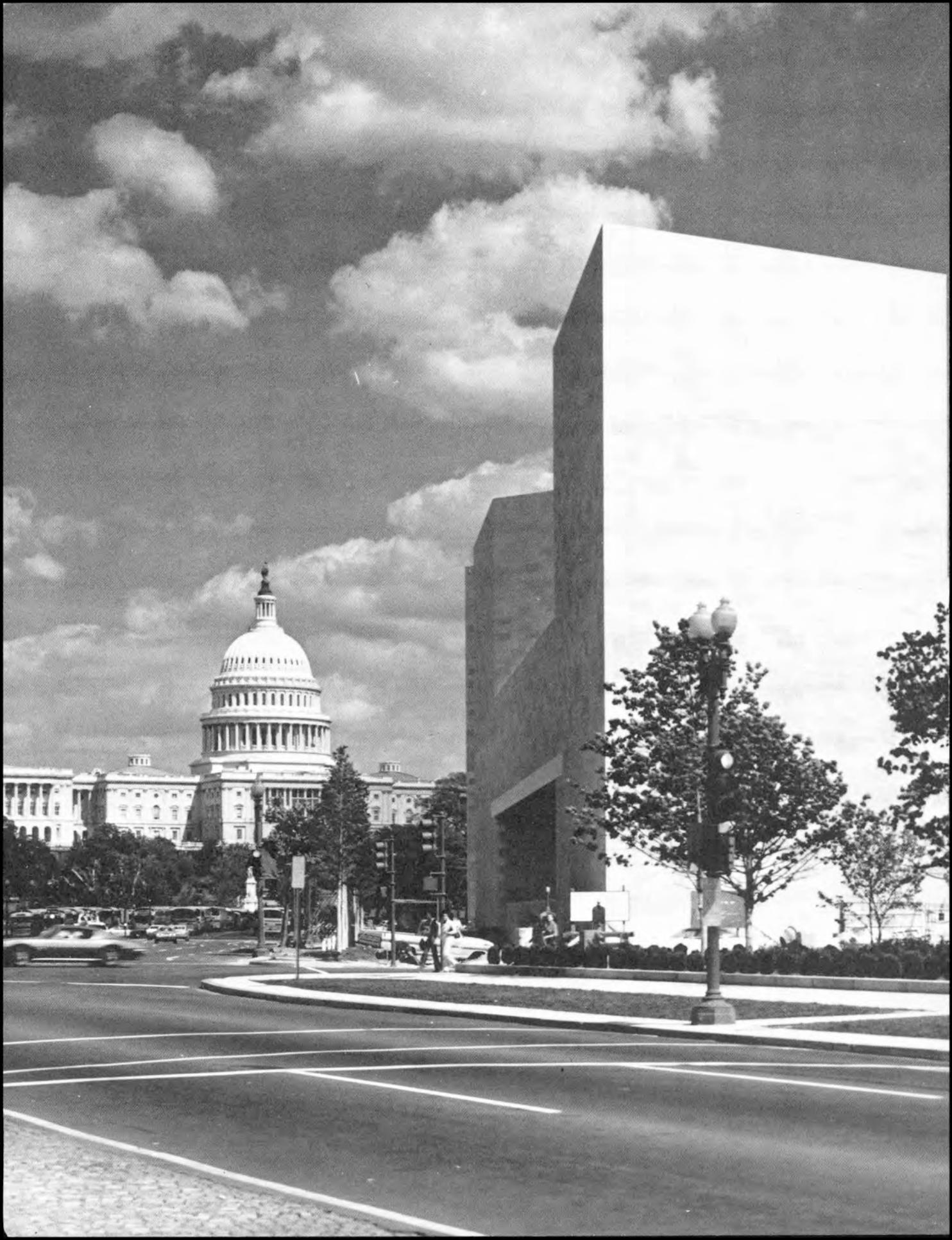
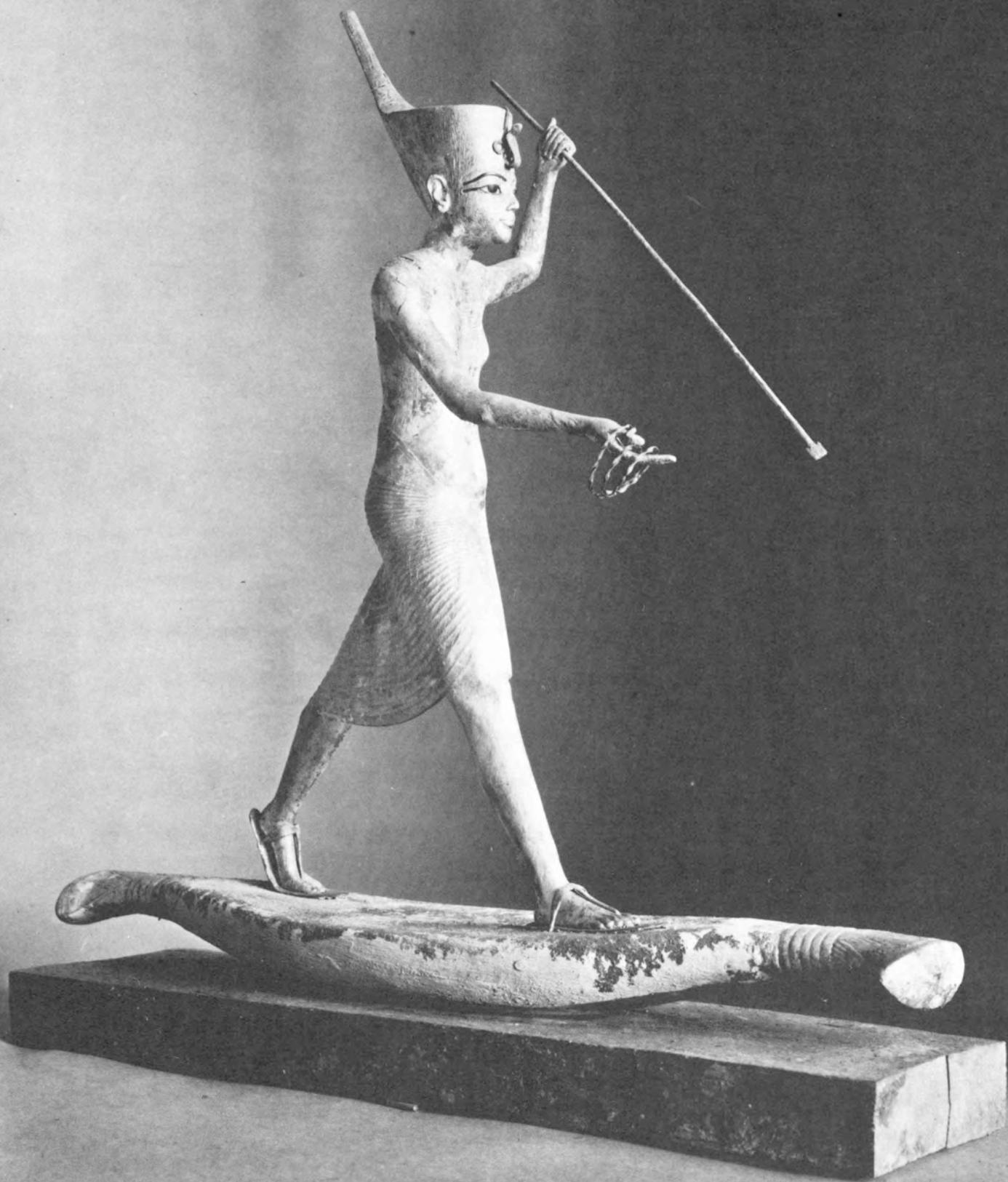


National Gallery of Art

1977 ANNUAL REPORT







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National Gallery of Art

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ORGANIZATION

The fortieth 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, Carlisle H. Humelsine, and John R. Stevenson. Paul Mellon was reelected by the board of trustees to serve as president of the Gallery, and John Hay Whitney was reelected vice president.

BOARD OF TRUSTEES (as of September 30, 1977)

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

Secretary of State, Cyrus R. Vance

Secretary of the Treasury, W. Michael Blumenthal

Secretary of the Smithsonian Institution, S. Dillon Ripley

Paul Mellon

John Hay Whitney

Carlisle H. Humelsine

Franklin D. Murphy

John R. Stevenson



Chief Justice of the United States, Warren E. Burger



Secretary of State, Cyrus R. Vance



Secretary of the Treasury, Michael Blumenthal



Secretary of the Smithsonian Institution, S. Dillon Ripley



Paul Mellon



John Hay Whitney



Carlisle H. Humelsine



Franklin D. Murphy

EXECUTIVE COMMITTEE

Chief Justice of the United States, Warren E. Burger, *Chairman*
Carlisle H. Humelsine
Paul Mellon
Franklin D. Murphy
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John R. Stevenson
John Hay Whitney

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

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

BUILDING COMMITTEE

Paul Mellon, *Chairman*
J. Carter Brown
Stoddard M. Stevens
John R. Stevenson
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*
Robert C. Goetz, *Treasurer*
Joseph G. English, *Administrator*
Robert Amory, Jr., *Secretary and General Counsel*

DIRECTOR EMERITUS OF THE GALLERY

John Walker

John R. Stevenson





Paul Matisse discusses the Alexander Calder mobile with the artist

DIRECTOR'S REVIEW OF THE YEAR

This year's *Annual Report* describes a period (from October 1, 1976, through September 30, 1977) of intense activity in preparation for the tangible changes to come in the Gallery. This was the last full fiscal year to precede the opening of the East Building, and staff activities related to that opening increased as it became more imminent. Total attendance for the year topped 3,000,000 visitors for the first time in the Gallery's history, as compared to 2.2 million the previous year, and 1.8 and 1.2 million respectively the years before that.

Titian quadricentennial

Two exhibitions marked the year's beginning. On October 30, as its part in the international Titian quadricentennial celebration, the Gallery opened *Titian and the Venetian Woodcut*, a selection of 113 examples by the Venetian master painter of the sixteenth century and his contemporaries and followers. The exhibition, organized by Professor David Rosand of Columbia University for the International Exhibitions Foundation, illustrated, to the surprise of many, the significant place that Titian holds in the history of the woodcut, in addition to his well-known achievements as a painter. On Sunday, October 31, Professor Rosand delivered a lecture entitled "Titian's Graphic Language: The Creation of a Venetian Dialect," exploring the exhibition's central theme. The exhibition continued through January 2, 1977.

Morris Louis: sixteen paintings

The second exhibition, *Morris Louis: Major Themes and Variations*, presented sixteen paintings that this founder-member of the Washington Color School had completed between 1958 and 1962, some of them never before exhibited. The exhibition, which had gone on view September 12 and remained up through January 9, was the Gallery's first dedicated to the work of this internationally significant native school.

Kress Professors in Residence

October also brought the arrival of Professor Wolfgang Lotz, the Samuel H. Kress Professor in Residence for the autumn term of the academic year 1976-1977. Professor Lotz, director of the Bibliotheca Hertziana in Rome, shared the professor-

ship with Professor Ludwig Heinrich Heydenreich, who came to the Gallery later for the spring term. Dr. Lotz and Dr. Heydenreich, eminently known for comprehensive studies of Leonardo da Vinci, together wrote the definitive *Architecture in Italy, 1400-1600*, and the trustees were delighted that they agreed to share the appointment.

John Walker honored for distinguished service

On November 9, John Walker, director emeritus of the Gallery, received the National Gallery of Art Medal for Distinguished Service to Education in Art. That date was particularly appropriate, for it was also the official publication date of his most recent book, *National Gallery of Art, Washington*, published by Harry N. Abrams, Inc. Paul Mellon, president of the Gallery, made the presentation in the new Fourth Street foyer, in front of the Gallery's *America* tapestry. During the ceremony, Mr. Mellon cited Mr. Walker's "passionate concern for quality." "Your brilliant gift," he said, "for words, for people and for works of art has, in the end, become a gift for all of us."

Alexander Calder mobile for East Building

The death of Alexander Calder, on November 11, brought a feeling of tremendous sadness to the entire art world. Only the week before, he had approved final plans for his mobile, which will be installed in the East Building's central courtyard in time for the building's opening in June 1978. All who were privileged to know him miss this great bear of a man—his creativity, his exuberance, his wit.

Some Gallery offices move into connecting link

In November the building superintendent's office took up quarters in the newly built facilities of the connecting link. This followed the migration there in the previous months of the Publications office, the Horticulturist's office, and the Extension Program offices, and one by one, the Gallery's workshops for locks, signs, exhibits production, carpenters, and stonemasons.

Collectors' Committee meets

The Collectors' Committee held its second annual meeting on November 19 and 20. The committee, which had grown to include sixty-six patrons of the visual arts from every section of the nation, had received gifts and pledges totaling \$1 million by the end of the meeting. In addition to reviewing the work of the past year, the members toured the East Building, examined several designs for commissions of large-scale works of art under consideration for the building, and learned of the Woodward Foundation's gift of contemporary American graphics and the anonymous donation of a monumental stone sculpture by American sculptor Isamu Noguchi. Also, after attending a dinner given by Mr. and Mrs. Paul Mellon in the East Garden Court, committee members toured the *Treasures of Tutankhamun*, which had opened to the public two days before.

Tutankhamun exhibition

Treasures of Tutankhamun, the selection of fifty-five objects from the tomb of the Egyptian boy-king, opened to the public on November 17, marking the première of the exhibition's seventy-city tour in this country, the appearances in six of these

cities having been managed by the Metropolitan Museum of Art in New York. This exhibition, which grew out of negotiations between the Gallery and Egyptian officials in Cairo in January 1974, was the largest collection of Tutankhamun treasures ever sent abroad by the Arab Republic of Egypt, and included Tutankhamun's solid gold funeral mask inlaid with carnelian, lapis lazuli, obsidian, feldspar, and colored glass; the wooden gilt statuette of the goddess Selket; the gilded figure of Tutankhamun as harpooner; carved alabaster lamps and unguent jars; and jewelry, furniture, and other objects considered necessary for the pharaoh's journey into the afterlife.

The installation of the exhibition evoked the excitement and painstaking work involved in excavating Tutankhamun's tomb after its discovery in 1922 by British archeologist Howard Carter. In addition to presenting the objects in the approximate order in which they were discovered, the installation included photomurals of pictures taken on the site during excavation and extensive wall labels prepared by the Gallery staff in consultation with the Oriental Institute of Chicago.

Before the opening, on November 15, President of the Gallery and Mrs. Paul Mellon welcomed Secretary of State and Mrs. Henry Kissinger, Egyptian Ambassador and Mrs. Ashraf Ghorbal, and other distinguished guests to a dinner in the East Garden Court and afterwards to a reception in the exhibition.

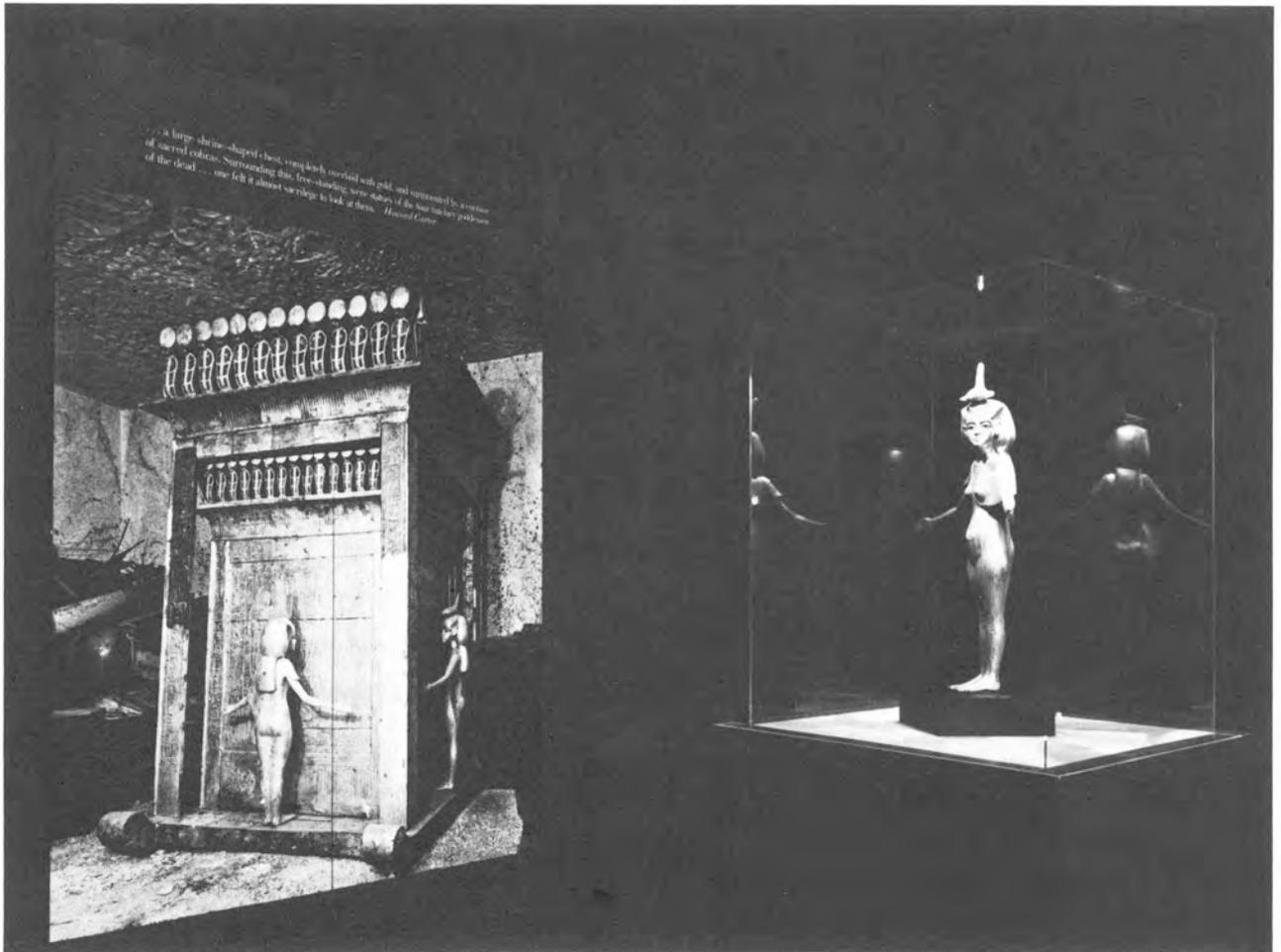
The exhibition proved to be the most popular special presentation in the Gallery's recent history. Through March 15, 1977, the last day it was on view in Washington, more than 835,900 visitors saw the exhibition. During that time, there were days in which people began to line up as much as eight hours before the Gallery's opening time of 10 a.m., and several times the line completely encircled the building.







Clockwise from upper left (Anonymous Egyptian, Cairo Museum): *Ceremonial Chair*, *Emblem of Anubis*, *Stopper from Canopic Chest*, and *The Goddess Selket*



East Building construction progresses

During October and November, work in and around the East Building progressed. The painting of the space frame, spanning sixteen thousand square feet between the three towers in the exhibition segment, was completed, the south and east walls were glazed, and the floor fill for the east end of the study center segment's seventh level was poured. Also, the building was converted from temporary electrical power to its permanent electrical systems, and a mock-up of the laylight ceiling for the tower galleries was completed.

William Campbell dies

DECEMBER—JANUARY

The Gallery suffered a great loss in the death of William Campbell, senior curator and curator of American painting, on December 4. Mr. Campbell, who had served in several curatorial capacities before assuming his most recent duties, joined the Gallery staff in 1951. As curator of American painting, he was in charge of the nearly one thousand examples in the Gallery's American collections and of the seventeen thousand watercolor renderings in the Index of American Design. In 1970, he produced the Gallery's catalogue of American paintings and sculpture. In addition to his considerable expertise, he brought to the Gallery a spirit of good will which graced all with whom he came in contact.

Fantômas by Gris acquired

Fantômas, a key painting of synthetic cubism by Juan Gris, had been purchased in September through the Gallery's Chester Dale Fund. Gris created the work in Paris during the summer of 1915, a still life incorporating a pipe, a newspaper masthead, a bowl of fruit, a glass, and the cover of one of the *Fantômas* mystery novels, then popular, on a tabletop. The first painting by this major figure in twentieth-century art to enter the Gallery's collection, *Fantômas* went on view December 17 in a gallery with Picasso's *Nude Woman*, Braque's *Still Life: Le Jour*, and other cubist paintings in the collections.

*National Sculpture Garden attracts
sixty thousand skaters*

The second season of ice skating in the National Sculpture Garden rink began in early December. The sculpture garden, jointly administered by the Gallery and the National Park Service, has become a popular place for winter skating, enhanced by small white lights strung on the branches of the trees near the rink and music chosen by the Gallery's Richard Bales. Those in charge of the skating estimate that between fifty-five thousand and sixty thousand people used the rink during this past season.

During December and January, the unabated popularity of *Treasures of Tutankhamun* led the Gallery to extend hours twice. Long lines still formed as the exhibition continued to attract people in droves.

*National Gallery Trustees and Orchestra
honor presidential inauguration*

On Sunday, January 16, Richard Bales led the National Gallery Orchestra in a concert in honor of the inauguration of the president and vice president of the United States. The concert



Alberto Giacometti, *The Chariot*, Gift of Mrs. Enid A. Haupt

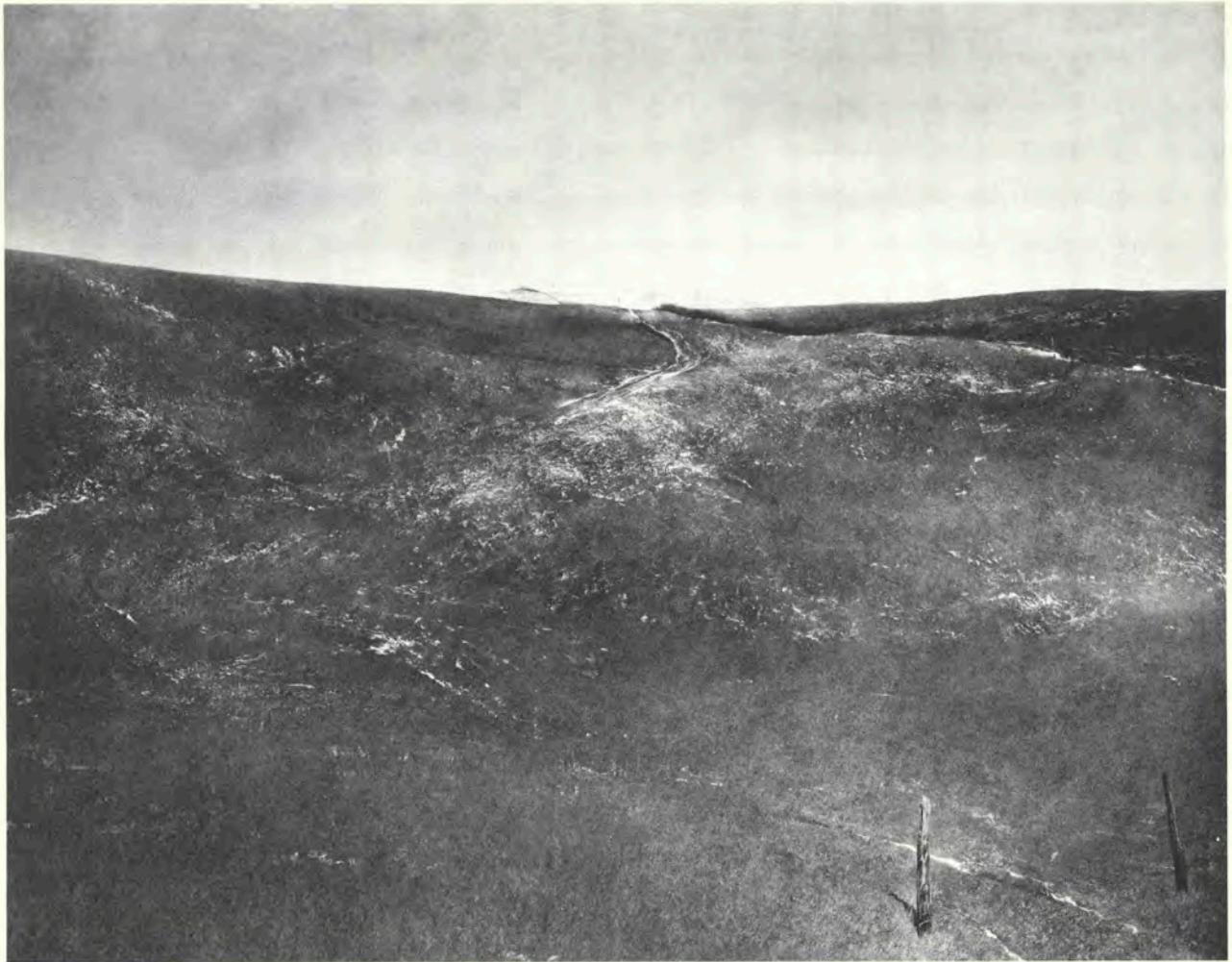
*Exceptional gifts to the Gallery of
sculpture, painting, and drawings*

featured Mr. Bales' patriotic cantata "The Republic," which has become a tradition at inauguration time since it was first performed in 1955. On January 19, the trustees gave a reception for the Host and Finance committees of the Inaugural Committee.

At the January board meeting, the trustees accepted a magnificent donation from Mrs. Enid Annenberg Haupt of New York. It comprises a Rothko painting, *Orange and Tan*, and a large group of twentieth-century sculpture, particularly distinguished by a set of six pieces by Giacometti and an early Henry Moore, *Three Motives Against a Wall, No. 1*.

We were also fortunate to receive the first gift of sculptures by the American master, Paulanship, donated by Katherine H. Metcalf of Washington. By bequest we received the first Andrew Wyeth to enter the collection, a large-scale early work, *Snow Flurries*, left by Mr. Wyeth's close friend in Chadd's Ford, Dr. Margaret I. Handy.

In addition, the Gallery purchased a large and very rare landscape drawing by the innovative seventeenth-century Dutch artist Willem Buytewech, and a moving watercolor of a head of an apostle by the German expressionist Emil Nolde. In addi-



Andrew N. Wyeth, *Snow Flurries*, Gift of Dr. Margaret I. Handy

Seventeenth-Century Dutch Drawings
exhibition

tion, eighteenth- and nineteenth-century sculptures were acquired, and four large sculptures by the late American sculptor, David Smith.

Seventeenth-Century Dutch Drawings from American Collections, an exhibition of eighty-seven works illustrating the range of Dutch artists' expression in that medium, went on view on January 30. The exhibition, organized for the International Exhibitions Foundation by Franklin W. Robinson of Williams College, was supplemented by an additional eighty prints, a number of related drawings, and several books organized primarily from the Gallery's collections by Arthur K. Wheelock, Jr., curator of Dutch and Flemish art. Fifteen religious and secular drawings by Rembrandt were included in the exhibition, which remained on view through March 13.

Important year-end acquisitions

The end of the calendar year brought many generous gifts to the Gallery, among them one of Paul Gauguin's last paintings, *The Invocation*, from John and Louise Booth, exemplifying a

period of his work hitherto unrepresented in the collection; a painting by Morris Louis entitled #133, from Mr. and Mrs. Burton Tremaine; thirty prints, each by a different New York artist, from Robert Rauschenberg; a black chalk drawing by Peter Paul Rubens entitled *The Capitoline Eagle*, from Emile Wolf; and twenty-one prints by Josef Albers, from Dr. and Mrs. Maclyn Wade. In January the Gallery purchased *Flowers in an Urn*, a painting by Jan van Huysum, through the Adolph Caspar Miller Fund, and, through the Pepita Milmore Memorial Fund, a print by the Master ES entitled *The Letter "Y"*, 1467, representing one of only three of his series to have come to America.

FEBRUARY—MARCH

David E. Finley, Gallery's first director

Washington lost a major force in the city's cultural life with the death of David E. Finley, the Gallery's first director, on February 1. Mr. Finley served as director from the Gallery's earliest beginnings in 1938 through 1956, crucial years in its establishment. With unparalleled enthusiasm and persuasiveness he was instrumental in bringing the major founding collections to the nation, and he was a major influence in the design of the building and the formative administrative policies of the institution. Nor did his interest in the fine arts stop with the Gallery—he was a member of the Commission of Fine Arts from 1943 to 1963, and its chairman from 1950, as well as the founding chairman of the National Trust for Historic Preservation when the initial meeting took place in the board room of the National Gallery of Art. During World War II he initiated the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, serving under Justice Roberts as its executive vice chairman. He also served as president of the American Association of Museums and vice president of the International Council of Museums, and after his retirement from the Gallery continued to serve the cause of art museums in Washington as a board member of the Corcoran Gallery and a commission member of both the National Collection of Fine Arts and the National Portrait Gallery. His association and friendship with Andrew Mellon began when Mr. Mellon became secretary of the treasury and continued until Mr. Mellon's death in 1937, the year that Mr. Mellon offered to the nation his collection and funds to erect the original building. It was David Finley who saw to it that Mr. Mellon's dream and gift were realized.

Photographic Archives receives gift from Federal Republic of Germany

In preparation for increased services to scholars, the Gallery was pleased to accept for its Photographic Archives, a collection of 12,000 photographs of the principal works of art created in Germany from the Middle Ages to the present. The photographs were presented to the Gallery by His Excellency Berndt von Staden on behalf of the Federal Republic of Germany,

on February 11. This gift brings the holdings of the archives up to approximately 670,000 photographs, furthering the development of the archives as a major resource for scholarly research by art historians, architectural historians and other students in the visual arts. The archives, now located in the original building, will become a major component of the Center for Advanced Study in the Visual Arts, to be housed in the East Building.

Robert C. Goetz named Gallery treasurer

On February 28, the Gallery welcomed Robert C. Goetz as treasurer, filling the position left vacant by the retirement of Lloyd D. Hayes in September 1976. Mr. Goetz, who holds a masters degree in business administration from the University of Buffalo, came to the Gallery from the Department of Housing and Urban Development, where he served most recently as general manager and controller of the New Communities Administration. Before joining HUD, Mr. Goetz had held positions as treasurer and vice president of finance for Covington Properties, Inc.; as corporate controller of U.S. Home Corporation of Clearwater, Florida; and as finance manager of the eastern region for Boise Cascade Recreation Communities, in addition to other positions bearing primary financial responsibilities in private industry.

Chamber music entertains Tutankhamun crowds; President and Mrs. Carter make morning visit

During February and the first two weeks of March, the Gallery continued to be filled with visitors patiently waiting to see the *Treasures of Tutankhamun*, an exhibition in which the public's tremendous interest mounted steadily. Through the generosity of Exxon Corporation, we were able to organize a marathon of chamber music, played by members of the National Gallery Orchestra for those waiting patiently in line on the main floor. Two distinguished guests who were given an early-morning tour of the exhibition during its last week were President and Mrs. Carter, on Saturday, March 12. President and Mrs. Carter lingered in the exhibition for an hour, absorbed in the beauty of the objects.

Site surrounding East Building cleared

In February, the temporary structures on the site of the East Building were removed and the site was cleared, allowing an unobstructed view of the building from all sides. March brought the final solution of the design for the movable lay-lights within the great tower galleries.

APRIL-MAY

Nō Robes exhibition visited by President and Mrs. Carter

The Tokugawa Collection: Nō Robes and Masks, the first exhibition of Japanese Nō theater costumes from the Tokugawa family's collection to be shown in this country, opened at the Gallery on April 10, continuing through May 22. The beauty, elegance, and exquisite craftsmanship of the fabrics, many dating from the seventeenth and eighteenth centuries, are unsur-



passed in the history of Japanese textiles, and the masks, each carved from a single block of cypress, are among the finest in the Nō theater tradition. Nō became the official theater of Japan during the Tokugawa shogunate, from 1603 through 1868, and has continued to enjoy the official patronage of the Tokugawa family. The delicacy of the objects made it imperative that the exhibition be shown in three parts, each lasting approximately two weeks.

On April 7, before the exhibition opened to the public, President and Mrs. Carter visited *The Tokugawa Collection*, intently examining the richness of the craftsmanship demonstrated in the garments and masks. After being greeted by Chief Justice Warren Burger, chairman of the National Gallery's Board of Trustees, and by Mr. Paul Mellon, and by the writer, the President and Mrs. Carter toured the exhibition with Japanese Ambassador Fumihiko Togo, Mr. Yoshinobu Tokugawa (director of the Tokugawa Collection), John D. Rockefeller III (chairman of the board of the Japan Society, the organizer of the exhibition), J. Paul Austin (board chairman of Coca-Cola, which participated in the sponsorship of the exhibition), and Mr. Nisaburo Takanashi (chairman of the Independent Bottlers of Coca-Cola in Japan).

Later that same evening, the trustees of the Gallery gave a dinner and reception in honor of the exhibition. The dinner took place in the East Garden Court, which was enhanced by paper lanterns, Japanese flower arrangements, and Japanese Koto music.

Also in early April, the Gallery received a grant of \$674,000

Kresge Foundation grant for conservation facilities

from the Kresge Foundation, to support renovation of the original cafeteria area for a new and enlarged conservation center.

André Chastel gives Mellon Lecture series

The Middle Atlantic Symposium in the History of Art met in the Gallery's auditorium on April 16. During the day, nine selected graduate students from colleges and universities in Pennsylvania, Delaware, Maryland, the District of Columbia, Virginia, and North Carolina presented papers based on their own original research, which included such subject areas as Greek architecture and African art, as well as topics in Western European and American art and architecture.

On six consecutive Sundays from April 17 through May 22, Professor André Chastel, an eminent French authority on the Italian Renaissance, gave the 1977 Andrew W. Mellon Lectures in the Fine Arts. His topic, "The Sack of Rome, May 1527," concerned the effects of that crucial turning point in the history of art, marking as it did the beginning of Rome's decline as the center of Renaissance art, which impelled new directions in art and its history.

Print exhibitions open

From May 1 through July 31, the Gallery opened two print exhibitions. The first, *Paper in Prints*, explored the aesthetic role of paper in fine prints, presenting 148 works ranging from an anonymous fourteenth-century *Death of the Virgin* drawn on blue prepared paper to a contemporary print by Robert Motherwell. This exhibition, which also included fourteen Rembrandts on a variety of papers, illustrated the variables involving paper which affect the final appearance of the work of art—the textures of diverse papers and their receptivity to ink; the often striking effects on colored papers, including those tones of beige and gray within the general family of white paper; and the artists' treatment, or omission, of margins and edges.

The second exhibition, *Prints of Paris: the 1890s*, presented eighty-six graphics depicting life during "La Belle Epoque" in the French capital. The scenes from the boisterous decadence of Montmartre nightlife, the quiet domesticity of the Parisian upper-middle class, and the milieu of the shops and outdoor cafés combined to suggest the rich variety of life fostered during one of the most opulent and fascinating periods in the history of Paris.

Lipchitz bas-relief and Castiglione monotype acquired

At the May board meeting, the trustees authorized the purchase of a Lipchitz bas-relief that relates closely to a painting already given to the Gallery by Mr. and Mrs. Burton Tremaine. In addition, as a result of this meeting, the Gallery was able to purchase a very beautiful monotype of Castiglione, who invented the monotype process and who was the only important old master to practice it. This represents only the second monotype by him to enter the collections of an American museum.

A photographic exhibit entitled *Accessible Arts* had its first public showing at the Gallery on May 20. Shown in conjunction

Handicapped artists exhibition

with the White House Conference on Handicapped Individuals, the exhibit illustrated the artistic contributions by handicapped artists in the fine arts and the performing arts and design solutions to problems faced by the handicapped in enjoying the arts. Mrs. Carter and Mrs. Mondale attended a reception for the exhibit the evening of May 19, where they talked with delegates to the conference and others interested in the handicapped and the arts, including several members of the Kennedy family.

John Wilmerding named senior curator and curator of American painting

Near the end of May, the Gallery was pleased to announce the appointment of John Wilmerding as curator of American art and senior curator, succeeding the late William Campbell. Mr. Wilmerding, who began his appointment during the fall of 1977, came to the Gallery from Dartmouth College, where he had been the Leon E. Williams Professor of Art and chairman of the Humanities Division. A distinguished scholar, Mr. Wilmerding is the author of several major books and many articles in the field of American art.

First staff offices in East Building open

During April and May the plans for landscaping the East Building were put into final form, and work began with the planting of willow oaks along the Pennsylvania Avenue side of the building. Also, the first of the main tetrahedrons in the space frame was glazed, and the exterior walls and interior drywall partitions in the study center were completed. In May the staff occupied a part of the East Building proper for the first time. The new audiovisual studios are for the use of our growing Department of Extension Programs and will facilitate the preparation of television cassettes and other audiovisual materials for circulation to schools and other groups across the country.

Flag exhibition celebrates Stars and Stripes bicentennial

JUNE-JULY

In the National Sculpture Garden, twenty-six historic American flags in replica—the first of two exhibitions organized under the title *New Glory*—again went on view June 1. They had been on display during the Bicentennial summer and remained on view during the first two weeks of June 1977. On June 14, the two-hundredth anniversary of the Stars and Stripes as the official design for the U.S. flag, a special commemorative ceremony was held in the sculpture garden, and on June 15 the second *New Glory* exhibition was mounted. A collection of twenty-seven contemporary flags chosen in a nationwide competition for the excellence of their designs, this second exhibition remained on display through Labor Day, September 5. Both exhibitions and the special ceremony were arranged by Paul Chadbourne Mills, director of the Santa Barbara, California, Museum of Art, as part of ongoing Bicentennial activities.

Premiere of The Eye of Thomas Jefferson film

On July 13 and July 16, a half-hour film based on *The Eye of Thomas Jefferson*, the National Gallery's major Bicentennial exhibition, had its American premiere in the Gallery's audi-



NBC-TV special of Tutankhamun exhibition

torium. The film, produced by Charles Guggenheim under the supervision of W. Howard Adams of the Gallery staff, has become available through the Gallery's Department of Extension Programs free of charge to schools, colleges, universities, and civic groups across the country.

In late July NBC broadcast "Tut: the Boy King," a one-hour documentary that had been filmed at the Gallery during *Treasures of Tutankhamun*. For almost two weeks, Gallery staff were involved with the NBC film crew as they worked after closing and cleaning hours into the early hours of the morning. The final result proved to be the most popular program that day on any network and was seen by more than thirty-two million people.

In June and July, Gallery staff set the schedule for exhibitions to be presented when the East Building opens and began active planning for the installation of those exhibitions, as well as works from the collections which will be on view at that time. Fabrication of all the marble needed for the building was substantially complete by the end of July, as was the installation of the marble on the building's exterior walls.

Lord Clark's Rembrandt film series presented

AUGUST-SEPTEMBER

On August 3, the Gallery began the first U.S. presentation of Kenneth Clark's five-film series on Rembrandt, showing one film each week through September 4. This series, combined with Lord Clark's *Romantic Rebellion* films offered throughout June and July and his *Civilisation* series presented from mid-June through September 3, comprised a Clark film festival for the Gallery this summer.

Café/Buffer serves over one million people

Also in August, we were gratified to find that the Café/Buffer had served more than one million people since its opening



Henri Matisse, *Nuit de Noël*,
Museum of Modern Art

*Thirty-sixth season of National Gallery
Sunday concerts*

Matisse: The Cut-Outs exhibition

*Further Mellon Foundation grants for
East Building construction*

the previous summer. Designed to accommodate three times as many people as the old cafeteria, the Café/Buffer has been filled to capacity approximately 90 percent of the time, and its popularity has shown no sign of abating.

A week's survey of those asking for information at our information desks revealed, out of 1,674 inquiring visitors from each one of the fifty states and fifty-three foreign countries.

Beginning in September, with completion of more offices, workshops and storage facilities in the Concourse and in renovated areas of the original building, significant changes in the location of gallery staff occurred. In mid-September, the security staff moved from the original building to their new quarters in the Concourse, permitting (on October 1) work to begin on renovation of their previous space for eventual use by the Registrar's Office. And at the end of September, the Conservation Department and Photographic Laboratory staff moved into offices and work areas constructed for them in the space that had housed the old cafeteria. These moves involved the largest numbers of staff to date and made the opening of the East Building seem even more imminent.

On September 25, the thirty-sixth season of free Sunday evening concerts began, with the National Gallery Orchestra, Richard Bales, conductor, and the Washington Brass Quintet playing Randall E. Faust's "Concerto for Brass Quintet and Orchestra," a world premiere of a work written especially for the Gallery.

Matisse: The Cut-Outs, an extraordinarily beautiful exhibition and the first fully representative of this aspect of Henri Matisse's work, opened to the public on September 10 and continued through October 24, before going on to Detroit and St. Louis. Over a twenty-year period, this modern French master explored his work in cut paper, and his late examples in this medium are considered by many to be the culminating achievement of his career. The exhibition was organized by Jack Cowart, curator of nineteenth- and twentieth-century art at the St. Louis Art Museum, and John Hallmark Neff, curator of modern art at the Detroit Institute of Arts. Included were fifty-seven works, five of which—*Venus*, *Woman with Amphora and Pomegranates*, *The Beasts of the Sea*, *Large Composition with Masks*, and *La Nègresse*—are new acquisitions for the Gallery and will be among the highlights of the works on view at the opening of the East Building.

In the course of the year, grants totaling \$7,500,000 were received from The Andrew W. Mellon Foundation for the completion of the building project. The budget for the building held steady, as it has done since 1975.

The end of the long incubation period for the Gallery's expansion project was at last in sight.



Giovanni Benedetto Castiglione, *David with the Head of Goliath*, Andrew W. Mellon Fund

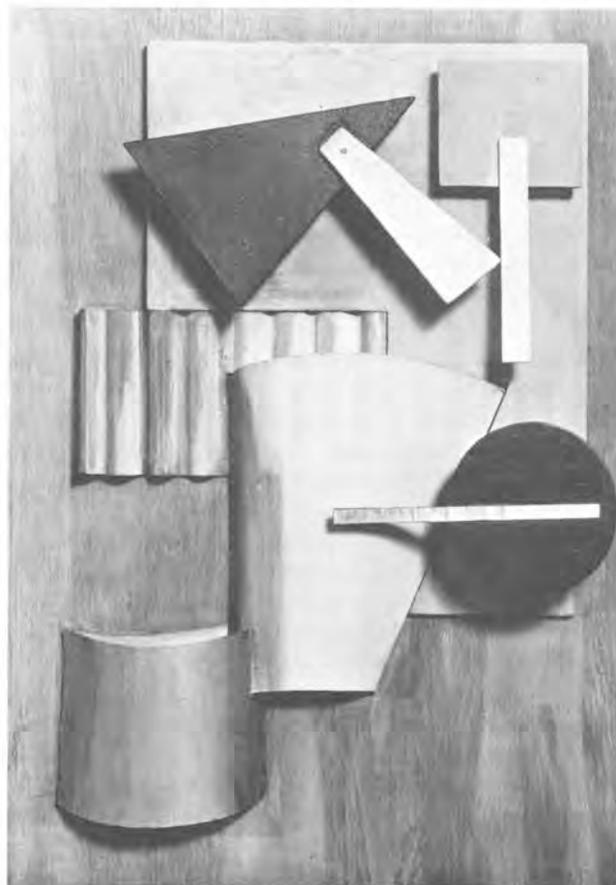
DONORS AND ACQUISITIONS

DONORS OF WORKS OF ART, NATIONAL GALLERY OF ART

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Ruth B. Benedict in memory of her parents, Sophie and Carl Boschwitz
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Ivan Puni, *Suprematist Construction*, Andrew W. Mellon Fund



In addition, the following donated funds were used to acquire works of art in the name of the donor:

Ailsa Mellon Bruce Fund



Jan van Huysum, *Flowers in an Urn*, Adolph Caspar Miller Fund

ACQUISITIONS

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

PAINTINGS

Gauguin, Paul, French, 1848–1903

The Invocation, 1903

oil on canvas, 0.655 x 0.756 (25 $\frac{3}{4}$ x 29 $\frac{3}{4}$)

2702

Gift from the Collection of John and Louise Booth in memory of their daughter, Winkie

Huysum, Jan van, Dutch, 1682–1749

Flowers in an Urn, c. 1720

oil on wood, 0.794 x 0.597 (31 $\frac{3}{4}$ x 23 $\frac{1}{2}$)

2705

Adolph Caspar Miller Fund

Louis, Morris, American, 1912–1962

#133, 1962

acrylic on canvas, 2.107 x 1.372 (83 x 54)

2703

Gift of Mr. and Mrs. Burton Tremaine

Ostade, Adriaen van, Dutch, 1610–1684

Tavern Scene, 1660

oil on wood, 0.238 x 0.204 (9 $\frac{3}{8}$ x 8)

2706

Gift of Mr. John Russell Mason

Rothko, Mark, American, 1903–1970

Orange and Tan, 1954

oil on canvas, 2.064 x 1.606 (81 $\frac{1}{4}$ x 63 $\frac{1}{4}$)

2707

Gift of Mrs. Enid A. Haupt

Smith of Chichester, George, British, 1714–1776

Mr. Tucker of Yeovil, c. 1760

oil on canvas, 0.913 x 0.714 (36 x 28 $\frac{1}{8}$)

2704

Gift of Dr. and Mrs. Henry L. Feffer

Wyeth, Andrew N., American, 1917–

Snow Flurries, 1953

tempera on panel, 0.945 x 1.220 (37 $\frac{1}{4}$ x 48)

2708

Gift of Dr. Margaret I. Handy

SCULPTURE

David, d'Angers, Pierre-Jean, French, 1788–1856

Ambroise Paré, 1840

bronze, 0.475 x 0.207 x 0.172 (18 $\frac{3}{4}$ x 8 $\frac{1}{8}$ x 6 $\frac{3}{4}$)

A-1780

Gift of Mr. and Mrs. Myron Miller

Arp, Jean (Hans), French, 1887–1966

The Forest, 1916

painted wood, 0.327 x 0.197 x 0.076 (12 $\frac{7}{8}$ x 7 $\frac{3}{4}$ x 3)

A-1781

Andrew W. Mellon Fund

Butler, Reginald, British, 1913–

Standing Girl, c. 1956–1960

bronze, 1.790 x 0.616 x 0.616 (70 $\frac{1}{2}$ x 24 $\frac{1}{4}$ x 24 $\frac{1}{4}$)

A-1787

Gift of Mrs. Enid A. Haupt

Giacometti, Alberto, French (b. Switzerland), 1901–1966

The Chariot, 1950

bronze, 1.641 x 0.686 x 0.670 (64 $\frac{5}{8}$ x 27 x 26 $\frac{3}{8}$)

A-1788

Gift of Mrs. Enid A. Haupt

The City Square, 1948–1949

bronze, 0.240 x 0.647 x 0.434 (9 $\frac{1}{2}$ x 25 $\frac{1}{2}$ x 17 $\frac{1}{8}$)

A-1789

Gift of Mrs. Enid A. Haupt

The Forest, 1950

bronze, 0.558 x 0.611 x 0.489 (22 x 24 x 19 $\frac{1}{4}$)

A-1790

Gift of Mrs. Enid A. Haupt

Kneeling Woman, 1956

bronze, 0.501 x 0.152 x 0.243 (19 $\frac{3}{4}$ x 6 x 9 $\frac{1}{2}$)

A-1791

Gift of Mrs. Enid A. Haupt



Henry Moore, *Three Motives Against a Wall, No. 1*, Gift of Mrs. Enid A. Haupt

Standing Woman, c. 1947

bronze, 1.181 x 0.210 x 0.283 (46½ x 8¼ x 11⅛)

A-1792

Gift of Mrs. Enid A. Haupt

Walking Man II, 1960

bronze, 1.885 x 0.279 x 1.107 (74¼ x 11 x 43⅝)

A-1793

Gift of Mrs. Enid A. Haupt

Halegua, Alfredo, American (b. Uruguay), 1930–

Untitled, 1970

Cor-Ten steel, 7.620 x 3.658 x 1.219 (300 x 144 x 48)

A-1760

Anonymous donor

Kollwitz, Käthe, German, 1867–1945

In God's Hands, 1935/36

bronze, 0.355 x 0.318 x 0.086 (14 x 12½ x 3⅝)

A-1778

Gift of Mr. and Mrs. Hans W. Weigert in memory of

Lili B. Weigert

Lassaw, Ibram, American, 1913–

Rhiannon, 1954

welded wire and metal, 0.965 x 2.106 x 0.330 (38 x 83 x 13)

A-1794

Gift of Mrs. Enid A. Haupt

Lipchitz, Jacques, American (b. Lithuania), 1891–1973

Bas-Relief I, 1918

polychromed stone, 0.557 x 0.357 x 0.044 (22 x 14 x 1¾)

A-1782

Adolph Caspar Miller Fund

Manship, Paul, American, 1885–1966

Dancer and Gazelles, 1916

bronze, 0.826 x 0.883 x 0.285 (32½ x 34¾ x 11¼)

A-1783

Gift of Mrs. Houghton P. Metcalf

Diana and a Hound, 1925

bronze, 1.647 x 1.099 x 0.492 (64⅞ x 43¼ x 19⅜)

A-1784

Gift of Mrs. Houghton P. Metcalf

Marini, Marino, Italian, 1901–

Horse and Rider, 1947

bronze, 0.991 x 0.470 x 0.660 (39 x 18½ x 26)

A-1795

Gift of Mrs. Enid A. Haupt

Moore, Henry, British, 1898–

Three Motives Against a Wall, No. 1, 1958/59

bronze, 0.505 x 1.074 x 0.437 (19⅞ x 42¼ x 17¼)

A-1796

Gift of Mrs. Enid A. Haupt

Puni, Ivan, Russian, 1894–1956

Suprematist Construction ("Montage"), 1915/16

wood, metal and cardboard, on panel, 0.698 x 0.487 x

0.070 (27½ x 19⅛ x 2¾)

A-1779

Andrew W. Mellon Fund

Rosati, James, American, 1912–

Untitled

aluminum, 0.380 x 0.800 (15 x 31½)

A-1805

Gift of the artist in memory of William C. Seitz

Schlemmer, Oskar, German, 1888–1943
Homo, 1931 (replica 1968)
welded wire and metal, 2.930 x 2.381 x 0.124 (115 $\frac{3}{8}$ x
93 $\frac{3}{4}$ x 4 $\frac{7}{8}$)
A-1797
Gift of Mrs. Enid A. Haupt

Trova, Ernest, American, 1927–
F.M. Study, 1970
black patina bronze, 1.498 x 0.457 x 0.768 (59 x 18 x 30 $\frac{1}{4}$)
A-1798
Gift of Mrs. Enid A. Haupt

DRAWINGS

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

Barbieri, Giovanni Francesco (called Il Guercino),
Italian, 1591–1666
*The Madonna and Child with St. Gimignano, St. John the
Baptist, St. George and St. Peter Martyr*
black chalk
B-29,178

Bresdin, Rodolphe, French, 1822–1885
Landscape, c. 1858 (?)
pen and ink
B-29,058

Interior: Dancing Girls Entertaining Chieftains
pencil
B-29,122

Carducho, Vicente, Italian, 1576/78–1638
The Lion Hunt, 1682
brown, rose, and green washes over black chalk; squared
B-29,123

Cesari, Giuseppe (Cavaliere d'Arpino), Italian,
1568–1640
Allegorical Figure
black and red chalk
B-29,177

Crespi, Giuseppe Maria, Attributed to, Bolognese,
1665–1747
Young Peasant Seated on the Ground; verso: *Leg and
Drapery Study*
red chalk with pencil
B-29,059

Delacroix, Eugène, French, 1798–1863
Studies for Christopher Columbus
pen and ink with pencil
B-29,124

Eckenbrecher, Themistocles von, German, 1842–1921
Athens, 1890
22 watercolors
B-29,066–087
Gift of Dr. Dieter Erich Meyer



Giovanni Francesco Barbieri (called Il Guercino), *The Madonna and Child with St. Gimignano, St. John the Baptist, St. George and St. Peter Martyr*, Andrew W. Mellon Fund

Everdingen, Allaert van, Dutch, 1621–1675
*Figures in Rowing Boats in a Rocky Cove,
Sailing Ships Beyond*
pen and brown ink with brown and gray washes
B-29,159

Goltzius, Hendrick, Dutch, 1558–1616
Head of an Apostle
pen and brown ink and washes
B-29,033

Gomez de Valencia, Felipe, Spanish, 1634–1694
The Temptation of Christ in the Desert
pen and brown ink
B-29,162

Leoni, Ottavio, Italian, 1578–1630
Portrait of a Lady, 1623
black, white, red, and orange/yellow chalk on blue paper
B-29,166

Longhi, Alessandro, Venetian, 1733–1813, or Pietro,
Venetian, 1702–1785
Portrait of a Procurator (recto and verso)
black chalk heightened with white on gray paper
B-29,131

Mazzola-Bedoli, Girolamo, Attributed to, Italian,
c. 1500–1569

Sheet of Studies; verso: Birds in Flight

pen and brown ink

B-29,181

Gift of Mr. and Mrs. John Steiner

Mola, Pier Francesco, Studio of, Italian, 1612–1666

Joseph Revealing Himself to his Brothers in Egypt, c. 1655

black chalk with pen and brown ink and wash,
heightened with white

B-29,182

Gift of Mr. and Mrs. John Steiner

Rosa, Salvator, Italian, 1615–1673

A Youth Sitting on a Wall in Conversation with Two Men

pen and brown ink, black chalk, with gray-brown wash
B-29,046

Rubens, Peter Paul, Flemish, 1577–1640

The Capitoline Eagle

black chalk

B-28,989

Gift of Emile E. Wolf

Steinlen, Théophile-Alexandre, Swiss/French,
1859–1923

Sheet of Studies, recto and verso

pencil

B-29,187

Anonymous donor



Ottavio Leoni, *Portrait of a Lady*, Andrew W. Mellon Fund



Hendrick Goltzius, *Head of an Apostle*, Andrew W. Mellon Fund

Vanni, Francesco, Attributed to, Italian, 1563–1610

The Marriage of St. Catherine

red and black chalk

B-29,183

Gift of Ruth B. Benedict in memory of her parents,
Sophie and Carl Boschwitz

Verhaecht, Tobias, Netherlandish, 1561–1631

River Landscape with the Journey to Emmaus

pen and brown ink with blue and brown washes

B-29,060

Vinckeboons, David, Flemish, 1576–1629

A Landscape with Elijah Mocked

pen and brown ink with green, blue-gray, and pink washes
over black chalk

B-29,052

PRINTS

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

Achepohl, Keith, American, 1934–
House and Garden VI, 1971
color etching and other media
B-29,155

White Still Life
mixed media
B-29,192
Gift of the artist

Albers, Josef, American, 1888–1976
8 prints
inkless intaglios on paper
B-29,089–95
Gift of Dr. and Mrs. Maelyn E. Wade
13 prints
silkscreens
B-29,097–109
Gift of Dr. and Mrs. Maelyn E. Wade

Anonymous English, 17th c.
Charles II with his Council
engraving
B-29,110

Anonymous French (after Rosso Fiorentino),
16th c. (?)
Dance of the Dryades (copy of Pierre Milan's engraving)
engraving
B-29,055

Beham, Hans Sebald, German, 1500–1550
The Madonna and Child under a Canopy
woodcut
B-29,184
Gift of Elsie F. Alsberg

Bella, Stefano della, Italian, 1610–1664
Six Large Views of Rome and the Campagna
etchings
B-29,111–116

Heads of Different Animals
etchings
B-29,117–120

Heads of Two Camels; verso: *The Flight into Egypt*
etching proof with revisions drawn on with black chalk and brown wash
B-29,121

The Flight into Egypt
etching
B-29,138
Gift of William and Ruth Benedict

Bolswert, Schelte Adams (after van Dyck), Dutch,
c. 1581–1659
Christ on the Cross Between the Two Thieves
engraving
B-29,020

*Christ on the Cross with St. Catherine of Siena,
St. Dominic, and an Angel*
engraving
B-29,021

*Christ on the Cross with St. Catherine of Siena,
St. Dominic, and an Angel*
counterproof of engraving (B-29,021)
B-29,022

Bontecou, Lee, American, 1931–
Untitled, 1973
two-color silkscreen
B-28,990
Gift of Robert Rauschenberg

Bosse, Abraham, French, 1602–1676
Title plate for Callot's illustrations for *The New Testament*
etching
B-29,139
Gift of Dr. and Mrs. Ronald R. Lubritz

Bracquemond, Félix (after Jules Laurens), French,
1833–1914
Gorge in the Rocks
etching
B-29,156

Breer, Robert, American, 1926–
Untitled, 1973
lithograph, sprayed on the stone
B-28,991
Gift of Robert Rauschenberg

Callot, Jacques, French, 1592–1635
10 illustrations of *The New Testament*
etchings
B-29,140–149
Gift of Dr. and Mrs. Ronald R. Lubritz

Campagnola, Domenico, Venetian, 1500–1564
Shepherd and Old Warrior, 1517
engraving
B-29,023

Carpì, Ugo da, Italian, c. 1480–c. 1520
The Descent from the Cross
chiaroscuro woodcut printed in black and burnt sienna
B-29,062
Gift of Miss Alice W. Clement in memory of her grand-
father, James Sayre Higbie

Carracci, Annibale, Bolognese, 1560–1609
*The Virgin and Child with St. Ann and St. John the
Baptist*, 1606
etching with engraving
B-29,056

Castiglione, Giovanni Benedetto, Italian, 1616–1670
David with the Head of Goliath, c. 1655
monotype finished with brush
B-29,154



Jean Duvet, *The Apocalypse: The Archangel Binding the Devil*, Andrew W. Mellon Fund

Catesby, Mark, British, 1683–1749

The White-Headed Eagle, 1731

colored etching

B-29,150

Gift from the Collection of Dr. and Mrs. George Benjamin Green

Chamberlain, John, American, 1927–

Untitled, 1973

lithograph on both sides of mylar

B-28,992

Gift of Robert Rauschenberg

Corialano, Bartolommeo (after Guido Reni), Italian, active 1627–1653

The Fall of the Giants, 1641

chiaroscuro woodcut on four sheets

B-29,024

Debucoart, Philibert-Louis, French, 1755–1832

Les Plaisirs Paternel

etching and color aquatint

B-29,025

de Maria, Walter, American, 1935–

Untitled, 1973

photograph from his movie *Hard Core*

B-28,993

Gift of Robert Rauschenberg

Dietrich, Christian Wilhelm Ernst (called Dietricy),

German, 1712–1774

Landscape with a Bridge and Ruined Tower, 1744

etching

B-29,157

The Singer at the Country Fair, 1740

etching

B-29,158

Dine, Jim, American, 1935–

Untitled, 1973

two-color silkscreen

B-28,995

Gift of Robert Rauschenberg

di Suvero, Mark, American, 1933–

Untitled, 1973

two-color silkscreen

B-28,994

Gift of Robert Rauschenberg

Dupré, Jules, French, 1811–1889

Interior of a Farmhouse, 1883

etching

B-29,185

Gift of Elsie F. Alsberg

Duvet, Jean, French, 1485–1561

The Apocalypse: The Archangel Binding the Devil

engraving

B-29,063

Pepita Milmore Memorial Fund

The Apocalypse: Vision of the New Jerusalem

engraving

B-29,064

Pepita Milmore Memorial Fund

Eisemann, Georg, German, late 17th c.

6 landscapes with figures and rural buildings

etchings

B-29,026–031

Fahlström, Öyvind, Swedish/American, 1928–

Untitled, 1973

one-color silkscreen

B-28,997

Gift of Robert Rauschenberg

Fialetti, Odoardo (after Tintoretto), Italian, 1573–1638

The Marriage at Cana

etching

B-29,160

Flavin, Dan, American, 1933–

Untitled, 1973

two-color silkscreen

B-28,996

Gift of Robert Rauschenberg

- Franco, Giovanni Battista**, Italian, c. 1498-1580
The Arc of the Lord in the Temple of Dagon
engraving
B-29,125
- François (or François), Simon**, French, 1606-1671
Saint Sebastian
etching
B-29,032
- Goltzius, Hendrick**, Dutch, 1558-1616
A Polish Nobleman Standing, 1583
engraving
B-29,161
- Goodnough, Robert**, American, 1917-
Untitled, 1970
silkscreen
B-29,153
- Green, Valentine**, British, 1739-1813
Jane, Countess of Harrington
mezzotint
B-29,126
- Grooms, Red**, American, 1937-
Untitled, 1973
one-color silkscreen
B-28,998
Gift of Robert Rauschenberg
- Haacke, Hans**, American, 1936-
Untitled, 1973
one-color silkscreen
B-28,999
Gift of Robert Rauschenberg
- Hay, Alex**, American, 1930-
Untitled, 1973
two-color silkscreen
B-29,000
Gift of Robert Rauschenberg
- Hayter, Stanley William**, British, 1901-
Composition
color etching
B-29,163
- Hamilton, Richard**, British, 1922-
6 prints
B-28,983-988
Gift of Mr. and Mrs. William M. Speiller
4 prints
B-29,188-191
Gift of William M. Speiller
- Huchtenburgh, Jan van**, Dutch, 1647-1733
5 prints
mezzotints
B-29,034-038
- Jode, Pieter de, II** (after Jacob Jordaens), Flemish,
1606-1674
St. Martin, Bishop of Tours, Healing the Possessed Servant
engraving
B-29,039
- Johnson, Gerald**, American, 1945-
Sixpac, 1976
collograph
B-29,040
- Judd, Donald**, American, 1928-
Untitled, 1973
lithograph and one-color silkscreen
B-29,001
Gift of Robert Rauschenberg
- Kanemitsu, Matsumi**, American, 1922-
11 prints
lithographs
B-29,193-203
Gift of June Wayne
- Kelly, Ellsworth**, American, 1923-
Untitled, 1973
one-color silkscreen
B-29,002
Gift of Robert Rauschenberg
- Koninck, Salomon**, Dutch, 1609-1656
Bust of an Old Man in Profile, Facing Right, 1628
etching
B-29,164
- Lautensack, Hans**, German, c. 1524-1561/6
Georg Roggenbach, 1554
etching on vellum
B-29,165
- Legcay, Jean-Laurent**, French, 18th c.
Title page and 3 *Vicus of Tombs*, 1768
etchings
B-29,127-130
- LeWitt, Sol**, American, 1928-
Untitled, 1973
two-color silkscreen
B-29,003
Gift of Robert Rauschenberg
- Lichtenstein, Roy**, American, 1923-
Untitled, 1973
two-color silkscreen
B-29,004
Gift of Robert Rauschenberg
- Lucas, David** (after Constable), British, 1802-1881
Hadleigh Castle
mezzotint
B-29,167
- Manet, Edouard**, French, 1832-1883
A Boy Blowing Bubbles, 1869
etching on blue paper
B-29,132



Master ES, *The Letter "Y"*, Andrew W. Mellon Fund

Marillier, Clément-Pierre, French 1740–1808
60 bound proofs of Marillier's book illustrations, between
1771 and 1779
etchings
B-29,088

Master E. S., German, d.1467/8
The Letter "Y", 1467
engraving
B-29,065
Pepita Milmore Memorial Fund

Matisse, Henri, French, 1869–1954
Nude with her Face Cut Off, 1914
lithograph
B-29,176

Meryon, Charles, French, 1821–1868
Portrait of Armand Guéraud, 1862
etching with engraving
B-29,168

Mohlitz, Philippe, French, 1941–
L'Été, 1975
etching and drypoint
B-29,151
Gift of Michael S. Sachs

Morret, Jean-Baptiste (after A. F. Sergent-Marceau),
French, active late 18th c.
L'Agriculture Considérée, Le Comte de Veaux, 1789
etching and color aquatint
B-29,133

Morris, Robert, American, 1931–
Untitled, 1973
lithograph
B-29,005
Gift of Robert Rauschenberg

Nevelson, Louise, American, 1900–
Untitled, 1973
five-color silkscreen
B-29,006
Gift of Robert Rauschenberg

Noland, Kenneth, American, 1924–
Untitled, 1973
four-color silkscreen
B-29,007
Gift of Robert Rauschenberg

Oldenburg, Claes, American, 1929–
Untitled, 1973
one-color lithograph and silkscreen with hand dusting
B-29,008
Gift of Robert Rauschenberg

Orley, Richard van (after Peter Paul Rubens), Flemish,
c. 1663–1732
The Fall of the Rebel Angels
etching
B-29,041

Paik, Nam June, American, 1932–
Untitled, 1973
three-color silkscreen
B-29,009
Gift of Robert Rauschenberg

Pencz, Georg (after Giulio Romano), German,
c. 1500–1550
The Taking of Carthage, 1539
engraving
B-29,057

Pontius, Paulus (after Peter Paul Rubens), Flemish,
1603–1658
Christ Carrying the Cross, 1632
engraving
B-29,042

Christ on the Cross, 1631
engraving
B-29,043



Henri Matisse, *Nude with her Face Cut Off*, Andrew W. Mellon Fund

The Presentation in the Temple, 1638
engraving
B-29,044

Rauschenberg, Robert, American, 1925–
Untitled, 1973
two-color silkscreen
B-29,010
Gift of Robert Rauschenberg

Reverdy, Georges (“Cesare Reverdino”), French,
active c. 1531–1564
Mars and Venus Surprised by Vulcan
engraving
B-29,045

Rivers, Larry, American, 1923–
Untitled
four-color silkscreen and lithograph
B-29,011
Gift of Robert Rauschenberg

Rosenquist, James, American, 1933–
Untitled, 1973
three-color silkscreen
B-29,012
Gift of Robert Rauschenberg

Sabatelli, Luigi, Italian, 1772–1850
Daniel's Vision, 1809
etching
B-29,186
Gift of Elsie F. Alsberg

Sadeler, Aegidius II, Flemish, 1570–1629
Forest Landscape with a Wooden Bridge to the Right
engraving
B-29,047
River Landscape with a Duck Hunter
engraving
B-29,048

Segal, George, American, 1924–
Untitled, 1973
one-color silkscreen
B-29,013
Gift of Robert Rauschenberg

Serra, Richard, American, 1939–
Untitled, 1973
lithograph
B-29,014
Gift of Robert Rauschenberg

Sichem, Christoffel I van (after Goltzius), Dutch,
1546–1624
Portrait of Otto Heinrich, Count of Schwarzenburg, 1607
woodcut
B-29,049

Snyers, Hendrik (after Peter Paul Rubens), Flemish,
born c. 1612
The Fathers of the Church Discussing Transubstantiation,
1643
engraving
B-29,050

Sonnier, Keith, American, 1941–
Untitled, 1973
two-color silkscreen with varnish (image from a videotape)
B-29,015
Gift of Robert Rauschenberg

Stankiewicz, Richard, American, 1922–
Untitled, 1973
lithograph
B-29,016
Gift of Robert Rauschenberg

Sternner, Albert, American, 1863–1946
Reclining Nude, c. 1909
monotype, with brown pen (?)
B-29,152
Gift of Mr. David Tunick

Swanevelt, Hermann van, Netherlandish, c. 1600–1655
6 illustrations of *The History of Adonis*, 1654
etchings
B-29,169–174

Tempesta, Antonio, Florentine, 1555–1630
Title page and suite of 10 *Different Battle Scenes*
etchings
B-29,061

Thomassin, Philippe (after Roncalli), French,
1562–1622
The Fall of the Rebellious Angels, 1618
engraving
B-29,051

Twombly, Cy, American, 1929–
Untitled, 1973
two-color silkscreen and lithograph
B-29,017
Gift of Robert Rauschenberg

Vaillant, Wallerant, French, 1623–1677
Self-Portrait
mezzotint
B-29,134

Valtat, Louis, French, 1869–1952
Seated Woman
etching and drypoint
B-29,175

Vernet, Carle, French, 1758–1836
A Mameluk Resting
lithograph
B-29,135

Vico, Enea, Italian, 1523–1567
The Loves of Mars and Venus
engraving
B-29,136

Visscher, Cornelis (after Peter Paul Rubens), Dutch,
c. 1619–1662
Mary and the Child Crowned by Angels
engraving in 2 plates
B-29,053

Warhol, Andy, American, 1930–
Mao, 1973
xerox (of a drawing)
B-29,019
Gift of Robert Rauschenberg

White, C., American, active 20th c.
Love Letter, 1977
lithograph
B-29,204
Gift of June Wayne
Prophet I, 1975
lithograph
B-29,205
Gift of June Wayne
Prophet II, 1975
lithograph, A.P.
B-29,206
Gift of June Wayne

Whitman, Robert, American, 1935–
Untitled, 1973
one-color silkscreen, printed on both sides
B-29,018
Gift of Robert Rauschenberg

Wijck, Thomas, Dutch, 1616–1677
Sailors Working at Riverside
etching
B-29,054

Woelffer, Emerson, American, 1914–
Untitled, 1976
lithograph
B-29,207
Gift of June Wayne
Untitled, 1977
lithograph
B-29,208
Gift of June Wayne
Untitled, 1977
lithograph
B-29,209
Gift of June Wayne

Wolfgang (The Goldsmith), German, active 15th c.
The Madonna and Child with the Abbot Ludwig von Churchwalden, 1477 (after the Master ES)
engraving
B-29,137



Henri Matisse, *Mimosa*, Ikeda Museum of 20th-Century Art, Itoh City, Japan

LENDERS

LENDERS TO SPECIAL EXHIBITIONS

PRIVATE COLLECTIONS

Maida and George Abrams
Mr. and Mrs. Theodore Ahrenberg
The Atlas Foundation
Mr. and Mrs. Martin Atlas
Yvette Baer
Mr. and Mrs. Armand Bartos
Ruth and William Benedict
Heinz Berggruen
Ernst Beyeler
Max Bill
Dr. Curt Buhler
Christopher Clarkson
David Daniels
Richard, Margery, and John Davis
Lois and George de Menil
Mr. and Mrs. Julian Eisenstein
M. Roy Fisher
Mr. and Mrs. Jacques Gelman
Stephen Hahn
Armand Hammer Foundation Collection
Maruja Baldwin Hodges
Ruth Cole and Jacob Kainen Collection
Mr. and Mrs. Robert P. Kogod
François Lachenal
Maurice Lefebvre-Foinet
Dr. and Mrs. Ronald R. Lubritz
Mr. and Mrs. Paul Mellon
Robert Motherwell
Mr. and Mrs. Morton Neumann
Kenneth Noland
Mr. and Mrs. I. M. Pei
Régine Pernoud
Lessing J. Rosenwald
Robert Rowan

Frederick Schab
William H. Scheide
Leonard Schlosser
Mr. and Mrs. Edwin Singer
Sheldon H. Solow
Vicci Sperry
Alice Steiner
Emile E. Wolf

PUBLIC COLLECTIONS

Egypt

Cairo, The Egyptian Museum

England

London, British Museum

France

Paris, Mobilier National

Italy

Rome, The Vatican Museums, Collection of Modern Religious Art

Japan

Itoh City, Ikeda Museum of 20th-Century Art

Nagoya, The Tokugawa Art Museum

Netherlands

Amsterdam, Rijksmuseum

Switzerland

Basel, Kunstmuseum

United States

CALIFORNIA

Los Angeles, Los Angeles County Museum of Art

Sacramento, E. B. Crocker Art Gallery

CONNECTICUT

Middletown, Davison Art Center, Wesleyan University

New Haven, Yale University Art Gallery

DISTRICT OF COLUMBIA

Corcoran Gallery of Art

Library of Congress

National Museum of History and Technology,

Smithsonian Institution
The Smithsonian Institution Library

ILLINOIS

Chicago, The Art Institute of Chicago

IOWA

Pella, Central College, The Brower Collection

MASSACHUSETTS

Boston, The Museum of Fine Arts

Cambridge, Fogg Art Museum, Harvard University

Cambridge, Harvard College Library

Wellesley, Wellesley College Museum

Williamstown, Sterling and Francine Clark Art Institute

Worcester, The Worcester Art Museum

NEBRASKA

Lincoln, Nebraska Art Association

MISSOURI

St. Louis, The St. Louis Art Museum

NEW HAMPSHIRE

Hanover, Dartmouth College Museum and Galleries

NEW JERSEY

Princeton, The Art Museum, Princeton University

NEW YORK

New York, Butler Library, Columbia University

Cooper-Hewitt Museum of Design, Smithsonian Institution

The Metropolitan Museum of Art

The Museum of Modern Art

New York Academy of Medicine

The New York Public Library

The Pierpont Morgan Library

Pierre Matisse Gallery Corporation

Whitney Museum of American Art

OHIO

Cleveland, The Cleveland Museum of Art

PENNSYLVANIA

Philadelphia, Philadelphia Museum of Art

Pittsburgh, Museum of Art, Carnegie Institute

RHODE ISLAND

Providence, Museum of Art, Rhode Island School of Design

TEXAS

Dallas, Dallas Museum of Fine Arts

West Germany

West Berlin, Staatliche Museen, Kupferstichkabinett

LENDERS OF WORKS DISPLAYED WITH GALLERY COLLECTIONS

ANONYMOUS LOANS

John Singleton Copley, *Thomas Amory II*

Edouard Manet, *Le Bal de l'Opéra*

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

Helen Frankenthaler, *Mountains and Sea*

PETER JAY

Gilbert Stuart, *John Jay*

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*

Claude Monet, *The Bridge at Argenteuil; The Cradle
(Camille with the Artist's Son Jean); Woman with a Parasol
—Madame Monet and Her Son*

Auguste Renoir, *Child with Toys—Gabrielle and the
Artist's Son Jean; Flowers in a Vase*

Henri Rousseau, *Tropical Landscape—An American Indian
Struggling with an Ape*

Georges Seurat, *The Lighthouse at Honfleur*

Edouard Vuillard, *Woman in Striped Dress*

ROBERT MOTHERWELL

Robert Motherwell, *Elegy to the Spanish Republic #124*

MR. AND MRS. CLAIBORNE PELL

George Caleb Bingham, *The Jolly Flatboatmen*

HELEN B. STERN

David Smith, *Cubi XXVI*

NATIONAL PROGRAMS

DEPARTMENT OF EXTENSION PROGRAMS

Four new color slide programs were written and produced following the prototypes completed the previous year. The programs, *Thomas Jefferson: Art and Reason*, *Thomas Jefferson: Architecture*, *Treasures of Tutankhamun*, and *Morris Louis: Major Themes and Variations*, include audio cassettes, printed texts, and, in special cases, a color poster or study prints.

The department produced six new titles in the series of seven-minute films focused on major artists in the Gallery's collections. Designed to evoke greater interest in the artists, this "Awareness Series" now includes films on the works of Mary Cassatt, William Blake, Cézanne, Catlin, Canaletto, and Dürer. In addition, longer films, based on the *Eye of Thomas Jefferson* and *Treasures of Tutankhamun* exhibitions, were placed in circulation.

Among the major projects completed, perhaps the most important was the refurbishing of all the older programs in circulation. The packages for these programs were redesigned, the texts revised and reprinted, and, for some, new sound recordings made. For the two slide programs focusing on the Christmas and Easter stories in art, recorded music was added to augment the narration. All 16mm films in circulation were inspected and reconditioned as well, and new copies of some films were ordered to add to the number available for distribution. In addition, a new catalogue was published, listing some sixty-four films and slide programs that may be borrowed from the National Gallery free of charge.

In all, seventy-seven different titles, both slide programs and films, were circulated during 1977. Of these twenty-seven have now been phased out. Total bookings for all program categories was 29,984, with a total audience estimated at 2,371,666 persons. The majority

of requests continued to come from primary and secondary schools throughout the United States. However, libraries, instructional resource centers, other museums, special interest clubs, and numerous corporations also made use of Extension Programs. Federal agencies such as the Bureau of Indian Affairs and Department of Defense used Gallery materials in their school programs here and abroad; other governmental agencies include the Department of State, the U.S. Embassy in Kuala Lumpur, and the U.S. Coast Guard. Programs were sent to almost four thousand communities in the fifty states and in fourteen foreign countries and two U.S. territories.

In the early part of the year the distribution service of the Department of Extension Programs moved to permanent quarters in the connecting link. These new facilities include office space for scheduling and booking free loan programs, shipping and receiving areas, a special room for film cleaning operations, and areas for various aspects of program maintenance.

During Fiscal 1977, three persons joined the Department of Extension Programs: Deborah A. Tucker, secretary; Larry C. Middleton, shipping clerk; and Roland Young, shipping clerk.

ART AND MAN

The Gallery's multimedia education program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc., reached a subscription of 92,000, representing an estimated audience of 276,000 who received the six issues during the year.

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

BELGIUM

Antwerp, Royal Gallery of Fine Arts

PIETRO PAUOLO RUBENS: RUBENSJAAR 1577-1977

June 28-September 30, 1977

Peter Paul Rubens: *Marchesa Brigida Spinola Doria*

CANADA

Toronto, Ontario Science Center

DECEPTIONS IN ART, NATURE, AND PLAY

June 17-October 10, 1977

M. C. Escher: *Metamorphose III*

M. C. Escher: *Belvedere*

M. C. Escher: Commemorative Box

M. C. Escher: Black Sphere

M. C. Escher: Carved Ivory Sphere—Angel and Devil Motif

M. C. Escher: Carved Ivory Sphere—Frog Motif

M. C. Escher: Plastic Sphere

ENGLAND

London, The British Museum

RUBENS DRAWINGS AND OIL SKETCHES

July 15-October 30, 1977

Peter Paul Rubens: *Venus and Adonis*

London, National Maritime Museum

LONDON AND THE THAMES: PAINTINGS OF THREE CENTURIES

(Silver Jubilee exhibition)

Joseph Mallord William Turner: *Mortlake Terrace*

James McNeill Whistler: *Chelsea Wharf: Grey and Silver*

FRANCE

Paris, Grand Palais

THE EUROPEAN VISION OF AMERICA

September 17, 1976-January 3, 1977

After cartoon by L. van Schoor: *America* (tapestry)

Benjamin West: *Colonel Guy Johnson*

PUVIS DE CHAVANNES RETROSPECTIVE

November 26, 1976-February 14, 1977; also in Ottawa,
March-May 1977

Pierre Puvis de Chavannes: *Rest*

Pierre Puvis de Chavannes: *Work*

Paris, Musée Marmottan

GIORGIONE TO PICASSO

October 9-December 5, 1976

Rembrandt van Ryn: *A Young Man Seated at a Table*

Jan Vermeer: *A Lady Writing*

Paris, Musée Nationale d'Art Moderne, Centre Nationale d'Art et de Culture Georges Pompidou

PARIS-NEW YORK

June 1-September 19, 1977

Paul Gauguin: *Parau Na Te Varua Ino* ("Words of the
Devil")

Max Weber: *Rush Hour, New York*

JAPAN

Tokyo, Museum of Western Art

EXHIBITION OF MASTERPIECES, EAST AND WEST, FROM
AMERICAN COLLECTIONS

September 10-October 17, 1976; also in Kyoto, November-
December 1976

Mino da Fiesole: *Astorgio Manfredi*



Peter Paul Rubens, *Marchesa Brigida Spinola Doria*, Samuel H. Kress Collection

UNITED STATES

CALIFORNIA

Los Angeles, Los Angeles County Museum of Art

THE AGE OF FRANKLIN AND JEFFERSON

November 9, 1976-January 2, 1977

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: *Mary Walton Morris*

John Wollaston: *Lewis Morris* (?)

FOUR HUNDRED YEARS OF PAINTING BY WOMEN, 1550-1950

December 21, 1976-March 13, 1977; also in Austin,

Pittsburgh, April-September 1977

Mary Cassatt: *Children Playing on the Beach*

Berthe Morisot: *Girl in a Boat with Geese*

Berthe Morisot: *The Sisters*

COLORADO**Colorado Springs, Colorado Springs Fine Arts Center**

NEW ACCESSIONS, U.S.A.: 1976

October 24–December 5, 1976

Kenneth Noland: *The Clown***Denver, Denver Art Museum**

SEVENTEENTH-CENTURY DUTCH DRAWINGS FROM AMERICAN COLLECTIONS

April 1–May 15, 1977; also in Fort Worth, June–July 1977

Rembrandt: *Self-Portrait*Bartholomeus Breenbergh: *Landscape with a Large Rock***CONNECTICUT****Hartford, Wadsworth Atheneum**

JEAN-BAPTISTE GREUZE, 1725–1805

November 30, 1976–January 23, 1977

Jean-Baptiste Greuze: *Ange-Laurent de Lalive de Jully***DELAWARE****Wilmington, Historical Society of Delaware**

BASS OTIS: PAINTER, PORTRAITIST & ENGRAVER

October 15–December 15, 1976

Bass Otis: John Smith Warner

DISTRICT OF COLUMBIA**District of Columbia, The Folger Shakespeare Library**

SHAKESPEARE IN AMERICA, 1776–1976

April 23–October 30, 1976

Irving R. Wiles: *Miss Julia Marlowe***District of Columbia, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution**

ARTIST-IMMIGRANTS OF AMERICA: 1876–1976

May 20–October 20, 1976

Max Weber: *Rush Hour, New York***District of Columbia, National Collection of Fine Arts, Smithsonian Institution**

AMERICA AS ART

April 9–November 7, 1976

John Quidor: *The Return of Rip Van Winkle***District of Columbia, National Portrait Gallery, Smithsonian Institution**

ABROAD IN AMERICA: VISITORS TO THE NEW NATION, 1776–1914

April 9, 1976–January 30, 1977

Gilbert Stuart: *John Bill Ricketts*Davis: *John and Abigail Montgomery***GEORGIA****Atlanta, The High Museum of Art**

"REMEMBER THE LADIES": WOMEN IN AMERICA, 1750–1815

October 16–November 14, 1976; also in Washington, D.C.,

Chicago, Austin, and New York, December 1976–June 1977

Gilbert Stuart: *Mrs. John Adams*Pinney: *The Cotters Saturday Night***LOUISIANA****New Orleans, Newcomb College, Tulane University**

OLD TESTAMENT-NEW TESTAMENT

October 4–November 12, 1976

Eichenberg: *The First Seven Days, Genesis I* (10 prints)Hecht: *Arche de Noe*Reder: *Apocalypse de Saint Jean le Theologien* (10 prints)Berthe Morisot, *The Sisters*, Gift of Mrs. Charles S. Carstairs**MARYLAND****Baltimore, The Baltimore Museum of Art**

KEITH MARTIN—COLLAGES

September 13–October 30, 1977

Martin: *Collage Number 4***College Park, The University of Maryland Art Department Gallery**

FROM PEN TO PRESS: THE FIRST CENTURY OF PRINTING, 1450–1550

September 15–October 23, 1977

Anonymous German: *Saint Margaret*Anonymous German: *Sheet of Figures*Anonymous German: *Gothic Letter D*Albrecht Dürer: *Title Page, Large Passion***MASSACHUSETTS****Boston, Museum of Fine Arts**

COPLEY, STUART, AND WEST

July 22–November 7, 1976

Benjamin West: *Dr. Samuel Boudé*Benjamin West: *Mrs. Samuel Boudé*

PAINTINGS BY NEW ENGLAND PROVINCIAL ARTISTS

July 22–November 7, 1976

American School: *Lady with Plumed Headdress*Winthrop Chandler: *Captain Samuel Chandler*Winthrop Chandler: *Mrs. Samuel Chandler***Northampton, Smith College Museum of Art**

JOSEPH WHITING STOCK

February 4–May 8, 1977

Joseph Whiting Stock: *Mary and Francis Wilcox***MICHIGAN****Detroit, The Detroit Institute of Arts**

ARTS AND CRAFTS IN DETROIT: THE MOVEMENT, THE SOCIETY, THE SCHOOL

November 22, 1976–January 17, 1977

Honoré Daumier: *Félix Barthe (L'Important Personnage)***MINNESOTA****Minneapolis, Walker Art Center**

THE RIVER: IMAGES OF THE MISSISSIPPI

October 3, 1976–January 9, 1977

George Catlin: 4 paintings



Winslow Homer, *Breezing Up*, Gift of the W. L. and May T. Mellon Foundation

MISSOURI

St. Louis, Missouri Historical Society

VOYAGES OF DISCOVERY BY LA SALLE

February 1–April 1, 1977

George Catlin: Series of 26 paintings from "Voyages of Discovery by La Salle"

NEW YORK

New York, Museum of Modern Art

AMBROISE VOLLARD

June 6–September 6, 1977

Vallotton: *Le Gagnant*

New York, Whitney Museum of American Art

TURN OF THE CENTURY AMERICA: PAINTINGS, GRAPHICS, PHOTOGRAPHS, 1890–1910

June 29–October 2, 1977

John H. Twachtman: *Winter Harmony*

OHIO

Cincinnati, The Taft Museum

THE BEST OF FIFTY

March 22–May 8, 1977

Alberto Giacometti: *The Invisible Object (Hands Holding the Void)*

PENNSYLVANIA

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*

Chadds Ford, Brandywine River Museum

DR. MARGARET I. HANDY MEMORIAL EXHIBITION

June 3–July 17, 1977

Andrew Wyeth: *Snow Flurries*

Philadelphia, Pennsylvania Academy of the Fine Arts

IN THIS ACADEMY

April 22–December 31, 1976

Frederick Kemmelmeyer: *First Landing of Christopher Columbus*

TEXAS

Dallas, Museum of Fine Arts

TITIAN AND THE VENETIAN WOODCUT

January 15–March 15, 1977; also in Detroit, April–May 1977

Campagnola: *Lamentation*

Campagnola: *Adoration of the Magi*

Scolari: *Entombment*

VIRGINIA

Richmond, Virginia Museum of Fine Arts

MARINE PAINTING IN AMERICA

September 27–October 21, 1976; also in Newport News, Virginia, November–December 1976

Thomas Eakins: *The Biglin Brothers Racing*

Winslow Homer: *Breezing Up*

WISCONSIN

Milwaukee, Milwaukee Art Center

FROM FOREIGN SHORES: 200 YEARS OF ART BY FOREIGN BORN AMERICAN MASTERS

October 15–November 28, 1976

John Bradley: *Little Girl in Lavender*

SCOTLAND

Glasgow, Glasgow City Art Gallery

WHISTLER'S GRAPHIC WORK IN FOUR SEAPORTS

October 7–November 11, 1976

James McNeill Whistler: *Speke Shore*

James McNeill Whistler: *Steps, Amsterdam*

James McNeill Whistler: *F. R. Leyland*

James McNeill Whistler: *Speke Hall*

WEST GERMANY

Essen, Villa Hügel

FRONTIER AMERICA: THE FAR WEST

September 22–December 12, 1976; also in Vienna, January–April 1977

George Catlin: 2 paintings of Indian life

Stuttgart, Württembergisches Landesmuseum

THE STAUFER PERIOD. HISTORY, ART, CULTURE

March 26–June 5, 1977

Anonymous German: *Leaf from a Psalter: Christ in the Lap of Abraham*



Canaletto, *Landscape Capriccio with Column*, Collection of Mr. and Mrs. Paul Mellon

LOANS FROM THE GALLERY'S COLLECTIONS

AUSTRIA

Vienna, American Embassy

American School: *Village by the River*

George Catlin: 2 paintings of Indian life

Attributed to Charles S. Humphreys: *The Trotter*

BELGIUM

Brussels, American Embassy

American School: *Civil War Battle*

American School: *Lady Wearing Pearls*

George Catlin: 4 paintings of Indian life

Ammi Phillips: *Henry Teller*

CANADA

Ottawa, American Embassy

George Catlin: 2 paintings of Indian life

ENGLAND

Bath, The American Museum in Britain

George Catlin: 2 paintings of Indian life

London, American Embassy

George Catlin: 3 paintings of Indian life

FRANCE

Paris, American Embassy

American School: *Blacksmith Shop*

American School: *Civil War Battle*

American School: *Indians Cooking Maize*

George Catlin: 2 paintings of Indian life

Paris, Musée du Louvre

Attributed to Bartolommeo Bellano: *Christ Child*

GERMAN DEMOCRATIC REPUBLIC

East Berlin, American Embassy

American School: *Brothers*

American School: *Fruit and Flowers*

American School: *The Hobby Horse*

George Washington Mark: *Marion Feasting the British Officer on Sweet Potatoes*

Gilbert Stuart: *Luke White*

Thomas Sully: *Henry Pratt*

IRELAND

Dublin, American Embassy

American School: *The Dog*

George Catlin: 5 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*

ITALY

Rome, American Embassy

Canaletto: *Landscape Capriccio With Column*

Canaletto: *Landscape Capriccio With Palace*

JAPAN

Tokyo, American Embassy

American School: *A View of Mount Vernon*

American School: *Sophia Mead*

American School: *The End of the Hunt*

American School: *The Start of the Hunt*

KUWAIT

American Embassy

George Catlin: 3 paintings of Indian life

Thomas Chambers: *Bay of New York, Sunset*

Thomas Chambers: *The Hudson Valley, Sunset*

PORTUGAL

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*

UNION OF SOVIET SOCIALIST REPUBLICS

Leningrad, American Consulate General

American School: *A City of Fantasy*

James Bard: *Steamer "St. Lawrence"*

George Catlin: 4 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*



Gilbert Stuart, *Ann Barry*, Gift of Jean McGinley Draper

UNITED STATES

CALIFORNIA

San Francisco, M. H. de Young Memorial Museum

American School: *Mr. Willson*

George Catlin: 2 paintings of Indian life

John Wollaston: *Lewis Morris* (?)

John Wollaston: *Mary Walton Morris*

DISTRICT OF COLUMBIA

District of Columbia, Architect of the Capitol,

The Honorable George M. White

Franklin C. Courter: *Lincoln and His Son, Tad*

James Reid Lambdin (?) : *Daniel Webster*

District of Columbia, 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*

Gari Melchers: *The Sisters*

Gilbert Stuart: *Ann Barry*

Gilbert Stuart: *George Washington*

Gilbert Stuart: *Mary Barry*

Gilbert Stuart: *Mr. Ashe*

District of Columbia, Department of State, Diplomatic Reception Rooms

George Catlin: 7 paintings of Indian life

District of Columbia, Dumbarton House (The National Society of the Colonial Dames of America)

John Trumbull: *William Rogers*

District of Columbia, National Collection of Fine Arts, Smithsonian Institution

Jacob Eichholtz: *James P. Smith*

Edward Greene Malbone: *Maria Miles Heyward*

Edward Greene Malbone: *"Eye Portrait"*

Jean Petitot the Elder: *Louis de Bourbon, Prince de Condé*

Jean Petitot the Elder: *Henri Jules, Duc d'Albret*

District of Columbia, National Museum of History and Technology, Smithsonian Institution

American School: *The Presidents' Fan*

American School: *Catharine Hendrickson*

Jacob Eichholtz: *Robert Coleman*

Robert Edge Pine: *General William Smallwood*

Charles Peale Polk: *George Washington at Princeton*

Thomas Sully: *Major Thomas Biddle*

District of Columbia, National Portrait Gallery, Smithsonian Institution

American School: *Junius Brutus Booth*

Gardner Cox: *Earl Warren*

Asher B. Durand: *Gouverneur Kemble*

French School, after Greuze: *Benjamin Franklin*

Chester Harding: *Self-Portrait*

Daniel Huntington: *Henry Theodore Tuckerman*

Daniel Huntington: *Dr. James Hall*

Daniel Huntington: *Dr. John Edwards Holbrook*

David Johnson: *Edwin Forrest*

Eastman Johnson: *Joseph Wesley Harper, Jr.*

Thomas B. Lawson: *William Morris Hunt*

William Sidney Mount: *Charles Loring Elliot*

Gilbert Stuart: *Stephen Van Rensselaer*

After Gilbert Stuart: *James Lloyd*

Irving R. Wiles: *Miss Julia Marlowe*

District of Columbia, The Octagon (The American Institute of Architects Foundation, Inc.)

Gilbert Stuart: *William Thornton*

Gilbert Stuart: *Mrs. William Thornton*

District of Columbia, Secretary of Housing and Urban Development, The Honorable Patricia Roberts Harris

Lamar Dodd: *Winter Valley*

Francesco Guardi: *Castel Sant'Angelo*

Francois Boucher, *Diana and Endymion*, Timken Collection



Robert Henri: *Volendam Street Scene*

Marguerite Zorach: *Christmas Mail*

**District of Columbia, Secretary of the Interior,
The Honorable Thomas S. Kleppe**

George Catlin: 2 paintings of Indian life

George Ropes: *Mount Vernon*

Albert Pinkham Ryder: *Mending the Harness*

Douglas Volk: *Abraham Lincoln*

Marguerite Zorach: *Christmas Mail*

**District of Columbia, Secretary of State, The
Honorable Cyrus Vance**

American School: *Imaginary Regatta of America's Cup
Winners*

L. M. Cooke: *Salute to General Washington in New York
Harbor*

George Ropes: *Mount Vernon*

Amzi Emmons Zeliff: *The Barnyard*

**District of Columbia, Secretary of Transportation,
The Honorable William T. Coleman, Jr.**

James Bard: *Towboat "John Birkbeck"*

George Catlin: 2 paintings of Indian life

Joseph Whiting Stock: *Mary and Francis Wilcox*

William John Wilgus: *Ichabod Crane and the Headless
Horseman*

**District of Columbia, Speaker of the House of
Representatives, The Honorable Carl Albert**

American School: *Flowers and Fruit*

Lamar Dodd: *Winter Valley*

**District of Columbia, Supreme Court of the United
States: The Chief Justice, The Honorable Warren
Earl Burger**

American School: *Portrait of a Man*

American School: *Little Girl with Pet Rabbit*

American School: *Pink Roses*

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*

District of Columbia, Mr. Justice Harry A. Blackmun

American School: *Washington at Valley Forge*

District of Columbia, Mr. Justice Thurgood Marshall

American School: *Leaving the Manor House*

District of Columbia, Mr. Justice Lewis F. Powell, Jr.

School of Francesco Guardi: *Piazza San Marco*

Eugene Vail: *The Flags, Saint Mark's, Venice—Fete Day*

**District of Columbia, Mr. Justice William H.
Rehnquist**

American School: *Abraham Lincoln*

Circle of Hendrik van Anthonissen: *Ships in the Scheldt
Estuary*

Aaron Bohrod: *Old State Capitol*

George Catlin: 2 paintings of Indian life

Léonid (Berman): *Favadero*

Frits Thaulow: *River Scene*



American, *Andrew Jackson*, Andrew Mellon Collection

District of Columbia, Mr. Justice John Paul Stevens

George Catlin: 3 paintings of Indian life

Hans Hartung: *Composition*

Alphonse Legros: *Hampstead Heath*

**District of Columbia, The Vice President, The
Honorable Nelson A. Rockefeller**

Thomas Chambers: *Theatening Sky, Bay of New York*

Edward Savage: *George Washington*

District of Columbia, The White House

George Catlin: 14 paintings of Indian life

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*

Thomas Sully: *Andrew Jackson*

Thomas Sully: *The Vanderkemp Children*

FLORIDA

St. Petersburg, Museum of Fine Arts

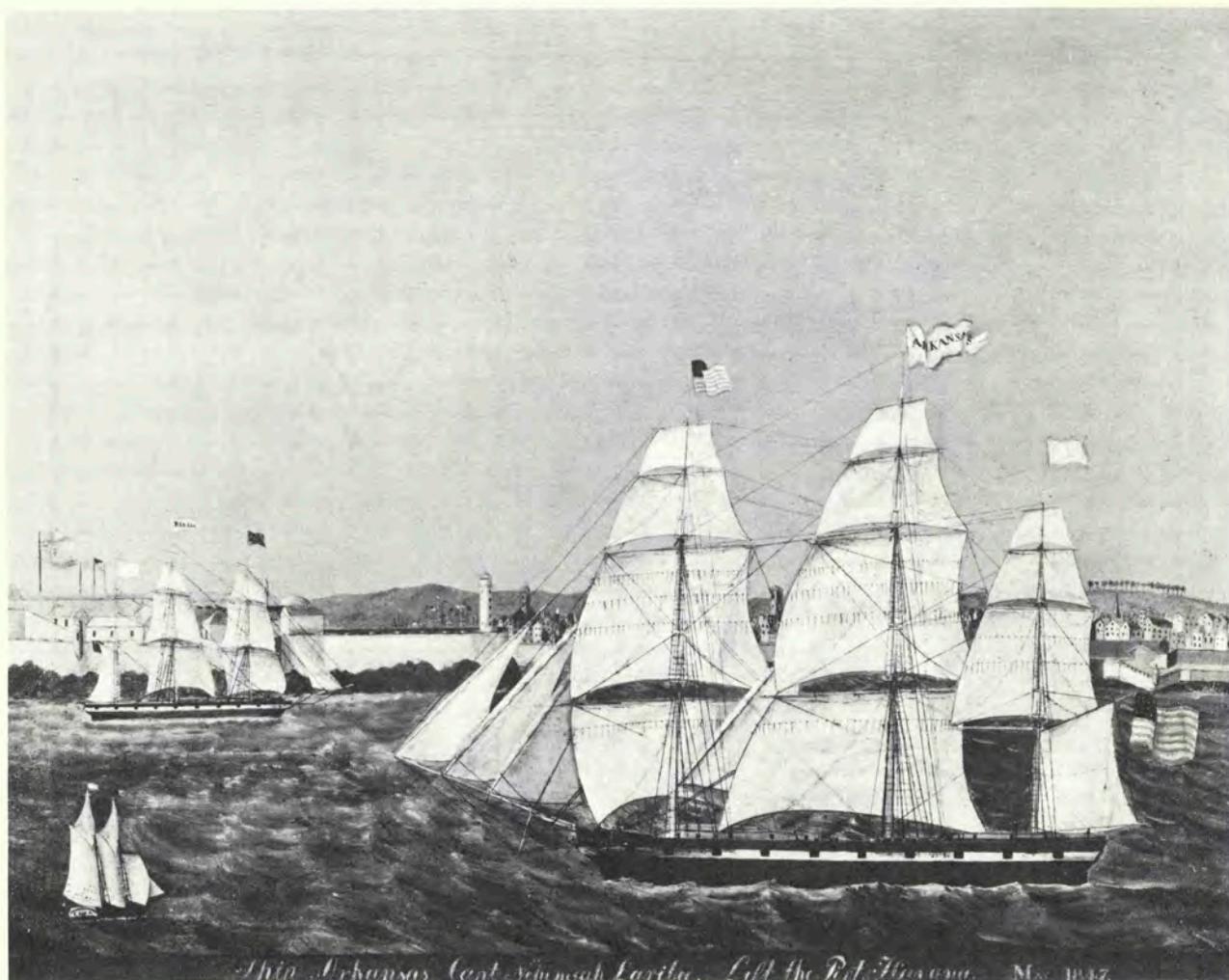
François Boucher: *Diana and Endymion*

François Dandrè-Bardon: *The Adoration of the Skulls*

Jean-Marc Nattier: *Portrait of a Lady*

Titian and Assistant: *Girolamo and Cardinal Marco*

Corner Investing Marco, Abbot of Carrara, with his Benefice



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

MASSACHUSETTS

Pittsfield, The Berkshire Athenaeum

Ezra Ames: *Maria Gansevoort Melville*

TEXAS

Corpus Christi, Art Museum of South Texas

Paul Cézanne: *The Battle of Love*

Camille Corot: *Saint Sebastian Succored by the Holy Women*

Gustave Courbet: *Boats on a Beach, Étretat*

Henri Matisse: *Still Life with Pineapple*

Auguste Renoir: *Nude*

UTAH

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*

VIRGINIA

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*

WYOMING

Cody, Buffalo Bill Historical Center

George Catlin: 5 paintings of Indian life

WEST GERMANY

Bonn, American Embassy

American School: *Twenty-two Houses and a Church*

Lawrence Calcagno: *Black Light*

Billy Morrow Jackson: *Eve*

Franz Kline: *Four Square*

George Washington Mark: *Marion Feasting the British Officer on Sweet Potatoes*

YUGOSLAVIA

Belgrade, American Embassy

George Catlin: 5 paintings of Indian life

EDUCATIONAL SERVICES

Department staff prepared educational wall texts, object labels, or brochures to accompany four temporary exhibitions at the Gallery: *Treasures of Tutankhamun*, *Matisse: The Cut-Outs, Titian and the Venetian Woodcut*, and the *Tokugawa Collection: Nō Robes and Masks*. In addition, the department prepared an audio-visual program "Donning the Nō Costume," which ran continuously in the Nō exhibition.

The total attendance at 3,831 educational events was 153,298 for the fiscal year.

Of this, 86,386 visitors attended Gallery tours conducted by the staff: for 756 Introduction to the Collection tours the total number of visitors was 26,790; for 238 Tour of the Week lectures, 11,286; for 614 Painting of the Week talks, 19,466; and for 368 special tours or auditorium appointments 28,844.

Another 66,912 visitors attended school tours, film showings, and Sunday auditorium programs:

Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 21,116 area school children on 1,035 tours during the academic year: this total includes the volunteers' special efforts during the Tutankhamun exhibition. In addition to school tours, members of The Hospitality and Information Service (THIS) guided 340 people on 23 tours in Arabic, Dutch, French, German, Italian, Japanese, Polish, Spanish, and Swedish.

Attendance at 245 film showings, excluding those scheduled on Sundays at four o'clock, totaled 33,627 people. These presentations included the thirteen-part program *Tutankhamun's Egypt* and, during the summer, films from Kenneth Clark's three series, *Civilization*, *The Romantic Rebellion*, and *Rembrandt*.

The attendance at fifty-two Sunday auditorium programs totaled 11,829. Given every Sunday afternoon throughout the year, each program usually consisted of

a one-hour formal lecture with slides, although six presentations were feature-length films. There were thirty-one guest speakers.

André Chastel, French authority on the Italian Renaissance, was the 1977 Andrew W. Mellon Lecturer in the Fine Arts, giving six talks on "The Sack of Rome, May 1527."

The other guest speakers were:

ROSAMOND BERNIER, founding editor of *L'Oeil* magazine, author, and lecturer, New York
"Charles I of England: The Most Successful Collector in the History of the Western World"

NORMA BROUDE, professor of art history, American University, Washington, D.C.
"Degas' Attitude toward Women: A Reevaluation"

VICTOR CARLSON, curator of prints and drawings, Baltimore Museum of Art, Baltimore
"Toulouse-Lautrec and the Art of Poster Design"

EUGENE A. CARROLL, professor of art history, Vassar College, Poughkeepsie
"Rosso Fiorentino and the Conceits of Florentine Painting around 1520"

ALESSANDRA COMINI, professor of art history, Southern Methodist University, Dallas
"The Changing Image of Beethoven, 1770-1970: From Musician to Demi-God"

JOHN D. COONEY, research curator, Department of Ancient Art, Cleveland Museum of Art, Cleveland
"Just before Tutankhamun"

JACK COWART, curator of nineteenth- and twentieth-century art, St. Louis Art Museum, St. Louis
"Matisse at Venice, 1943-1949"

W. R. DALZELL, author, lecturer, and radio commentator, Bedford, England
"The English Tradition in Watercolor Painting"

CHARLES DEMPSEY, chairman, Department of the History of Art, Bryn Mawr College, Bryn Mawr
"Coloristic Innovations in Sixteenth-Century Painting"

JOHN ELDERFIELD, curator of painting and sculpture, Museum of Modern Art, New York
"Morris Louis and Twentieth-Century Painting"

EVERETT FAHY, director, Frick Collection, New York
"An Unidentified Florentine Masterpiece"

JOHN HARRIS, curator of the drawings collection, British Architectural Library, London
"The Destruction of the Country House in Britain (1875-1975)"

MICHAEL JAFFÉ, director, Fitzwilliam Museum, Cambridge, England
"Rubens and *The Assumption*"

DONALD KEENE, professor of Japanese, Columbia University, New York
"Nō, the Beginning of Japanese Theater"

ROBERT A. KOCH, professor of art history, Princeton University, Princeton
"Plant Symbolism in the Paintings of Hugo van der Goes"

CHRISTINE LILYQUIST, curator of Egyptian art, Metropolitan Museum of Art, New York
"Treasures of Tutankhamun"

WOLFGANG LOTZ, Kress Professor in Residence, National Gallery of Art
"Looking at Michelangelo's Architecture"

JOHN HALLMARK NEFF, curator of modern art, Detroit Institute of Arts, Detroit
"The Role of Matisse's Cut-Outs in His Career"

KONRAD OBERHUBER, curator of drawings, Fogg Art Museum, Harvard University, Cambridge
"Titian's Landscape Drawings"

FRANKLIN W. ROBINSON, director, graduate program in the history of art, Williams College, Williamstown
"Seventeenth-Century Dutch Drawings from American Collections"

DAVID ROSAND, professor of art history, Columbia University, New York
"Titian's Graphic Language: The Creation of a Venetian Dialect"

ROBERT B. SHAFFER, adjunct professor of art history, American University, Washington, D.C.
"An Inquiry into the Nature of Fantasy"

CLAIRE RICHTER SHERMAN, art historian, Washington, D.C.
"International Gothic Art at the National Gallery"

JAMES H. STUBBLEBINE, professor of art history, Rutgers University, New Brunswick
"Duccio of Siena and His Great Madonna for Florence"

CHARLES F. STUCKEY, professor of art history, Johns Hopkins University, Baltimore
"Poetry and Pictures by Thomas Cole, Painter of *The Voyage of Life*"

MARVIN TRACHTENBERG, professor of fine arts, Institute of Fine Arts, New York University, New York
"The Fortunes of the Statue of Liberty Reconsidered"

JOEL UPTON, professor of fine arts, Amherst College, Amherst
"Petrus Christus and the Washington *Nativity*"

GUY WALTON, professor of fine arts, New York University, New York
"Surprising Aspects of the Early History of Louis XIV's Versailles: A Silk Purse from a Sow's Ear"

JACK WASSERMAN, professor of art history and dean, Tyler School of Art, Temple University, Philadelphia
"The Genesis of Raphael's *Alba Madonna* in the National Gallery"

HENRI ZERNER, curator of prints, Fogg Art Museum, Harvard University, Cambridge
"François Clouet's 'Lady in Her Bath'"

In addition, ten Sunday 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, "Constancy 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"
1963 John Pope-Hennessy, "Artist and Individual: Some Aspects of the Renaissance Portrait"
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"
- 1972 Ludwig H. Heydenreich, "Leonardo da Vinci"
- 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"
- 1977 André Chastel, "The Sack of Rome, May 1527"

SLIDE COLLECTION

A total of 77,059 slides are now in the collection. The number of slides added during the year was 5,461; of these, 1,045 were made by cutting up 3 1/4 x 4 inch slides, which are no longer used, and converting them into details on 2 x 2 inch slides. Because of new information or acquisition of replacements, 3,190 slides were recatalogued as well. In addition to staff members using the slide collection, 460 people outside the Gallery borrowed a total of 13,365 slides.

RADIO TALKS

Radio talks, produced in the National Gallery's recording studio and broadcast over station WGMS during the intermission of the Sunday concerts, numbered forty. 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.

ART INFORMATION SERVICE

The staff continued to provide information and assistance to visitors and to give general and special tours of the collections and exhibitions. In November an additional docent joined the department, bringing the staff to seven full-time and two summer part-time desk docents. Under the supervision of the curator in charge of art information, 910 answers were made to inquiries requiring special research, 756 in writing and 154 by telephone. The letters received came from forty-five states and from twenty-six foreign countries. A survey of visitors who stopped at the two



information desks during the week of August 11-17 showed that of 1,674 persons questioned, 1,370 came from all fifty states and 304 from fifty-three foreign countries.

Texts for three new gallery leaflets were provided (Galleries 4, 6, 60) and five were revised (39, 54, 55, 85, 91), bringing the total to twenty-four current gallery leaflets.

SUMMER INTERN PROGRAM

The Education Department continued to organize an orientation program on various functions of the Gallery for the art history students awarded summer internships. During a ten-week period, the group attended curatorial sessions on connoisseurship, documentation, and conservation or visited administrative offices two mornings a week. The remaining time was given to practical, on-the-job experience in specific departments. The students and the departments in which they served were as follows: Robert W. Baldwin, graphic arts; Kevin E. Consey, sculpture; Anne C. Edgerton, education; Cathy L. Gebhard, twentieth-century art; Laura B. Gilbert, northern European painting; Phillip T. Heagy, photographic archives, S. Ann Hoenigswald, conservation; Joan A. Holladay, education; Jeffrey L. Horrell, library; and Paul L. Lerner, French painting.



Jean Arp, *The Forest*, Andrew W. Mellon Fund

OTHER DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

Overwhelming public response to the Gallery's major exhibition of the year, the *Treasures of Tutankhamun*, marked a year that also saw a great deal of scholarly research and activity on the part of the curatorial staff.

It was also a period of sorrow following the death of the Gallery's senior curator, William P. Campbell, after twenty-five years at the Gallery, twenty of them as curator of American painting and sixteen as senior curator. Since coming to the National Gallery as a research assistant in 1951, Mr. Campbell organized exhibitions of twentieth-century French paintings from the Chester Dale Collection, American primitive paintings in the Edgar William and Bernice Chrysler Garbisch Collection, and eyewitness drawings of Civil War scenes, as well as shows of the work of Winslow Homer, John Gadsby Chapman, Gilbert Stuart, Thomas Eakins, John Sloan, George Bellows, and John Singleton Copley. In 1970 he produced the Gallery's illustrated catalogue of American paintings and sculpture.

His cheerfulness and inquiring mind will be sorely missed.

Curatorial activities, involving the acquisition, care, and presentation of works of art, continued at a steady pace. Work proceeded on various volumes of the Gallery's forthcoming catalogue raisonné of the collection.

In August, John Wilmerding joined the curatorial staff as senior curator and as curator of American art, succeeding Mr. Campbell. Formerly the Leon E. Williams Professor of Art and chairman of the Humanities Division at Dartmouth College, Mr. Wilmerding is the author of numerous studies on American art and artists, including *American Art* (1976) in the prestigious Penguin series, *A History of American Marine Painting* (1968), *Fitz Hugh Lane* (1971), and *Winslow*

Homer (1972) among others. He has served on the visiting committees on American painting at the Metropolitan Museum of Art, at the Museum of Fine Arts, Boston, and at Boston's Institute of Contemporary Arts; on the advisory boards of the New England Preservation Society and the Dunlap Society; and on the editorial boards of the *Art Bulletin*, the *American Art Journal*, the *American Art Review*, and *Historical New Hampshire*. In addition, he is trustee of the Shelburne Museum and the Wyeth Endowment for American Art. He completed his doctoral work at Harvard in 1965.

Eliza Rathbone joined the curatorial staff as assistant curator of twentieth-century art.

PAINTING

A program begun two years previously has been continued for the rehangings of the permanent collection in the Main Floor exhibition galleries. The galleries most recently completed are those that contain northern Italian and Venetian Renaissance as well as Spanish art and seventeenth- and eighteenth-century Italian art. During the reorganization, the Italian galleries were designed to include sculpture (Gallery 26); and an additional gallery was earmarked for Spanish art. Pietro Tacca's *Pistoia Crucifix* of 1616 was hung in Gallery 26 amid a group of four other important bronzes, all from the turn of the seventeenth century. The Spanish galleries, which were once located in two different areas of the west wing, have now been brought together (Galleries 34, 36, 37).

When Spanish paintings were moved from Gallery 50, a group of Rubens paintings were brought into the space, which is just off the West Sculpture Hall, to mark the international "Rubens Year." Among the works displayed for this four-hundredth anniversary of Ruben's birth are *Deborah Kip, Wife of Sir Balthasar*

Gerbier, and Her Children and *Daniel in the Lion's Den*. The Rubens portrait *Marchesa Brigida Spinola Doria* was lent to major exhibitions in Antwerp and Cologne celebrating this anniversary.

Of note also is the completed rehang of the Dutch landscapes in Gallery 46, where the paintings were lowered eight inches to make them more accessible for viewing. In conjunction with the Gallery's Rembrandt project, Arthur Wheelock, curator of Dutch and Flemish painting, traveled with painting conservator Kay Silberfeld to Berlin, Kassel, Braunschweig, Hanover, and Amsterdam to examine Rembrandt landscapes in collections there and to meet with other restorers and discuss restoration and Rembrandt's painting techniques.

Following the close of the exhibition, *Morris Louis: Major Themes and Variations*, in January, the Department of Twentieth-Century Art installed a gallery with several examples of post World War II American painting, including *Mountains and Sea*, a crucial painting of the 1950s borrowed from the artist, Helen Frankenthaler; an important picture from Robert Motherwell's Spanish Elegy series, also lent by the artist; and a major Clyfford Still canvas, *Untitled*, on loan from Mr. Frederick Weisman. At the same time the gallery devoted to works by Picasso and Braque was reinstalled to include Juan Gris' *Fantômas* acquired the previous year.

Among the many important gifts of modern art were a fine Morris Louis Stripe painting, #133, from Mr. and Mrs. Burton G. Tremaine, and a subtle Mark Rothko oil, *Orange and Tan*, of 1954, the gift of Mrs. Enid A. Haupt.

SCULPTURE

Twenty of this year's sculpture acquisitions postdate the year 1900 and thus dramatically enhance the Gallery's holdings in twentieth-century art. Of note is another significant gift from Mrs. Enid Haupt: a splendid series of six works by Giacometti, as well as Henry Moore's *Three Motives Against a Wall, No. 1* and works by Marino Marini, Reginald Butler, Ernest Trova, Ibram Lassaw, and Oskar Schlemmer.

Important purchases include three polychromed reliefs, each dating from the crucial period of the 1910s: Jean Arp's *The Forest*, Ivan Puni's *Suprematist Construction*, and Jacques Lipchitz's *Bas-Relief I*, a painted stone relief which shares many aspects of composition with a companion painting, also of 1918, which had earlier been given to the Gallery by Mr. and Mrs. Burton G. Tremaine.

The research activities of the department concen-

trated on two major projects, the continued preparation of the *Summary Catalogue of Sculpture* (for which many works were reviewed for potential reattribution), and the cataloguing of the Renaissance medals and plaquettes in the Widener donation, a hitherto unpublished collection.

GRAPHIC ARTS

The Department of Graphic Arts presented three Gallery-initiated exhibitions during the year. *Paper in Prints*, focusing on the different aesthetic roles played by variations in the paper used for printed images, was conceived and organized by Andrew Robison, curator of graphic arts, who also prepared a catalogue. *Prints of Paris: the 1890s*, recalling the colorful period of the "Belle Epoque," was organized by Jacquelyn Sheehan; and the *French Prints by Twentieth-Century Masters*, which focused on prints by contemporaries of Henri Matisse, to supplement the concurrent major exhibition, *Matisse: The Cut-Outs*, was selected by curator Ruth Fine. In addition, two traveling exhibitions were shown at the Gallery, both organized by the International Exhibitions Foundation: *Titian and the Venetian Woodcut* and *Seventeenth-Century Dutch Drawings from American Collections*.

Among the gifts of drawings received during the year were *The Capitoline Eagle*, by Rubens, from Emile Wolf, as well as sheets by various artists from Dr. Ruth Benedict, Dieter Meyer, Stephen Spector, and Mr. and Mrs. John Steiner. The Callot collection was strengthened with the gift of a particularly brilliant set of prints of *The New Testament* from Dr. and Mrs. Ronald Lubritz; and the twentieth-century print collection was enhanced by William Speiller's gift of ten Richard Hamiltons, surveying the artist's work from 1963 to 1976, and by June Wayne's gift of seventeen contemporary prints produced at the Tamarind Lithography Workshop.

In an effort to develop the Gallery's representation of seventeenth-century Dutch landscapes, drawings by Tobias Verhaecht, David Vinckeboons, and Allaert van Everdingen as well as a figure study by Hendrick Goltzius were added to the collection. Italian drawings purchased included a finished composition of *Fortune* by Cavaliere d'Arpino, a late black chalk Guercino composition study for a painting, Ottavio Leoni's 1623 portrait of a Roman girl, and Pietro or Alessandro Longhi's portrait of a Venetian procurator. Modern drawings purchased include a figure study by Delacroix and two works by Bresdin.

Other significant additions include the purchase of a work by the Master ES, St. George with his dragon



and princess in the shape of a Y. This print represents only the third letter from his engraved grotesque alphabet to enter this country. At the same time, the department acquired two scenes from Jean Duvet's *Apocalypse*; they appear to be among the finest surviving impressions of any of the artist's engravings. Among other prints purchased during the year were the *Shepherd and Warrior* by Domenico Campagnola, various prints by the Rubens School and by Stefano della Bella, the enormous chiaroscuro woodcut *Fall of the Giants* by Bartolommeo Coriolano, impressions by an engraver of the Fontainebleau School and by Edouard Manet, one of Matisse's finest early lithographs *Nu au visage coupé*, and finally, of foremost importance, a monotype by G. B. Castiglione, *David and Saul with the Head of Goliath*.

In April the department hosted the annual meeting of the Print Council of America, for which the openings of the *Paper in Prints* and *Prints of Paris* exhibitions were timed to coincide. The assembled curators of prints and drawings met for two days to discuss the theme of paper, with lectures and panels on the historical, artistic, art-historical, and conservation aspects of paper in graphic arts.

In December the Index of American Design, consisting of about eighteen thousand watercolor renderings, was formally transferred to the Department of Graphic Arts; and in January a study project on drawings by Rembrandt and his school concluded with a number of changed attributions to reflect scholarly research since the drawings were first acquired.

In October 1976, Lynn Gould joined the department as a museum technician, in charge of supervising

print study room visitors, answering enquiries from the public, and rendering expert opinions on works of art on paper brought to the Gallery for that purpose.

LIBRARY

Additions to the collection this year brought the library's total holdings to 45,681 titles in 61,991 volumes and, conservatively estimated, 31,000 pieces of vertical file material. The year's additions by purchase, gift, or exchange numbered 3,301 titles in 3,695 volumes, as well as almost 3,000 pieces of vertical file material. Of the total volumes acquired, 1,479 current titles were purchased with federal funds and 993 retrospective titles were purchased with trust funds, including important purchases on Russian art and constructivism, a complete run of the Kestner-Gesellschaft catalogues, and *Die Deutschen Schaumünzen des 16. Jahrhunderts*. Other important but as yet unprocessed purchases include the Kate Steinitz collection on Kurt Schwitters and the James Fitzsimmons library on twentieth-century art.

The National Gallery Library also received 681 volumes as gifts from 303 sources. Publications received through exchange numbered 542 volumes from 260 institutions. Two special deposits at the library have been made: Dr. Carl Nordenfalk, former Kress Professor at the Gallery, deposited his excellent 1,500-volume library on medieval illumination, and Johan Gripenstedt deposited 60 rare books from his library at Nynäs Castle in Sweden.



Paper in Prints exhibition

Of the 153 volumes which were added to the reference collection, particularly important are Bénézit's new enlarged edition of the *Dictionnaire Critique et Documentaire des peintres, sculptures, dessinateurs . . .*, Planat's *Encyclopédie de l'architecture et de la construction*, Viollet-Le-Duc's *Dictionnaire Raisoné de l'architecture française du XI au XVI siècle*, the *Catalog of the Library of the Museum of Modern Art*, and the *Dictionary Catalog of the Library of the Freer Gallery of Art*.

During the year 1,020 readers, other than Gallery staff members, used the library; 201 of these were new registrants. Book circulation increased tremendously this year, reaching a total of 8,199 volumes. As the Gallery's collection has grown, interlibrary loan requests to other institutions have decreased; borrowed volumes totaled 369, of which 358 came from the Library of Congress and 11 from other libraries. Seventy-two volumes were lent to other institutions. The library's reference section answered approximately 2,764 reference questions by telephone, letter, and personal visit. The reference librarian also conducted fifty-one tours for new Gallery employees, summer interns, visiting scholars, and graduate students.

The library received 485 periodical titles during the year (69 new subscriptions, 276 renewed subscriptions, 123 from regular gift and exchange sources, and 17 as a result of society membership); the number of actual issues received was in excess of 3,800. Consolidation of serials records, requiring an inventory of the entire collection, is nearing completion with 680 serials entered into the system. In addition, 450 period-

ical titles and 4,318 volumes have been fully classified and catalogued into a revised alphabetical classification scheme, and the volumes have been physically shifted accordingly. As titles are catalogued, the serials section's current and retrospective holdings information is being sent to be listed in the *National Union Catalog* and *New Serial Titles*. As a supplement to the annual serials swap, sponsored by the Art Libraries Society/North America, the National Gallery of Art Library has established a serials exchange service for the purpose of trading unwanted duplicate periodicals with other art libraries.

Space limitations for bound volumes of serials continues to be a problem, particularly for noncurrent sales catalogues. As the number of catalogues received yearly increases, their physical control becomes less manageable. This year the National Gallery of Art Library received all catalogues from 18 major American and European auction houses for a total in excess of 3,700.

The cataloguing section has catalogued 3,081 titles in 3,839 volumes; of these 2,223 titles in 2,851 volumes were newly catalogued, 771 titles were part of the artist reclass project and 87 titles were nonartist revisions. In addition 587 serials and 667 monographs were bound into 1,254 volumes.

New staff added to the library during the year include Joyce Jones as aide in the circulating collection, Barbara Parker and Rita Caviglia as cataloguer and technician (respectively) in the serials section, and Joseph Bothwell as cataloguer in the cataloguing section, where new employee Eugene Thompson also works part-time in addition to his duties with the library's bindery operations.

PHOTOGRAPHIC ARCHIVES

The holdings of the Photographic Archives (including negatives) reached a total of 782,869 pieces.

The archives purchased 122,868 photographs of works of art through the continuing generous support of the Samuel H. Kress Foundation. In addition, the archives received 4,408 photos as gifts and 2,794 photos transferred from other departments of the Gallery. The total number of photographs acquired during the fiscal year reached 130,070.

Among the photographs acquired were special purchases of the *Art International* photo archives covering the first twenty-five years of its publication, a group of Italian Gothic painting photos from Richard Fremantle, Venetian Gothic sculpture photos from Wolfgang

Wolters, and American architecture photos from Wayne Andrews. In addition, approximately thirty thousand negatives were purchased from Taylor and Dull covering objects illustrated in the auction catalogues of Sotheby Parke-Bernet between 1964 and 1972. The archives also began acquiring, in microfiche form, prints of photos in other institutions' collections.

Notable gifts received this year were collections of photographs resulting from three projects funded by the Kress Foundation. These consisted of photos of Edgar Degas' notebooks from Theodore Reff, of eighteenth-century Roman sculpture from Robert Enggass, and of Crusader sculpture in the Holy Land from Moshe Barasch.

Additions to the archive staff made it possible to incorporate all previously acquired photo collections into one main collection, to complete the indexing of the Parke-Bernet negatives covering the years 1933-1963, and to prepare for the move to new quarters in the East Building. Approximately 128,000 new photos were sorted, identified, and filed. The new staff members are Diane Boston, Richard Hutton, and Jerry Mallick.

CONSERVATION DEPARTMENT

PAINTING AND SCULPTURE

During the year, major restoration was completed on eight paintings: Braque's *Still Life: Le Jour* and his *Peonies*, Bronzino's *A Young Woman and Her Little Boy*, an *Enthroned Madonna and Child* of the Byzantine school (thirteenth century), Gris' *Still Life and Fantomas*, Rembrandt's *Philemon and Baucis* and his *Saskia van Uylenburgh, the Wife of the Artist*, Sano di Pietro's *Madonna and Child with Saints and Angels*, and a terra cotta by Clodion, *Poetry and Music*. Work was begun on four paintings in addition to the above. Treatment included both structural work and cleaning.

One hundred and thirty-four paintings received minor treatment for loose paint or for minor damages in the varnish and paint. Two pieces of sculpture and two pieces of furniture also received minor treatment. The large Matisse découpage *La Nègresse*, 14 5/6 x 20 1/3 feet, was unrolled and additional linen attached to its edges, to prepare it for a stretcher designed and built at the Gallery.

Forty-two paintings and one piece of sculpture were examined to determine if they were in condition to be lent, and seventy-nine paintings on loan in the Washington area were examined in situ. To assist curators in acquisition decisions, thirteen paintings, two pieces of sculpture, four stage backdrops, and several

medals were examined; and six paintings were x-rayed for research purposes. During the year, half of the collection was inspected for the second time since the establishment of the department five years ago.

Victor Covey, chief of conservation, and William Leisher, assistant conservator of paintings, spent many weeks working on the exhibition *Treasures of Tutankhamun*. They examined and recorded the conditions of the objects before and after exhibition, made minor repairs to twenty-two objects, and helped to pack the show for shipment. Both conservators also made minor repairs to pictures in the Matisse exhibition.

Work on the Rembrandt project continued with Kay Silberfeld, conservator of paintings, examining or treating Rembrandt's works. Dr. Joseph Bauch, dendrochronologist from Hamburg, Germany, came to the Gallery to date wood panels used by Rembrandt and by other Dutch and Flemish artists; and the advisors to the project, Professor Egbert Haverkamp-Begemann and Seymour Slive, made several trips to the Gallery to discuss treatment proposals and to study treatment in progress.

Mr. Leisher went to New York with the Gallery's director to examine paintings being considered for acquisition. He also visited several embassies in Washington to advise on the condition of paintings in their collections. Miss Silberfeld was sent to Paris by the Armand Hammer Foundation to inspect paintings belonging to the National Gallery and other United States museums which had traveled to the USSR and Paris. She supervised their packing and accompanied the Gallery paintings back to the United States.

Ann Hoenigswald, a graduate of the Intermuseum Conservation Association's training program in Oberlin, Ohio, and a Gallery summer intern, assisted with the inspection of the collection and carried out minor treatment on paintings, frames, and an antique chair.

During the summer of 1977, the painting laboratory closed and began its lengthy move to new quarters in the space formerly occupied by the cafeteria. Larger than the laboratory's previous quarters, it provides room for additional staff, for the treatment of larger paintings, as well as for new scientific equipment and conservation staff offices.

TREATMENT OF TEXTILES

In December 1976, Shelley Fletcher joined the staff as conservator of works of art on paper. In the balance of the fiscal year she completed major treatment on six graphics. Among these were two prints by Whistler, a fifteenth-century German woodcut, a watercolor by Asam, a Picasso print, and a recently acquired mono-

type by Castiglione, *Judith with the Head of Holofernes*.

In addition, twenty-six prints and drawings were given minor treatment. Thirty-three prints and drawings were prepared for exhibition, and eighteen received laboratory examinations for purposes of research or as part of acquisition decisions. A vellum leaf from the Arenburg Psalter was specially packed to minimize changes in relative humidity and vibrations. Miss Fletcher took the leaf to Stuttgart and assisted at its installation in an exhibition there.

The paper laboratory acquired a Beta-radiographic plate which will be used to record watermarks, particularly on fifteenth-, sixteenth-, and seventeenth-century papers.

Under the paper conservator's supervision, Don Zientara in the Department of Graphic Arts mounted 1,264 graphics, of which 160 involved unusual problems. He also framed 639 pieces, examined 231, prepared 20 for travel, and disassembled 140 following the *Paper in Prints* exhibition.

David Shen, of the Index of American Design staff, matted 1,064 renderings and framed 27 of them for lending. In addition he matted 14 prints for the Department of Graphic Arts.

FRAMES

Eleanor Labaree, conservator of frames, restored eighteen frames, strengthening their structure, recasting missing sections, and cleaning, gessoing, and regilding their surfaces. A nineteenth-century gilded chair in the Widener Collection was similarly treated. Of particular interest was restoration work on the frame for the recently restored Bronzino painting *A Young Woman and Her Little Boy*.

Ms. Labaree also reframed eighteen paintings, including Boecklin's *Sanctuary of Herakles*, Manet's *La Bal de L'Opéra*, and Raphael's *Alba Madonna*, the latter now in a hand-carved Italian frame, in addition to the regular maintenance of frames on works of art in the collection and in temporary exhibitions.

RESEARCH

In June, Barbara Miller joined the Conservation Department as conservation scientist. Dr. Robert L. Feller, senior fellow of the National Gallery of Art Research Project at the Carnegie-Mellon Institute in Pittsburgh since 1950, will now act as scientific advisor to the department.

Ms. Miller will analyze artist's and conservator's materials as an aid in the care of the collections and in research on artists' techniques. Her first work has been in connection with the examination and treatment

of Rembrandt's *The Mill*. She also examined several medals being considered for acquisition.

TREATMENT OF TEXTILES

The major part of the restoration of the sixteenth-century Brussels tapestry *Christ and the Woman Taken in Adultery* was completed by Joseph V. Columbus, conservator of tapestries on contract to the Gallery. The work, begun two years ago, included washing the tapestry, removing old restoration yarns, and reweaving damaged areas.

In addition, work this year was begun on the fifteenth-century Tournai tapestry *The Return from the Hunt*. It was washed and then mounted on rollers to hold it securely while old losses are rewoven. To match the original yarn both in size and color, the yarn is hand spun, then dyed here at the Gallery.

EDITOR'S OFFICE

Exhibition publications this year included brochures for *The Tokugawa Collection: Nō Robes and Masks* and *Henri Matisse: The Cut-Outs* as well as a leaflet for *Prints of Paris: the 1890s*. To accompany the *Paper in Prints* exhibition as both a guide and checklist, the Editor's Office designed and produced a sixty-one-page book.

Volume 7 of the Gallery's *Studies in the History of Art* was published in July 1977 with articles from four contributors; the contents were selected by the Gallery's Editorial Board, which had been established during the previous fiscal year. In addition, the office designed and produced German and Italian editions of the *Director's Invitation to the National Gallery of Art*.

In anticipation of the 1977 holiday season, two advertisements were specially designed to appear in the September and October issues of *Smithsonian* magazine. This year's advertising campaign was expanded as a direct result of the successful advertisement that appeared prior to the 1976 Christmas season. Twenty-five new holiday cards and notefolders were produced; six of them, sold as a set, are based on the exhibition *Prints of Paris: the 1890s*. A wall calendar for 1978 was brought out, with reproductions of nineteenth- and twentieth-century paintings of women in the Gallery's collection.

On-going projects included the editing, design, and production of labels and graphics for eight temporary exhibitions. A series of panels combining text and photographs were designed and produced with the office of Design and Installation for the *Tutankhamun* exhibition; they are traveling with the exhibition

throughout its tour. Large format reproductions of contemporary works in the Gallery's collection were produced, including Morris Louis' *Beta Kappa* and Henri Matisse's *Venus*. A revised and updated catalogue of *Reproductions and Publications* was issued in September. For the first time, it illustrates 267 of the color reproductions offered for sale by the Gallery.

Kent Lydecker, lecturer in the Department of Education, joined the editorial board for *Studies in the History of Art*; at the same time, terms ended for board members Anne-Imelda Radice and Parker Lesley. Ruth Perlin was named chairman of the board to succeed Sheldon Grossman.

New staff in the Editor's Office included Paula Smiley, assistant editor, and Carolyn Snapp, secretary.

EXHIBITIONS AND LOANS

Loans to ten special exhibitions at the National Gallery during the year were made by forty-four public collections from fifteen states and eight foreign countries and by more than forty-two private collections. The exhibitions and their dates were:

MORRIS LOUIS: MAJOR THEMES AND VARIATIONS
Continued from the previous fiscal year through
January 9, 1977

TITIAN AND THE VENETIAN WOODCUT
October 30, 1976, through January 2, 1977

TREASURES OF TUTANKHAMUN
November 17, 1976, through March 15, 1977

SEVENTEENTH-CENTURY DUTCH DRAWINGS FROM
AMERICAN COLLECTIONS
January 28 through March 13, 1977

THE TOKUGAWA COLLECTION: NŌ ROBES AND MASKS
April 10 through May 22, 1977

PAPER IN PRINTS
May 1 through July 31, 1977

PRINTS OF PARIS: THE 1890s
May 1 through July 31, 1977

ACCESSIBLE ARTS
May 20-22, 1977

MATISSE: THE CUT-OUTS
September 10, 1977, to the end of the fiscal year

FRENCH PRINTS BY TWENTIETH-CENTURY MASTERS
September 11, 1977, to the end of the fiscal year

For details on incoming and outgoing loans, see above under *Lenders and Loans*.

REGISTRAR'S OFFICE

During the past year the Registrar's Office recorded the accession of 7 paintings, 27 sculptures, and 227 works of graphic art—a total of 251 objects. In addition 2,300 works of art were moved.

The Gallery received 329 shipments, containing 2,517 works of art, and sent out 302 shipments of 2,286 works of art.

Some 150 permits to copy works of art in the Gallery's collections were issued.

During the year, Alice M. Wong and Donna R. Pollock joined the staff as assistant to the registrar and as clerk typist.

DEPARTMENT OF INSTALLATION AND DESIGN

One of the most complex undertakings of the department during the year was the installation of the *Treasures of Tutankhamun*. Installed in the Ground Floor galleries, the exhibition was designed to let the visitor experience the 1922 discovery of the tomb by Howard Carter and Lord Carnarvon. The fifty-five objects of gold, alabaster, wood, and jewels, were arranged in the order in which they were discovered in the tomb, a sequence that required special cases and many custom-designed armatures. Through changes in room configuration and wall color and through the use of ambient and direct light, the visitor was made aware of a progression through the tomb—ante-chamber, burial chamber, treasury, and annex. This progression was enhanced by extensive displays of graphics, which were designed and written by the Gallery and which now accompany the exhibition on its nationwide tour. These included explanatory texts, quotes from Howard Carter, and large photomurals made from photographs taken at the time of the discovery by the Metropolitan Museum of Art's photographer, Harry Burton.

The Tokugawa Collection: Nō Robes and Masks required an elaborate installation in Galleries 1-8 on the Ground Floor. Since *hinoki* (Japanese cypress), the traditional wood used in the construction of Nō stages, could not be obtained in this country, clear Ponderosa pine, very close in texture and color, was used to build the walls and construct the specially designed cases. The fragility of the 145 objects, which included robes, masks, *sumiboshi* (caps), and *kazura obi* (headbands), required that each be exposed not more than two weeks and then be replaced. This neces-

sitated three separate installations of the six-week exhibition.

Two audiovisual stations were incorporated into the Nō robes exhibition. One, a film of a Nō play, and the other, a slide presentation, explained the role of the costumes. In addition, a scale model of a Nō stage, designed and built by Sam Takeuchi of New York, was accompanied by a taped narration describing the construction and philosophy of Nō theater. To support the illusion of the Nō stage, a large Japanese Yōgō pine, always present on a Nō stage, was painted in the Nō manner on the wall in the first room of the exhibition by Mr. Takeuchi.

Matisse: The Cut-Outs, the first fully representative exhibition of the French artist Henri Matisse's late découpages, was installed in the galleries on the Ground Floor. Both *La Piscine*, a wrap-around work occupying four interior walls, and *L'Arbre de Vie*, a work hung on three walls, required the construction of entire rooms. For *L'Arbre de Vie* the effect created was that of the lighted stained glass windows of the Vence Chapel, while the installation of *La Piscine* reproduced the way in which the work was hung in Matisse's studio. The lighting of the latter room required the inventive use of downlights installed and painted to minimize light reflection in the plexiglass covering the large panels. Also included in the *La Piscine* installation was Matisse's *Femmes et Singes*, thus duplicating the original hanging of the two works, a relationship not realized since Matisse's death in 1952. The exhibition was supplemented with photomurals of the artist and of completed works of art—stained glass windows, chasubles, paintings—for which the cutouts served as preliminary studies. A large rear-lit transparency, eight by ten feet, showing Matisse in the chapel at Vence, was installed at the bottom of the Seventh Street stairs. Also included in the exhibition were quotes reflecting the artist's philosophy on art.

The department also designed installations for four print shows during the year. *Titian and the Venetian Woodcut*, an exhibition of woodcuts by Titian and other Venetian artists, was installed in Galleries 23–28 on the Main Floor, the same space used for the *Seventeenth-Century Dutch Drawings from American Collections*. Both exhibitions were organized and lent by the International Exhibitions Foundation. Two exhibitions organized by the Gallery were installed in the Ground Floor galleries: *Paper in Prints* and *Prints of Paris: the 1890s*. To provide the greatest possible security and to eliminate the distraction of frames and large mats, the works in *Paper in Prints* were sandwiched between sheets of plexiglass which were then painted.

Also during the year the department continued installing new lighting in the Main Floor galleries. As part of the reinstallation of the permanent collection, Galleries 23–28 were painted and hung with northern Italian paintings, following the closing of the *Dutch Drawings* exhibition.

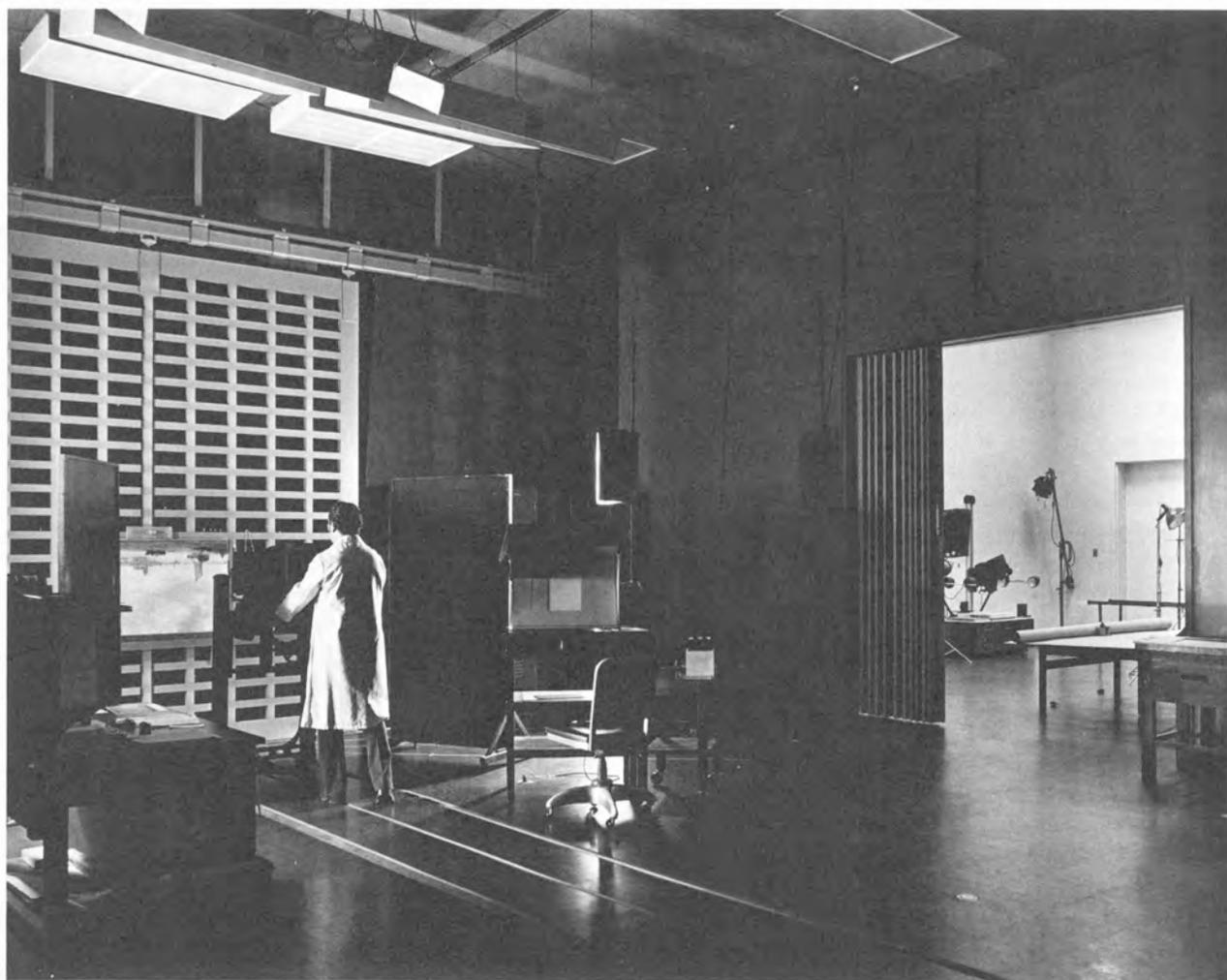
During this year the Department of Design and Installation became increasingly involved in the installation planning for the opening of the East Building, requiring the addition of four new staff members. They are Elroy Quenroe, exhibits specialist; Gordon Anson, lighting specialist; Robert Becker, exhibits specialist (previously with the Gallery's carpenter shop); and Frederic Parker, silkscreen specialist, who heads an operation now allowing the Gallery to produce, on its own, all graphics for temporary and permanent exhibitions in both East and West buildings.

PHOTOGRAPHIC LABORATORY SERVICES

During the past year, Photographic Services continued performing its primary functions: providing color transparencies and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; authorizing reproductions of works belonging to the National Gallery of Art where appropriate; coordinating all requests for work to be performed by the Photographic Laboratory; and coordinating and supervising the numerous outside individuals or organizations that film or photograph in the Gallery.

From October 1976 to September 1977, over 7,000 black and white photographs were added to the files of prints available. To this end, 2,821 black and white photographs were sold and another 6,828 distributed to Gallery staff for official use. During this same time, several large groups of photographs were exchanged, through the Photographic Archives, with such diverse institutions as the Ashmolean Museum, the Musée Cluny, and the National Maritime Museum, Greenwich, England.

Over the fiscal year, a total of 814 permits authorized the reproduction of 1,822 works of art from the National Gallery's collections. Of this total, 716 permits authorized the reproduction of color transparencies lent by the Gallery, 666 authorized reproduction of black and white photographs sold by the Office of Photographic Services, and permission was granted to reproduce 440 works of art belonging to the Gallery from photographs already owned by the applicant.



Work completed by the Photographic Laboratory
may be itemized as follows:

Black and white negatives	3,649
Black and white prints	29,906
Ultraviolet negatives	29
Infrared negatives	39
Black and white slides	1,114
Color slides	5,137
Color transparencies	657
Color negatives	208
Color prints	190

STAFF ACTIVITIES

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 National Geographic Society, of which he also served on the executive committee, as well as a trustee of the Federal City Council, 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. 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; and he was appointed a trustee for the construction of a studio theater in the center given by the Japanese government. 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. He appeared on network television interviews on ABC, CBS, and NBC, including the "Today Show" twice. In addition to a half-hour interview on the Deena Clark show, he narrated a film on the historical background of Tutankhamun, on location in the Valley of the Kings in Egypt

for a television program sponsored by Exxon.

CHARLES PARKHURST, assistant director, represented the American Association of Museums at a symposium on "Fifty Years of Historic Preservation" held in Williamsburg in November 1976. During the year he also spoke at the Scottsdale, Arizona, Center for the Arts on the "Origins of Modern Color Theories in the Sixteenth and Seventeenth Centuries"; conducted a one-day seminar on museum practices for students of the University of Illinois/Krannert Art Museum; was chief speaker at the Inter-Society Color Council meeting in New York, on "Color Systems in Relation to the History of Painting"; and was keynote speaker on the Maryland Humanities Panel at Johns Hopkins University, Baltimore, during a one-day symposium on the future of museums. In December, Mr. Parkhurst participated in the preparation of a report of the policy review committee of the Association of Art Museum Directors. He was also reappointed for another term on the visiting committee for the humanities at Case Western Reserve University, Cleveland, and was named consultant to the Joan Whitney Payson Gallery at Westbrook College, Portland, Maine. In September he was named to the visiting committee of the Williams College Museum of Art.

ROBERT AMORY, JR., secretary and general counsel, served on the faculty of a two-day seminar sponsored by the Western Association of Art Museums on "Law and the Art Museum" at Berkeley, California. He also was a member of the faculty of a three-day seminar for museum officials at the Metropolitan Museum of Art, New York, jointly sponsored by the American Law Institute and the American Bar Association. He was a speaker at a plenary session of the conference on ethics in government held at Williamsburg, Virginia, for all Federal general counsels.

JOHN WILMERDING, curator of American art and senior curator, was appointed a member of the special fine arts committee of the Department of State and a consultant to the curator of the White House. He was also a panelist at the American Studies Association meetings in Boston and gave lectures in Los Angeles on "Winslow Homer and the Heroics of Nature" at the County Museum and on "John F. Peto and the Ordinary Object in the Creative Artist's Mind" for the American Art Council. He also spoke on Homer at The Contemporary Club in Baltimore.

CAROLINE BACKLUND, reference librarian, was a visiting instructor at the Syracuse University School of Information Studies, where she taught a two-week seminar on "Art and Museum Librarianship." She served as a member of the Art Libraries Society/Washington, Maryland, Virginia chapter's publications committee; and indexed volume 6 (1975/1976) of *Smithsonian* magazine.

RICHARD BALES, assistant to the director for music, continued to serve as a member of the board of the Alexandria Library Company and as an honorary member of the board of directors of the Oratorio Society of Washington; he also served as an advisor to the National Society of Arts and Letters. He was reelected a trustee of the Kindler Foundation and continued as a member of the music committee of the Cosmos Club. During the autumn of 1976, Mr. Bales gave ten lectures before the Alexandria, Virginia, Monday Music Class. In December he met with the Senior Seminar in Foreign Policy of the Department of State Foreign Service Institute speaking on American music; and in March he addressed the American Revolution Round Table of Washington on music of the American Revolution and, in April, the Civil War Round Table of Washington on music of the Civil War. During the period covered by this report, Mr. Bales' compositions and arrangements were performed by various musical organizations: the Philadelphia Orchestra, the Peninsula Orchestra of Newport News, Virginia, and St. John's Church, Lafayette Square, Washington.

JULIE A. BEAULIEU, staff lecturer, judged an art show sponsored by the Northern Virginia Art Guild and held at the Crystal City Mall, Arlington. For Saint Matthew's Methodist Church, Bowie, Maryland, she spoke on "The Passion Cycle in Medieval and Renaissance Art." She also conducted a five-week adult lecture course on "Collectable Art: A History of Printmaking from Dürer to Dine" for the Smithsonian Associates.

DAVID A. BROWN, curator of early Italian painting, taught graduate courses on "The Portrait in the Renais-

sance" and on Leonardo da Vinci for George Washington University. During the year he gave a paper entitled "Un Disegno di Zanetti dal Fondaco de' Tedeschi" at the international Titian conference held in Venice in the fall of 1976; discussed curatorial activities at the National Gallery with a group of graduate students from the University of Illinois in March; and participated at a conference on Florence and Venice held at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, in September 1977.

ROBERT L. BOWEN, JR., staff lecturer, gave a slide talk in New Orleans on "Treasures of Tutankhamun" to a group from Fort Worth visiting the exhibition there.

E. A. CARMEAN, JR., curator of twentieth-century art, taught graduate seminars for George Washington University on cubism in the works of Braque, Gris, and Picasso, and on the development of modern sculpture from Degas to David Smith. He also lectured on "Frank Stella and Cubism" at the St. Louis Art Museum and at George Washington University and on "Morris Louis and the Modern Tradition" at the Denver Art Museum; spoke to the contemporary art trustees at the Museum of Fine Arts, Boston; and delivered a paper, "On Composition in the Work of Kenneth Noland," at the Guggenheim Museum during the artist's retrospective exhibition there.

JANE COLLINS, cataloguer in the National Gallery of Art Library, completed her course work for a Master of Arts degree in art history at George Washington University.

JOSEPH V. COLUMBUS, textile conservator under contract, acted as consultant to the Museum of Modern Art on the problem of conserving their Matisse cutout, *Swimming Pool*.

VICTOR C. B. COVEY, chief of conservation, continued as a member of the board of directors of the American Institute for Conservation. He was elected vice president of the National Conservation Advisory Council and continued to serve on its subcommittee for education and training. As a member of a panel formed by the General Services Administration, he helped evaluate the qualifications and the treatment proposals submitted by conservators applying for GSA contracts.

J. M. EDELSTEIN, chief librarian, was elected a member of the board of trustees of the Jargon Society and a member of the art committee of the Cosmos Club. He also acted as chairman of the joint session of the College Art Association and Art Libraries Society/North America on the subject of *livres d'artistes* in Los Angeles in February; as chairman of the Art Libraries

Society/North America selection committee for the society's art book publishing award; and as "News and Comments" editor of *The Wallace Stevens Journal*. He continued to act as "News, Notes and Queries" editor of *The Papers of the American Bibliographical Society of America*; continued as a member of the grants committee of the National Endowment for the Humanities, Division of Research Grants; and again was visiting professor at the Catholic University of America, where he taught a course in rare book librarianship.

FRANCES L. FELDMAN, art information assistant, served as educational consultant to Stolff/Gottlieb Associates for "What's a Museum For Anyway?", to be shown as part of the CBS television series entitled "Festival of the Lively Arts."

RUTH E. FINE, print curator at Alverthorpe, was a guest lecturer on "Prints and Printmaking," a three-week print study course at the Fleming Museum, during the University of Vermont summer session, and was guest curator for *Contemporary Printmaking: A Loan Exhibition from The Philadelphia Print Club* at Miami Dade Community College in Florida, where she also lectured on the exhibition. She also spoke on "Ernest Haskell" at the Bowdoin College Museum of Art, Brunswick, Maine.

SHELLEY FLETCHER, conservator of works of art on paper, attended the annual meeting of the American Institute for Conservation, where, with two colleagues, she presented a paper, "The Conservation of an Eighteenth-Century French Wallpaper." She acted as consultant to the National Archives on proper methods of handling, displaying, and packing archival material.

MARGOT GRIER, serials librarian, continued on the Washington Art Libraries resource committee and served as an editor of the committee's forthcoming *Union List of Periodicals and Serials in the Washington, D.C., Metropolitan Area*.

JOHN HAND, curator of northern European painting to 1700, attended the inauguration of President Robert Good at Denison University, Granville, Ohio, as Alumni Scholar for the university's department of art; while there he delivered lectures on the Chinese exhibition and on "The Visual Arts in Northern Europe during the Reformation." During the year, he also gave a lecture on the Chinese exhibition at the department of art, Amherst College. In August he served as chairman of the art and cartography session at the Seventh International Conference on the History of Cartography in Washington.

SAMUEL K. HEATH, art information assistant, judged an art show sponsored by the Northern Virginia Art Guild and held at Crystal City Mall, Arlington, Virginia. He delivered a slide talk on "Treasures of Tutankhamun" at American University, Washington, and spoke on the same topic in Spanish to a group of Puerto Rican designers at the Capital Hilton Hotel, Washington.

NANCY JOHN, cataloguer, continued to serve as the Art Libraries Society/North America representative to the catalog code revision committee of the Resources and Technical Services Division of the American Library Association. Her duties as vice chairman of the Art Libraries Society North America ended in January, when the Fifth Annual Conference, which she had planned and coordinated, was held in Los Angeles; in February 1977, she became chairman of the society and throughout the year continued to write a column for the *ARLIS/NA Newsletter*.

ELEANOR LABAREE, conservator of frames, continued as the elected secretary for the American Institute for Conservation.

JOHN D. LEE, art information assistant, lectured on "Treasures of Tutankhamun" to the Junior League of Hampton Roads in Newport News, Virginia.

WILLIAM LEISHER, assistant conservator of paintings, lectured on the photography, examination, handling, and storage of works of art at a workshop on "Principles of Conservation and Preventive Care," organized by the Smithsonian Institution. He also lectured on "Safe-guarding of Collections" as a part of an energy workshop sponsored by the American Association of Museums and testified before a hearing of the Ohio State Senate on the safety of museum collections during energy curtailments.

DOUGLAS LEWIS, curator of sculpture, traveled in October to Spain to study Renaissance sculpture in Castile, Andalusia, and Galicia. During the year, he was a panel member for a workshop on "Developing, Managing, and Maintaining Collections," organized by the Smithsonian Institution's Office of Museum Programs, and gave both lecture and seminar presentations on Renaissance sculpture as a visiting curator in the department of art at the University of California at Santa Barbara. As adjunct professor of art history at Johns Hopkins University, he also taught a graduate seminar organized around the sculpture collection at the National Gallery of Art. In July he led curatorial training sessions for the Corcoran summer interns and the museum education class of George Washington University; in September he judged the art show at the Bluemont Fair in Loudoun County, Virginia.

J. KENT LYDECKER, staff lecturer, spoke on "Treasures of Tutankhamun" to an adult study group at Good Shepherd Episcopal Church, Silver Spring, Maryland, and on "Tutankhamun at the National Gallery" at the Community Gallery of Lancaster, Lancaster, Pennsylvania.

MELANIE B. NESS, of the Editor's Office, participated in a week-long studio seminar for Federal designers sponsored by the National Endowment for the Arts at the Philadelphia College of Art.

BARBARA MUREK, Photographic Archives cataloguer, spoke at the mid-America College Art Association meeting in October in Lincoln, Nebraska, on the "Organization of Photographic Archives."

MARY JANE PAGAN, administrative assistant in the office of the assistant director, gave a seminar on museum practices to senior art history majors at Dickinson College in Carlisle, Pennsylvania, in April 1977.

BARBARA PARKER, serials cataloguer, wrote nine book reviews of fiction and art for the *Library Journal*.

RUTH R. PERLIN, education specialist in extension programs, continued to serve as consultant to the George Washington University post-graduate program in museum education. She was also a member of a group of educators invited to observe and review the use of CEMREL aesthetic education materials at the Edmund Peabody School in Washington under the auspices of the Educational Staff Seminar, an organization sponsored by the George Washington University Institute for Educational Leadership. Mrs. Perlin continued to participate in the activities and meetings of the Museum Education Roundtable, arranging a meeting on extension programs and services held at the Gallery in May 1977. She also took part in the conference, "Coming to Our Senses," at which the report of the Rockefeller Commission on the Arts, Education, and Americans was presented.

RUTH R. PHILBRICK, curator of the Photographic Archives, went to Italy in October 1976 to investigate the use of computers in photo archives and to France and England to investigate photo sources. She participated in a panel on "Slide and Photographic Study Facilities and Their Alternatives" at the annual meeting of the College Art Association in Los Angeles. She is a member of the subcommittee on visual resources of the standards committee of the Art Libraries Society of North America.

ELIZA RATHBONE, assistant curator of twentieth-century art, judged the Seventh Annual Teen Art Show in Richmond, Virginia, sponsored by the Richmond Corporation.

JOSEPH J. REIS, head of extension programs, continued to serve on the arts committee of the Federal Inter-agency Committee on Education and was appointed to the Fine Arts Committee under the Office of the Secretary of Health, Education, and Welfare. He also served on a planning committee for the Office of Museum Programs, Smithsonian Institution, for a seminar on "Museum Interpretation" and chaired two half-day sessions of the week-long program. He conducted two workshops on "Developing Instructional Materials," one for the Smithsonian Museum Programs and one for the Museum Education Roundtable of Washington. He participated in the Educational Staff Seminar of the Institute for Educational Leadership, George Washington University, by reviewing a model elementary education program at the Edmund Peabody School, Washington.

ANDREW ROBISON, curator of graphic arts, arranged and presided over the meeting of the Print Council of America in Washington, at which time he was reelected council president. He also continued to serve as advisor to the Washington Print Club. Mr. Robison lectured on Piranesi at the Boston Museum of Fine Arts; on Goya at the Chicago Art Institute and at Wake Forest University; on the aesthetic role of paper in prints to the Washington Print Club and also to the Washington chapter of Art Libraries Society/North America; and on the National Gallery of Art collection of prints and drawings to the Washington Print Club and also to the Cleveland Print Club.

POLLY ROULHAC, assistant editor, served as copyeditor for *Modern Portraits: The Self & Others*, a catalogue published by Columbia University to accompany an exhibition of the same title opening at Wildenstein in October 1976. She also copyedited ten issues of *Canada Today/D'Aujourd'hui*, published by the Canadian Embassy in Washington, and edited articles on Adolph Gottlieb and Hans Holbein for their authors.

II. DIANE RUSSELL, assistant curator of graphic arts, served as co-chairperson of a panel on "Women and Museum Administration," sponsored by the Women's Caucus for Art at the College Art Association meeting in February 1977, and, during the year, served on the advisory board of the Women's Caucus for Art.

LYNN P. RUSSELL, staff lecturer, addressed the wives of officials at the World Bank in Washington on "Egyptian Art: A Search for the Eternal."

KAY SILBERFELD, conservator of paintings, continued as associate editor for painting conservation for the *Journal* of the American Institute for Conservation, and as an abstractor for the International Institute for

Conservation's publication *Abstracts*. She also took part in a panel discussion about the art conservation field, broadcast over American University's FM radio station.

FRANCES P. SMYTH, managing editor, continued to serve on the boards of the Washington Print Club and the American Institute of Graphic Arts, Washington Chapter. She designed and produced the exhibition catalogue *Modern Portraits: The Self & Others* for Columbia University.

ANNE VON REBHAN, slide librarian, moderated a panel of "Publicly Circulating Slide Collections" at the annual conference of the Art Libraries Society of North America in Los Angeles.

ARTHUR K. WHEELOCK, JR., curator of Dutch and Flemish painting, taught a graduate seminar and a lecture course at the University of Maryland, where he is an assistant professor of art history. During the year he gave the following lectures: "The Art Historian in the Laboratory: Examinations of Rembrandt and Vermeer Paintings in the National Gallery of Art" at Wellesley College and George Washington University; "Rembrandt's Interpretation of the Bible" at the National Presbyterian Church; "The Conception of Dutch Drawings of the Seventeenth Century" at the Denver Art Museum; "Rembrandt's *The Mill: Its History*

and Its Mystique" at the National Gallery of Art. He also taught a lecture course on Vermeer for the Smithsonian Resident Associate Program.

WILLIAM J. WILLIAMS, staff lecturer, presented a two-part symposium, "Old Art—Modern Views," at the Walters Art Gallery, Baltimore, sponsored by Adventures in Learning, Inc. For the Smithsonian Travel Associates, he twice acted as group leader and art guide for two-week excursions in the Soviet Union, and he gave two predeparture orientation talks for groups going to Great Britain. He taught a ten-session course, "The Arts of the Pharaohs," for the Smithsonian Resident Associates; and for the same organization, he gave individual lectures on "British Country Homes and Gardens" and "British Art: Hogarth to Moore" and conducted two seminars on ancient Egypt to accompany screenings of Kenneth Clark's film *In the Beginning*. Twice he spoke to the Woman's National Democratic Club on "The Discovery of Tutankhamun's Tomb." In conjunction with the Tutankhamun exhibition, he was interviewed on "Empathy," a WWDC radio broadcast, acted as technical consultant to a half-hour documentary film made for Exxon Corporation, and participated with NBC News in writing a script for an hour-long television special.

ADVANCED STUDY AND RESEARCH AND SCHOLARLY PUBLICATIONS

THE KRESS PROFESSORS IN RESIDENCE 1976-1977

WOLFGANG LOTZ

Professor Lotz took leave from his position as director of the Biblioteca Hertziana in Rome to become the Samuel H. Kress Professor in Residence at the National Gallery of Art for the fall term, from September 1976 to February 1977. One achievement during his stay in Washington was his completion of a collection of essays, on which he has been working for several years. The resulting *Studies in Italian Renaissance Architecture* was published by MIT Press, Cambridge, in March 1977.

In addition to seeing his book through the press, Professor Lotz delivered lectures on Michelangelo's architecture at Vassar College, Williams College, and the University of Maryland. He made a special study of a unique Renaissance architect's sketchbook in the collection of Mr. and Mrs. Paul Mellon, containing drawings of antiquities and modern buildings compiled in Rome in 1513, probably by Menicantonio. This research was undertaken with a view toward possible future publication of a facsimile reproduction of this historic sketchbook, in an annotated edition with a critical commentary.

As president of the scholars' advisory board of the "Andrea Palladio" International Center for the History of Architecture, Professor Lotz also worked during his stay in Washington on organizing the center's summer 1977 *Corso* in Vicenza, which was devoted to Palladio and Italian sixteenth-century religious architecture.

LUDWIG HEINRICH HEYDENREICH

Professor Heydenreich, who served as director of the Central Institute for Art History in Munich from

1947 until his retirement in 1970, was named the Samuel H. Kress Professor in Residence for the spring term, from February to May 1977. His appointment and that of Professor Lotz marked the first time two Professors in Residence have shared one academic year.

In 1972 Professor Heydenreich delivered the Andrew W. Mellon Lectures in the Fine Arts at the National Gallery. It was the text of those lectures on "The Creative Mind of Leonardo da Vinci" that he edited and expanded during his term as Kress Professor.

In addition to his continued studies of Leonardo and to lecturing at the University of Virginia, Professor Heydenreich advised Philip L. Sohm, a Kress Fellow in Residence working on the preparation of a dissertation for Johns Hopkins University on "The Scuola Grande di San Marco."

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
- *William C. Seitz 1971-1972
- Carl Nordenfalk 1972-1973
- A. B. de Vries 1973-1974
- Sir Ellis Waterhouse 1974-1975
- Sir Francis Watson 1975-1976

NATIONAL GALLERY OF ART FELLOWS

Chester Dale Fellows

BARBARA SUE BRAUER—1976-1977

Ph.D. candidate, University of Minnesota

Dissertation topic: *Painting Before the Van Eycks in the Prince-Bishopric of Liege, 1380-1430*

Worked in Brussels and in England

*deceased

JEFFREY CHIPPS SMITH—1976–1977

M.A., Columbia University, 1975

Ph.D. candidate, Columbia University

Dissertation topic: *Philip the Good and the Arts—A Study of Ducal Patronage in the Netherlands (1419–1467)*

Worked in Belgium, The Hague, and London

ANNE MIDDLETON WAGNER—1976–1977

M.A., Brown University, 1974

Ph.D. candidate, Harvard University

Dissertation topic: *The Work of Jean-Baptiste Carpeaux between the years 1844 and 1863*

Worked in Paris and Valenciennes

DEAN WALKER—1976–1977

M.A., New York University, 1973

Ph.D. candidate, New York University

Dissertation topic: *The Late Career of François Girardon*

Worked in France and England

David E. Finley Fellows

THOMAS DA COSTA KAUFMANN—1974–1977

M.A., Yale University, 1970

M. Phil., Warburg Institute, University of London, 1972

Ph.D., Harvard University, 1977

Dissertation topic: *Studies in Imperial Festivals, Imagery and Collecting in the Late Sixteenth Century*

Worked in Austria, Czechoslovakia, Germany, and Washington, D.C.

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

PETER C. SUTTON—1976–1977

M.A., Yale University, 1975

Ph.D. candidate, Yale University

Dissertation topic: *Pieter de Hooch (1629-after 1688)*

Worked in Holland, Germany, Italy, Switzerland, and Austria

Samuel H. Kress Fellows

ANNE POULET—1976–1977

M.A., Institute of Fine Arts, New York University, 1970

Ph.D. candidate, Institute of Fine Arts, New York University

Dissertation topic: *The Documented Works of Claude Michel, called Clodion (1738–1814)*

Worked in Washington and Paris

PHILIP L. SOHM—1976–1977

M.A., University College, London, 1974

Ph.D. candidate, The Johns Hopkins University

Dissertation topic: *The Scuola Grande di San Marco*

Worked in Washington and Venice

Robert H. and Clarice Smith Fellow

ALISON M. KETTERING—1976–1977

M.A., University of California at Berkeley, 1966

Ph.D., University of California at Berkeley, 1974

(Dissertation: *The Batavian Arcadia: Pastoral Themes in Seventeenth-Century Dutch Art*)

Worked in the Netherlands and in London preparing the manuscript of a book on the painted pastoral and related literary genres in seventeenth-century Holland.

STAFF PUBLICATIONS

DAVID A. BROWN, "An Apollo and Marsyas by Anselmi," *Antologia di Belle Arti*, 1, no. 1 (Mar. 1977): 2–6.

—, "A Drawing by Zanetti After a Fresco on the Fondaco dei Tedeschi," *Master Drawings*, 15, no. 1 (Spring 1977): 31–44.

E. A. CARMAN, JR., "Morris Louis and the Modern Tradition: Part II, Cubism; Part III, Impressionism," *Arts Magazine*, 51, no. 2 (Oct. 1976): 112–117.

—, *Notes on Anne Truitt*, exh. cat. (University of Virginia Art Museum, 1976).

—, "Morris Louis and the Modern Tradition: Part IV, Fauvism; Part V, Later Matisse," *Arts Magazine*, 51, no. 3 (Nov. 1976): 122–126.

—, "Morris Louis and the Modern Tradition: Part VI, Abstraction," *Arts Magazine*, 51, no. 4 (Dec. 1976): 116–119.

—, "Juan Gris Fantômas," *Arts Magazine*, 51, no. 5 (Jan. 1977): 116–119.

—, [review] "Les Fleurs de Malraux," *The Washington Post*, Jan. 2, 1977, Sec. G.

JANE D. COLLINS, "Plural/Singular Headings for Art Media: an ARLIS/NA Position Paper," *ARLIS/NA Newsletter*, 4, no. 6 (Oct. 1976): 171.

J. M. EDELSTEIN, [review] "Black Sun: the Brief Transit and Violent Eclipse of Harry Crosby," *The New Republic*, 175, no. 19 (Nov. 6, 1976): 25–26.

—, [review] "The Death of Venice," *The New Republic*, 176, no. 5 (Jan. 29, 1977): 34–36.

—, [review] "William Caxton," *The New Republic*, 177, no. 27 (July 2, 1977): 37–38.



Juan Gris, *Fantômas*, Chester Dale Fund

DOUGLAS LEWIS, "A new book of drawings by Francesco Muttoni," *Arte Veneta*, 30 (1976) : 132-146.

—, "Jacopo Sansovino, Sculptor of Venice," Paper for the symposium "Titian: His World and His Legacy" (The Bampton Lectures in America), Columbia University, New York, Oct. 16, 1976.

—, "Sculpture, XIII to XX Century," in *The National Gallery of Art*, ed. John Walker (New York: Harry N. Abrams, Inc., 1976).

—, "Interrelationships between Media in Palladio's Domestic Designs," Paper for joint session on "The Renaissance in Italy," Meetings of the College Art Association and the Society of Architectural Historians, Los Angeles, Feb. 3, 1977.

—, "The St. Petersburg Bronzes of Barye's *War and Peace*," *Pharos*, 14, no. 1 (May 1977) : 1-12.

—, "Patronage of Sixteenth-Century Architects by the Venetian Patriciate," Paper for the conference "Patronage in Renaissance Europe," Folger Institute of Renaissance and Eighteenth-Century Studies, Washington, May 20, 1977.

EARL A. POWELL III, "Manierre Dawson's 'Woman in Brown,'" *Arts Magazine*, 51, no. 1 (Sept. 1976) : 76-77.

—, "Morton Schanberg: The Machine as Icon," *Arts Magazine*, 51, no. 9 (May 1977) : 122-123.

ANDREW ROBISON, Reviews of *Piranesi: Etchings and Drawings* by Roseline Bacou and *Piranesi* by Jonathan Scott, *The Print Collector's Newsletter*, 8, no. 2 (May-June 1977) : 48-49.

—, "Drawings: 13th to 20th Century," in *The National Gallery of Art*, ed. John Walker (New York: Harry N. Abrams, Inc., 1976).

H. DIANE RUSSELL, Review of four books on Venetian drawings, *Master Drawings*, 14, no. 3 (Autumn 1976).

—, [review] “*Les dessins de Stefano Della Bella* by Françoise Viatte,” *Art Bulletin*, Sept. 1977.

—, “Walter Pater and John Addington Symonds: A Raking View,” Paper for session “Art and Homosexuality: Classical to Modern Times,” College Art Association of America, Feb. 1977.

ARTHUR K. WHELOCK, JR., *Perspective, Optics and Delft Artists around 1650* (New York: Garland Press, 1977).

—, “Gerard Houckgeest and Emmanuel de Witte: Architectural Painting in Delft,” *Simiolus*, 8, no. 3 (1975/76): 167–185.

—, “Constantijn Huygens and Early Attitudes towards the Camera Obscura,” *History of Photography*, 1, no. 2 (1977): 93–103.

—, “De geschiedenis en bekoring van ‘De Molen’,” *De Kroniek van het Rembrandthuis*, 29, no. 1 (1977): 20–32.

—, [review] “*Johannes Vermeer* by Albert Blankert,” *The Art Bulletin*, 59 (1977): 439–441.



Peter Paul Rubens, *The Capitoline Eagle*, Gift of Emile E. Wolf

MUSIC AT THE GALLERY

Forty Sunday evening concerts were given in the East Garden Court between October 1, 1976, and September 30, 1977. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the Musician's Union. Seven of the Sunday concerts during April and May comprised the Thirty-fourth American Music Festival held at the Gallery.

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

The National Gallery Strings, also conducted by Richard Bales, played during the openings of the exhibitions *Titian and the Venetian Woodcut* and *Dutch Drawings from American Collections*. A string quartet "marathon" of performances by members of the National Gallery Orchestra took place daily from noon to 6:00 p.m. in the West Garden Court between March 7 and 15, 1977, during the final days of the *Treasures of Tutankhamun* exhibition.

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. He also was guest commentator during the intermission of the Library of Congress concert on April 22; in addition, he interviewed for the Norwegian radio.

The traditional prelecture recorded music on Sunday afternoons in the auditorium was continued. All Sunday evening concerts were broadcast in their entirety by Radio Station WCMS on both AM and FM in quadrasonic sound. Music critics of the *Washington Post* and *Star* continued their occasional coverage. The American Music Festival was taped by the Voice of America for broadcast around the world.

Attendance at the concerts remained high throughout

the season, exceeding capacity at the orchestral programs. A complete 1976-1977 schedule of the Sunday evening concerts follows (October 1, 1976, through September 30, 1977):

Oct. 3 Nelita True, pianist

Oct. 10 Walden Trio

Oct. 17 National Gallery Orchestra with Robert Hamilton, pianist

Oct. 24 William Westney, pianist

Oct. 31 American Chamber Soloists

Nov. 7 Jerome Barry, baritone, and Mikael Eliassen, pianist

Nov. 14 Margery Clifford, contralto, and Marjorie Lee, pianist

Nov. 21 National Gallery Orchestra with Julie Holtzman, pianist

Nov. 28 Jean Carver, soprano; Robert Carver, baritone; and John Van Buskirk, pianist

Dec. 5 The Evelyn White Chorale; Evelyn White, director, and Clyde Parker, accompanist

Dec. 12 Nicholas Zumbro, pianist

Dec. 19 Eugene Gratovich, violinist, and Regis Benoit, pianist

Dec. 26 National Gallery Orchestra: A musical farewell to the Bicentennial year of the United States

Jan. 2 National Gallery Orchestra: New Year's concert of Viennese music

Jan. 9 Nelda Ormond, soprano, and Marjorie Lee, pianist

Jan. 16 Concert in honor of the inauguration of the president and the vice president of the United States: Richard Bales conducting National Gallery Orchestra, Catholic University A Capella Choir, and soloists

Jan. 23 William Tim Read, harpsichordist

Jan. 30 Leonidas Lipovetsky, pianist

Feb. 6 Sharon Isbin, classical guitar



Feb. 13 National Gallery Orchestra with Aline van Barentzen, pianist

Piano Series:

Feb. 20 Robin McCabe

Feb. 27 Eugene Rowley

Mar. 6 John Bell Young

Mar. 13 Gülsin Onay

Mar. 20 The Fresk Quartet of Sweden

Mar. 27 Fritz Magg, cellist, and Gyorgy Sebok, pianist

Apr. 3 Ivan Nunez, pianist

Apr. 10 National Gallery Orchestra with Eugene Rowley, pianist

*Thirty-fourth American Music Festival
(April 17–May 29)*

Apr. 17 National Gallery Orchestra

Apr. 24 Electronic Concert: music by Joseph Ott

May 1 Clive Lythgoe, pianist

May 8 Lora Ferguson, clarinetist; Elinore Tramontana, violinist; and Gail McDonald, pianist

May 15 Madison String Quartet

May 22 Aldo Mancinelli, pianist

May 29 National Gallery Orchestra

June 5 National Gallery Orchestra

June 12 Voices In Duet, with Shann Jacobsen, pianist

June 19 Nina Sapiejewska, pianist

June 26 Frederick Marvin, pianist

Sept. 25 National Gallery Orchestra with Martha Steiger, soprano; William Montgomery, flutist; and the Washington Brass Quintet

WORLD PREMIERES

BALES, RICHARD

In Memory of Leopold Stokowski

Sept. 25, 1977

FAUST, RANDALL E.

Concerto for Brass, Percussion, and Strings

Sept. 25, 1977

KERR, THOMAS JR.

I Will Extol Thee

Dec. 5, 1976

OTT, JOSEPH
Locus 1977
Apr. 24, 1977

FIRST WASHINGTON PERFORMANCES

BROUWER, LEO
Canticum
Feb. 6, 1977

CARLSTEDT, JAN
Quartet, Opus 23, No. 3
Mar. 20, 1977

CLARK, ROBERT KEYS
Monument, a Fantasia on Music of
Guillaume de Machaut (130?-77)
May 29, 1977

COOLIDGE, PEGGY STUART
Pioneer Dances
Apr. 17, 1977

DODGSON, STEPHEN
Partita for Guitar
Feb. 6, 1977

FAX, MARK
Sonnet
Dec. 5, 1976

FINNEY, ROSS LEE
Symphony No. 1
Mar. 29, 1977

GILMORE, PATRICK S.
The Norwich Cadets (arr. by Jonathan Elkus)
Dec. 26, 1976

HARRIS, ROBERT
Kyrie Eleison
Dec. 5, 1976

HOVHANESS, ALAN
Symphony No. 26 "Consolation"
Apr. 17, 1977

JOHNSON, HARRIETT
Questions I, II, III
Feb. 27, 1977

JONES, CHARLES
String Quartet No. 6
May 15, 1977

KAY, ULYSSES
Welcome Yule
Dec. 5, 1976

LIPATTI, DINU
Sonatine, pour Main gauche seul
Feb. 20, 1977

PHILLIPS, BURRILL
Selections from McGuffey's Reader
May 29, 1977

RICHTER, MARGA
Lament for String Orchestra
May 29, 1977

ROXBURY, RONALD
Ave Maria
Dec. 5, 1976

SAYGUN, A. ADNAN
Etudes VI and VIII
Mar. 13, 1977

SYDEMAN, WILLIAM
Two Pieces for Piano
Oct. 3, 1976

TURRIN, JOSEPH
Walden Trio
Oct. 10, 1976

WASHBURN, ROBERT
Symphony No. 1
Apr. 17, 1977

WERNICK, RICHARD
String Quartet No. 2
May 15, 1977

BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

Because most of the furniture in the East Building will be built in, the building superintendent's staff has been engaged in the construction and installation of prototype furniture; such "mock-ups" allowed the Planning Office staff greater flexibility to experiment with ideas and design concepts.

In addition to participating in such long-range planning, the superintendent's staff also was responsible for moving the audiovisual shop to the basement in the spring and the guard office to its new quarters in the Concourse in the fall. For the *Tokugawa Collection: Nō Robes and Masks* exhibition, the maintenance staff designed and installed a precision humidifying system. It provided higher-than-normal humidity for the preservation of the delicate fabrics on view. The staff also spent many hours learning to operate the Gallery's new air-conditioning systems as well as testing, checking, and calibrating the controls with the mechanical contractors.

A two-bay greenhouse and contiguous potting shed were constructed to provide additional working space for the horticultural staff prior to the opening of the East Building. Interior plants for the new building have been chosen, and the staff has virtually finished the exterior landscaping of the site except for the placement of a few large trees, to be planted next year.

Plants were an integral part of two exhibitions this year: the *Tokugawa Collection: Nō Robes and Masks* and *Matisse: The Cut-Outs*. For the former, Japanese black pines, like those planted around the traditional Nō stage, were chosen, while for the latter, monstera and philodendron were placed near those works of art containing motifs from similar plants.

Caught between the extreme severity of the 1976-1977 winter and the crowds lined up on the Gallery grounds waiting to see the *Treasures of Tutankhamun*, exterior plantings were badly damaged. Primarily

taxus bushes and hollies had to be replaced as a result, and large areas of the lawn resodded. To handle this work load and that created by the East Building, five additional staff members, including an assistant horticulturist, were hired.

During the fiscal year, the protective staff also grew by the addition of thirty members. The additional security required for the newly opened Concourse and the around-the-clock guard patrols and entrance security now being provided for the East Building created the need for additional persons.

During the twelve-month period the Gallery registered an attendance of more than 3,000,000 visitors; attendance for the year at Alverthorpe was 298 visitors.

APPROPRIATIONS

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

The Congress of the United States for the fiscal year ended September 30, 1977, appropriated for salaries and expenses for the National Gallery of Art \$12,686,000.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ended June 30, 1975 and 1976, and September 30, 1977.

	<i>September 30, 1977</i>	<i>June 30, 1976</i>	<i>June 30, 1975</i>
Personnel compensation and benefits	\$ 7,530,434	\$6,179,377	\$5,566,926
Temporary exhibitions	429,084	376,461	272,725
Utilities and communications	1,299,612	602,730	535,256
All other obligations	3,426,831	575,566	640,047
Unobligated balance	39	-	46
Total appropriation	\$12,686,000	\$7,734,134	\$7,015,000

EAST BUILDING AND CONNECTING LINK

At the beginning of the fiscal year, three months after the opening of the Café/Buffer in the Concourse most of the staff areas of the new underground facility were occupied by the publications, extension service, supply, buildings superintendent, and horticulture offices and by the carpenters', exhibits, and masons' shops. The move of the guards' office in September 1977 made possible the beginning of a program to remodel the art receiving and registrar's areas in the West Building, which will be completed in the coming year.

Meanwhile, the remodeling of the former cafeteria area in the West Building, funded by a grant from the Kresge Foundation and planned by architect David Condon of the firm of Keyes, Condon and Florance, was almost completed. The Photographic Laboratory and the Conservation Department began moving equipment into the space by year's end.

The East Building, too, progressed nearly to completion. The entire building was enclosed and the landscaping substantially completed, except along Pennsylvania Avenue, where the Pennsylvania Avenue Development Corporation will take over planning the frontage development upon receipt of a federal appropriation.

The greater part of the architects' planning during the year was concerned with interiors, especially major public areas, such as lobbies and lounges, the terrace café and auditorium, and semipublic areas such as the library and photographic archives. On August 30, the base agreement with I. M. Pei and Partners was brought to termination, when architectural planning was substantially complete. Limited follow-up agreements cover continuing supervision and a few design projects.

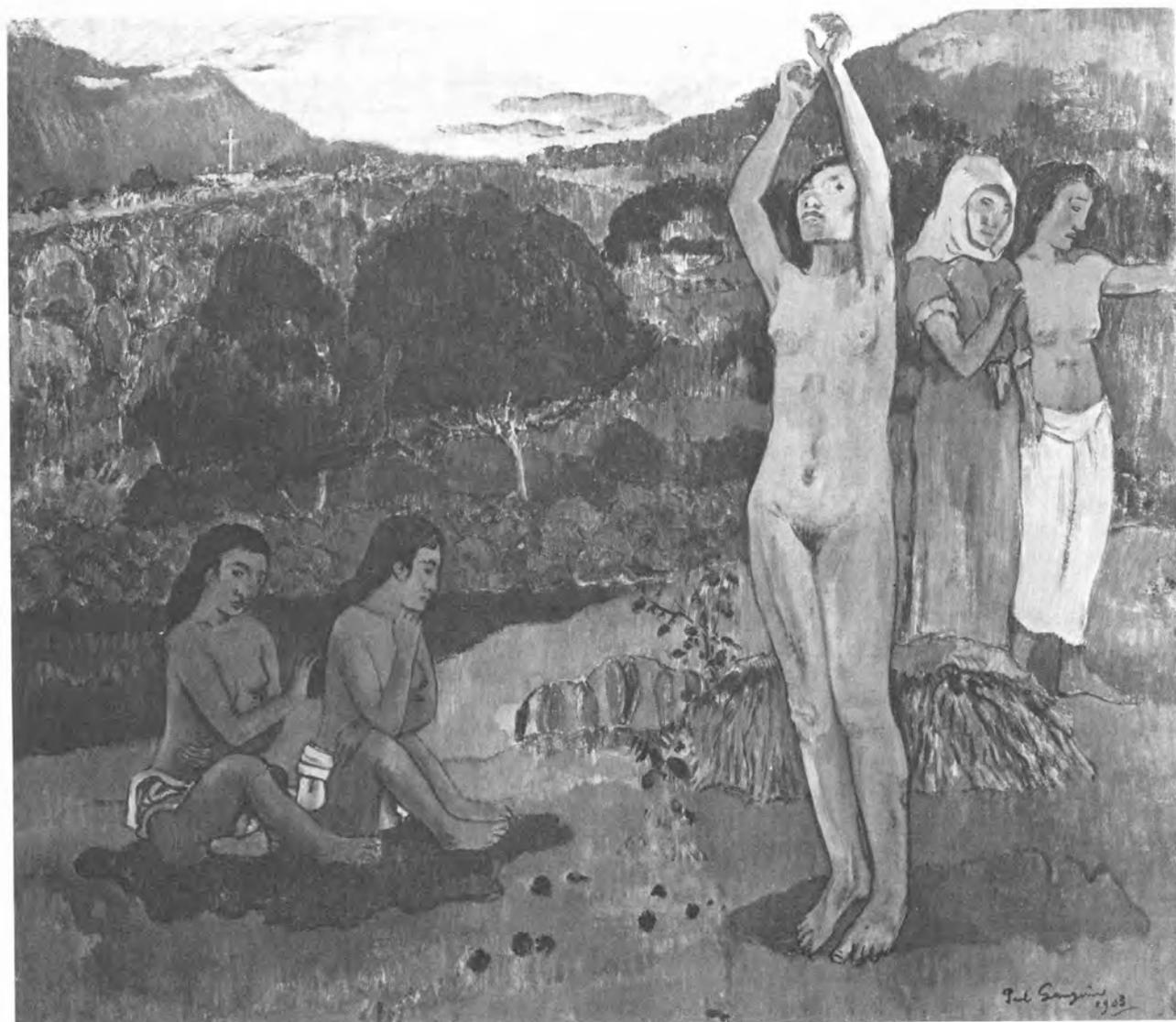
The Planning Office worked closely with the architect in selecting furnishings and developing specifications for the public areas and in all aspects of interior design for the staff areas. At the same time, the office co-

ordinated plans for the East Building opening, including drawing up a calendar for art installation and establishing a graphics program, and assisted the Department of Installation and Design in creating partition schemes for continuing exhibition areas. The greatly increased demands on the staff led to the recruitment of Susan Ritterpusch from the Publications Service, Richard Saito from the education staff, and Peter Kou, an architect who moved to Washington after practicing in London, England.

As installation plans and building construction progressed, the planning staff became involved in full-scale mock-ups, including ones for three sculptures by David Smith proposed for the sculpture pool. The first actual piece of sculpture for the new building, *Great Rock of Inner Seeking* by Isamu Noguchi, was delivered to the site in February 1977. In November 1976, only a few days before his death, Alexander Calder gave his approval to the large mobile which was constructed under the engineering guidance of Paul Matisse. The crated mobile was delivered to the building site in September 1977. In January 1977 Joan Miró and the weaver Josep Royo started preparations in Tarragona, Spain, for weaving the great tapestry, *Femme*, which was finished by the end of the fiscal year. In England, Henry Moore began the full-scale plaster for his bronze *Knife Edge Two Piece*, and studies were undertaken concerning the casting and shipping of the pieces and their installation on the East Building's entrance terrace. A foundry in Basingstoke was selected for casting, and a schedule set up to provide delivery in time for installation before the 1978 opening.

During the summer of 1977, the Planning Office was also engaged in the second part of a Bicentennial project, the "New Glory" flag display, sponsored by Paul Mills and the Santa Barbara Museum of Art of which Mr. Mills is director. The International

Vexillological Congress held a meeting at the Gallery on June 14, the bicentennial of the American flag, and on that occasion twenty-five contemporary flag designs went on display at the National Sculpture Garden under the joint auspices of the National Gallery and the National Park Service.



Paul Gauguin, *The Invocation*, Gift from the Collection of John and Louise Booth in memory of their daughter, Winkie

ROSTER OF EMPLOYEES

Abney, Jerry
Abrams, Donald G., Jr.
Adams, Joyce V.
Adams, Revell R.
Adams, William H.
Alexander, Harold
Allen, Carl
Allen, Perfect S.
Allen, Richard, Jr.
Allen, Wilbur, Jr.
Alley, Elizabeth F.
Alston, James M.
Amory, Robert, Jr.
Amt, Richard C.
Amussen, Theodore S.
Anderson, Elmer S.
Anderson, James A.
Anderson, Nathaniel V.
Andrews, Joseph, Jr.
Ashe, Sherman

Backlund, Caroline H.
Bagley, Mance M.
Baldwin, Robert W.
Bales, Richard H.
Barber, James H. W., Jr.
Bardley, Sammy J.
Barker, Mary A.
Barmore, Janice M.
Barnes, Charles R.
Barnes, Willie C.
Barnett, Benjamin S.
Barrett, Jeremiah J.
Barrett, Lorene
Barron, James N.
Bartfield, Kathryn K.
Bartfield, Ira A.
Bartholomew, Mary C.
Barry, Lester Leroy
Bastiste, Leonard Joseph
Beard, Edith R.
Beard, Stephen F.
Beasom, Dean A.
Beaulieu, Julie E.
Becker, Robert G.
Bell, Reginald E.
Bello, Susan E.
Bennett, Mike
Berkley, Frederick L.

Berman, Edward S.
Bertman, Donald E.
Bigley, Ann Margaret
Biloon, Helen B.
Blackman, Diego R.
Blackman, Jennifer
Blakey, Edward N.
Blechman, Margaret J.
Blue, Clary M.
Boama, Yaw
Bohlin, Diane M.
Booker, Nelson
Boomer, George A.
Bordas, Julian B.
Boston, Diane Edith
Bouton, Margaret L.
Boutte, Joseph F.
Bowen, Fredric A.
Bowie, Rodney M.
Boyd, Carolyn P.
Boyd, Gary A.
Boyd, Steven U.
Boykin, Marion E.
Braswell, Jasper W.
Brickman, Jacob
Bridgewater, Robert L.
Britt, George W.
Brooks, George L.
Brown, Catherine F.
Brown, Cato E.
Brown, David A.
Brown, Dwight Lamont
Brown, Frank
Brown, J. Carter
Brown, Kenneth A.
Brown, Ronald
Brown, Ruth G.
Brown, Sylvester, Jr.
Brown, Theodore
Brown, Thomas W.
Brown, Victoria F.
Brown, Virginia D.
Brown, William H.
Buchanan, Ernest, Jr.
Burbank, Isabelle
Burgess, Debra K.
Burton, George R.
Butler, Lawrence
Byrd, Benjamin S.

Caddy, George K.
Calhoun, Buel
Cambridge, Timothy
Campbell, Alvia R.
Campbell, William P.
Cannon, Dexter P.
Cantey, John
Capano, Matthew M.
Caple, Alfred A.
Carmean, E. A., Jr.
Carr, Albert, Jr.
Carroll, Louis L.
Carroll, Stephanie
Carson, Robert J.
Carswell, Larry K.
Carter, Charles S.
Carter, Henry T.
Casey, Charles W.
Caughman, Raymond J.
Caviglia, Rita V.
Cha-Camp, Maoia A.
Chandler, Sheila
Chaney, Harold H.
Chaplin, Deborah J.
Chapman, Bernard L.
Cheek, Helen M.
Chenoweth, Barbara M.
Claggett, Frederick E.
Clark, Barbara I.
Clark, Jane B.
Clay, Carlton B.
Claude, Charles L.
Coates, Margie L.
Cobert, John W.
Cochrane, Bernie
Colbert, Stephanie C.
Cole, David R.
Coleman, Elsie
Collins, Jane S. D.
Collins, Jervis H., Sr.
Collins, Phillip T.
Columbus, Joseph
Conway, Quentin R.
Conyers, Robert L.
Cook, Susanne L.
Cooke, John F.
Cooke, Milton N.
Copeland, Joseph W.
Corley, Walter E., Sr.

Covey, Victor C. B.
Cowan, Ophelia C.
Cox, Bascom S.
Cox, Edwin W.
Cox, Milton E.
Crawford, Willie
Crawford, Wille Earl
Croog, Elizabeth A.

Dadd, Norman C.
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