: *Captain Samuel Chandler*
Winthrop Chandler: *Mrs. Samuel Chandler*

PAUL REVERE'S BOSTON, 1735–1818
April 18–October 12, 1975
1 copper plate

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

METAMORPHOSES IN NINETEENTH-CENTURY SCULPTURE
November 19, 1975–January 7, 1976
Auguste Rodin: *The Kiss*
Augustus Saint-Gaudens: *Diana of the Tower*

**Cleveland, Cleveland Museum of Art**

THE EUROPEAN VISION OF AMERICA
May 5–August 8, 1976; also in Paris, September 1976–January 1977
After cartoon by L. Van Schoor: *America* tapestry
Benjamin West: *Colonel Guy Johnson*

JAPONISM: THE IMPACT OF JAPAN ON FRANCE 1854–1910
July 9–August 31, 1975; also in New Brunswick, October–November 1975
5 prints

**Fort Worth, Amon Carter Museum of Western Art**

THE FACE OF LIBERTY
December 23, 1975–February 8, 1976
Winthrop Chandler: *Captain Samuel Chandler*
Winthrop Chandler: *Mrs. Samuel Chandler*
John W. Jarvis: Thomas Paine
John Trumbull: Alexander Hamilton

Glasgow, Glasgow City Art Gallery
WHISTLER'S GRAPHIC WORK IN FOUR SEAPORTS
October 7–November 11, 1976
4 prints

Greenville, Greenville County Museum of Art
BARKLEY L. HENDRICKS—RECENT PAINTINGS
August 23–September 28, 1975; also in Columbia, S.C., November 1975
Barkley L. Hendricks: Sir Charles, Alias Willy Harris
Barkley L. Hendricks: George Jules Taylor

The Hague, Haags Gemeentemuseum
FRONTIER AMERICA: THE FAR WEST
March 13–May 16, 1976; also in Zurich, June–August 1976
George Catlin: Plains Cree Warrior and Family
George Catlin: Catlin Painting the Portrait of Mah-To-Toh-Pa

Halifax, Nova Scotia, Dalhousie University Art Gallery
GLEAMS OF A REMOTER WORLD
March 10–April 9, 1976
13 prints, 1 drawing

Harrisburg, William Penn Memorial Museum
SAMUEL MAITIN
June 21–July 21, 1975
1 print

Houston, The Museum of Fine Arts
THE GOTHIC REVIVAL STYLE IN AMERICA, 1830–1870
April 1–June 6, 1976
Thomas Doughty: Fanciful Landscape

Leningrad, State Hermitage Museum
PAINTINGS FROM AMERICAN MUSEUMS
February 11–March 24, 1976; also in Moscow, Kiev, Minsk, April–September 1976
Honore Daumier: Advice to a Young Artist
Francisco de Goya: Victor Gaye
El Greco: Madonna and Child with Saint Martina and Saint Agnes
Rembrandt van Ryn: A Young Man Seated at a Table
Titian: Ranuccio Farnese
Jan Vermeer: A Lady Writing

Little Rock, Arkansas Arts Center
ARKANSAS ARTMOBILE BICENTENNIAL EXHIBITION
September, 1975–July, 1976; toured to 79 communities
American School: Henry Wells
American School: Little Girl with Slate
American School: Boy with Toy Horse and Wagon
American School: Coon Hunt
American School: Washington the Mason
American School: Profile Portrait of a Lady in a White Cap
Elias V. Coe: Henry Houston
Samuel Jordan: Eaton Family Memorial
J. C. Robinson: Portrait of an Old Man
J. C. Robinson: Portrait of an Old Lady
Lambert Sachs: The Herbert Children
T. Skynner: Eliza Welch Stone

Jan Vermeer, A Lady Writing, Gift of Harry Wadron Havemeyer and Horace Havemeyer, Jr. in Memory of their father Horace Havemeyer

Liverpool, Walker Art Gallery
WHISTLER'S GRAPHIC WORK IN FOUR SEAPORTS
August 20–September 18, 1976
4 prints

London, The Arts Council of Great Britain, at the Hayward Gallery
ARTS OF ISLAM
April 8–July 4, 1976
Indian: Large Animal Rug
Persian: Animal Rug

London, The British Museum
THE AGE OF FRANKLIN AND JEFFERSON
September 17–November 15, 1975; also in New York, Warsaw, Chicago, March–September 1976
American School: The Sargent Family
American School: Boy in Blue Coat
Joseph Badger: Captain Isaac Foster
Joseph Badger: Mrs. Isaac Foster
Ralph E. W. Earl: Family Portrait
Joshua Johnston: The Westwood Children
Ammi Phillips: Alsa Slade
John Wollaston: Lewis Morris (?)
John Wollaston: Mary Walton Morris

London, Thos. Agnew & Sons, Ltd.
WHISTLER'S GRAPHIC WORK IN FOUR SEAPORTS
July 6–30, 1976
4 prints

Los Angeles, Los Angeles County Museum of Art
OLD MASTER DRAWINGS FROM AMERICAN COLLECTIONS
April 20–June 8, 1976
4 drawings
Manchester, Currier Gallery of Art
THREE NEW ENGLAND WATERCOLOR PAINTERS
June/August 1975
4 watercolors

New Haven, Yale University Art Gallery
AMERICAN ARTS IN THE AGE OF INDEPENDENCE, 1750–1800
April 1–May 23, 1976; also in London, July–September 1976
John Singleton Copley: Epes Sargent
Gilbert Stuart: Mrs. Richard Yates
Gilbert Stuart: The Skater (Portrait of William Grant)

New Orleans, New Orleans Museum of Art
GERMAN AND AUSTRIAN EXPRESSIONISM: THE HEROIC YEARS
November 21, 1975–January 18, 1976
10 prints

New York, The Solomon R. Guggenheim Museum
ARISTIDE MAILLOL RETROSPECTIVE
December 19, 1975–March 21, 1976
Aristide Maillol: Venus

New York, The Metropolitan Museum of Art
FRENCH PAINTING FROM DAVID TO DELACROIX
June 12–September 7, 1975
Jacques-Louis David: Napoleon in His Study

New York, The Pierpont Morgan Library
DRAWINGS BY BENJAMIN WEST AND HIS SON, RAPHAEL LAMAR WEST
May 1–July 31, 1975
Benjamin West: Self-Portrait

New York, Museum of American Folk Art
THE CAT IN AMERICAN FOLK ART
January 12–March 26, 1976
American School: Baby in Blue
American School: Cat and Kittens
John Bradley: Little Girl in Lavender
M. E. Ferrill: Country Dance

New York, Museum of Modern Art
RECENT DRAWINGS
January 26–March 21, 1976
1 drawing

New York, Whitney Museum of American Art
SEASCAPE AND THE AMERICAN IMAGINATION
June 9–September 7, 1975
George Catlin: La Salle Claiming Louisiana for France
Thomas Chambers: Storm-Tossed Frigate

Paris, Centre Beaubourg
dessins de matisse
May 29–September 14, 1975
1 drawing

Philadelphia, Pennsylvania Academy of the Fine Arts
THE AMERICAN SPIRIT
April 22–December 31, 1976
Frederick Kemmelmeyer: First Landing of Christopher Columbus

Pittsburgh, University Art Gallery
FORGERIES AND THEIR DETECTION
September 26–November 2, 1975
1 illuminated manuscript

Portland, Portland Art Museum
MASTER WORKS IN WOOD: WOODCUTS AND WOOD ENGRAVINGS
January 20–February 22, 1976
11 prints

Poughkeepsie, Vassar College Art Gallery
DUTCH LANDSCAPES OF THE 17TH CENTURY
March 28–May 7, 1976
1 print, 1 drawing

Providence, Department of Art, Brown University
THE IMPACT OF ANTIQUITY ON AMERICAN PORTRAITURE OF THE 18TH AND 19TH CENTURIES
February 6–29, 1976
John Singleton Copley: Epes Sargent

Richmond, Virginia Museum of Fine Arts
MARINE PAINTING IN AMERICA
September 27–October 21, 1976
Thomas Eakins: The Biglin Brothers Racing
Winslow Homer: Breezing Up

Salt Lake City, Utah Museum of Fine Arts
GRAPHIC STYLES OF THE AMERICAN EIGHT
February 29–April 11, 1976
1 print

Santa Barbara, Santa Barbara Museum of Art
FIRST FLOWERS OF OUR WILDERNESS
January 11–February 15, 1976; also in Tucson, February–March 1976
American School: Twenty-Two Houses and a Church
John Singleton Copley: Jane Browne
Ammi Phillips: Joseph Slade

Seattle, Seattle Art Museum
LEWIS AND CLARK'S AMERICA
July 15–September 28, 1976
George Catlin: Crow Warriors Bathing

Tokyo, Museum of Western Art
EXHIBITION OF MASTERPIECES, EAST AND WEST, FROM AMERICAN MUSEUM COLLECTIONS FROM ANCIENT EGYPT THROUGH CONTEMPORARY
September 10–October 17, 1976
Mino da Fiesole: Astorgio Manfredi

Tokyo, Wako Store
WINESLOW HOMER
January 19–31, 1976
1 watercolor

Toledo, The Toledo Museum of Art
THE AGE OF LOUIS XV, FRENCH PAINTING 1710–1774
October 24–December 7, 1975; also in Chicago, Ottawa, January–May 1976
François Dandre-Bardon: The Adoration of the Skulls

University Park, Museum of Art, Pennsylvania State University
200 YEARS OF AMERICAN PORTRAITURE: 1776–1976
April 18–June 6, 1976
Chester Harding: Charles Carroll of Carrollton
John Singer Sargent: Mrs. Adrian Iselin
Thomas Sully: Joseph Dugan

Venice, Fondazione Giorgio Cini
DISEGNI DI TIZIANO E DELLA SUA CERCHIA
August 27–November 7, 1976
3 drawings
Washington, Corcoran Gallery of Art
Jacob Frymire: American Limner
October 4–November 16, 1975; also in Winston-Salem.
Williamsburg, January–May 1976
Joshua Johnston: Sarah Ogden Gustin

Washington, The Folger Shakespeare Library
Shakespeare in America, 1776–1976
April 23–October 31, 1976
Irons R. Wiles: Miss Julia Marlowe

Washington, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
Artist-Immigrants of America: 1876–1976
May 20–October 20, 1976
Max Weber: Rush Hour, New York

Washington, National Collection of Fine Arts, Smithsonian Institution
America as Art
April 9–November 7, 1976
John Quidor: The Return of Rip Van Winkle

Washington, National Portrait Gallery, Smithsonian Institution
The Dye is Now Cast, 1774–1776
April 19–November 16, 1975
John W. Jarvis: Thomas Paine
Abroad in America: Visitors to the New Nation, 1776–1914
April 9–November 13, 1976
Gilbert Stuart: John Bill Ricketts
1 drawing

West Berlin, Staatliche Museen Preussischer Kulturbesitz
Pieter Bruegel as a Draughtsman and His School
September 19–November 16, 1975
2 drawings

Thomas Chambers, Storm-Tossed Frigate (detail), Gift of Edgar William and Bernice Chrysler Garbisch

LOANS FROM THE GALLERY'S COLLECTIONS

Alexandria, Boyhood Home of General Lee
American School: Portrait of a Man
British School: Honorable Sir Francis N. P. Burton (?)
James Frothingham: Ebenezer Newhall
After Gilbert Stuart: William Constable

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

Belgrade, American Embassy
George Catlin: Five paintings of Indian life

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

Corpus Christi, Art Museum of South Texas
Paul Cézanne: The Battle of Love
Jean-Baptiste-Siméon Chardin: Still Life with White Mug
Camille Corot: Saint Sebastian Succored by the Holy Women
Gustave Courbet: Landscape near the Banks of the Indre
Auguste Renoir: Nude

Detroit, The Detroit Institute of Arts
Andy Warhol: A Boy for Meg

Dublin, American Embassy
American School: The Dog
George Catlin: Ten paintings of Indian life
Erastus Salisbury Field: Man with Vial
Erastus Salisbury Field: Wife of Man with Vial
Ammi Phillips: Lady in White
Thomas Sully: Robert Walsh
Allen Tucker: Madison Square, Snow
Alexander H. Wyant: Peaceful Valley

East Berlin, American Embassy
American School: The Hobby Horse
American School: Brothers
American School: Fruit and Flowers
George Washington Mark: Marion Feasting the British Officer on Sweet Potatoes
Gilbert Stuart: Luke White
Thomas Sully: Henry Pratt

Kuwait, American Embassy
George Catlin: Three paintings of Indian life
Thomas Chambers: The Hudson Valley, Sunset
Thomas Chambers: Bay of New York, Sunset

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

Lisbon, American Embassy
American School: "We go for the Union"
Horace Bundy: Vermont Lawyer
Ralph Earl: Dr. David Rogers
Jeremiah Theus: Mr. Cuthbert
Jeremiah Theus: Mrs. Cuthbert

London, American Embassy
George Catlin: Three paintings of Indian life

Mobile, The Fine Arts Museum of the South at Mobile
American School: Imaginary Regatta of America's Cup Winners
Thomas Chambers: The Hudson Valley, Sunset
A. Hashagen: Ship "Arkansas" Leaving Havana
Charles C. Hofmann: View of Benjamin Reber's Farm
John Singer Sargent: Mathilde Townsend

Ottawa, American Embassy
George Catlin: Two paintings of Indian life

Paris, Musée du Louvre
Attributed to Bartolommeo Bellano: Christ Child

Pittsfield, The Berkshire Athenaeum
Ezra Ames: Maria Gansevoort Melville

Rome, American Embassy
Canaleto: Landscape Capriccio with Column
Canaleto: Landscape Capriccio with Palace

St. Petersburg, Museum of Fine Arts
François Boucher: Diana and Endymion
Claude Lorrain: The Herdsman
François Daudré-Bardon: The Adoration of the Skulls
Attributed to Martino di Bartolommeo: Madonna and Child with Saint Peter and Saint Stephen
Jean-Marc Nattier: Portrait of a Lady
Francesco Saltaviti: Portrait of a Lady
Titian and Assistant: Girolamo and Cardinal Marco Corner
Investing Marco, Abbot of Carrara, with his Benefice

Salt Lake City, Utah Museum of Fine Arts
American School: Lexington Battle Monument
A. Hashagen: Ship "Arkansas" Leaving Havana
Charles C. Hofmann: View of Benjamin Reber's Farm
Gilbert Stuart: Sir John Dick

Tokyo, American Embassy
American School: Sophia Mead
American School: A View of Mount Vernon
American School: The Start of the Hunt
American School: The End of the Hunt

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

Vienna, American Embassy
American School: Village by the River
George Catlin: Two paintings of Indian life
Attributed to Charles S. Humphreys: The Trotter

Washington, The Architect of the Capitol
Franklin C. Currier: Lincoln and His Son, Tad
James R. Lambdin ?: Daniel Webster

Washington, Blair House, the President's Guest House
American School: Portrait of a Young Lady
American School: Farmhouse in Mahantango Valley
Chinese School: Archery Contest
Chinese School: Procession by a Lake
Henri-Joseph Harpignies: Landscape

Washington, The Octagon (The American Institute of Architects Foundation, Inc.)
Gilbert Stuart: William Thornton
Gilbert Stuart: Mrs. William Thornton

American School: Attack on Bunker's Hill, with the Burning of Charles Town
Sir William Beechey: General Sir Thomas Picton
George Catlin: Two paintings of Indian life
Attributed to John Hoppner: Portrait of a Man
Washington, Secretary of the Interior, The
Honorable Thomas S. Kleppe
George Catlin: Four paintings of Indian life
George Ropes: Mount Vernon
Albert Pinkham Ryder: Mending the Harness
Douglas Volk: Abraham Lincoln
Marguerite Zorach: Christmas Mail

Washington, The Speaker of the House of Representatives, The Honorable Carl Albert
American School: Flowers and Fruit
Lamar Dodd: Winter Valley

American School: Portrait of a Man
American School: Little Girl with Pet Rabbit
American School: Boy and Girl
Lily Cushing: Chapala Beach
Lily Cushing: Posada Garden with a Monkey
Jacob Eichholtz: Julianna Hazlehurst
Ammi Phillips: Mrs. Day
Ammi Phillips: Jane Storm Teller
Charles Peale Polk: Anna Maria Cumpston
John Toole: Skating Scene
Susane Walters: Memorial to Nicholas M. S. Catlin

Washington, Mr. Justice Harry A. Blackmun
American School: Washington at Valley Forge

Washington, Mr. Justice Thurgood Marshall
American School: Leaving the Manor House

Washington, Mr. Justice Lewis F. Powell, Jr.
School of Francesco Guardi: Piazza San Marco
Eugene Vail: The Flags, Saint Mark’s, Venice—Fete Day

Washington, Mr. Justice William H. Rehnquist
American School: Abraham Lincoln
Circle of Hendrik van Anthonissen: Ships in the Scheldt Estuary
Léonid (Berman): Faraduro
Aaron Bohrod: Old State Capitol
George Catlin: Two paintings of Indian life
Frederick Kemmelmeier: First Landing of Christopher Columbus
Frits Thaulow: River Scene

Washington, Mr. Justice John Paul Stevens
George Catlin: Three paintings of Indian life
Hans Hartung: Composition
Alphonse Legros: Hampstead Heath

Washington, The Vice President, The Honorable Nelson A. Rockefeller
Thomas Chambers: Threatening Sky, Bay of New York
Edward Savage: George Washington

Washington, The White House
George Catlin: Fourteen paintings of Indian life
Childe Hassam: Oyster Sloop
John Frederick Kensett: Landing at Sabbath Day Point, Lake George
Joseph Bartholomew Kidd: Sharp-Tailed Sparrow
Joseph Bartholomew Kidd: Black-Backed Three-Toed Woodpecker
Joseph Bartholomew Kidd: Orchard Oriole
Joseph Bartholomew Kidd: Yellow Warbler
A. A. Lamb: Emancipation Proclamation
Rembrandt Peale: George Washington
John Singer Sargent: Mrs. Joseph Chamberlain
Gilbert Stuart: Mrs. John Adams
Thomas Sully: Andrew Jackson
Thomas Sully: The Vanderkemp Children
Total attendance at 4,394 educational events was 157,686. Of this grand total, 102,763 visitors attended Gallery talks conducted by the staff. For 994 Introduction to the Collection tours the total number of visitors was 35,700; for 267 Tour of the Week lectures, 12,037; for 778 Painting of the Week talks, 24,669; and for 961 special tours and auditorium lectures, 30,357.

Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 25,261 area school children on 1,025 tours. This total includes a new program for third grade classes which reached 2,098 children; so that these classes from the inner city could visit the Gallery, the Junior League of Washington provided District schools with funds to hire Metrobuses. The organization also sent preparatory material to each participating school and at each tour's end gave the children postcards of paintings that they had seen. This experiment was so successful that it is hoped that the project will continue in following years.

In addition to school tours, members of The Hospitality and Information Service (THIS) guided 771 people on 50 tours in French, German, Japanese, Persian, Portuguese, Spanish, and Swedish.

Attendance at 254 film showings, excluding those scheduled on Sundays at four o'clock, and at auditorium slide-tape programs was 14,773. These presentations included a film series in the summer of 1975 (Civilisation as well as films on artists represented in the National Gallery’s collection), audiovisual programs in the summer of 1976 (The Triumph of Reason and Order over Chaos and War and The Eye of Thomas Jefferson), and films screened in conjunction with special exhibitions.

The attendance at sixty-five Sunday auditorium programs totaled 14,118. Given every Sunday afternoon throughout the year, each program usually consisted of a one-hour formal lecture with slides, although films on art were presented on three occasions. There were forty-one Sunday guest speakers. These included the Andrew W. Mellon Lecturer in the Fine Arts, Peter von Blanckenhagen, an eminent scholar of Greek and Roman antiquities, who gave six lectures on Aspects of Classical Art. Former Andrew W. Mellon Lecturers in the Fine Arts are listed at the end of this section.

The other forty Sunday guest speakers this year were: H. Harvard Arnason, former vice-president for art administration, The Solomon R. Guggenheim Museum, New York
Jean-Antoine Houdon, Sculptor of Two Worlds
Pamela Askey, professor of art history, Vassar College, Poughkeepsie
Images and Innovations in the Work of Domenico Fetti: Contemplative Painter of the Early Seventeenth Century
Thomas Baird, novelist, professor of art history, Trinity College, Hartford
Do the Facts Matter? Verisimilitude in a Novel about Art Collectors (Thomas Baird's "The Old Masters")
Rosamond Bernier, founding editor of L’Oeil magazine, author and lecturer, New York
Proust: The Great Novelist Looks at Art
Albert Roime, professor of art history, State University of New York, Binghamton
Thomas Couture, French Painter of the 1848 Revolution
Jonathan Brown, director, Institute of Fine Arts, New York University, New York
Zurbarán’s Paintings for the Monastery of Guadalupe in Spain
Kermit S. Champa, chairman, Department of Art, Brown University, Providence
Monet in the 1880s, Evolution or Convolution
Charles D. Cuttler, professor of art history, University of Iowa, Iowa City
New Light on Bosch’s “Garden of Earthly Delights”
W. R. Dalzell, author, lecturer, and radio commentator, Bedford, England
Constable’s England

John H. Elliott, professor in the School of Historical Studies, The Institute for Advanced Study, Princeton
Beasts, Barbarians or Brothers? Sixteenth-Century Europe and the Indians

Albert Elsen, professor of art history, Stanford University, Stanford
Beyond Good and Evil: Picasso’s Sculpture “Man with a Sheep”

Joseph A. Ewan, professor of botany, Tulane University, New Orleans
The Botanical Discovery of America

Stephen C. Foster, professor of art history, University of Iowa, Iowa City
Picasso’s Sculpture of 1907-08: Some Remarks on Its Relation to Earlier and Later Work

Sydney J. Freedberg, professor of fine arts, Harvard University, Cambridge
Italian Painting: Mannerism and Maniera

Robert Halsband, professor of English, University of Illinois, Urbana
From Alexander Pope to Aubrey Beardsley: “The Rape of the Lock” and Its Illustrations

Gordon Hendricks, art historian, New York
Eakins and Homer, America’s Greatest Painters

George L. Hersey, professor of the history of art, Yale University, New Haven
The Renaissance in Naples

Philip Hofer, curator emeritus, graphic arts, Harvard College Library, Cambridge
Early Spanish Book Illustration

Seymour Howard, professor of the history of art and archaeology, University of California, Davis
Thomas Jefferson’s Art Gallery for Monticello

David C. Huntington, professor of the history of art, University of Michigan, Ann Arbor
Form as Spirit: The Art of Romantic America

Carl Huter, lecturer in the history of art, Birkbeck College, University of London, London, England
Gentile da Fabriano and Early 15th-Century Venetian Painting

Ellen H. Johnson, professor of art, Oberlin College, Oberlin
Butcher, Baker and Fire-plug Maker: Claes Oldenburg and His Metamorphoses

Rosalind E. Krauss, professor of art history, Hunter College, New York, associate editor, Artforum
Magnetic Fields: The Painting of Joan Miró

Frederick D. Nichols, chairman, Division of Architectural History, The University of Virginia, Charlottesville
Thomas Jefferson’s Architecture

Donald Posner, professor of fine arts, Institute of Fine Arts, New York University, New York
Swinging through the Eighteenth Century: Watteau to Fragonard

Richard H. Randall, Jr., director, The Walters Art Gallery, Baltimore
Paris in Perspective

Sheila Somers Rinehart, lecturer in art history, Williams College, Williamstown
Cassiano dal Pozzo, Poussin, and the Origins of Scientific Archaeology in 17th-Century Rome

Duncan Robinson, assistant keeper, Department of Paintings and Drawings, The Fitzwilliam Museum, Cambridge, England
Landscape in Early Italian Painting

Marcel G. Roethlisberger, professor of the history of art, University of Geneva, Switzerland
The Boat Ride—a Thematic Study in European and American Painting
Robert Rosenblum, professor of fine arts, Institute of Fine Arts, New York University, New York Painting in Jefferson's Paris, 1784-1789

Irving Sandler, professor of art history, State University of New York, Purchase American Constructive Art: Then and Now

Roger B. Stein, professor of English, State University of New York, Binghamton Homer's Seascapes: Form and Meaning


David Summers, professor of art history, University of Pittsburgh, Pittsburgh Michelangelo and the Tradition of Fantasy

Eleanor Tufts, professor of art history, Southern Methodist University, Dallas Women Painters of the Renaissance

Sir Francis Watson, Kress Professor in Residence, National Gallery of Art Art Collecting in Eighteenth-Century Paris

Christopher White, visiting professor, Department of the History of Art, Yale University, New Haven Dutch Painters of the Italian Scene

Dora Wiebenson, professor of architectural history, University of Maryland, College Park Jefferson's Paris: Garden Design to City Planning

Peter Willis, University of Newcastle upon Tyne, England, former fellow in landscape architecture, Dumbarton Oaks, Washington The Genesis of the English Landscape Garden

Edwin Wolf 2nd, librarian, The Library Company of Philadelphia, Philadelphia In the Eye of the Beholder: European Book Illustrations of America

In the summers of 1975 and 1976, sixteen lectures were given by members of the staff.

The Andrew W. Mellon Lecturers in the Fine Arts

1952 Jacques Maritain, Creative Intuition in Art and Poetry

1953 Sir Kenneth Clark, The Nude: A Study of Ideal Form

1954 Sir Herbert Read, The Art of Sculpture

1955 Etienne Gilson, Art and Reality

1956 E. H. J. Gombrich, The Visible World and the Language of Art
1957 Sigfried Giedion, *Constance and Change in Art and Architecture*
1958 Sir Anthony Blunt, *Nicolas Poussin and French Classicism*
1959 Naum Gabo, *A Sculptor's View of the Fine Arts*
1960 Wilmarth Sheldon Lewis, *Horace Walpole*
1961 André Grabar, *Christian Iconography and the Christian Religion in Antiquity*
1962 Kathleen Raine, *William Blake and Traditional Mythology*
1964 Jakob Rosenberg, *On Quality in Art: Criteria of Excellence in the Past and Present*
1965 Sir Isaiah Berlin, *Sources of Romantic Thought*
1966 Lord David Cecil, *Dreamer or Visionary: A Study of English Romantic Painting*
1967 Mario Praz, *On the Parallel of Literature and the Visual Arts*
1968 Stephen Spender, *Imaginative Literature and Painting*
1969 Jacob Bronowski, *Art as a Mode of Knowledge*
1970 Sir Nikolaus Pevsner, *Some Aspects of Nineteenth-Century Architecture*
1971 T. S. R. Boase, *Vasari, the Man and the Book*
1973 Jacques Barzun, *The Use and Abuse of Art*
1974 H. W. Janson, *Nineteenth-Century Sculpture Reconsidered*
1975 H. C. Robbins Landon, *Music in Europe in the Year 1776*
1976 Peter von Blanckenhagen, *Aspects of Classical Art*

**RADIO TALKS AND PAINTING OF THE WEEK TEXTS**

Radio talks, produced in the National Gallery's recording studio and broadcast over station WGMS during the intermission of the Sunday concerts, numbered forty-one. In most cases, each of the fifteen-minute programs consisted of two parts: Mr. Bales' short concert notes and a twelve-minute talk or an interview on art.

Sixty-five Painting of the Week texts, summarizing the gallery talks, were prepared and distributed free of charge to visitors buying a reproduction of the week's painting.

**SLIDE LIBRARY**

The number of slides added to the slide library was 5,158, bringing the holdings to 72,860. Some 1,587 slides were recatalogued as well. Slides borrowed by 612 people outside the Gallery totaled 18,128.

**SUMMER INTERNS**

Departmental staff continued to organize an orientation program on various functions of the Gallery for advanced art history students awarded internships. The group attended curatorial sessions on connoisseurship, documentation, or conservation and visited administrative offices two mornings a week. The remaining time was given to practical, on-the-job experience in specific departments. In the summer of 1976, the program was extended from eight to ten weeks and increased from seven to ten interns. The students and the departments in which they served were as follows:

**SUMMER 1975**
- Mirka Beneš, Graphic Arts
- Gary Radke, Sculpture
- Judy Romer, Design and Installation
- Jannette Rozene, Library
- Nancy Troy, French Painting
- Susan Venarde, Education
- Susan Webb, Conservation

**SUMMER 1976**
- Rosilyn Alter, Decorative Arts
- Jane Bayard, Graphic Arts
- Roberta Blitz, Photographic Archives
- Jonathan Bober, Sculpture
- Sheila Bonde, Editor's Office
- Donna Hunter, Northern European Painting
- Katherine Klapper, Twentieth-Century Art
- Terrence Mahon, Conservation
- Ann Matteson, American Painting
- C. Michael O'Brien, Education

**ART INFORMATION SERVICE**

The staff of six full-time and two summer part-time desk docents continued to provide information and assistance to visitors and to give general and special tours of the collections and exhibitions. Under the supervision of the curator in charge of art information 1,161 answers were made to inquiries requiring special research, 937 in writing and 224 by telephone. The letters received came from 47 states and from 28 foreign countries. A survey of visitors who stopped at the two information desks during the week of April 23–29, 1976, showed that of 1,298 persons questioned, 1,148 came from all fifty states and 150 from twenty-six foreign countries.

New or revised gallery leaflets in the new illustrated format were provided for twenty-seven rooms, and fourteen were reprinted. The information sheet in French, German, Italian, and Spanish was reprinted as was the sheet in Japanese. Print orders of seventeen thousand copies of a special leaflet on the Jeffersonian Botanical Garden were distributed.
John Singleton Copley, Harrison Gray, Gift of the Hon. and Mrs. Robert H. Thayer
OTHER DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

Broadening staff activities, expansion of the Gallery’s building facilities, and a busy schedule of special exhibitions set a rapid pace during this fifteen-month reporting period. The Bicentennial exhibitions—*The European Vision of America, The Eye of Thomas Jefferson, Master Paintings from The Hermitage and The State Russian Museum, Leningrad, Goya in the Prado*, not to mention others like *Jacques Callot: Prints and Related Drawings*—followed rapidly on each other’s heels, presenting a broad scope of exciting and often exotic subjects throughout the fiscal year. At the same time steps were taken to enlarge the staff, in anticipation of more extensive programs and operational requirements in connection with the Gallery's expansion into the new East Building. Publishing activities also increased—not only those related to exhibitions, but also particular efforts toward the preparation of a comprehensive catalogue raisonné of the Gallery’s collection. In addition, during the latter part of the period, the occupation of the Connecting Link between the new East Building and the present building was the cause of increased activity, including the moving of some staff offices. All these requirements were added to the ongoing activities related to the collections—acquisitions, care, and presentation of works of art. It has been, in short, an exciting year.

The assistant director chief curator’s staff was augmented by the selection of Earl A. Powell III to serve as curatorial aide, replacing John Hand who had become curator of northern European painting. At the same time Mary Jane Pagan was made administrative assistant in this office.

PAINTING

Following on the heels of the reorganization and rehanging of the first ten permanent exhibition galleries of early Italian art was the reinstalltion of the Venetian, later, and north Italian galleries. With an eye to historical sequence within an aesthetic framework, Galleries 19 to 22 were rehung, and Galleries 21 and 22 were rearranged around our rich collections of Bellini, Giorgione, and Titian, focusing on Bellini’s *Feast of the Gods,* painted with the participation of Titian. The Titian gallery now includes the master’s large *Saint John the Evangelist on Patmos,* originally a ceiling painting, which has been placed on the wall for better and more comfortable viewing.

Several outstanding old masters were added to the collections of the Gallery, most notably two portraits by John Singleton Copley of Harrison Gray and Mrs. Samuel Alleyne Otis (Elizabeth Gray Otis), a portrait by Gilbert Stuart of Samuel Alleyne Otis, all the gifts of the Hon. and Mrs. Robert H. Thayer, and *Tavern Scene* by David Teniers, given by Robert H. and Clarice Smith. A large panel by Arnold Boecklin, *The Sanctuary of Hercules,* was purchased with monies from the Andrew W. Mellon Fund.

The Department of Twentieth-Century Art reinstalled its galleries with contemporary American paintings, including significant loans, and installed a memorial exhibition of prints by Joseph Albers, who died in 1976. Some of the prints in the latter exhibition were gifts to the nation by the artist. *Mountains and Sea,* a landmark picture of the 1950s by Helen Frankenthaler, was borrowed from the artist and shown in conjunction with the exhibition *Morris Louis: Major Themes and Variations.* Consisting of sixteen paintings, three of which had never been exhibited before, the show traced the development of Louis’ art from his inspiration by Frankenthaler’s painting. A fine gift of an early painting by Francis Bacon, *Study for a Running Dog,* was made by Ruth Fisher Rhett and family in memory of Charles Edward Rhett.

Several major modern works were purchased by the Gallery during this fiscal period, including Jackson Pol-
lock's masterpiece \textit{Lavender Mist}, which will be exhibited in the East Building; and an important work by Juan Gris, \textit{Fantómas}, a still life from a key moment in the development of cubism, was acquired with funds bequeathed by Chester Dale. Another significant addition by purchase with monies from the Avalon Fund was Mark Tobey's \textit{New York}, 1944.

**SCULPTURE**

Throughout most of the year the former main floor sculpture galleries were closed for the reorganization of the Italian painting and sculpture collections. Galleries 2 and 6, which formerly housed sculpture, were given over to early Italian painting, Gallery 2 now being the setting for painted altarpieces of the central Italian school. The Italian sculpture collection will be in a unified suite of eight galleries (11–18), which were intermittently closed for redecoration and are now scheduled to open in 1977.

Much of the energy of the department, bolstered by two summer research interns, was spent on the major departmental effort of the year—the preparation of a new \textit{Summary Catalogue of Sculpture}, scheduled for publication in 1978.

Sculpture acquisitions included a terra-cotta maquette of finest quality by Clodion for his allegorical full-scale marble sculpture of \textit{Poetry and Music}, also in the National Gallery of Art. In modern sculpture, a gift of Isamu Noguchi's \textit{Great Rock of Inner Seeking} was made anonymously and a large plaster relief, \textit{Two Nudes}, by Elie Nadelman was the gift of Robert P. and Arlene R. Kogod—these are intended for the East Building. Helen B. Stern promised as a gift to the Gallery David Smith's steel sculpture, \textit{Cubi XXVI}.

**GRAPHIC ARTS**


Outstanding among the gifts of graphic arts this year were Mrs. Charles R. Henschel's legacy of seventeen
brilliant Homer watercolors, covering the entire span of
the artist's mature career and including a study for the
National Gallery's painting, *Hound and Hunter*. Mr. and
Mrs. Robert H. Smith gave a beautiful Ingres portrait
drawing of Auguste-Jean-Marie Guépin, Ingres' friend
and fellow student at the French Academy in Rome in
1809. The Woodward Foundation made an extremely
important addition to the gallery's modern collection with
its major donation of prints, drawings, and illustrated
books by prominent contemporary American artists. For
example, the gift included forty-seven prints by Jasper
Johns and thirty-one by Robert Rauschenberg, as well as
drawings by Willem de Kooning, Jim Dine, Helen Frank-
enthaler, Adolph Gottlieb, Red Grooms, Hans Hofmann,
Ellsworth Kelly, Barnett Newman, Rauschenberg, and
Frank Stella. Among other gifts received were two unique
prints by Félix Buhot on a celluloid material reworked
in drypoint from the Atlas Foundation; a trial proof of
one of Goya's *Disparates* from Mr. and Mrs. William
Benedict; the imposing illustrated *Caesar*, published by
Jacob Tonson in 1712, from Mr. and Mrs. Arthur Versh-
bow; an early color woodcut by Max Weber from Daryl
and Lee Rubinstein; and a group of twenty-one 1970
lithographs by Willem de Kooning from Lee and John
Eastman.

By far the most important purchase was the *Bird Perched on a Branch with Fruit*, the last certain
Mantegna drawing in private hands and the first to enter
any collection outside Europe. Other fine drawings included our first Tintoretto; a Rubens copy of a Par-
migianino etching after a Raphael cartoon—an extraor-
dinary lineage; an atmospheric Claude landscape of the
1650s on pink prepared paper; Marcoussis' cubist
portrait of Guillaume Apollinaire; and Joseph Cornell's
collage based on the National Gallery's Dosso Dossi paint-
ing *Circe and Her Lovers*. Among the most important
prints and illustrated books purchased were two of the
finest surviving impressions of Altdorfer's *St. Jerome in
a Cave* and of Bellange's *Way to Calvary*; fine copies of the
earliest published issues of both Piranesi's *Prima Parte*
and his *Carceri*; the first Gainsborough soft-ground and the first aquatint to enter our collection; a proof of
Delacroix's *Wild Horse Coming out of the Water* and a
complete first issue of his *Faust* series; Pissarro's earliest
datable monotype, connected with a drawing and soft-
ground etching already in our collection; and a proof of
perhaps the only real landscape print by Toulouse-
Lautrec. Many of these recently acquired prints and draw-
ings are on rotating exhibition in the print study room,
where visitors are welcome by appointment.

In August 1975 Jacquelyn Sheehan joined the depart-
ment as a museum specialist, in charge of the organiza-
tion of the graphic arts collections and their maintenance
for ready reference and use.

**INDEX OF AMERICAN DESIGN**

During the reporting period, eight exhibs of Index
renderings were organized and circulated to thirteen
bookings in eight states and the District of Columbia. On
view at the Gallery was an additional exhibition, *Penn-
sylvania German Craftsmanship*. A total of 105 people
visited the Index to do research, find illustrations for
publications, or arrange to borrow art work or slides.

**LIBRARY**

Additions to the collection this year totaled 3,768 titles in
4,173 volumes, as well as 721 pamphlets. Volumes pur-
bred by the library totaled 2,605, of which 1,473 were
purchased with federal funds and 1,132 with trust funds.

Major gifts of the year included 489 volumes from the
art library of former Kress Professor in Residence Wolf-
gang Stechow, given by his widow Ursula Stechow. John
Walker, director emeritus of the National Gallery, do-
nated 28 books, including several autographed by Bernard
Berenson and another autographed by the sculptor Paul
Manship. Mr. and Mrs. Louis Joughin of Washington,
D.C., were the donors of 7 books by the Hungarian artist
and art historian Nandor L. Varga, and Paul Mellon gave
the library many important publications including a
group of Pierpont Morgan Library catalogues and the six-
volume set *Complete Drawings of Albrecht Dürer* by
Walter L. Strauss.

Gifts received for the year totaled 1,363 books and
pamphlets, in addition to 931 publications received in an
exchange program, for a total of 2,294 books and
pamphlets. These came from 440 galleries, museums,
libraries, and publishing houses and from 52 individual
donors. In the exchange program the library distributed
1,103 National Gallery publications to 125 domestic and
115 foreign institutions.

The library received 416 periodical titles during the
year, 231 from continuing subscriptions, 45 from new
subscriptions, 123 as gifts and via exchange, and 17 as a
result of society membership. The number of actual issues
received is 4,434. The library also received 2,243 sales
catalogues from 17 major American and European auct-
on houses.

The reclassification of the artist monographs continued
during the year. A total of 983 titles in 958 volumes were
reclassified. The cataloguing section also processed 2,103
titles in 2,901 volumes; of these, 1,930 titles were newly
catalogued and 173 titles were revised. At this time the
catalogued collection contains 24,660 monograph titles in
34,987 volumes and 416 serial titles in 5,018 volumes. The total collection, catalogued and uncatalogued, contains 41,895 titles in 52,743 volumes.

The library borrowed 487 books from the Library of Congress and 14 from other libraries and lent 66 books to other institutions. In addition to National Gallery staff members, there were 1,102 readers who used the library during the year; this included 210 new registrants. The library staff answered 2,604 queries by telephone or in person. Binding was done for 381 monographs and 392 serials volumes during the year for a total of 773 volumes.

PHOTOGRAPHIC ARCHIVES
The Samuel H. Kress Foundation gave another generous grant to the Photographic Archives in 1975 for the purchase of photographs of works of art. This money was used to buy 108,369 photographs. In addition, the archives received 4,208 photos as gifts and 52,907 photos by transfer from other departments of the Gallery. The total number of photographs received between July 1, 1975, and September 30, 1976, was 165,984.

The archives continued to purchase large lots of photos from the major European art photography firms: Alinari, Hirmer, and Mas. It also acquired about 20,000 negatives and photographs from the Review and Herald Publishing Company. More than 32,000 negatives from the Parke-Bernet sales were identified, filed, and indexed.

In addition, the archives exchanged over 600 photos with the Cleveland Museum of Art through the efforts of the coordinator of photography.

In October 1975, James D. Waring, Jr., joined the staff as photographer and expert in the conservation of photos and negatives. The archives photo laboratory was completed in March 1976, enabling Mr. Waring to begin to print and reprocess for archival storage the holdings of the archives.

Ruth R. Philbrick was appointed curator of the photographic archives in June 1976. Ms. Philbrick received her education at the University of Chicago and was curator of the Epstein Archive there before coming to the National Gallery of Art.

CONSERVATION DEPARTMENT
PAINTINGS
During the fiscal year, major restoration was completed on eight paintings: Mme. René de Gas by Degas, Mme. Alexandre Kohler by Gauguin, Village Near a Pool by Hobbema, Hound and Hunter by Homer, Bal de l’Opéra by Manet, Morning Haze by Monet, The Cottage Door-yard by Ostade, and Work by Puví de Chavannes. Major work was begun on four additional paintings. Fifty paintings received minor treatment. Ninety-five were examined to determine if they were in condition to be loaned, eighty-two paintings on long-term loan in the Washington area were examined in situ, and seven paintings under consideration for acquisition received full laboratory examinations. As part of a research project on the Gallery’s Rembrandts, several of his pictures were examined and x-rayed, and Kay Silberfeld, conservator of paintings, treated his portrait of Saskia. After a thorough technical examination, the old darkened and yellowed varnish coatings were removed, and clear synthetic, non-darkening and nonyellowing varnishes applied.

A regular activity of the department is inspecting the collection to determine and record any changes in condition in order to set treatment priorities. During this fiscal year, the first inspection of all the paintings on view was completed.

A piece of major equipment, a motorized easel for holding paintings vertical during the x-ray process, was acquired during the year.

Victor C. B. Covey, chief conservator, was appointed by the Department of State to supervise and accompany the return of the exhibition Archaeological Finds of The Peoples Republic of China to Peking, and William R. Leisher, assistant conservator of paintings, was sent by the Hammer Foundation to the U.S.S.R. to supervise the transfer of paintings belonging to the National Gallery of Art and other U.S. museums from one exhibition site to another.

TREATMENT OF WORKS ON PAPER
In July 1976, John Krill, conservator of works of art on paper, left the Gallery to become assistant conservator of paper at the Henry Francis du Pont Winterthur Museum. Before his departure, 57 prints and drawings received major restoration by his laboratory while minor treatment was given to 45 others. Another 117 were examined to determine if they were in condition to be exhibited at the Gallery, and 196 were examined to determine if they could be loaned.

Research was conducted on artists’ materials and materials used in restoration to help with specific problems encountered at the Gallery. The Paper Laboratory is now fully equipped with the addition of three custom-designed benches, one for examination and two for working, and a large mobile lining table.

Under Mr. Krill’s supervision, Don Zientara, materframer for the Department of Graphic Arts, matted about six hundred prints and drawings and framed or unframed about one thousand. Also under Mr. Krill’s supervision,
the matter-framer for the Index of American Design, David Shen, began the extensive job of matting renderings and improving their storage conditions.

FRAMES
Work included restoration of twenty-seven frames, minor repairs to numerous others, and routine maintenance of frames on exhibition. Nine paintings, including three Vermeers, were reframed in antique frames. In addition to making several trips to find new frames, the conservator for frames Eleanor Labaree traveled to Europe to discuss special frame restoration and installation problems with experts in museums and frame shops there.

TREATMENT OF TEXTILES
Joseph V. Columbus, textile conservator, under contract, and his assistant, Sarah Greenway, continued major treatment of the Brussels sixteenth-century tapestry Christ and the Woman Taken in Adultery and the Brussels seventeenth-century tapestry Time Drives Away the Joys of Life. Nine textiles received minor treatment, several pieces were examined to determine if they were in condition to be loaned, and those in condition were prepared for shipment. For the opening of the Connecting Link to the East Building, the recently acquired tapestry designed by Arp Variation sur 'Aubette was prepared for hanging, and various means of protecting the tapestry America from excessive light in the new Fourth Street entrance were completed.

All members of the Conservation Department spent considerable time on special exhibitions: Paintings from The Hermitage and The State Russian Museum, The European Vision of America, The Eye of Thomas Jefferson, and the forthcoming Treasures of Tutankhamun. Work included examination and treatment of numerous objects, assistance with special installation problems relating to their safety, checking the condition of objects, and performing minor treatment during the exhibition.
RESEARCH

Research on the properties of varnishes, conducted for more than a decade by the National Gallery of Art Research Project on Artists' Materials, culminated this year in a publication that described in detail the manner in which typical picture varnishes based on natural and synthetic resins gradually come to require stronger, or as the chemist would say "more polar," solvents to remove them. The research project, based at the Carnegie-Mellon Institute of Research in Pittsburgh, applied its extensive knowledge of solvent action and accelerated-aging tests to assure the conservator that the test results represented the behavior that would be exhibited by the varnishes over a period of two hundred years on a typical gallery wall. A second major publication by the research project critically reviewed the problem of conducting tests on the deteriorating effects of light and proposed new standards of photochemical stability for artists' and conservators' materials.

In recognition of the need for more intensive investigations of paints, varnishes, and canvas and of textiles, paper, and related organic materials, announcement was made at the end of the fiscal year that the research program at Carnegie-Mellon Institute of Research will be expanded. A new three-year challenge grant from the Andrew W. Mellon Foundation will support the creation of a Research Center on the Materials of the Artist and Conservator. Dr. Robert Feller will head the new project to be administered independently of the Gallery. He will be special advisor to the National Gallery of Art.

The Scientific Research Laboratory aided the Conservation Department during the year by testing the light stability of yarns to be used in the repair of tapestries and by testing the ultraviolet filters for windows in the East Building. In addition, numerous analyses of pigments were made, to resolve questions that arose in the removal of varnishes and in technical examination.

Initial drafts were completed of several monographs on pigments as part of the series on ten pigments being prepared in an effort supported through grants from the National Endowment for the Arts and two private sponsors. Derived from this work, a short technical note on the crystal structure of chrome orange pigment has been published.

In the application of methods of nuclear science to problems in conservation, Dr. Bernard Keisch published a major summary of the state of the art in using lead-isotope ratios to characterize almost invisible samples of the ubiquitous artist's pigment, lead white. A second publication reported the currently known facts regarding the use of sulfur isotope ratios to characterize lapis lazuli, a natural, blue mineral so highly prized by artists that it literally became worth its weight in gold. In recent years Dr. Keisch has perfected the technology of analyzing the trace of sulfur that exists in this mineral so that samples on the order of 1/1,000th of a gram of paint could be analyzed and used to distinguish material derived from the ancient mines in Afghanistan from those that might have been prepared from the few remaining deposits currently being tapped.

EDITOR'S OFFICE

The Eye of Thomas Jefferson, the Gallery's Bicentennial exhibition catalogue, represented one of the most extensive undertakings of the Editor's Office. Comprised of over six hundred illustrated catalogue entries written by more than thirty contributors, this publication was but one of a series of projects completed in conjunction with the Gallery's major Bicentennial exhibition. Others included production of a poster and the editing and production of a guide to the exhibition, a cloth-bound book of essays about Jefferson, and an explanatory program that accompanied the fireworks which opened the exhibition in June.

Other exhibition publications published during the fiscal year included guides for the Master Paintings from The Hermitage and The State Russian Museum, Leningrad and the Goya in the Prado exhibitions, as well as a catalogue and an exhibition guide for Morris Louis: Major Themes and Variations. The office continued to supervise the preparation of all display graphics, including posters, for shows, films, lectures, and special events, as well as the labels and invitations for exhibitions.

Volume 6 of Studies in the History of Art was published in December 1975, and a revised edition of British Painting: 1750-1850 in the Ten Schools of Painting series was brought out in the early fall. In addition, the office designed and produced the Gallery's first wall calendar, featuring reproductions of modern French pictures from its collections. The editorial staff also worked on a new Gallery map for visitors and two slide kits for Extension Programs.

During the year, a series of projects aimed at improving the general and educational information provided in free brochures and leaflets for the public reached various stages of completion. A new Brief Guide, whose text was written to accommodate an entirely new format, illustrates and discusses selected highlights from the Gallery's collections and provides general information for the visitor. The first sets of redesigned gallery leaflets, providing illustrations and information about works of art in twenty-two galleries, were printed. The Editor's Office also produced a new full-color English-language Director's Invitation to the National Gallery of Art, as well as black-
and-white versions of the same flyer in Japanese, Spanish, and French, for distribution outside the Gallery.

Two members were added to the Gallery’s Editorial Board during the year. They are Diane DeGrazia Bohlin, assistant curator of graphic arts, and Ruth R. Perlin, educational specialist for extension programs.

**EXHIBITIONS AND LOANS**

Loans to the twelve special exhibitions at the National Gallery during the year were made by 54 private collections and 119 public collections from twenty-two states and fourteen foreign countries. The exhibitions and their dates were:

- **26 Lithographs Printed at the Tamarind Workshop, Los Angeles**
  Continued from the previous fiscal year through July 9, 1975

- **Jacques Callot: Prints & Related Drawings**
  Continued from the previous fiscal year through September 14, 1975

- **Pennsylvania German Craftsmanship—18th and 19th Centuries**
  Watercolor renderings from the Index of American Design
  July 11, 1975, through January 25, 1976

- **Master Paintings from the Hermitage and the State Russian Museum**
  July 30 through September 9, 1975

- **Winslow Homer (1836–1910): Watercolors**
  September 28 through December 11, 1975

- **The European Vision of America**
  December 7, 1975, through February 16, 1976

- **Recent Acquisitions of Printed Portraits: Sixteenth-Eighteenth Centuries**
  January 26 through June 6, 1976

- **Goya in the Prado**
  May 6 through March 1, 1976

- **New Glory** (in conjunction with the National Park Service)
  May 30–September 5, 1976

- **The Eye of Thomas Jefferson**
  June 5 through September 6, 1976

- **Fireworks: Feux d’Artifices: French Fireworks from the 17th to the 19th Century**
  June 10 through September 6, 1976

- **Morris Louis: Major Themes and Variations**
  September 12, 1976, through the end of the fiscal year

**DEPARTMENT OF DESIGN AND INSTALLATION**

The first exhibition installation of fiscal year 1976 was Master Paintings from The Hermitage and The State Russian Museum, Leningrad, nineteenth-century Russian paintings and European masterpieces. As an introduction to the exhibition, a photomural presentation of Leningrad, the Hermitage, and the State Russian Museum was mounted to celebrate the city and its great museums. This section was produced in modular units to allow the photomurals to travel with the paintings to other museums across the country.

The most complex undertaking of the department during the year was the installation of The European Vision of America, an exhibition organized by Hugh Honour and circulated to the Cleveland Museum of Art and the Grand Palais in Paris. Comprising some 350 objects, including paintings, tapestries, porcelain, sculpture, furniture, prints, and drawings, the exhibition occupied fifteen thousand square feet in the temporary exhibition spaces on the ground floor.

Hugh Honour’s brilliant framework for the exhibition necessitated the division of the installation into four main areas; these areas again divided into eighteen theme sections.

Two audiovisual stations presented an overview of the entire exhibition. Photomurals, facsimiles, and rear-lit transparencies supplemented the objects exhibited in cases where objects, essential to the presentation of a particular concept, were not available for loan.

Spain’s contribution to the Bicentennial, Goya in the Prado, an exhibition of eight paintings, was installed in Galleries 68–71 on the main floor. The Clothed and Naked Majas were presented isolated in a large carpeted room to accentuate their elegance and to accommodate the crowds of visitors, while The Colossus and Witch and Wizard were presented in a small, dramatically lit space to accentuate their expressive powers.

During the winter and spring, the department turned its attention to preparations for the upcoming exhibitions, Morris Louis: Major Themes and Variations, Titian and the Venetian Woodcut, and the Treasures of Tutankhamun. As the picture surfaces of the Morris Louis paint-
ings are extremely delicate, a new and unobtrusive rail was devised and installed to protect them.

The plans for Titian and the Venetian Woodcut included renovation of Gallery 26 for the subsequent reinstallation of the northern Italian paintings and the installation of a specially designed recessed lighting system. Galleries 23–25 and 27–28 also had new ceiling lighting installed.

Preparations for the Treasures of Tutankhamun included the design of the extensive exhibition graphics which will travel with the exhibition on its two-year tour of the United States.

Members of the department assisted guest designers John Bedenkapp and Elroy Quenroe who were charged with the installation of The Eye of Thomas Jefferson. Installation features included three large-scale architectural models especially commissioned for the exhibition; a focal setting for the Venus de’ Medici using a Jefferson
tempietto design providing requisite plexiglass protection; the full-scale recreation of two rooms from Jefferson's Barboursville, now a ruin; and the replanting of the West Garden Court as a Jeffersonian botanical garden.

As a transition between the old and new building, the America tapestry was installed in the Fourth Street lobby, and a Bicentennial exhibition of works from the Index of American Design was installed in the Café Buffet foyer. In addition, works by Aristide Maillol, Jean Arp, and Alexander Calder were installed in the newly available spaces of the Connecting Link to the East Building.

During the year, Ann M. Bigley joined the staff as an exhibits specialist.

PHOTOGRAPHIC LABORATORY SERVICES

During the fiscal year, William J. Sumits was appointed chief photographer and head of the Department of Photographic Laboratory Services, following the retirement of Henry B. Beville from the Gallery. Ira A. Bartfield was appointed coordinator of photography under Mr. Sumits and charged with providing color transparencies or black and white photographs to museums, scholars, institutions, publishers, visitors, and the Gallery staff; authorizing reproduction in suitable publications of works belonging to the National Gallery; coordinating all requests for work to be performed by the Photographic Laboratory; and coordinating and supervising the numerous outside individuals and organizations that film or photograph in the Gallery.

From July 1975 to September 1976, approximately 10,000 black and white photographs were added to the files of prints available for use by scholars, publishers, and all interested persons. To this end, 3,437 black and white photographs were sold and 3,819 were distributed to the Gallery staff for official use. During this same time, almost 2,000 black and white photographs were exchanged through the Photographic Archives with such museums as the National Portrait Gallery and the Cleveland Museum of Art.

Over the fiscal year, a total of 1,045 permits authorized the reproduction of 2,792 works of art from the National Gallery's collections. Of this total, 851 permits were issued without accompanying photographic material supplied by the Gallery. The remaining 194 permits authorized the reproduction of 938 color transparencies lent by the Gallery and 1,003 black and white photographs sold by the Office of Photographic Services. Beyond these figures, some 1,000 color transparencies were lent in conjunction with the publication of a new book on the National Gallery's collections written by John Walker, director emeritus.

Figures for work completed by the Photographic Laboratory break down as follows:

<table>
<thead>
<tr>
<th>Service</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black and white negatives</td>
<td>3,014</td>
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<tr>
<td>Black and white prints, 8&quot; x 10&quot;</td>
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</tr>
<tr>
<td>Black and white prints larger than 8&quot; x 10&quot;</td>
<td>515</td>
</tr>
<tr>
<td>Ultraviolet photographs</td>
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<tr>
<td>Infrared photographs</td>
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<tr>
<td>Color transparencies</td>
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</tr>
<tr>
<td>Black and white slides</td>
<td>1,432</td>
</tr>
</tbody>
</table>
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 Pennsylvania Avenue Development Corporation, 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 continued, as well, as chairman of the Membership Committee of the Association of Art Museum Directors. He remained 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 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. His reappointment by the President, in August 1976, is for a four-year term. Ex officio in that capacity, he served as a member of the board of trustees of the John F. Kennedy Center for the Performing Arts and of its Executive Committee, in addition to its Fine Arts Accessions and Interior Design Committees. He also continued as a member of the advisory board of the Morris and Gwendolyn Cafritz Foundation and of the International Committee for the History of Art. In April he was made a Washington trustee of the Federal City Council and in September was elected a trustee of the National Geographic Society. In a ceremony in July, conducted by the French ambassador aboard the French destroyer Duperre, he was made a Chevalier de la Légion d’Honneur and was given at the same time his insignia as Commandeur dans l’Ordre des Arts et des Lettres, which he had been awarded by the French government in 1975.

Charles Parkhurst, assistant director/chief curator, completed his sixth and final year as an accreditation commissioner for the American Association of Museums, having also worked since 1968 for the initiation and organization of a national museum accreditation program. He continued on the Visiting Committee of the board of overseers for the Division of Humanities and the Arts, Case-Western Reserve University. He delivered a lecture on “Color Systems in Art Since Leonardo da Vinci” to the Municipal Art Society, Baltimore, in February. In March, he gave a seminar on museum organization and procedures to the students of the College of Fine and Applied Arts, University of Illinois, Champaign, arranged by the Krannert Art Museum and held in Washington, and gave another for the interns of the National Endowment for the Arts in April. In June he served on a panel of the annual meetings of the American Association of Museums on “Collecting Art for the Twenty-first Century.”

Robert Amory, Jr., secretary and general counsel, served on the faculty of a three-day seminar for museum officials at the Los Angeles County Museum of Art under the joint sponsorship of the American Law Institute and the American Bar Association. He also conducted a seminar on law and art museums at the University of Virginia Law School and delivered the dedicatory address at the opening of the Regional Museum, the Bicentennial project of Amory, Mississippi.

Caroline Backlund, reference librarian, served as a member of the advisory board of the ARLIS/Washington, Maryland, Virginia Chapter; was a guest lecturer at the Seminar in Art and Museum Librarianship at the Syracuse University Graduate School of Information Studies; and indexed volume 5 (1974/75) of Smithsonian.

Richard Bales, assistant to the director for music, continued to serve as a member of the board of the Alexan-
dria Library Company; he was an honorary member of the board of directors of the Oratorio Society of Washington, an advisor to the National Society of Arts and Letters, was reelected a trustee of the Kindler Foundation, and became a member of the Music Committee of the Cosmos Club. During the autumn of 1975, he gave ten lectures before the Alexandria, Virginia, Monday Music Class and spoke on American music to the Senior Seminar in Foreign Policy of the Department of State’s Foreign Service Institute. He addressed the Alexandria Association on “American Music in the Eighteenth Century” and, for the U.S. Park Service broadcasts on the Bicentennial, taped two interviews on WAVA, discussing his album The American Revolution. Mr. Bales appeared as guest composer-conductor in Albuquerque, New Mexico, leading his

JOSEPH V. COLUMBUS, textile conservator under contract, conducted a one-day conference on tapestry conservation at the Conservation Center, Institute of Fine Arts, New York University, and contributed to a symposium on “Corrosion of Metal Artifacts” held at the National Bureau of Standards.

MARGARET L. BOUTON, curator of education, spoke on “Approaching the Arts with Children” at the Children’s Book Guild, Washington.

DAVID A. BROWN, curator of early Italian and Tuscan paintings, taught graduate courses for George Washington University on the urban character of Florence and Rome, on Venetian painting of the Renaissance, and on Titian and the painterly tradition. His lectures included “Mona Lisa Mania,” for the Smithsonian Associates, and a talk on Perugino at the Allentown Art Museum. He also talked on Leonardo and Michelangelo at Southern Methodist University in Dallas, the Kimbell Art Museum in Fort Worth, the University of Texas at Austin, and the Museum of Fine Arts in Houston and gave a paper entitled “Leonardo and Michelangelo” at the American Art History Association’s conference sponsored by Johns Hopkins University in Baltimore. He conducted a two-day seminar on Leonardo da Vinci at Wake Forest University in Winston-Salem, North Carolina, and led the Smithsonian Associates study tours of Florence and Rome in November 1975 and of Venice in September 1976.

WILLIAM P. CAMPBELL, curator of American painting, 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. In a two-day review of paintings owned by Belmont, the Gari Melchers Memorial Gallery of Falmouth, Virginia, he advised on the public disposition of paintings.

E. A. CARMEAN, JR., curator of twentieth-century art, taught two courses at George Washington University—“Abstract Painting in America, 1945 to the Present” and “Cubism and its Heritage.” At MacMurray College, Jacksonville, Illinois, he delivered a lecture entitled “Picasso and the Development of Cubism.”

J. M. EDELSTEIN, chief librarian, continued to act as “News, Notes and Queries” editor of The Papers of the Bibliographical Society of America; continued as a member of the Fellowship Committee of the Folger-British Academy Fellowship Program; and as a member of the Grants Committee of the National Endowment for the Humanities, Division of Research Grants. He also taught a course in rare book librarianship at the Catholic University of America.

MARGOT GRIER, serials librarian, attended the first ARLIS International Conference in London and Brighton and reported the results to the Washington/Maryland/Virginia chapter of ARLIS/NA.


NANCY JOHN, cataloguer, was elected vice-chairman/chairman-elect of ARLIS/NA; continued writing a column on cataloguing in the ARLIS/NA Newsletter; continued participating in the Anglo-American Cataloging Rules revision process by serving as the ARLIS/NA representative to the Catalog Code Revision Committee of the American
MAX LEASON, served during the year as program chairman of the Washington Renaissance Colloquium and participated as a part-time guest member of a Smithsonian Institution archaeological expedition to the northern coast of Labrador in September 1975. In September 1976 he attended the annual meeting of the Advisory Council of the International Center for Architectural Studies in Vicenza and the symposia on Titian’s painting and graphic art at the Fondazione Cini in Venice. He judged the art exhibition at the Bluemont Fair, held by the Citizen’s Association of Bluemont, Virginia.

J. KENT LYDECKER, staff lecturer, spoke to the Washington Library Association; and continued as a member of the ARLS/NA Committee on Cataloging.

JOHN KRILL, conservator of works of art on paper, continued his research project on the Harrison Elliott Collection of Paperiana in the Rare Book Room at The Library of Congress. He conducted a workshop on the “Care of Works of Art on Paper” for the American Association of Museums. Mr. Krill received a grant from the National Endowment for the Arts to study paper history for three weeks at the Royal Library in The Hague.

RUTH FINE LEHRER, museum curator, lectured on the Lessing J. Rosenwald Collection at the State University of New York, Albany, and at the Robert Hull Fleming Museum, University of Vermont, where she also gave a three-week course “Prints and Printmaking.” Other lectures include “Rembrandt” at the Print Club in Philadelphia, “Ernest Haskel” at the Bowdoin College Museum of Art, and “Käthe Kollwitz” for the Women’s International League for Peace and Freedom. She judged the Tenth Dulin National Print and Drawing Competition at the Dulin Gallery of Art, Knoxville, Tennessee.

WILLIAM R. LEISHER, assistant conservator of paintings, conducted a week-long course in photographic techniques for conservation students at the Interuniversity Conservation Laboratory at Oberlin College, and participated in a workshop given by the Smithsonian on Principles of Conservation and Preventive Care.

DOUGLAS LEWIS, curator of sculpture, taught a graduate seminar on baroque architecture as an adjunct professor in the Department of the History of Art at The Johns Hopkins University during the spring term and delivered a paper on “Titian’s Portraits of the Corner Family” in the International Titian Symposium there in April. He served during the year as program chairman of the Washington Renaissance Colloquium and participated as a part-time guest member of a Smithsonian Institution archaeological expedition to the northern coast of Labrador in September 1975. In September 1976 he attended the annual meeting of the Advisory Council of the International Center for Architectural Studies in Vicenza and the symposia on Titian’s painting and graphic art at the Fondazione Cini in Venice. He judged the art exhibition at the Bluemont Fair, held by the Citizen’s Association of Bluemont, Virginia.

Anne-Imelda M. Radice, staff lecturer, continued to serve on the Steering Committee of the Smithsonian Friends of Music. She aided in devising topics and suggested slide sources for a series of taped slide lectures for John Tyler Community College, Chester, Virginia, supported by a grant from the National Endowment for the Humanities; for this program she wrote scripts on Renaissance art, mannerism, impressionism, and architecture. For the Smithsonian Foreign Study Travel Program, she lectured on the architecture and city planning of Rome and Florence during two weeks in those cities; on another two-week trip to Venice, she spoke on Venetian architecture and city planning. “Venetian Architecture” was also the topic for a talk to the Smithsonian Associates. In Washington, too, for The Hospitality and Information Service and foreign diplomats she spoke on “The Eye of Thomas Jefferson” and delivered a lecture entitled “A Survey of American Painting and Sculpture.” In addition, she judged an exhibition, “Clay and Fiber,” sponsored by the Ceramic Guild of Bethesda and the Potomac Craftsman Gallery at the Scope Gallery, Alexandria, Virginia. In May 1976, she received a Ph.D. degree from the University of North Carolina, Chapel Hill, with a dissertation on “Il Cronaca—a Fifteenth-Century Florentine Architect.”

GEORGE SIXTON, installationist, lectured in July to the National Park Service at Harper’s Ferry, West Virginia, on the “Religion of Conservation to Exhibit Design.” In January, they participated in a three-day seminar held by the Western Association of Art Musueums at Fullerton State College, California, on “Exhibition Design,” and in June lectured at the American Association of Museums meeting in Washington on “Three Years of Exhibition Design at the National Gallery of Art.”
JOSEPH REIS, head of Extension Programs, continued his appointment with the arts committee on the Federal Interagency Committee on Education and was appointed to its task force on the isolated learner. He served on the Smithsonian Educational Seminar Committee and submitted a paper outlining training needs for museum education professionals. In addition, he judged film entries for the annual Council on International Nontheatrical Events awards and was an invited participant in the Educational Staff Seminar, Institute for Educational Leadership, George Washington University, for which he reported on the Ontario Science Center and two State University of New York (SUNY) adult learning centers in Albany. He cooperated with the National Art Education Association in an effort to form a consortium of museums in education to foster widespread utilization of museum resources in public education and served as a consultant to Joel Reed, president of Alverno College, on structuring objectives-based curriculum for the arts. Mr. Reis was the keynote speaker for the “Arts for Youth” conference at Cornell University, Ithaca, New York; a participant in the Arts for Youth Committee of the U.S. Department of Agriculture, 4-H Programs; and a panelist at the American Association of Museums conference.

ANDREW ROBISON, curator of graphic arts, continued to serve as president of the Print Council of America and as advisor to the Washington Print Club. He was one of the American representatives to the Edinburgh Conference of the International Advisory Committee of the Keepers of Public Collections of Graphic Art and lectured on Giovanni Battista Piranesi at the Art Institute of Chicago, the Washington Print Club, the Philadelphia Print Club, and Kennedy Galleries in New York.

H. DIANE RUSSELL, assistant curator of graphic arts, lectured on Callot for the Smithsonian Associates, the Philadelphia Print Club, and the Kennedy Galleries in New York. She served as cochairperson for a panel on “Women in Museums,” given at the 1976 annual meeting of the College Art Association of America, sponsored by the Women’s Caucus for Art, and was named to the National Advisory Board of the Women’s Caucus for Art.

DAVID RUST, curator of French painting, judged the “57th Annual Exhibition: Paintings, Drawings, Prints and Watercolors by Members of the Defense Intelligence Agency,” held at the Pentagon in June 1976, and in September judged the “Annual International Art Contest of the Christian Children’s Fund,” held at the Kennedy Center.

LAURA SCHNEIDER, Extension Programs, judged film entries for the annual Council on International Nontheatrical Events awards.

KAY SILBERFELD, conservator of paintings, ended a second year as elected secretary of the American Institute for Conservation and was appointed associate editor for painting conservation of that organization’s Journal. She continued as an abstracter for the International Institute for Conservation’s publication, Abstracts.

FRANCES SMYTH, managing editor, received an award from the Federal Design Council for her design of the catalogue Jacques Callot: Prints and Related Drawings.

MARSHA SPIETH, cataloguer, served as a panel member on a subject-heading workshop at the ARLIS/NA Annual Conference in Chicago.

ROSS WATSON, curator of British painting, lectured on “Jefferson as Collector” at the Smithsonian Institution and at the University of Virginia and spoke on “The Eye of Thomas Jefferson” at the Smithsonian Institution.

SUZAN WEBBER, desk docent, reviewed and edited “Mannerist Art” and wrote a script, “Egyptian Art,” for a series of taped slide lectures for John Tyler Community College, Chester, Virginia.

ARTHUR K. WHEELock, JR., curator of Dutch and Flemish painting, gave a lecture at the College Art Association meeting in Chicago on “The Camera Obscura: How Important Was It to Vermeer?” During the year he taught a graduate seminar and a lecture course on Dutch art at the University of Maryland where he is an assistant professor. He also gave a course on Rembrandt for the Smithsonian Resident Associate Program.

WILLIAM J. WILLIAMS, staff lecturer, continued his affiliation with Adventures in Learning, Inc., Baltimore, Maryland. For that adult education program, he taught an eight-week course on “Art: What You See Is What You Get” and also presented five seminar talks. He spoke to the Washington Print Club on “The European Vision of America.”
STAFF PUBLICATIONS


———, Ernest Haskell, 1876–1925 (Introductory essay for an exhibition checklist accompanying a portfolio of facsimiles), Bowdoin College Museum of Art, September 1976.


*Jim Dine, Study for a Child's Blue Wall (detail), Gift of the Woodward Foundation, Washington, D.C.*
THE KRESS PROFESSOR IN RESIDENCE 1975–1976

SIR FRANCIS WATSON

Sir Francis was in residence at the National Gallery from September 1975 to mid-July 1976. As part of his activities he continued the work he had begun four years ago as chairman of the steering committee of the exhibition *The Eye of Thomas Jefferson*, by writing various entries in the exhibition catalogue, contributing an essay on French furniture that reached the United States prior to about 1800, and advising on the installation of the exhibition. He also contributed articles on various aspects of the exhibition to *Smithsonian* and *The Magazine Antiques*.

Among his many other duties Sir Francis conducted discussions with the resident fellows on the French furniture and Renaissance objects in the Widener Collection. He also gave a lecture at the National Gallery of Art on “Picture Collecting in Paris in the Age of Louis XV” and read a paper on “The Drawings of Eighteenth-Century Venetian Book Illustrators” at a colloquium on old master drawings held at the Los Angeles County Museum. In addition he lectured at the Nelson Art Gallery, Kansas City, and the Walters Gallery, Baltimore, on various subjects.

He continued work on the preparation of a totally revised second edition of his *Catalogue of the Furniture in the Wallace Collection*, on a History of French Furniture from 1660 to 1789, and on the preparation of the published text of his Wrightsman lectures given at New York in 1972. In addition he contributed various articles to the *Burlington Magazine* and other periodicals.

Previous Kress Professors in Residence have been:

- Jakob Rosenberg 1965–1967
- René Huyghe 1967–1968
- Egbert Haverkamp-Begemann 1968–1969
- Rudolph Wittkower 1969–1970
- Wolfgang Stechow 1970–1971
- Carl Nordenfalk 1972–1973
- Sir Ellis Waterhouse 1974–1975

NATIONAL GALLERY OF ART FELLOWS

**Chester Dale Fellows**

**BRUCE BOUCHER—1975–1976**
M.A., Courtauld Institute, University of London, 1974  
Ph.D. candidate, Courtauld Institute, University of London  
Dissertation topic: *The Venetian Sculpture of Jacopo Sansovino*  
Worked in Venice and Padua

**ESTELA KEIM—1975–1976**
A.M., Brown University, 1969  
Ph.D. candidate, The University of Chicago  
Dissertation topic: *The School of Toledo in the 16th Century*  
Worked in Toledo and Madrid

**ARNOLD KLUKAS—1975–1976**
M.A., University of Pittsburgh, 1974  
Ph.D. candidate, University of Pittsburgh  
Dissertation topic: “Altaria Superioria”: Galleries in Anglo-Norman Architecture  
Worked in England and the Low Countries

**VICKI PORTER—1975–1976**
M.A., The Johns Hopkins University, 1974  
Ph.D. candidate, The Johns Hopkins University  
Dissertation topic: *Le Livre des Merveilles du Monde*  
Worked in Paris
David E. Finley Fellows

JAY ALAN LEVENSON—1973–1976
M.A., New York University, 1975
Ph.D. candidate, New York University
Dissertation topic: Jacopo de' Barbari
Worked in Venice, Florence, New York, and Washington

THOMAS DA COSTA KAUFMANN—1974–1977
M.A., Yale University, 1970
M.Phil., Warburg Institute, University of London, 1972
Ph.D. candidate, Harvard University
Dissertation topic: Studies in Imperial Festivals, Imagery and Collecting in the Late Sixteenth Century
Worked in Austria, Czechoslovakia, and Germany

BETSY ROSASCO—1975–1978
M.A., New York University, 1971
Ph.D. candidate, New York University
Dissertation topic: The Garden Sculptures of the Château de Marly
Worked in Paris and Rome

Samuel H. Kress Fellows

JOANN MOSER—1975–1976
M.A., University of Wisconsin, 1972
Ph.D. candidate, University of Wisconsin
Dissertation topic: The Significance of Atelier 17 in the Development of Twentieth-Century American Printmaking
Worked in Paris and Washington

H. JEFFREY RUDA—1975–1976
M.A., Harvard University, 1972
Ph.D. candidate, Harvard University
Dissertation topic: The Late Work of Fra Filippo Lippi (c. 1406–1469)
Worked in Florence

ROBERT H. AND CLARICE SMITH FELLOW

OTTO NAUMANN—1975–1976
M.A., Columbia University, 1973
Ph.D. candidate, Yale University
Dissertation topic: Frans van Mieris the Elder (1635–1681)
Worked in The Hague

Arnold Böcklin, The Sanctuary of Hercules, Andrew W. Mellon Fund
Forty-one Sunday evening concerts were given in the East Garden Court between July 1, 1975, and September 30, 1976. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamont Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the Musicians’ Union. Twelve of the Sunday concerts during March, April, and May comprised the Thirty-Third American Music Festival held at the Gallery. On Monday, September 6, 1976, there was a special concert by the Orchestra Sinfonica Alessandro Scarlatti di Napoli, Franco Caracciolo, conductor, and Coro Da Camera della Rai-Radiotelevisione Italiana directed by Nino Antonellini. This concert was a gift to the National Gallery from the Italian government in honor of Thomas Jefferson and to mark the closing of the "Eye of Thomas Jefferson" exhibition.

The National Gallery Orchestra, conducted by Richard Bales, played twelve of the Sunday concerts and accompanied the Gallery’s "Feu d’Artifice" display on the Mall June 1, 1976.

The National Gallery Strings, also conducted by Richard Bales, played during the two previews of the European Vision of America exhibition and at the Kennedy Center on District of Columbia Day during the Bicentennial Parade of States Concert series.

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.

The traditional prelecture 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 Star-News continued their occasional coverage.

Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete 1975–1976 schedule of the Sunday evening concerts follows (July 1, 1975 through September 30, 1976):

- Sept. 21 National Gallery Orchestra
- Sept. 28 National Gallery Orchestra
- Oct. 5 Louis Nagel, pianist
- Oct. 12 Lucia Hawkins, soprano, John Miles, tenor, and Mayne Miller, pianist
- Oct. 19 National Gallery Orchestra with Evelyn Elsing, cellist, and Mark Ellsworth, violinist
- Oct. 26 The Mirecourt Trio
- Nov. 2 The Wareham Chorale, Robert Zboray, director
- Nov. 9 Beverly Somach, violinist, and Fritz Jahoda, pianist
- Nov. 16 National Gallery Orchestra with George Recker, trumpet
- Nov. 23 Alice Artzt, classical guitarist
- Nov. 30 Joyce Castle, mezzo soprano, Martha Steiger, soprano, and Wendy Glaubitz, pianist
- Dec. 7 William Phemister, pianist
- Dec. 14 Stephanie Low, mezzo soprano, and Margo Garrett, pianist
- Dec. 21 National Gallery Orchestra with Susan Godine, soprano. Assisting artists: Mark and Nancy Ellsworth, violinists; Robert Newkirk, cellist; and Richard Roekelein, organist
- Dec. 28 Raymond Jackson, pianist
- Jan. 4 National Gallery Orchestra with Martin Berkofsky, pianist
- Jan. 11 Jack Winerock, pianist
- Jan. 18 Gil Morgenstern, violinist, and David Garvey, pianist
- Jan. 25 Choir of St. John’s Church, Lafayette Square, Albert Russell, organist and choirmaster
- Feb. 1 Jeanne Distell, soprano, and Mikael Eliasson, pianist
Feb. 8 Bruce Hungerford, pianist
Feb. 15 Dong-Suk Kang, violinist, and Steven Kemper, pianist
Feb. 22 Reginald Jackson, saxophonist, and Christine Hagan, pianist
Feb. 29 Marilyn Mangold Garst, pianist
Mar. 7 Dicran Jamgochian, baritone, Karl Schrock, pianist, and the Jamgochian Chorale

**Thirty-third American Music Festival**
(March 14–May 30)

Mar. 14 The Washington Brass Quintet
Mar. 21 National Gallery Orchestra
Mar. 28 The Catholic University of America a Cappella Choir, Michael Cordovana, director
Apr. 4 Douglas Moore, cellist, and Robert Parris, pianist
Apr. 11 Frances Cole, harpsichordist
Apr. 18 Ann Joseph and Natalie Ross, one piano-four-hands
Apr. 25 National Gallery Orchestra with Joyce Castle, mezzo soprano
May 2 The Cambridge Quartet assisted by Sibyl Belmont, pianist, and Ronald Barnett, percussionist
May 9 Members of the Amado String Quartet with Bonnee Hoy, composer-pianist, and Alan Cohn, tenor
May 16 Frances Burnett, pianist

May 23 Roy Hamlin Johnson, pianist
May 30 National Gallery Orchestra
June 6 Donna Lerew, violinist, Thea Cooper, cellist, and Neil Tilkins, pianist and harpsichordist
June 13 National Gallery Orchestra
June 20 National Gallery Orchestra and Evelyn Garvey, pianist
Sept. 26 National Gallery Orchestra

**WORLD PREMIERES**

Arranged by **BALES, RICHARD**
Jefferson's March (1803)
May 30, 1976

**CARR, BENJAMIN**
Federal Overture (Arranged by Romulus Franceschini in 1975)
Sept. 21, 1975

**COPE, DAVID**
Parallax (1974)
Feb. 29, 1976

**FAUST, RANDALL**
"Gallery Music" for Brass Quintet (1976)
March 14, 1976

**HEDWALL, PAUL**
Fantasy/Mobiles (1975)
December 7, 1975
FIRST WASHINGTON PERFORMANCES

BALLARD, LOUIS W.
“Scenes from Indian Life” (1966)
June 13, 1976

BIZET, GEORGES
Overture in A (c. 1855) (Edited by Antonio de Almeida)
October 19, 1975

BOCCHERINI, LUIGI
Symphony in F Major, Opus 35, No. 4 (1782) (Edited by Newell Jenkins)
September 28, 1975

DARLING, JAMES
Four Selected Tunes for Colonial Virginia from The Little Keyboard Book (1972)
April 1, 1976

FRIEDRICH II, KING OF PRUSSIA
Symphony No. 3 in D Major (1743) (Edited by Gustav Lenzewski)
September 21, 1975

FARWELL, ARTHUR
Sonata for Cello and Piano, Opus 116 (1950)
April 4, 1976

GOTTSCHALK, LOUIS MOREAU
The Banjo, Opus 15 (1854) (Arranged by Frances Cole)
April 11, 1976

GOTTSCHALK, LOUIS MOREAU
“Souvenir de Puerto Rico” (1855) (Orchestrated by Thor Johnson)
June 13, 1976

GOULD, ELIZABETH
Three Stylistic Effects (1969)
May 16, 1976

HERBERT, VICTOR
June 13, 1976

HOY, BONNEE
Duo for Cello and Piano (1975)
May 9, 1976

HOY, BONNEE
Lament for Solo Violin (1975)
May 9, 1976

HOY, BONNEE
“The Winter Cycle” (1961)
May 9, 1976

DE LALANDE, MICHEL-RICHARD
“Christmas” Symphony (Edited by Felix Schroeder)
December 21, 1975

LEWIN, DAVID
Classical Variations on a Theme by Schönberg (1960)
April 4, 1976

FIRST UNITED STATES PERFORMANCES

HOVHANESS, ALAN
Symphony No. 25 (1973)
January 4, 1976

KURTZ, EUGENE
Three Songs from “Medea”
February 1, 1976
Special exhibition catalogues first offered for sale this year included Master Paintings from The Hermitage and The State Russian Museum, The European Vision of America, Goya in the Prado, “New Glory” a Flag History, Fireworks/Feu d’Artifices, Morris Louis: Major Themes and Variations, and most notably, the special Bicentennial exhibition catalogue, The Eye of Thomas Jefferson. The 1974 issue of Studies in the History of Art was also made available this year as well as John Sloan by David Scott, planning consultant to the National Gallery of Art. Several volumes in the series of the Andrew W. Mellon Lectures now available in paperback include Jacob Rosenberg’s On Quality in Art.

In July 1976, the Publications Service extended its sales facilities to a specially designed display area in the Connecting Link. At the same time, approximately 500 titles were stocked in a new sales program that provides books focusing on art history generally as well as on works of art in the Gallery’s collections.

The publications sales facilities served a total of 308,637 visitors this year. Special exhibition catalogue desks served an additional 35,131. Mail order sales amounted to 6,689 orders, and 2,934 requests for information and reproductions were answered by mail.

Color reproduction sales were up 72 percent over last year. Five new subjects were added in 11 x 14-inch size and twenty-four in color postcards.
The opening of the Connecting Link created a new space to be maintained and kept secure. The Carpenter Shop, Mason Shop, Publications Service, Lock and Sign Shop, and Office of Extension Programs were moved to the Connecting Link. New equipment that services the existing building as well as the recently opened area was operated and maintained. The protective staff assumed the added responsibility for security in the new and heavily patronized Café/Buffet, the employee parking garage, the larger shipping and receiving area, and the new offices and workshops.

Jacob Brickman, former assistant for security and planning on the administrator's staff, has been made chief of security in recognition of his expanded responsibilities in all aspects of Gallery security.

The planning, installation, and maintenance of the plants for the Thomas Jefferson exhibition occupied much of the time of the horticulture staff. As an integral part of the exhibition, a Jeffersonian garden was created in the West Garden Court, including five hundred plants representing thirty species. The plants, selected on the basis of their relationship to Jefferson, their natural beauty, and their flowering period, began arriving at the Gallery as early as October 1975, with the bulk being delivered in March and April 1976. Removing the tropical plants that had been in the Garden Court and replanting the area with plants for the show took almost a month. Other plants were used throughout the exhibition for traffic control and aesthetic purposes: plants which might have been used as interior decoration during Jefferson's time were located in exhibition rooms containing furniture of the period. Of special interest was a plant named in honor of Thomas Jefferson, *Jeffersonia diphylla*.

Other major horticultural activities involved the opening of the new Café/Buffet and the landscaping of the plaza at the Fourth Street entrance. Chinese hibiscus, pruned to form trees, is the main planting element in the Café/Buffet, supplemented by smaller foliage plants and seasonal flowers. The plaza landscaping, consisting primarily of boxwood, saucer magnolia, and azaleas, was installed during the summer months. Red oak and honey locust trees add scale, and wisteria planted along the moat walls helps unify the old and new plantings.

Attendance at the Gallery for the fifteen-month period was counted as 2,210,813. The Alverthorpe Gallery had 1,521 visitors.
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, 1976, and for the transition quarter ended September 30, 1976, appropriated for salaries and expenses of the National Gallery of Art $7,734,134 and $2,045,866, respectively.

The following summary shows the obligations incurred from appropriated Federal funds for the transition quarter ended September 30, 1976, and for the fiscal years ended June 30, 1976 and 1975:

<table>
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<tbody>
<tr>
<td>Personnel compensation and benefits</td>
<td>$1,672,191</td>
<td>$6,179,377</td>
</tr>
<tr>
<td>Temporary exhibitions</td>
<td>66,275</td>
<td>376,461</td>
</tr>
<tr>
<td>Utilities and communications</td>
<td>178,232</td>
<td>602,730</td>
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<tr>
<td>All other obligations</td>
<td>129,005</td>
<td>575,566</td>
</tr>
<tr>
<td>Unobligated balance</td>
<td>163</td>
<td>—</td>
</tr>
<tr>
<td>Total appropriation</td>
<td>$7,734,134</td>
<td>$7,015,000</td>
</tr>
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</table>
Two pieces of national legislation occupied this office during the period. Public Law No. 94-158 grew out of spot legislation to indemnify international lenders to major exhibitions which could not have been held otherwise because of prohibitive insurance costs. During the summer of 1975, the Gallery’s lawyers joined with representatives of other major museums and government officials in drafting general legislation and helped to secure its passage and signature by President Ford. In the months that followed, Gallery personnel helped to develop the regulations under which members of the Commission of Fine Arts administer the act.

In the fall of 1976, the office was instrumental in getting enacted Public Law No. 94-418, which raises the interest payable on the Gallery’s $5,000,000 “Permanent Loan” to the Treasury from a flat 4 percent, fixed by law in 1943, to a market rate based on the Treasury’s current borrowing on long-term government bonds.

In January the trustees appointed Kathryn Bartfield assistant secretary and Elizabeth A. Croog assistant general counsel, respectively. Both had been performing as assistant executive officers without formal title.
The period from July 1975 to September 1976 witnessed impressive developments on the construction site to the east of the Gallery's original building. In the summer of 1975, the East Building appeared little more than half completed, with construction in progress on the fourth, fifth, and sixth levels. By the end of the summer of 1976, all the exterior walls had risen to their full height and were covered with marble, the giant space frame was in place over the central court, and the windows of the Study Center were being installed.

During the same period, the construction of the Connecting Link between the two buildings was completed, the plaza was paved, the glass “crystals” installed, and the Gallery grounds were relandscaped to Fourth Street. Beginning in May, parts of the Connecting Link were turned over to the Gallery, culminating in the opening of the six-hundred-seat Café/Buffet to the public in late June, just before the Bicentennial celebration on July 4. During the summer, installations continued in both the staff and public areas of the Connecting Link, and the sales area was opened at the end of August.

The completion of the remodeling of the Fourth Street entrance to the original Gallery building took place concurrently with the Connecting Link. During the spring of 1976, rapid progress was made on the installation of the new east doorway, the main floor overlook with its bronze balcony, the new limestone doorways of the lobby, and the escalators to the concourse. The east entrance was completed in time to be used on June 1, on the occasion of the preview of the Bicentennial exhibition, The Eye of Thomas Jefferson.

With the opening of the Gallery’s east entrance, a large Aubusson tapestry based on Jean Arp’s Aubette mural was displayed on the escalator landing. This was the first monumental work of art commissioned and completed in connection with the new building program. During the year, visits from several artists, including Alexander
Calder, Henry Moore, and Isamu Noguchi, were the occasions for further planning of East Building art, and the director discussed a tapestry project with Joan Miró in Palma, Mallorca.

The virtual completion of the Connecting Link in June 1976 brought the contractor within about a year of the expected release of the entire East Building, which placed a high priority on the completion of plans for all parts of the project. Intensive work on the Study Center plans in June and July prepared the way for a decision by the building committee of the trustees to enter into a contract with I. M. Pei and Partners for a completion of the interior design of the center, and planning moved into this phase in September.

With the move of the Gallery’s cafeteria operation to the Connecting Link, the first substantial block of space in the original building was freed for remodeling. David Condon, of the architectural firm of Keyes, Condon and Florance, completed plans for the conversion of the old cafeteria area into a new and enlarged conservation and photographic laboratory complex, and the project was let out to bid in September 1976.

The Bicentennial year brought with it a new project for the National Sculpture Garden site. Paul Mills, director of the Santa Barbara Museum of Art, proposed that the Gallery and the National Capital Parks cooperate with the Santa Barbara Museum in presenting a display of historic American flags around the sculpture garden pool. This display, called “New Glory” was arranged by the Planning Office and added a fitting note of pageantry to the central Mall area from June until September 1976.
Abney, Jerry
Abrams, Donald G., Jr.
Adams, Joyce V.
Adams, Revell R.
Adams, William H.
Ainsworth, Julie
Alexander, Harold
Allen, Carl
Allen, Perfect S.
Allen, Richard, Jr.
Allen, Wilbur, Jr.
Alley, Elizabeth F.
Alter, Rosilyn
Amory, Robert, Jr.
Amt, Richard C.
Amussen, Theodore S.
Anderson, Emma I.
Anderson, James A.
Anderson, Nathaniel V.
Andrews, Joseph, Jr.
Angelucci, Marjorie A.
Armstrong, Thomas C.
Augbon, Valencia A.
Austin, Pamela M.
Axam, Gailya L.

Backlund, Caroline H.
Bagley, Mance M.
Baker, Susan H.
Bales, Richard H.
Barcliff, Clarence
Barley, Sammy J.
Barker, Mary A.
Barnes, Willie C.
Barnett, Benjamin S.
Barrett, Jeremiah J.
Bartfeld, Kathryn K.
Bartfeld, Ira A.
Bartholomew, Mary C.
Bayard, Jane H.
Beard, Edith R.
Beard, Stephen F.
Beason, Dean A.
Beaulieu, Julie E.
Becker, Robert G.
Behringer, Kathleen
Bell, Reginald E.
Bello, Susan E.
Benes, Miroslava M.
Bennett, Mike
Berkley, Frederick L.
Berman, Edward S.
Bernat, Miriam
Berry, Faith D.
Bertman, Donald E.
Beville, Henry B.
Bigley, Ann Margaret
Biloon, Helen B.
Blackman, Diego R.
Blackwell, Gail L.
Blackman, Jennifer
Blechman, Margaret J.
Blitz, Roberta L.
Blue, Clary M.
Boama, Yaw
Bober, Jonathan P.
Bohl, Diane M.
Bond, Bernard S.
Bonde, Sheila A.
Booher, Nelson
Boomer, George A.
Bouton, Margaret I.
Bowen, Fredric A.
Brauer, June M.
Brickman, Jacob
Bridgewater, Robert L.
Britt, George W.
Brodie, John P.
Brooke, Theresa
Brooks, George L.
Brooks, Lloyd E.
Brown, Albert
Brown, Catherine F.
Brown, David A.
Brown, Frank
Brown, Grenada
Brown, J. Carter
Brown, Ruth G.
Brown, Sylvester, Jr.
Brown, Thomas W.
Brown, Virginia D.
Brown, William H.
Buchanan, Ernest, Jr.
Burgess, Debra K.
Burk, Charlotte K.
Burton, George R.
Butler, Lawrence
Caddy, George K.
Cain, J. Fred, Jr.
Callbone, Connie M.
Callhoun, Buel
Campbell, Alvia R.
Campbell, William P.
Cannon, Drexler P.
Cantey, John
Carmean, E. A., Jr.
Carney, Ivy L.
Carroll, Louis L.
Carrozza, Fay H.
Carson, Robert J.
Carswell, Larry K.
Carter, Charles S.
Carter, Henry T., Jr.
Carter, Howard N.
Casey, Charles W.
Caughman, Raymond J.
Chamberlain, Tabitha L.
Chandler, Gerald L.
Chandler, Sheila
Chaney, Harold H.
Chaplin, Deborah J.
Chapman, Bernard L.
Cheek, Helen M.
Chenoweth, Barbara M.
Chesley, Ellen C.
Claggett, Frederick E.
Clark, Barbara L.
Clay, Carlton B.
Coates, Margie L.
Cobert, John W.
Cole, David R.
Coleman, Charlotte R.
Coleman, Elsie
Coleman, Moneta, III
Collins, Gerald M.
Collins, Jane S. D.
Collins, Jervis H., Sr.
Collins, Phillip T.
Columbus, Joseph
Contini-Bonacossi, Alessandro
Conway, Mary L.
Conway, Quentin R.
Cory, Robert L.
Cook, John F.
Cook, Milton N.
Copeland, Joseph W.
Corley, Walter E., Sr.
Cormack, Elizabeth I.
Covey, Victor C. B.
Cowan, Ophelia C.
Cox, Bascom S.
Cox, Edwin W.
Cox, Milton E.
Crawford, Willie
Croog, Elizabeth A.
Cuevas, Conrado H.
Cusato, Jo Anne

Darden, Brona M.
Davidock, Peter, Jr.
Davis, Deborah A.
Davis, Robert
Davis, Sarah A.
Davis, Zetta M.
Daye, Roland B.
Delaney, Mary Joyce
Delano, Juan F.
DelValle, Augusto J.
Demart, Ann E.
Devolt, George
Dickerson, David E.
Dietrich, Deborah R.
Dillan, John J.
Dodson, William E.
Donnelly, Bennie
Donohue, Joseph P.
Dudley, Graham G.
Duffe, Mary D.
Dunham, Georgiana P.
Duritz, Michael
Dyer, Mary Paul West

Ebb, Frank R., Jr.
Edelstein, J. M.
Edwards, Howard C.
Edwards, John H.
Ely, Linda G.
English, Joseph G.
Estabrook, Margaret A.
Evangelou, Richard D.
Evans, Virtus E.
Evelyn, Michael C.
Everson, Floyd F.
Ewing, Kathleen M. H.