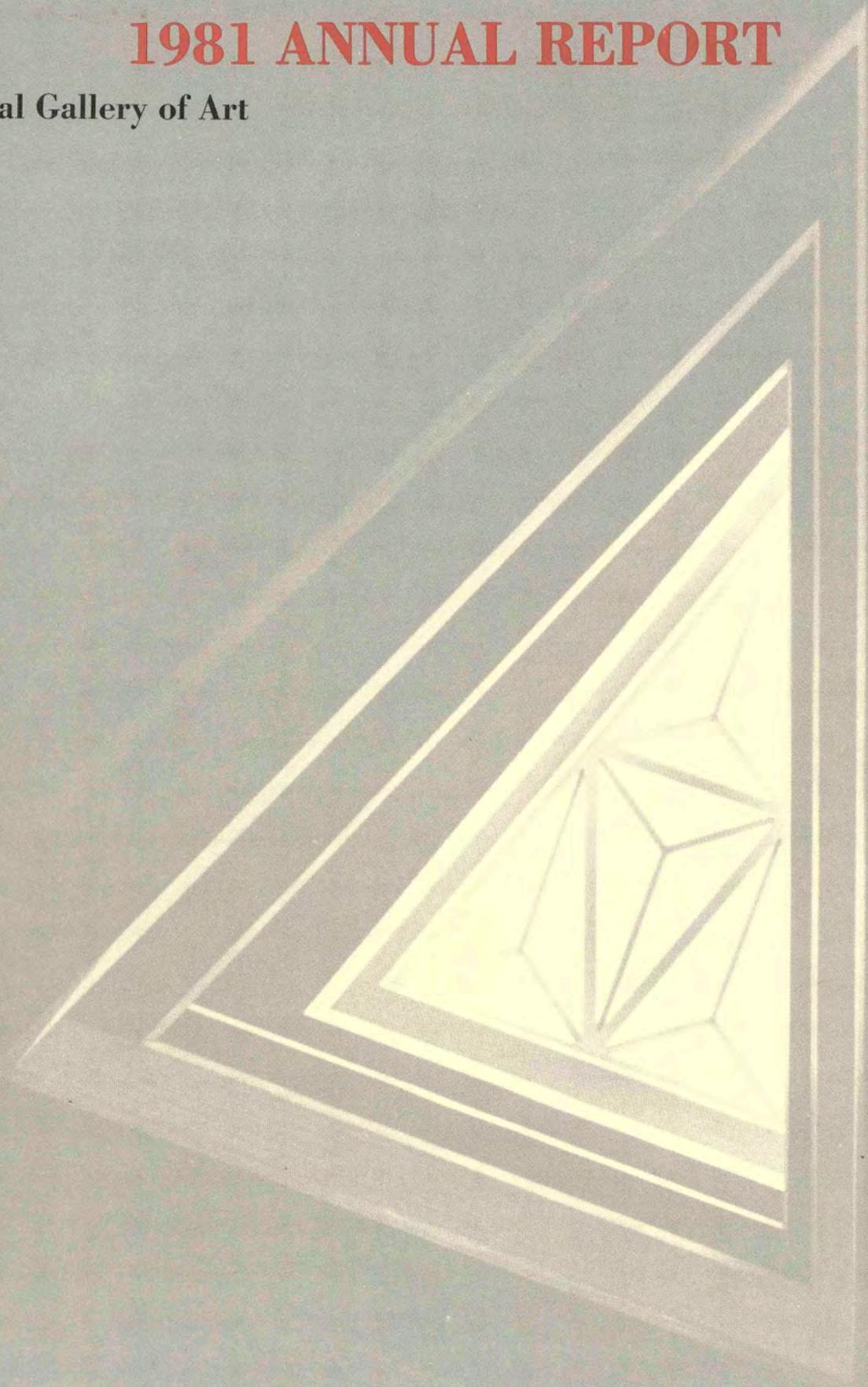
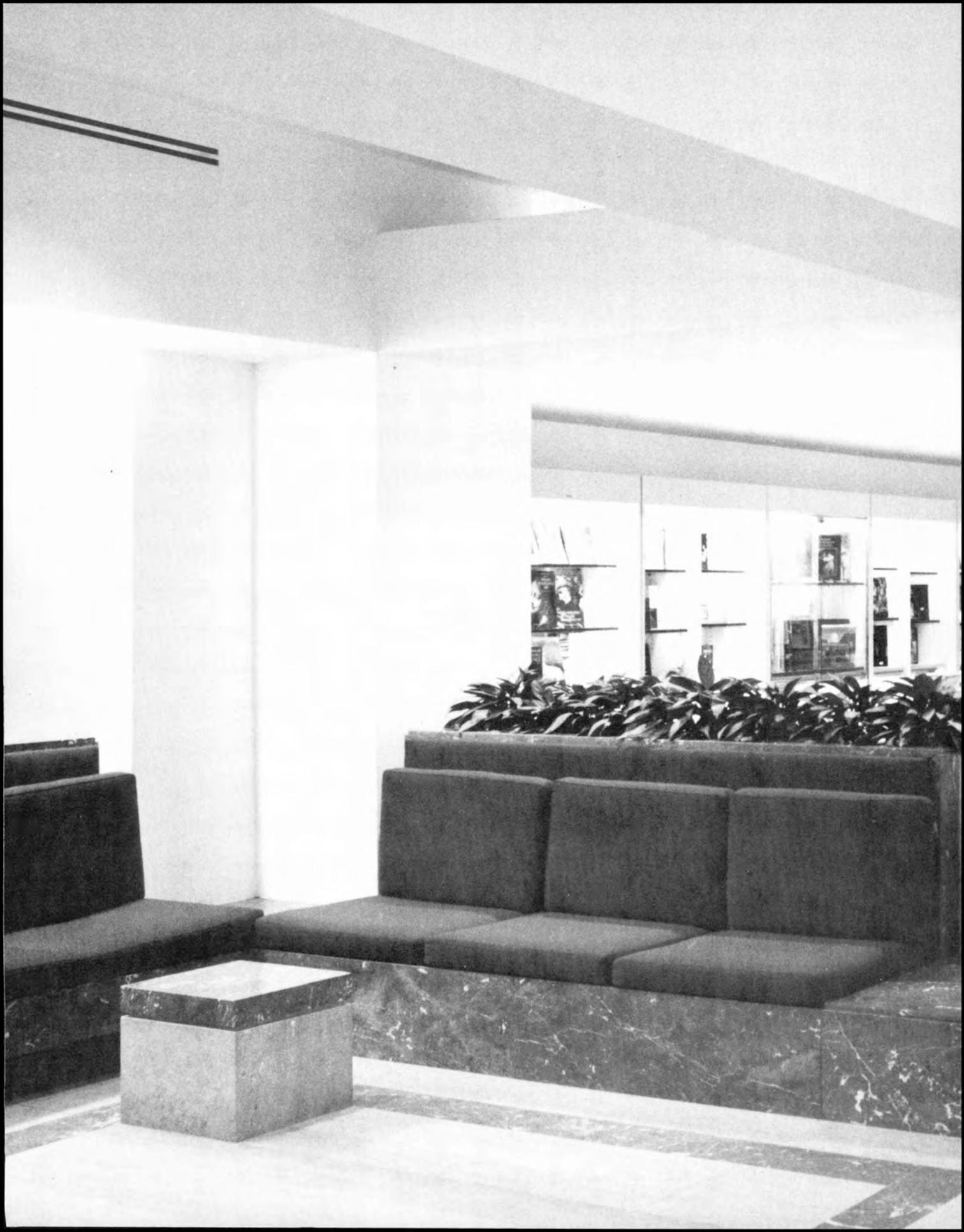


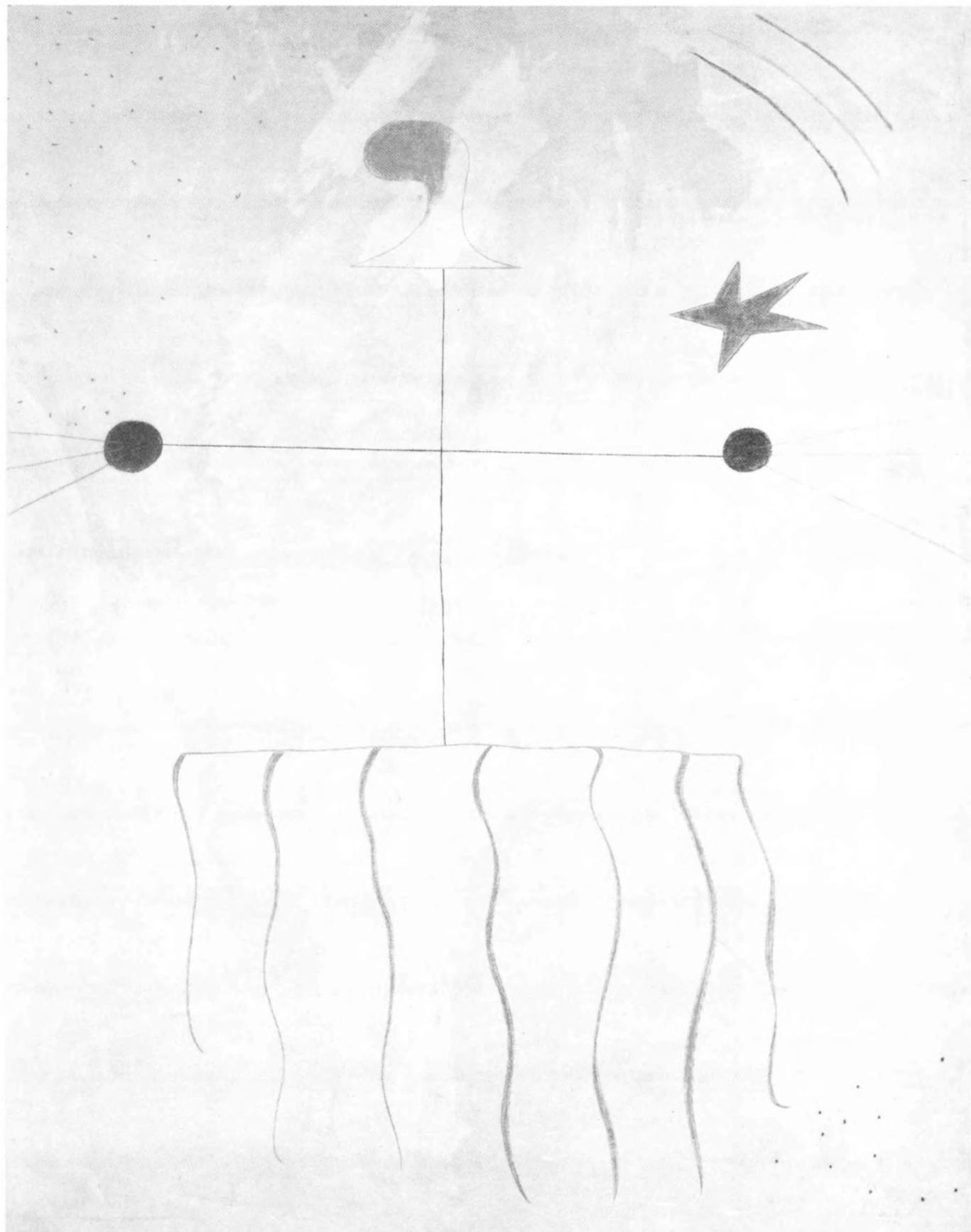
1981 ANNUAL REPORT

National Gallery of Art









1981 ANNUAL REPORT

National Gallery of Art

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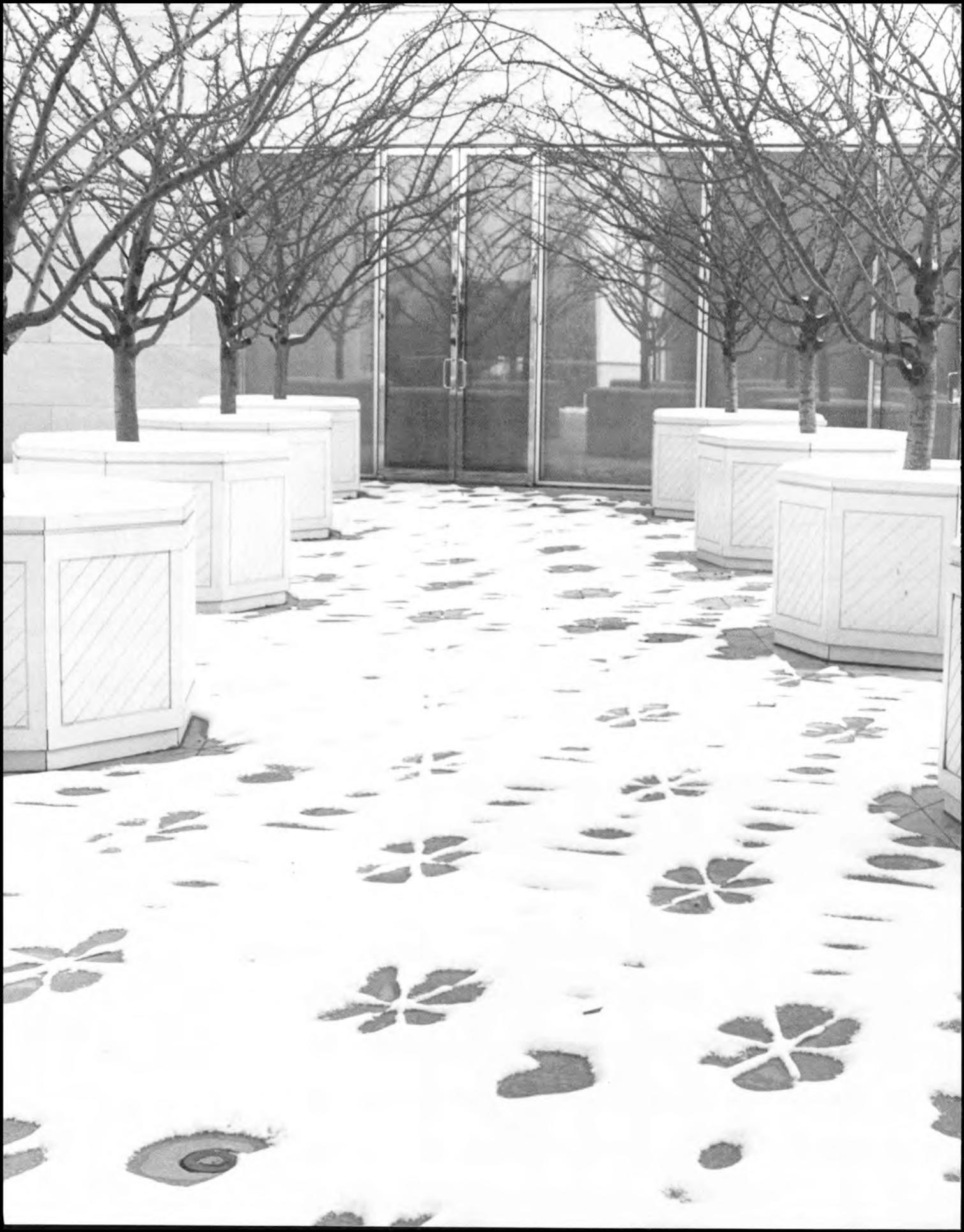
Inside front cover: New sales area in the West Building

Frontispiece: Joan Miró, *Head of a Catalan Peasant*, Gift of the Collectors Committee

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PREFACE

During the National Gallery's fiscal year ending September 30, 1981, Secretary of State Haig succeeded former Secretary Muskie and Secretary of the Treasury Regan succeeded former Secretary Miller, as ex officio trustees of the Gallery.

Attendance at the Gallery, which in accordance with the United States' pledge of support is always free of charge, reached 6,734,000 in the fiscal year, a new record and the fourth successive record since the opening of the East Building in 1978.

This forty-fourth report of the National Gallery of Art contains the third consecutive public report of the Gallery's finances. The auditor's opinion, which appears later in this report, covers a consolidated statement of both Federal and non-Federal funds. The auditors, Price Waterhouse & Co., have also been directed to institute an annual report to the trustees on the adequacy and efficacy of the National Gallery's developing computerized systems for keeping track of works of art within and outside the Gallery.

Readers reviewing the financial statements will appreciate their vivid demonstration of the success of this distinctive partnership between the public and private sectors. The statements highlight the importance of the government's pledge to provide funds for the Gallery's upkeep and operation. But they also give evidence of the private sector's generous response to that pledge, a response which has provided the Gallery with magnificent buildings and collections of which every American can be proud. In accordance with policies generally followed by art museums, the value of the collections is not reflected on the balance sheet, and in no event can mere numbers begin to do justice to the work of those irreplaceable private gifts.

During the past year, the Gallery's general trustees have been actively seeking and obtaining further private support necessary to complete the financial underpinning of the Gallery as a national institution. To do so, they have established the Patrons'

Permanent Fund, to be used exclusively for the purchase of works of art. A campaign committee, consisting of themselves and J. Carter Brown, Bruce B. Dayton, Katharine Graham, Louis J. Hector, R. L. Ireland III, Robert H. Smith and John C. Whitehead, is now seeking for the fund a fifty million dollar endowment, the income from which will be used for acquisitions.

We believe that the Patrons' Permanent Fund will assure that the vitality and forward-moving impetus given to the National Gallery's collections by its founding benefactors will be maintained. The response from those the trustees have asked to help has been most rewarding. It reinforces the strength of the partnership between the public and private sectors which created the National Gallery of Art and which sustains it. It also demonstrates the recognition by so many, who generally already have heavy commitments in their local communities, that the Gallery is truly a national institution.

The director summarizes the activities of this eventful year at the Gallery in his annual review which follows.

JOHN R. STEVENSON, President

ORGANIZATION

BOARD OF TRUSTEES (as of September 30, 1981)

Paul Mellon, *Chairman*
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Secretary of State, Alexander M. Haig, Jr.
Secretary of the Treasury, Donald T. Regan
Secretary of the Smithsonian Institution, S. Dillon Ripley
John R. Stevenson
Carlisle H. Humelsine
Franklin D. Murphy
Ruth Carter Johnson



Paul Mellon



Chief Justice of the United States, Warren E. Burger



Secretary of State, Alexander M. Haig, Jr.



Secretary of the Treasury, Donald T. Regan



Secretary of the Smithsonian Institution, S. Dillon Ripley



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Secretary of the Smithsonian
Institution, S. Dillon Ripley
Paul Mellon
John R. Stevenson
Carlisle H. Humelsine
Franklin D. Murphy
Ruth Carter Johnson

ART & EDUCATION COMMITTEE

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

The executive officers of the Gallery at the end of the fiscal year were:

Paul Mellon, *Chairman*
John R. Stevenson, *President*
Carlisle H. Humelsine, *Vice President*
J. Carter Brown, *Director*
Charles Parkhurst, *Assistant Director/Chief Curator*
Henry A. Millon, *Dean, Center for Advanced Study in the Visual Arts*
Robert C. Goetz, *Treasurer*
Joseph G. English, *Administrator*
Carroll J. Cavanagh, *Secretary-General Counsel*
Hurley F. Offenbacher, *Construction Manager*

DIRECTOR EMERITUS OF THE GALLERY

John Walker

DIRECTOR'S REVIEW OF THE YEAR

The activities of the National Gallery in the period covered by this report, from October 1980 through September 1981, are spelled out by function in the chapters that follow. This review summarizes certain of these events as they occurred in bimonthly periods, beginning with the busy autumn season. Information about many of the ongoing activities of the Gallery, such as our library and photographic archives; our music program; our many loans to others; and our work in the conservation department, photographic laboratories and registrar's office, our buildings maintenance, construction planning, and ongoing educational services are best derived from the main part of the report.

CASVA activities

October, when the new academic year was just starting up, marked the beginning of the first year of full-scale activity of the Gallery's long-planned Center for Advanced Study in the Visual Arts.

Dean Henry A. Millon, assisted by Shreve Simpson and a small clerical staff, launched an active program of colloquia, lectures, symposia, seminars, "shop-talks," and meetings of area art historians, of which there has turned out to be a surprisingly large number. The members of the Center, comprising a spectrum of senior, visiting, associate and predoctoral fellows, together with the Kress professor and a Gallery curatorial fellow, met regularly to discuss specific lectures and a variety of issues. In October and November there was a colloquium on the artistic heritage of Claude Lorraine presented by visiting senior fellow Marcel Roethlisberger; a lecture on "The Image of Napoleon: Hero or Villain" by the Kress professor, L. D. Ettlinger; and a major symposium, "Art and Architecture in the Late Fourth Century and Hellenistic Period in Macedonia and the Rest of Greece," held in conjunction with the opening of the exhibition, *The Search for Alexander*. Held over a two-day period, the symposium involved a total of nineteen papers delivered by an

international group of scholars coming from as far away as Greece and Australia. Viewpoints were divergent, discussions were lively, and the proceedings will be published in 1982.

The Search for Alexander exhibition

The Alexander exhibition, which opened its U.S. tour at the Gallery on November 16, was the culmination of a quest of many years' duration, and many trips to Greece. With the personal support of the then-Prime Minister, later President Constantine Karamanlis, many of the spectacular recent finds from Macedonian tombs formed the nucleus of an exhibition which evoked the ethos of northern Greece in the age of Alexander. More than half the objects, among them works in gold, silver, bronze, and ivory, had never before been seen outside Greece. Others were lent from European and American collections. An audiovisual component traced the heritage of Alexander in popular and fine art throughout succeeding ages. The Gallery coordinated the exhibition for the participants in its U.S. tour, which includes The Art Institute of Chicago, the Museum of Fine Arts, Boston, The Fine Arts Museums of San Francisco, the Delgado Museum in New Orleans, and The Metropolitan Museum of Art in New York.

We were very fortunate in having the support of both the National Bank of Greece and Time Incorporated throughout the long period of gestation of this exhibition, as well as the cooperation and support of the Greek Ministry of Culture and Science, and, in addition, for the audiovisual section, a grant from Mobil.

Dutch paintings exhibition

Meanwhile, in the oak-paneled paintings galleries of the West Building, we were exhibiting *Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt*, with eighty-six paintings by Rembrandt, Vermeer, Steen, and their seventeenth-century contemporaries. For more than a century, the importance of "history painting," illustrating biblical, mythological, and allegorical themes, has been scanted in favor of the subjects of Dutch painting that we have come to think of as more typical: landscape, still life, genre, and portraiture. This exhibition, prepared by an international team of scholars, among them Arthur K. Wheelock, Jr., the Gallery's curator of Dutch painting, has gone a long way toward reinstating this kind of Dutch art, which was so highly prized in its own day. Following its premiere at the Gallery, the exhibition traveled to The Detroit Institute of Arts, which organized the show, and then to the Rijksmuseum in Amsterdam.

Paul Mellon's gift of sculpture

Acquisitions by the Gallery in this period included an important gift of sculpture from the Gallery's Chairman, Paul Mellon. A group of seven nineteenth-century bronzes by Barye,



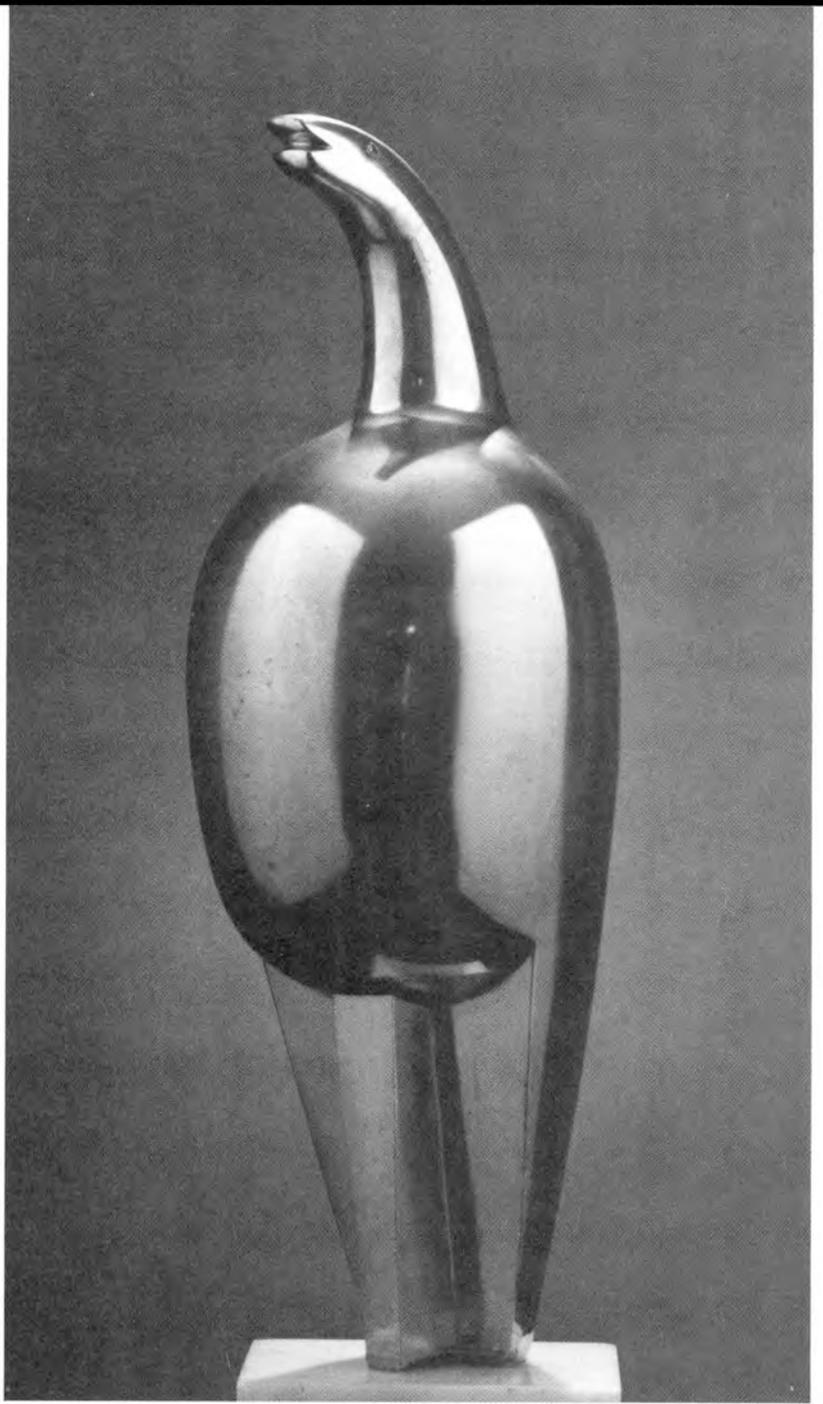
Théodore Géricault, *Flayed Horse I*, Gift of Mr. and Mrs. Paul Mellon

Meissonier, and Cain, diverse in subject but linked by Mr. Mellon's longstanding interests in *animalier* and equestrian figures, formed part of the donation. Also included in the gift were three unusual pieces by Géricault, all versions of his famous *Flayed Horse*, including the artist's original wax model, a great rarity in the sculpture of any age but especially in the tiny oeuvre of Géricault.

Graphics acquisitions

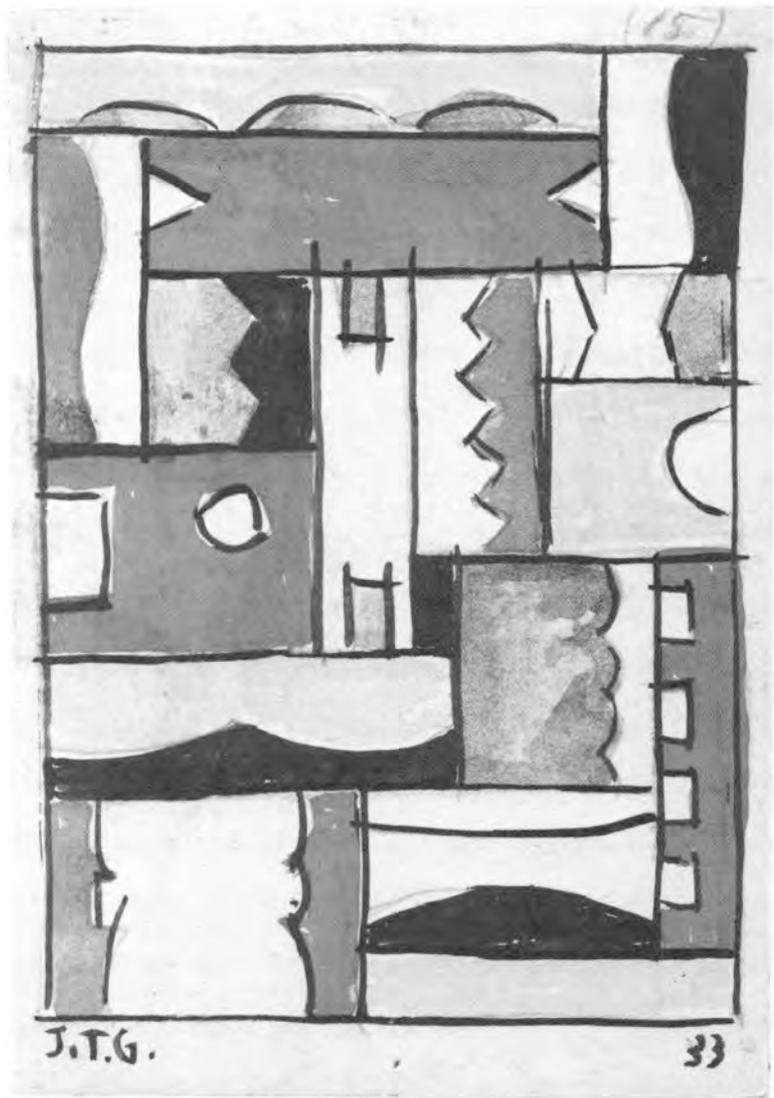
Among many other gifts to the graphics collection was a drawing by Joaquín Torres García given by Mrs. Ruth Carter Johnson. Among graphics purchases was a lovely landscape etching of 1545 by Hirschvogel on blue paper, the only known artistic use of manufactured blue paper before 1595.

The major addition to the graphics collection came in the form of a bequest from Lessing J. Rosenwald, who had already given the bulk of his collection of graphic arts, once called "America's greatest gallery of prints," to the National Gallery. This final gift comprised some fifteen hundred prints, drawings, and illustrated books, including an Averkamp landscape watercolor, two large pastel counterproofs by Cassatt and Renoir, a bound volume



Constantin Brancusi, *Matiara*, Gift of Katharine Graham

of Dürer's three great woodcut series, and Delacroix's sixteen lithographs illustrating *Hamlet*. In addition, the Gallery was left an invaluable collection of monographs, reference books, and periodicals, as well as catalogues of auctions and exhibitions which Lessing Rosenwald had gathered during his many years of collecting.



Joaquín Torres García, *Port of Uruguay*, Gift of Mrs. Ruth Carter Johnson

*Collectors Committee gives
Miró's Head of a Catalan Peasant*

The Gallery's loyal Collectors Committee, which has donated annual funds for the purchase of twentieth-century works of art, had its sixth annual meeting in November. After reviewing various recommendations, it voted to purchase Joan Miró's painting entitled *Head of a Catalan Peasant*. A major example in the series of Catalan-inspired subjects Miró painted in 1924-1925, this is the most experimental picture of this period and foreshadows much in twentieth-century art decades later. The same week, the Gallery put on view for the first time *Capricorn*, the large, powerful bronze group by Max Ernst, his greatest three-

dimensional work. Other recent gifts from the committee include David Smith's *Sentinel One*, Kenneth Noland's horizontal *Another Time*, and Frank Stella's painting relief, *Chyrow II*.

*Brancusi sculpture donated by
Katharine Graham*

In its December meeting, the board accepted from Katharine Graham of Washington the great Brancusi bronze *Maiastra* (*Bird Before It Flew*), acquired by her mother, Agnes Meyer, who had been a close friend of Brancusi's in Paris at the beginning of the century.

The donation of 330 photographs by Alfred Stieglitz of Georgia O'Keeffe, a remarkable portrait survey over two decades, completes the "key" set of 1,600 works by this photographer presented by Miss O'Keeffe.

*Preparation of Picasso:
The Saltimbanques exhibition*

Picasso: The Saltimbanques, an exhibition of paintings, drawings, prints, and sculpture related to Picasso's painting *Family of Saltimbanques*, opened December 14 to mark the centennial of Picasso's birth. The *Family of Saltimbanques* is perhaps the major example from the artist's Rose Period and the most ambitious project of Picasso's early career. It entered the Gallery's collection in 1962 as part of the bequest of Chester Dale, who stipulated that none of the works bequeathed ever be lent. During preparatory study for the exhibition, E. A. Carmean, Jr., curator of twentieth-century art at the Gallery, and Ann Hoenigswald of the conservation department discovered two other compositions beneath the surface of the visible painting. The results of their investigation, together with allied works from the Gallery and major loans from collections in this country, Europe, and Japan, traced the theme of isolated, vagabond performers that gripped Picasso and continued through much of his career. A film on the exhibition and the scholarly discoveries that came out of it was developed and produced by the Gallery's Department of Extension Programs. It was broadcast on public television and won the 1981 CINE Golden Eagle Award and the Houston International Film Festival Gold Medal.

Picasso and Castiglione graphics acquired

In January, the Gallery was fortunate to be able to purchase a unique artist's proof of Picasso's *Circus Family*, which was used as a study for the painting discovered by x-ray under the *Saltimbanques*. Another graphics acquisition that month was also coincidentally related to an exhibition on view. The Gallery purchased one of Castiglione's finest drawings, which depicts Alexander the Great at the tomb of Cyrus.

*Gallery receives grants for
programs and remodeling*

The treasurer's report to the trustees in January reflected several generous contributors' interest and faith in a variety of vital, but perhaps less visible, Gallery programs. During the final



Giovanni Benedetto Castiglione, *Alexander at the Tomb of Cyrus*,
Pepita Milmore Memorial Fund and Edward E. MacCrone Charitable Trust Fund

quarter of calendar year 1980, the Kress Foundation gave \$200,000 for the analytical laboratory. The Samuel H. Kress Foundation gave various grants totaling a like amount in support of the program of the Center for Advanced Study, the Kress Professor and Kress Fellows, the Photographic Archives, and the Alexander symposium. The Andrew W. Mellon Foundation provided \$150,000 as the first installment of a grant in support of the Gallery's conservation department and library. A gift in excess of one million dollars came from Mr. Mellon to sustain the work of remodeling the West Building, "Operation Breakthrough."

Patrons' Permanent Fund established

It was at this meeting that the trustees formally established the Patrons' Permanent Fund, which has been described by Mr. Stevenson in the preface. In a period where works of art of a quality commensurate with the standards of the National Gallery of Art are in increasingly short supply, and the prices of them are growing, the long-range health of the National Gallery vitally depends on its ability to maintain a living collection, one that can, selectively, add to the national heritage as opportunities arise.

Hans Baldung Grien exhibition

On January 25 an exhibition of graphic works by Hans Baldung Grien, one of the most versatile and creative artists of the sixteenth-century German Renaissance, went on view in the East Building's ground-floor galleries. *Hans Baldung Grien: Prints and Drawings* was organized by Alan Shestack, director of the Yale University Art Gallery, and moved there following its showing here. The exhibition provided for many viewers an introduction to this little-known but highly important draftsman. Seven American and eleven European collections lent some ninety examples, illustrating the artist's full range. Included was the *Head of an Old Man*, acquired by the National Gallery last year.

In February the announcement of a forthcoming exhibition devoted to El Greco had to take place in suddenly altered circumstances. The announcement was to have taken place during a visit to the Gallery of the King and Queen of Spain. In addition, the queen, being of Greek origin, had evinced particular interest in seeing the Alexander show, which included a loan from the Prado. The dramatic events of the attempted coup in Madrid just days before led to the cancellation of their state visit to the United States.

*West Building's new
publication sales area opens*

A public sign of progress on "Operation Breakthrough" occurred in March, when the new publications sales area opened on the West Building's ground floor. Housed in open spaces

along a broad corridor between the Fourth Street and Constitution Avenue entrances, the publications area allows the Gallery to offer its visitors a wider variety of reproductions, books, and, for the first time, audiovisual programs produced by the Gallery's Department of Extension Programs. Equipped with a special lift for the handicapped, and with finishes in keeping with the splendid materials of the original building, the new area provides direct physical and visual access across the east side of the ground level, for the first time allowing visitors to circulate without having to go upstairs and back down again. The new route occupies the space in the West Building formerly taken by the original lecture hall, now supplanted by our two new auditoria in the East Building. Much air-conditioning equipment also had to be moved to make way for the new route, which now provides enough space that the former sales area under the rotunda will be able to give way to a new garden café for our foot-sore visitors.

Work continues on new conservation labs and sculpture and graphics galleries

Meanwhile, behind the scenes, new laboratories for paper conservation, sculpture conservation, and the scientific analysis of works of art were nearing completion in former office space, immediately adjacent to the paintings conservation and photographic laboratories in the West Building. Further to the west on the West Building's ground floor, remodeling was proceeding for new sculpture and graphics galleries.

Exhibition of Gallery's contemporary graphics

Later in March *Contemporary American Prints and Drawings* exhibited nearly one hundred works on paper from the Gallery's contemporary graphics collection. Organized by Andrew Robison, curator of the Gallery's prints and drawings, the exhibition surveyed the major American artists, schools, and movements during the last forty years. The range and quality of the selections also indicated the support this collection has received through generous gifts from the Woodward Foundation, Lessing J. Rosenwald, Dr. Maclyn Wade, and many other donors.

Gemini G.E.L. contemporary graphics archive established

At the opening of the exhibition on March 22, we announced the establishment at the Gallery of a major archive of contemporary American graphic art based on works published by Gemini G.E.L., an eminent publisher of prints and multiples, established in Los Angeles in 1966. The Gemini archive began with an initial gift of 256 graphics and a pledge by Gemini's owners, Sidney and Rosamund Felsen and Stanley and Elyse Grinstein, of many further works. Additional examples from other donors should create a complete archive of all works published by Gemini since its founding.

Kandinsky and Palladio exhibitions

In the spring two exhibitions of particular scholarly significance opened. *Kandinsky: The Improvisations*, opening in April, was the first exhibition devoted solely to the improvisations series within Kandinsky's oeuvre. Growing out of research begun in 1978, when the *Kandinsky Improvisation 31 (Sea Battle)* entered the Gallery's collection, and recent scholarship into Kandinsky's symbolism, the exhibition led the visitor to an understanding of the basis for the artist's imagery. Far from being purely abstract and spontaneous, these pictures were shown by E. A. Carmean, Jr., to be carefully arranged compositions full of disguised images.

John Harris gives Andrew W. Mellon lectures

On May 17 *The Drawings of Andrea Palladio*, the first major exhibition of the great sixteenth-century Italian architect's drawings to come to the United States, opened in the Gallery's West Building. The 110 of Palladio's finest examples and 20 works by his contemporaries and followers illustrated the range and beauty of Palladio's draftsmanship and design, as well as the ideas he developed and improved. Douglas Lewis, curator of sculpture at the Gallery, selected the drawings from public and private collections in Europe and North America for the International Exhibitions Foundation, which organized the exhibition to honor the 400th anniversary of Palladio's death.

Palladio's influence on seventeenth- and eighteenth-century English architecture was the focus of the 1981 Andrew W. Mellon Lectures in the Fine Arts, given, beginning in May, by John Harris, curator of drawings at the British Architectural Library, Royal Institute of British Architects. After exploring the interpretation of Palladio's design by Inigo Jones and John Webb, Colin Campbell, and Lord Burlington, Mr. Harris described the effects of their renderings on the country houses, urban structures, and landscaping in England.

At an area art historians' meeting sponsored by the Center for Advanced Study, the film directed by Professor James Ackermann of Harvard, *Palladio the Architect and His Influence in America*, was the basis for a discussion in which Messrs. Lewis and Harris also participated.

CASVA symposia

It was a busy spring for the Center. On April 29 the Center sponsored a conference on Raphael's *Transfiguration* owned by the Vatican Museums. Six Renaissance specialists gave papers and discussed this major monument of Renaissance art in a day-long symposium, which was further illuminated by a display of close-up photographs of the original painting since its cleaning, made possible by the Polaroid Corporation.

In May the Center held a symposium on Mamluk art, jointly sponsored by the Gallery and the Freer Gallery of Art across the Mall. The symposium involved leading specialists in Islamic studies from the Middle East, Europe, and North America. It was timed to coincide with the exhibition at the Smithsonian, *Renaissance of Islam: Art and the Mamluks*, organized, as was the symposium, by Dr. Esen Atil, curator of Islamic art at the Freer.

Spring acquisitions

Also in May the board accepted a variety of gifts and bequests, including two paintings by Picasso, bequeathed by Elizabeth F. Chapman, and one of two surviving impressions of Piranesi's *Temple of Neptune at Paestum*, made possible by a gift from Arthur Sackler. In addition it accepted as a promised bequest a splendid collection of twentieth-century art brought together by the influential curator, artist, and professor, William C. Seitz, and offered to the Gallery by his widow. Among the graphics purchases was an elegant figure drawing by the seventeenth-century Dutch artist, Willem Buytewech, which, added to the Gallery's previous acquisitions, makes the finest representation of this artist outside Europe, and a fascinating early drawing by Spinelli of extreme rarity, adding to the collection a beautiful example of Italian Renaissance draftsmanship that ranks among the earliest in any American collection.

Rodin exhibition

In June there came to fruition an exhibition which had been a particularly long time aborning. Following a shift in policy at the Musée Rodin in Paris, a whole new body of material has come to light, allowing a fresh look at the art of this towering talent, whose reputation had faded in the course of the twentieth century with the onrush of modernist abstraction.

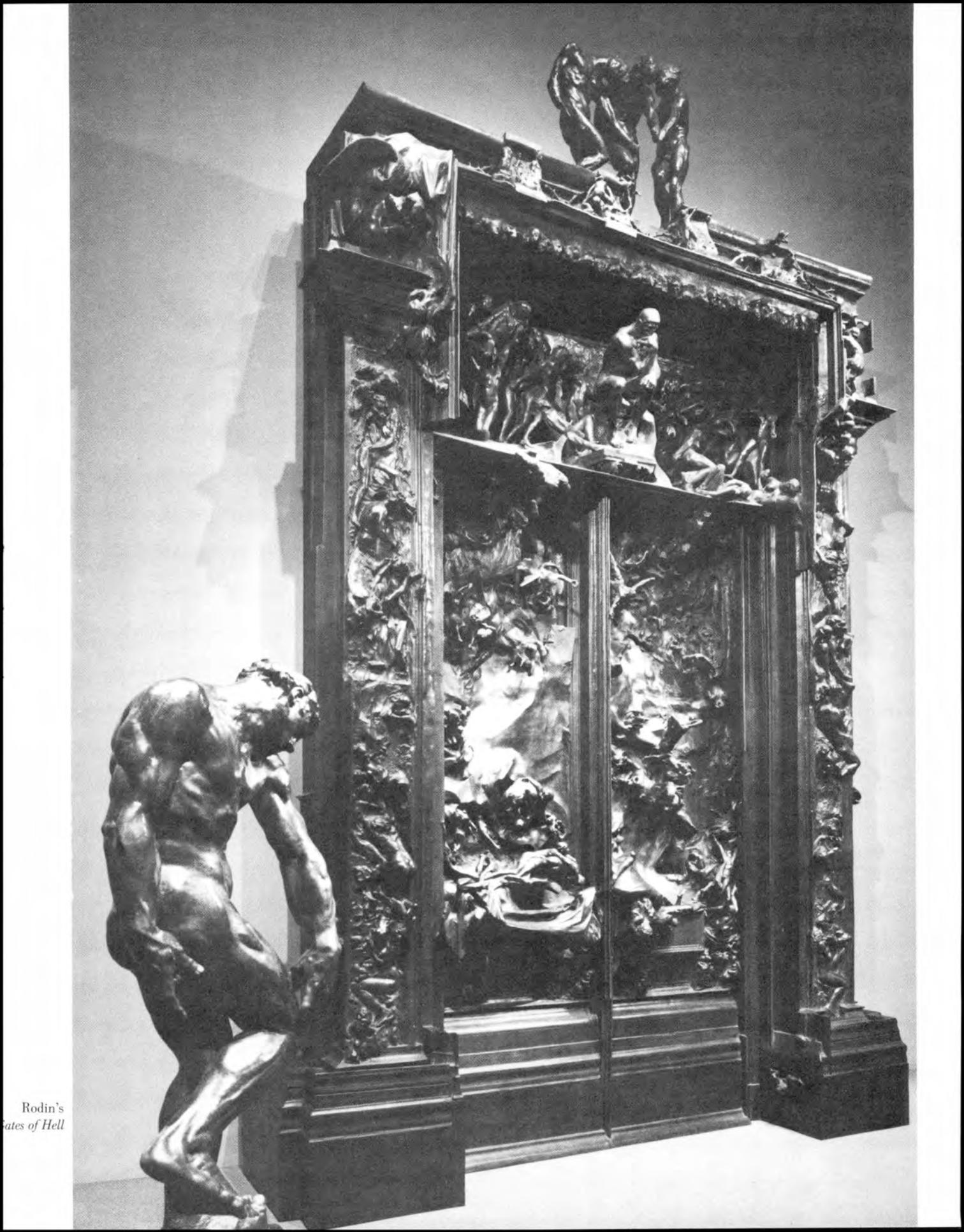




Installation re-creating a Paris Salon of the 1870s for *Rodin Rediscovered*

Rodin Rediscovered, the largest exhibition ever devoted to Auguste Rodin, contained nearly four hundred works of art, installed in spaces on each of the East Building's four levels. Major examples in bronze, plaster, marble, and terra cotta were included, in addition to drawings by Rodin; photographs of the artist and his sculpture by Druet, Edward Steichen, and Gertrude Käsebier; and sculpture by Rodin's contemporaries and those later artists who were influenced by his work.

Loans came from more than forty collections in Europe and America, including the Musée Rodin, the Petit Palais, and the Louvre in Paris, The Fine Arts Museums of San Francisco, the Los Angeles County Museum of Art, The Stanford University Museum of Art, The Metropolitan Museum of Art, the Philadelphia Museum of Art, The Art Institute of Chicago, the Museum of Fine Arts, Boston. In addition to other examples, B. Gerald Cantor, a major collector of Rodin's works, lent a



Rodin's
Gates of Hell

bronze cast of the monumental *Gates of Hell*, the first casting of it produced by the lost-wax process, completed, after three years' work, just before the exhibition opened. Standing more than twenty feet high and weighing eight tons, this casting made this exhibition the first to incorporate the *Gates* since 1900, when Rodin exhibited his plaster version of the Universal Exposition in Paris.

The installation, designed by Gaillard Ravenel, Mark Leithauser, and Elroy Quenroe of the Gallery's installation and design department, with Professors Elsen, Varnedoe, and Butler, placed major sections and key works on every level of the East Building's exhibition areas. An introductory section recreated the kind of Salon in Paris of the 1870s that represented the official sculpture by whose criteria Rodin's early work was judged. Based on photographs of the ironwork of the original exhibition hall and actual plant lists, the Gallery presented sculpture in an evocative period setting, including works by artists whose names have only recently come back into scholarly focus, intermingling their work with that of Rodin himself.

The exhibition then continued downward, level by level, to a presentation of the *Gates of Hell*, installed to be viewable from a variety of heights and angles. Finally, after an exploration of the work that grew out of the *Gates* and of Rodin's fascination with movement, the exhibition ended with a second imaginary Salon, this time putting him in context with the experimental sculptors of the twentieth century and illuminating their debt to him.

Originally the exhibition was to be shared with two other museums. As the costs of this monumental undertaking rose, these partners had to drop out, as did the original corporate sponsor, and we were most fortunate, at a crucial moment, to receive the support of the IBM Corporation.

Rodin exhibition attracts large crowds

The exhibition attracted an enormous number of people, reaching in some hours more visitors than in any hour of the Tutankhamun show here, although this time virtually without lines, given the design of the installation and the amount of space that was available to absorb the crowds.

Over the Fourth of July weekend, the Gallery received more visitors than it had at any point in the past, with the sole exception of the comparable weekend in 1978, just after the opening of the East Building.

*Exhibition of drawings and watercolors
from Rouen museum*

August brought two more special exhibitions, very diverse in nature. The first, opening in the West Building on August 2, comprised 110 drawings and watercolors from the Musée des



Stone Figure of Seated Chief, lent by Institut des Musées Nationaux du Zaïre to *The Four Moments of the Sun: Kongo Art in Two Worlds* exhibition

Beaux-Arts in Rouen. Surveying French draftsmanship from the end of the sixteenth through the mid-nineteenth centuries, the show introduced to American visitors the important collections of that museum and the talents of many French artists rarely seen in this country. Pierre Rosenberg, curator of painting at the Louvre, and François Bergot, curator of the Rouen museums, selected the works and wrote the catalogue for the exhibition. The exhibition began its U.S. tour at the Gallery, after which it traveled to New York, Minneapolis, and Malibu.

Kongo art exhibition

At the end of the month, the Gallery presented another exhibition in its series devoted to the arts of cultures beyond the purview of its permanent collections. *The Four Moments of the Sun: Kongo Art in Two Worlds* offered fifty-eight examples of funerary art from the Central African civilization of Kongo.

The powerful sculpture and incised terra-cotta grave markers of this centuries-old civilization bear symbolic representations indicating important religious beliefs and moral precepts. Organized by Robert F. Thompson of Yale University and Frère Joseph Cornet, délégué general in Zaïre and director of the Institut des Musées Nationaux du Zaïre, the exhibition contained loans from collections in Zaïre, Belgium, France, Sweden, and the United States. The accompanying catalogue, written by Mr. Thompson and Frère Cornet, discussed the objects and their significance not only within the context of their immediate African environment but also in the United States and other Kongo-influenced areas of the Western Hemisphere.

Extension programs reach new audience

As the fiscal year drew to a close, we were able to take stock of the work of the Gallery's Department of Extension Programs, which reached an estimated audience of over twenty-six million, more than three times the audience reached during the previous year. This figure reflects a substantial increase in television broadcasts by PBS stations, nonprofit cable educational and community stations, and networks in thirty-nine states. Forty new agencies joined the long-term regional extended loan system, resulting in a 30 percent increase in showings and a 40 percent rise in the audience reached by individual bookings of programs. Extension programs were shown in forty-three foreign countries and nineteen military installations abroad.

CASVA begins its new year

At the same time, a new academic year was just beginning. The Center for Advanced Study welcomed a new group of fellows, including scholars working on topics as diverse as a catalogue raisonné of the drawings of the Renaissance artist Urs Graf, the religious significance of medieval Arabic script, the connections between style and social functions in the architecture of North America, Paleolithic art and its relation to semiotics, the illustrations in seven medieval French manuscripts of two Aristotelian texts, the interpretation of landscape imagery in illustrated travel accounts of the late eighteenth and early nineteenth centuries, and a critical study of the films of Roberto Rossellini.

That month, the Center published the first volume of *Research Reports: History of Art 1980-1981*, listing the fellowships awarded for advanced research in art history by foundations, research institutes, and museums in the United States, with an alphabetical index of grantees.

After long years of planning and then construction, it was satisfying to see the East Building totally integrated into the working concept of an expanded National Gallery of Art.

DONORS AND ACQUISITIONS

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Robert O. Anderson
The Chief of Protocol and The Honorable
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Victor Nicholson
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William S. Paley
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 Bernard Roseman
 Mr. and Mrs. Helmut H. Rumbler
 Dr. and Arthur M. Sackler
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 Vogue Magazine
 Martin Weekly
 Mr. Frederick Weisman
 The Honorable and Mrs. John Hay Whitney
 John Wilmerding
 Mr. and Mrs. William Wood Prince
 The Honorable and Mrs. Stanley Woodward
 Mrs. Lowe Yost
 Mr. and Mrs. William Kelly Young



Edward Hicks, *Peaceable Kingdom*, Gift of Edgar William and Bernice Chrysler Garbisch

ACQUISITIONS

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

PAINTINGS

Bangor, T. Davis, American
Ship in Full Sail
 oil on canvas, 0.675 x 0.950 (26 $\frac{5}{8}$ x 36 $\frac{1}{4}$)
 2783
 Gift of Edgar William and Bernice Chrysler Garbisch

Bond, C. V., American
Still Life: Fruit, Bird and Dwarf Pear Tree
 oil on canvas, 0.636 x 0.763 (25 x 30)
 2784
 Gift of Edgar William and Bernice Chrysler Garbisch

Boston Linner
Portrait of William Metcalf, c.1717
 oil on canvas, 0.712 x 0.578 (28 x 22 $\frac{3}{4}$)
 2785
 Gift of Edgar William and Bernice Chrysler Garbisch

Call, H., American
Prize Bull
 oil on canvas, 0.507 x 0.634 (20 x 25)
 2786
 Gift of Edgar William and Bernice Chrysler Garbisch

Chambers, Thomas, American, c.1808-
 after 1866
Boston Harbor, c.1845
 oil on canvas, 0.561 x 0.767 (22 $\frac{1}{8}$ x 30 $\frac{1}{4}$)
 2787
 Gift of Edgar William and Bernice Chrysler Garbisch

Packet Ship Passing Castle Williams, New York Harbor
 oil on canvas, 0.563 x 0.761 (22 $\frac{1}{4}$ x 30)
 2788
 Gift of Edgar William and Bernice Chrysler Garbisch

Chandler, J. G., American, 1813-1884
The Gage Family, c.1846
 oil on canvas, 1.374 x 1.370 (54 $\frac{1}{8}$ x 54)
 2789
 Gift of Edgar William and Bernice Chrysler Garbisch

Durand, John, American, active 1766-1782
John Lothrop
 oil on canvas, 0.909 x 0.708 (35 $\frac{3}{4}$ x 27 $\frac{7}{8}$)
 2790
 Gift of Edgar William and Bernice Chrysler Garbisch

Mrs. John Lothrop
 oil on canvas, 0.909 x 0.708 (35 $\frac{3}{4}$ x 27 $\frac{7}{8}$)
 2791
 Gift of Edgar William and Bernice Chrysler Garbisch

Field, Erastus, American, 1805-1900

Woman Holding Prayer Book

oil on canvas, 0.756 x 0.603 (29 $\frac{3}{4}$ x 23 $\frac{3}{4}$)

2792

Gift of Edgar William and Bernice Chrysler Garbisch

Forain, Jean-Louis, French, 1852-1931

Backstage at the Opera, c. 1910

oil on canvas, 0.730 x 0.605 (28 $\frac{3}{4}$ x 23 $\frac{7}{8}$)

2779

Rosenwald Collection

The Petition, 1906

oil on canvas, 1.016 x 0.820 (40 x 32 $\frac{1}{4}$)

2780

Rosenwald Collection

The Requisition, c. 1919

oil on canvas, 0.505 x 0.613 (19 $\frac{7}{8}$ x 24 $\frac{1}{8}$)

2781

Rosenwald Collection

Hayes, George A., American

Bare Knuckles, c. 1860

oil on cardboard, 0.302 x 0.486 (11 $\frac{7}{8}$ x 19 $\frac{1}{8}$)

2794

Gift of Edgar William and Bernice Chrysler Garbisch

Hesselius, John, American, 1728-1778

Margaret Robins

oil on canvas, 0.671 x 0.608 (26 $\frac{1}{2}$ x 24)

2795

Gift of Edgar William and Bernice Chrysler Garbisch

Hicks, Edward, American, 1780-1849

Penn's Treaty with the Indians

oil on canvas, 0.617 x 0.765 (24 $\frac{1}{4}$ x 30 $\frac{1}{8}$)

2796

Gift of Edgar William and Bernice Chrysler Garbisch

The Grave of William Penn

oil on canvas, 0.600 x 0.756 (23 $\frac{3}{8}$ x 29 $\frac{3}{4}$)

2797

Gift of Edgar William and Bernice Chrysler Garbisch

The Landing of Columbus

oil on canvas, 0.451 x 0.603 (17 $\frac{3}{4}$ x 23 $\frac{3}{4}$)

2798

Gift of Edgar William and Bernice Chrysler Garbisch

Portrait of a Child, c. 1840

oil on wood, 0.442 x 0.369 (17 $\frac{3}{8}$ x 14 $\frac{1}{2}$)

2799

Gift of Edgar William and Bernice Chrysler Garbisch

Peaceable Kingdom, c. 1830

oil on canvas, 0.762 x 0.902 (30 x 35 $\frac{1}{2}$)

2800

Gift of Edgar William and Bernice Chrysler Garbisch

Johnston, Joshua, American, active 1796-1824

Family Group, Mother with Two Daughters, c. 1800

oil on canvas, 0.883 x 1.360 (34 $\frac{1}{4}$ x 53 $\frac{1}{2}$)

2801

Gift of Edgar William and Bernice Chrysler Garbisch

Portrait of Adeline Morton, c. 1810

oil on canvas, 0.613 x 0.518 (24 $\frac{1}{8}$ x 20 $\frac{3}{8}$)

2802

Gift of Edgar William and Bernice Chrysler Garbisch

Mayhew, Nathaniel, American, active 1823

John Harrison

oil on canvas, 0.762 x 0.635 (30 x 25)

2803

Gift of Edgar William and Bernice Chrysler Garbisch

Mrs. John Harrison and Daughter Maria

oil on canvas, 0.762 x 0.632 (30 x 24 $\frac{7}{8}$)

2804

Gift of Edgar William and Bernice Chrysler Garbisch

Miró, Joan, Spanish, 1893-

Head of a Catalan Peasant, 1924

oil on canvas, 1.460 x 1.142 (57 $\frac{1}{2}$ x 45)

2846

Gift of the Collectors Committee

Morse, Samuel Finley Breese, American, 1791-1872

Eliphalet Terry

oil on canvas, 0.737 x 0.631 (29 $\frac{7}{8}$ x 24 $\frac{7}{8}$)

2848

Gift of Dr. Charles Terry Butler

Lydia Coit Terry

oil on canvas, 0.759 x 0.629 (29 $\frac{5}{8}$ x 24 $\frac{3}{4}$)

2849

Gift of Dr. Charles Terry Butler

Noland, Kenneth, American, 1924-

Sound, c. 1966

acrylic on canvas, 0.762 x 5.490 (30 x 216 $\frac{1}{4}$)

2782

Gift of Mr. and Mrs. Ernest du Pont, Jr.

Payson, A.

The Neigh of an Iron Horse, 1859

oil on canvas, 0.351 x 0.454 (13 $\frac{3}{8}$ x 17 $\frac{3}{8}$)

2805

Gift of Edgar William and Bernice Chrysler Garbisch

Picasso, Pablo, Spanish, 1881-1973

Peonies, 1901

oil on pressed board mounted on plywood, 0.578 x 0.393 (22 $\frac{3}{4}$ x 15 $\frac{1}{2}$)

2847

Gift of Mrs. Gilbert W. Chapman

Prior, William Matthew, American, 1806-1873

The Burnish Sisters, 1854

oil on canvas, 0.902 x 1.016 (35 $\frac{1}{2}$ x 40)

2806

Gift of Edgar William and Bernice Chrysler Garbisch

Prior, William Matthew, attributed to, American, 1806-1873

Sisters in Red

oil on canvas, 0.635 x 0.763 (25 x 30)

2807

Gift of Edgar William and Bernice Chrysler Garbisch

Randall, A. M., American

Basket of Fruit with Parrot, 1777

oil on canvas, 0.436 x 0.511 (17 $\frac{1}{4}$ x 20 $\frac{1}{8}$)

2808

Gift of Edgar William and Bernice Chrysler Garbisch

Senior, C. F., American, active c. 1875

The Sportsman's Dream, c. 1875

oil on canvas, 0.562 x 0.766 (22 $\frac{1}{8}$ x 30 $\frac{1}{4}$)

2809

Gift of Edgar William and Bernice Chrysler Garbisch

Stanley, Abram R., American, 1816- after 1856

Joshua Lamb, 1842

oil on canvas, 0.619 x 0.484 (24 $\frac{3}{8}$ x 19)

2810

Gift of Edgar William and Bernice Chrysler Garbisch

Stock, Joseph Whiting, American, 1815-1855

Baby in Wicker Basket, c. 1840

oil on canvas, 0.774 x 0.663 (30 $\frac{1}{2}$ x 26 $\frac{1}{8}$)

2811

Gift of Edgar William and Bernice Chrysler Garbisch

Girl with Reticule and Rose, c. 1840

oil on canvas, 1.183 x 0.756 (46 $\frac{3}{8}$ x 29 $\frac{3}{4}$)

2793

Gift of Edgar William and Bernice Chrysler Garbisch

Stolle, J. M., American

Little Boy with Blond Hair Holding Glove in Left Hand, 1729

oil on canvas, 1.015 x 0.870 (40 x 34 $\frac{1}{4}$)

2812

Gift of Edgar William and Bernice Chrysler Garbisch

Stouter, D. G., American, active c. 1840

On Point, c. 1840

oil on canvas, 0.463 x 0.520 (18 $\frac{1}{4}$ x 21 $\frac{1}{8}$)

2813

Gift of Edgar William and Bernice Chrysler Garbisch

Unknown American, eighteenth century

Mr. Denison of Stonington, Connecticut

oil on canvas, 0.865 x 0.686 (34 x 27)

2815

Gift of Edgar William and Bernice Chrysler Garbisch

Mrs. Denison of Stonington, Connecticut, c. 1785

oil on canvas, 0.867 x 0.688 (34 $\frac{1}{8}$ x 27 $\frac{1}{8}$)

2816

Gift of Edgar William and Bernice Chrysler Garbisch

Miss Denison of Stonington, Connecticut, c. 1785

oil on canvas, 0.875 x 0.687 (34 $\frac{1}{2}$ x 27 $\frac{1}{8}$)

2817

Gift of Edgar William and Bernice Chrysler Garbisch

Susanna Truax, 1730

oil on canvas, 0.958 x 0.836 (37 $\frac{3}{4}$ x 32 $\frac{7}{8}$)

2820

Gift of Edgar William and Bernice Chrysler Garbisch

Catalyntje Post, c.1730
oil on canvas, 1.336 x 0.904 (52⁵/₈ x 35⁵/₈)
2823
Gift of Edgar William and Bernice Chrysler
Garbisch

Portrait of Man in Red
oil on canvas, 0.572 x 0.496 (22¹/₂ x 19¹/₂)
2824
Gift of Edgar William and Bernice Chrysler
Garbisch

Portrait of Lady in Red
oil on canvas, 0.565 x 0.485 (22³/₄ x 19¹/₈)
2825
Gift of Edgar William and Bernice Chrysler
Garbisch

Mother and Child in White, c.1790
oil on canvas, 0.895 x 0.687 (35¹/₄ x 27)
2828
Gift of Edgar William and Bernice Chrysler
Garbisch

*Full-Length Portrait of a Young Woman with
Brown Hair*, c.1710
oil on canvas, 1.376 x 1.041 (54¹/₄ x 41)
2829
Gift of Edgar William and Bernice Chrysler
Garbisch

Young Lady with a Fan, 1737
oil on canvas, 0.966 x 0.807 (38 x 31³/₄)
2830
Gift of Edgar William and Bernice Chrysler
Garbisch

The Domino Girl
oil on canvas, 0.583 x 0.470 (23 x 18¹/₂)
2831
Gift of Edgar William and Bernice Chrysler
Garbisch

Dr. Philomen Tracey, c.1780
oil on canvas, 0.791 x 0.733 (31¹/₈ x 28⁷/₈)
2836
Gift of Edgar William and Bernice Chrysler
Garbisch

Lady Wearing Large White Lace Trim Cap, c.1790
oil on canvas, 0.762 x 0.649 (30 x 25⁵/₈)
2838
Gift of Edgar William and Bernice Chrysler
Garbisch

Unknown American, nineteenth century
The Cat, c.1840
oil on canvas, 0.407 x 0.508 (16 x 20)
2814
Gift of Edgar William and Bernice Chrysler
Garbisch

Horizon of the New World
oil on canvas, 0.775 x 1.676 (30¹/₂ x 66)
2818
Gift of Edgar William and Bernice Chrysler
Garbisch

Innocence, c.1830
oil on canvas, 0.691 x 0.565 (27¹/₄ x 22¹/₄)
2819
Gift of Edgar William and Bernice Chrysler
Garbisch



Jean-Louis-Ernest Meissonnier, *The Retreat from Moscow*, Collection of Mr. and Mrs. Paul Mellon

Master Dny for Charles Granger, c.1845
oil on canvas, 0.561 x 0.841 (22¹/₈ x 33³/₈)
2821
Gift of Edgar William and Bernice Chrysler
Garbisch

Indian Tobacco Shop Sign
oil on wood, 1.365 x 0.580 (53³/₄ x 22⁷/₈)
2822
Gift of Edgar William and Bernice Chrysler
Garbisch

Twin Sisters
oil on canvas, 0.461 x 0.610 (18¹/₈ x 24)
2826
Gift of Edgar William and Bernice Chrysler
Garbisch

Bowl of Fruit, c.1830
oil on canvas, 0.787 x 0.987 (31 x 38⁷/₈)
2827
Gift of Edgar William and Bernice Chrysler
Garbisch

Portrait of a Girl Wearing White Dress
oil on canvas, 1.220 x 0.705 (48 x 27³/₄)
2832
Gift of Edgar William and Bernice Chrysler
Garbisch

*Bucks County Farm Outside Doylestown,
Pennsylvania*, c.1870
oil on canvas, 0.603 x 0.931 (23³/₄ x 36⁷/₈)
2833
Gift of Edgar William and Bernice Chrysler
Garbisch

Basket of Fruit with Flowers, c.1830
oil on wood, 0.348 x 0.454 (13³/₄ x 17⁷/₈)
2834
Gift of Edgar William and Bernice Chrysler
Garbisch

Steamship Erie, c.1835
oil on canvas, 0.566 x 0.750 (22¹/₄ x 29¹/₂)
2835
Gift of Edgar William and Bernice Chrysler
Garbisch

*Street Scene with City Hotel, Independent
Voter*, c.1840
oil on canvas, 0.904 x 1.320 (35⁵/₈ x 52)
2837
Gift of Edgar William and Bernice Chrysler
Garbisch

The Finish
oil on wood, 0.587 x 0.915 (23³/₈ x 36)
2839
Gift of Edgar William and Bernice Chrysler
Garbisch

After the Wedding in Warren, Pennsylvania, c.1862
oil on canvas, 0.559 x 0.763 (22 x 30)
2840
Gift of Edgar William and Bernice Chrysler
Garbisch

Watermelons on a Plate
oil on canvas, 0.461 x 0.613 (18¹/₈ x 24¹/₈)
2841
Gift of Edgar William and Bernice Chrysler
Garbisch

Family Group
oil on canvas, 0.698 x 0.851 (27¹/₂ x 33¹/₂)
2842
Gift of Edgar William and Bernice Chrysler
Garbisch

Interior Scene, c.1830
oil on canvas, 0.711 x 0.600 (28 x 23⁵/₈)
2843
Gift of Edgar William and Bernice Chrysler
Garbisch

*Family Group in Interior with Seven People and
a Dog*, c.1840
oil on canvas, 1.032 x 0.815 (40⁵/₈ x 32¹/₈)
2844
Gift of Edgar William and Bernice Chrysler
Garbisch

Wagguno
Fruit and Goldfinch, 1858
oil on canvas, 0.559 x 0.720 (22 x 28⁵/₈)
2845
Gift of Edgar William and Bernice Chrysler
Garbisch

SCULPTURE

Barye, Antoine-Louis, French, 1796-1875
Charles VII Victorious on Horseback, 1860
bronze, 0.290 x 0.273 x 0.108 (11 $\frac{3}{8}$ x 10 $\frac{3}{4}$ x 4 $\frac{1}{4}$)
A-1830

Collection of Mr. and Mrs. Paul Mellon

Gaston de Foix on Horseback, 1839/40
bronze, 0.334 x 0.292 x 0.137 (13 $\frac{1}{8}$ x 11 $\frac{1}{2}$ x 5 $\frac{3}{8}$)
A-1831

Collection of Mr. and Mrs. Paul Mellon

General Bonaparte on Horseback, c. 1838?
bronze, 0.357 x 0.330 x 0.134 (14 x 13 x 5 $\frac{1}{4}$)
A-1832

Collection of Mr. and Mrs. Paul Mellon

Horse Attacked by a Tiger, before 1837?
bronze, 0.261 x 0.369 x 0.162 (10 $\frac{3}{4}$ x 14 $\frac{1}{2}$ x 6 $\frac{3}{8}$)
A-1833

Collection of Mr. and Mrs. Paul Mellon

Two Bears Wrestling (or: *American and Indian Bear Wrestling*), 1833
bronze, 0.222 x 0.173 x 0.150 (8 $\frac{3}{4}$ x 6 $\frac{3}{4}$ x 5 $\frac{7}{8}$)
A-1834

Collection of Mr. and Mrs. Paul Mellon

Baskin, Leonard, American, 1922-
Thomas Eakins House Restoration Commemorative Medal, 1972
sterling, 0.063 (2 $\frac{1}{2}$)
A-1840

Rosenwald Collection

Brancoș, Constantin, Rumanian, 1876-1957
Maiistra, c. 1911
bronze, 0.559 x 0.189 x 0.187 (22 x 7 $\frac{1}{2}$ x 7 $\frac{3}{8}$)
A-1843

Gift of Katharine Graham

Caïn, Auguste-Nicholas, French, 1822-1894
Crowing Rooster, c. 1860/94
bronze, 0.297 x 0.200 x 0.133 (11 $\frac{3}{4}$ x 7 $\frac{7}{8}$ x 5 $\frac{1}{4}$)
A-1835

Collection of Mr. and Mrs. Paul Mellon

César (Baldaccini), French, 1921-
Homage to Brancoș, 1957
bronze, 1.511 x 0.683 x 0.228 (59 $\frac{1}{2}$ x 26 $\frac{7}{8}$ x 9)
A-1842

Gift of Mr. and Mrs. Morton G. Neumann

Géricault, Théodore, French, 1791-1824
Flayed Horse I, c. 1814/24?
wax, 0.227 x 0.215 x 0.116 (8 $\frac{7}{8}$ x 8 $\frac{1}{2}$ x 4 $\frac{1}{2}$)
A-1836

Collection of Mr. and Mrs. Paul Mellon

Flayed Horse II, 1832
bronze, 0.243 x 0.246 x 0.116 (9 $\frac{1}{2}$ x 9 $\frac{3}{4}$ x 4 $\frac{1}{2}$)
A-1837

Collection of Mr. and Mrs. Paul Mellon

Flayed Horse III, 1959
bronze, 0.230 x 0.221 x 0.115 (9 x 8 $\frac{3}{4}$ x 4 $\frac{1}{2}$)
A-1838

Collection of Mr. and Mrs. Paul Mellon

"**Master of the Judgment of Solomon**" (?)
South Netherlandish, c. 1580
Allegory of Charity
bronze plaque, 0.090 x 0.062 (3 $\frac{1}{2}$ x 2 $\frac{3}{8}$)
A-1841
Pepita Milmore Memorial Fund

Meissonnier, Jean-Louis-Ernest, French, 1815-1891
The Retreat from Moscow (or: *Marshal Ney*)
bronze, 0.476 x 0.597 x 0.232 (18 $\frac{3}{4}$ x 23 $\frac{1}{2}$ x 9 $\frac{1}{8}$)
A-1839
Collection of Mr. and Mrs. Paul Mellon

DRAWINGS

Anonymous Roman, seventeenth century
Holy Family
pen, brown ink, and wash
B-31, 431
Gift of Lucien Goldschmidt, Inc.

Balla, Giacomo, Italian, 1871-1958
Self-Portrait, 1917
pen and ink on paper
B-31, 612
Ailsa Mellon Bruce Fund

Barocci, Federico, Urbino, 1535-1612
Studies for a Servant in "The Last Supper"
black, red, and yellow chalk with white
heightening on paper washed blue
B-31, 603
Ailsa Mellon Bruce Fund

Bascom, Ruth Henshaw, American, 1772-1848
Mr. William Waters, c. 1820
pastel, pencil, and watercolor silhouette
B-31, 457
Gift of Edgar William and Bernice Chrysler
Garbisch

Mrs. William Waters, c. 1820
pastel, pencil, and watercolor silhouette
B-31, 458
Gift of Edgar William and Bernice Chrysler
Garbisch

Bellange, Jacques, French, 1594-1638
Dancer with a Tambourine
black chalk (or charcoal?) with graphite on
beige paper
B-31, 616
Pepita Milmore Memorial Fund

Boucher, François, French, 1703-1770
Apollo, c. 1753
black chalk with white highlights
B-31, 477
Gift of Robert H. and Clarice Smith
Les Crêpes
pen and brown ink with brown washes
B-31, 478
Gift of Robert H. and Clarice Smith
Reclining Female Nude
black and white chalk with touches of red on
grayish paper
B-31, 479
Gift of Robert H. and Clarice Smith

Boudewijns, Adriaen Frans, Netherlandish
1644-1711
Hunters Resting by a River
sanguine chalk
B-31, 421
Ailsa Mellon Bruce Fund



François Boucher, *Apollo*, Gift of Robert H. and Clarice Smith

Buytewech, Willem, Dutch, 1591-1624
Standing Cavalier Wearing a Sword, c. 1615
pen and brown ink and brush and brown washes
over traces of black chalk and probable touches
of graphite
B-31, 617
Ailsa Mellon Bruce Fund

Casilear, John William, American, 1811-1893
Boppart, 1842
pencil
B-31, 447
Gift of Paul Magriel
Hudson Highlands, 1860
pencil touched with white
B-31, 544
Avalon Fund

Castiglione, Giovanni Benedetto, Italian,
c. 1610-1664
Alexander at the Tomb of Cyrus, c. 1650
brush drawing with gouache and white
heightening
B-31, 518
Pepita Milmore Memorial Fund and Edward
E. MacCrone Charitable Trust Fund

Church, Frederic Edwin, American, 1820-1900
Magdalena River, New Granada, Ecuador,
1853; verso: pencil sketches
pencil touched with white and tan wash
B-31, 545
Avalon Fund

Cole, Thomas, American, 1801-1848
Temple of Juno, Agrigentum, April, 1842
pencil and white chalk
B-31, 546
Avalon Fund

Coleman, Samuel, American, 1832-1920
Seville, 1860
pencil
B-31, 448
Gift of Paul Magriel

Cropsey, Jasper Francis, American, 1823-1900
Villa d'Este, Tivoli, 1848; verso: pencil sketch,
Trees
pencil touched with white and brown wash
B-31, 547
Avalon Fund

Doyle, B., American, active c.1825
Portrait of Girl with Blue Eyes and Blue Dress,
c.1820
pastel
B-31, 459
Gift of Edgar William and Bernice Chrysler
Garbisch

Franceschini, Baldassare (Il Volterrano),
Italian, 1611-1689
Drapery Studies; verso: A Baby, late 1650s
black chalk with white heightening
B-31, 422
Ailsa Mellon Bruce Fund
The Ascension of the Magdalen, late 1650s
black chalk with white heightening
B-31, 423
Ailsa Mellon Bruce Fund

Gandolfi, Ubaldo, Italian, 1728-1781
The Apotheosis of San Vitale
pen and brown ink (iron gall) and wash over
black chalk
B-31, 604
Ailsa Mellon Bruce Fund

Garcia Joaquin Torres, Uruguayan, 1874-1945
Port of Uruguay, 1933
gouache over pencil on board
B-31, 446
Gift of Ruth Carter Johnson

Gifford, Sanford Robinson, American,
1823-1880
Sidon, c.1868-1869
pencil
B-31, 481
Gift of Robert S. Pirie

Goyen, Jan Van, Dutch, 1596-1656
River Landscape with a Distant Bridge
black chalk on cream paper, laid down on
a white sheet
B-31, 623
Gift of Mr. and Mrs. J. H. Steiner

Guerra, Giovanni, Italian, 1540-1618
The Dream of Mohamet
pen and brown ink and wash
B-31, 605
Ailsa Mellon Bruce Fund

Hafley, Bruce, American, twentieth century
Jack Johnson—Image No. 2, 1972
watercolor
B-31, 521
Gift of Florence Mahoney



Jan van Goyen, *River Landscape with a Distant Bridge*, Gift of Mr. and Mrs. J. H. Steiner

Homer, Winslow, American, 1836-1910
Breezing Up, c.1879
pencil highlighted with black crayon and
white chalk
B-31, 548
Avalon Fund

Hunt, William Morris, American, 1824-1879
A Woman Standing Beneath Two Trees, c.1877
black chalk
B-31, 449
Gift of Paul Magriel

Johnson, Eastman, American, 1824-1906
Portrait of an Old Woman, early 1840s
crayon, pencil and white highlights
B-31, 482
Gift of Robert S. Pirie

Jongkind, Johan Barthold, Dutch, 1819-1891
"Cart on the Beach at Etretat", 1862
watercolor over black chalk (or charcoal?)
B-31, 606
Ailsa Mellon Bruce Fund

Juvarra, Filippo, Italian, 1676-1736
*Studies for the Facade of Santa Cristina; verso:
Floor Plan*
pen and brown ink over black chalk; pen and
ink and gray wash over black chalk, brown ink
B-31, 607
Ailsa Mellon Bruce Fund

Kensett, John Frederick, American, 1816-1872
North from Storm King, 1860s
pencil touched with white
B-31, 549
Avalon Fund

Laroon, Marcellus, the Younger, British,
1679-1774
Garden Party at a Country House, 1771
pen and brown ink over graphite with gray wash
B-31, 608
Ailsa Mellon Bruce Fund

Laurens, Henri, French, 1885-1954
L'Instrument de musique, 1916
charcoal and collage on paper
B-31, 613
Ailsa Mellon Bruce Fund

Lievens, Jan, Dutch, 1607-1674
*River God with an Eagle; verso: Nude Seen from
Behind* (by another hand?)
pen and brown ink over traces of black chalk;
black chalk
B-31, 609
Ailsa Mellon Bruce Fund

Loo, Carle van, French, 1705-1765
Gentleman Lounging in a Chair
sanguine over some pencil
B-31, 610
Ailsa Mellon Bruce Fund

Louden, Emily Eastman, American,
nineteenth century
Portrait of a Woman with Curls and Ruffles
watercolor and pen and pencil
B-31, 460
Gift of Edgar William and Bernice Chrysler
Garbisch

Portrait of a Woman with Feathers and Pearls
watercolor and pen and pencil
B-31, 461
Gift of Edgar William and Bernice Chrysler
Garbisch

Mantel, Jacob, American, active c.1800-1842
General Schumacker, c.1812
pen and watercolor
B-31, 462
Gift of Edgar William and Bernice Chrysler
Garbisch
General Schumacker's Daughter, c.1812
pen and watercolor
B-31, 463
Gift of Edgar William and Bernice Chrysler
Garbisch

Melzi, Francesco, Italian, 1493-c.1570
Two Grotesque Heads, after Leonardo da Vinci
pen and brown ink
B-31, 480
Gift of Mrs. Edward Fowles

Picasso, Pablo, Spanish, 1881-1973
Jester, 1905
india ink on paper
B-31, 614
Ailsa Mellon Bruce Fund

Guitar and Bottle

graphite on cream paper
B-31. 625
Gift of Sara L. Lepman

Harlequin and Pierrot

gouache and pen and black ink on light brown paper
B-31. 627
Gift of Mrs. Gilbert W. Chapman

Piranesi, Giovanni Battista, Italian, 1720-1778

Gentleman with a Walking Stick

black chalk
B-31. 424
Ailsa Mellon Bruce Fund

Plepp, Hans Jakob, active 1576-1595

A Halberdier and Two Pikemen

pen and ink over black chalk
B-31. 611
Ailsa Mellon Bruce Fund

Romney, George, British, 1734-1802

John Henderson as Falstaff, c. 1778-1780

pencil
B-31. 453
Gift of William B. O'Neal

Roseman, Stanley, American, 1946-

Bowing Monks (Abbaye de Solesmes)

brown and black chalks and stumping on beige Ingres-Fabriano paper
B-31. 628
Gift of Stanley Roseman in memory of his father Mr. Bernard Roseman

Ruisdael, Jacob van, Dutch, 1628/29-1682

Old Trees Along a Bank, late 1640s

black chalk
B-31. 427
Gift of The Ruth and Vernon Taylor Foundation

Schaufelein, Hans Leonard, German,

c. 1480-1539

Archer Drawing his Bow, c. 1510

pen and black ink
B-31. 425
Ailsa Mellon Bruce Fund

Shadek, J. E., American, nineteenth century

Sketchbook of J. E. Shadek, 1861-1862

watercolors or washes over pencil
B-31. 452
Gift of Mrs. Halleck Lefferts

Shattuck, Aaron Draper, American, 1832-1928

Elms at Stowe, Vermont, 1858

pencil
B-31. 450
Gift of Paul Magriel

Shirlaw, Walter, American, 1838-1909

Tree and Foliage, 1873(?)

pencil
B-31. 483
Gift of Robert S. Pirie

Spinelli, Parri, Italian, c. 1387-1453

Hercules Leaning on His Club; verso: *Gothic Vault*

pen and brown ink
B-31. 618
Ailsa Mellon Bruce Fund and Andrew W. Mellon Fund



Pablo Picasso, *Harlequin and Pierrot*, Gift of Mrs. Gilbert W. Chapman

Unknown American, nineteenth century

Young Man with Folding Rule, c. 1815

pastel and gold paper
B-31. 464

Gift of Edgar William and Bernice Chrysler Garbisch

Lady with Red and Blue Sewing Bag, c. 1815

pastel
B-31. 465

Gift of Edgar William and Bernice Chrysler Garbisch

Bowl of Fruit, early nineteenth century

watercolor and stencil

B-31. 466

Gift of Edgar William and Bernice Chrysler Garbisch

Victory Parade, early nineteenth century

pen and watercolor

B-31. 467

Gift of Edgar William and Bernice Chrysler Garbisch

George Edward Blake

pastel

B-31. 468

Gift of Edgar William and Bernice Chrysler Garbisch

Anna Margaret Blake

pastel

B-31. 469

Gift of Edgar William and Bernice Chrysler Garbisch

Lady in Pink Holding an Apple, c. 1810

pastel

B-31. 470

Gift of Edgar William and Bernice Chrysler Garbisch

Girl by a Rosebush, c. 1825
pencil and watercolor over pencil
B-31, 471
Gift of Edgar William and Bernice Chrysler Garbisch

Fruit in a Yellow Bowl, c. 1830
watercolor
B-31, 472
Gift of Edgar William and Bernice Chrysler Garbisch

Portrait of Man, Woman, and Child, c. 1800
pastel with gold, pencil, watercolor, and collage
B-31, 473
Gift of Edgar William and Bernice Chrysler Garbisch

Portrait of a Man Holding a Book, c. 1820
pastel
B-31, 474
Gift of Edgar William and Bernice Chrysler Garbisch

Portrait of a Woman with a Lace Cap, c. 1820
pastel
B-31, 475
Gift of Edgar William and Bernice Chrysler Garbisch

Williams, Micah, American, active c. 1825
Child with Pet Dog, c. 1825
pastel
B-31, 476
Gift of Edgar William and Bernice Chrysler Garbisch

PRINTS

Anonymous American, twentieth century
The Cowardice of Pratt, c. 1910
etching with white highlights and pencil corrections
B-31, 428
Gift of John Davis Hatch

Anonymous French, eighteenth century (?)
Charles (playing card)
woodcut with stencil coloring
B-31, 429
Gift of Jean-Pierre Seguin

Hector (playing card)
woodcut with stencil coloring
B-31, 430
Gift of Jean-Pierre Seguin

Anonymous German, late fifteenth century
Grotesque Strip with Dragon, Shields, and Wild Men
colored woodcut
B-31, 410
Ailsa Mellon Bruce Fund

Broadside with Two Scenes from the Life of Christ, and Grotesque Borders
colored woodcut
B-31, 411
Ailsa Mellon Bruce Fund

Baskin, Leonard, American, 1922-
Hydrogen Man, 1954
woodcut
B-31, 574
Ailsa Mellon Bruce Fund

Man of Peace, 1952
woodcut
B-31, 575
Ailsa Mellon Bruce Fund

Bause, Johann Friedrich, German, 1738-1814
Karl Ramler, 1774
etching
B-31, 619
Gift of Dr. Dieter Erich Meyer

Christian Weisse, 1771
etching
B-31, 620
Gift of Dr. Dieter Erich Meyer

Bella, Stefano della, Italian, 1610-1664
Reposoir de Sacrament
etching
B-31, 576
Ailsa Mellon Bruce Fund

Boisseau, Jean Jacques de, French, 1736-1810
Vue de chateau de Madrid
etching
B-31, 412
Ailsa Mellon Bruce Fund

Bonnard, Pierre, French, 1867-1947
Nib Carnavalesque, Supplement de *La Revue Blanche*, 1895
lithograph
B-31, 432
Gift of Martin and Liane W. Atlas

Braquemond, Felix Henri, French, 1833-1914
Le Soir (after T. Rousseau)
etching and drypoint
B-31, 512
Ailsa Mellon Bruce Fund

Braque, Georges, after, French, 1882-1963
L'Oiseau et son nid, c. 1957
etching and aquatint, printed in several shades of brown, several of green, silver-white, and black
B-31, 630
Gift of Dr. and Mrs. Joseph Aschheim

Briot, Isaac, with Michel Faute, Pierre Frens, Jaspard Isaac, and Joannes Matheus
Les Metamorphoses d'Ovide (Paris, 1619)
bound volume with one hundred thirty-five engravings and text
B-31, 511
Gift of Arthur and Charlotte Vershbow

Browne, John, British, 1741-1801
Landscape with Wagon (after Rubens)
etching
B-31, 513
Ailsa Mellon Bruce Fund

Buhot, Felix Hilaire, French, 1847-1898
Le Petit Chasseur
lithograph
B-31, 433
Gift of Martin and Liane W. Atlas

Chodowiecki, Daniel Nicolas, German, 1726-1801
La Premiere Promenade de Berlin
etching
B-31, 434
Gift of Ruth B. Benedict

Diana, 1787
etching
B-31, 435
Gift of Dr. Dieter Erich Meyer

Dreaming on Roses, 1790
etching
B-31, 436
Gift of Dr. Dieter Erich Meyer

Idris, 1789 (two prints in one plate)
etchings
B-31, 437 and B-31, 438
Gift of Dr. Dieter Erich Meyer

F. E. von Rochow, 1777
etching
B-31, 439
Gift of Dr. Dieter Erich Meyer

Rudolph of Hapsburg, 1783
etching
B-31, 440
Gift of Dr. Dieter Erich Meyer

Servants, 1780
etching
B-31, 441
Gift of Dr. Dieter Erich Meyer

A Welcome Guest (two prints)
etchings
B-31, 442 and B-31, 443
Gift of Dr. Dieter Erich Meyer

What is the Way to be Happy?, 1791
etching
B-31, 444
Gift of Dr. Dieter Erich Meyer

Claude Lorrain (Claude Gellée), French, 1600-1682
The Sketcher
etching
B-31, 416
Ailsa Mellon Bruce Fund

Cochin, C. N., French, 1715-1790
Port de Toulon (after Joseph Vernet)
etching
B-31, 413
Ailsa Mellon Bruce Fund

Cort, Cornelis, Dutch, 1533-1578
Landscape with Roger Liberating Angelica (after Titian)
engraving
B-31, 577
Ailsa Mellon Bruce Fund

Coypel, Charles-Antoine, French, 1694-1752
Jean Antoine de Marouffe
etching
B-31, 578
Ailsa Mellon Bruce Fund

Davis, Gene, American, 1920-
Untitled, 1980

serigraph
B-31, 445

Gift of the Smithsonian Resident Associate
Program

Delff, Willem Jacobsz., Dutch, 1580-1638
Frederick Hendrick, Prince of Nassau-Orange,
1618

engraving
B-31, 414

Ailsa Mellon Bruce Fund

Dürer, Albrecht, German, 1471-1528
Saints Nicholas, Ulrich, and Erasmus, c.1508
woodcut

B-31, 579

Ailsa Mellon Bruce Fund

Franck, Maximilian, German, 1780-1830
Daniel Chodowiecki, c.1815

lithograph

B-31, 622

Gift of Dr. Dieter Erich Meyer

Georg, Edouard, French, twentieth century
Feu d'artifice à Paris, 1937

etching

B-31, 580

Ailsa Mellon Bruce Fund

Géricault, Théodore, French, 1791-1824
Cart Filled with Wounded Soldiers

lithograph

B-31, 415

Ailsa Mellon Bruce Fund

A Party of Life Guards, 1821

lithograph

B-31, 581

Ailsa Mellon Bruce Fund

Goltzius, Hendrick, Dutch, 1558-1616

A Cliff on the Seashore

woodcut with white highlights by hand, on
blue paper

B-31, 582

Ailsa Mellon Bruce Fund

Saturn (from the *Gods of Antiquity*, after
Polidoro da Caravaggio)

engraving

B-31, 583

Ailsa Mellon Bruce Fund

Neptune (from the *Gods of Antiquity*, after
Polidoro da Caravaggio)

engraving

B-31, 584

Ailsa Mellon Bruce Fund

Pluto (from the *Gods of Antiquity*, after
Polidoro da Caravaggio)

engraving

B-31, 585

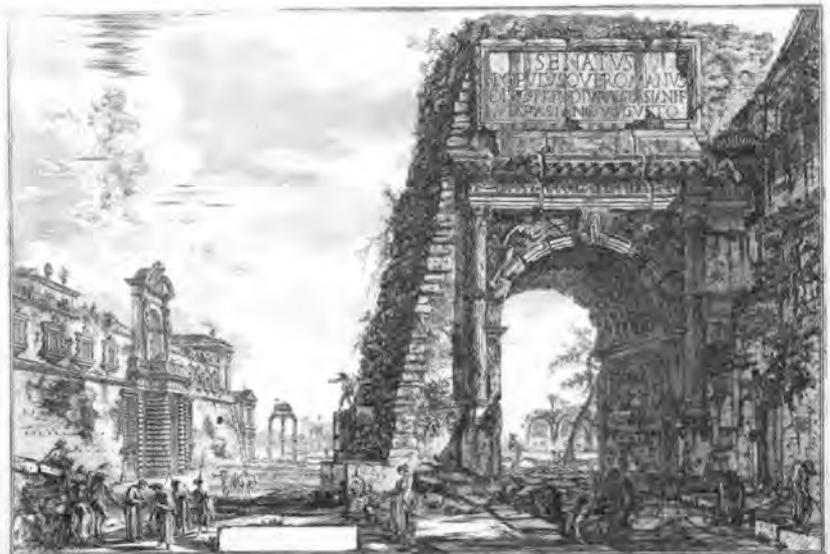
Ailsa Mellon Bruce Fund

Vulcan (from the *Gods of Antiquity*, after
Polidoro da Caravaggio)

engraving

B-31, 586

Ailsa Mellon Bruce Fund



Giovanni Battista Piranesi, *The Arch of Titus with the Casino Farnese to the Left*, Ailsa Mellon
Bruce Fund

Sol or Apollo (from the *Gods of Antiquity*, after
Polidoro da Caravaggio)

engraving

B-31, 587

Ailsa Mellon Bruce Fund

Jupiter (from the *Gods of Antiquity*, after
Polidoro da Caravaggio)

engraving

B-31, 588

Ailsa Mellon Bruce Fund

Bacchus (from the *Gods of Antiquity*, after
Polidoro da Caravaggio)

engraving

B-31, 589

Ailsa Mellon Bruce Fund

Mercury (from the *Gods of Antiquity*, after
Polidoro da Caravaggio)

engraving

B-31, 590

Ailsa Mellon Bruce Fund

Gross, Anthony, British, 1905-
Poissons, 1951

etching

B-31, 624

Gift of Frederick Mulder

Halle, J. S. L., German, second half
eighteenth century

Daniel Chodowiecki, 1801

etching

B-31, 621

Gift of Dr. Dieter Erich Meyer

Hirschvogel, Augustin, German, 1503-1553
Landscape with a Village Church, 1545

etching on blue paper

B-31, 426

Andrew W. Mellon Fund

Kelly, Ellsworth, American, 1923-
Colored Paper Images, 1976-1977

twenty-three paper prints

B-31, 487 through B-31, 509

Gift of Professional Art Group I and
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Laer, Pieter de, Netherlandish, 1592-1642
Cowherd and Two Oxen, 1636

etching

B-31, 591

Ailsa Mellon Bruce Fund

Lehrer, Leonard, American, 1935-
Hampton Court, 1979

lithograph

B-31, 484

Gift of Marilyn and Leonard Lehrer in memory
of Lessing J. Rosenwald

Londonio, Francesco, Italian, 1723-1783
Goatherd Piping to Four Goats

etching on blue paper with traces of white
highlighting

B-31, 485

Gift of Mr. and Mrs. Helmut H. Rumbler

Mario, John, American, 1870-1953
Woolworth Building, No. 1, 1913

etching with monotype

B-31, 519

Avalon Fund

Martin, Agnes, American, 1912-
On a Clear Day, 1973

portfolio of thirty silkscreens

B-31, 451

Gift of Mr. and Mrs. Marvin Schwartz

- Mola, Pier Francesco**, Italian, 1612-1666
Joseph Identifying Himself to His Brothers
etching
B-31, 417
Ailsa Mellon Bruce Fund
- Mortimer, John Hamilton**, British, 1740-1779
Caliban, 1775
etching
B-31, 592
Ailsa Mellon Bruce Fund
- Picasso, Pablo**, Spanish, 1881-1973
Circus Family: Les Saltimbanques
drypoint
B-31, 520
Ailsa Mellon Bruce Fund
- Piranesi, Giovanni Battista**, Italian, 1720-1778
The Arch of Titus with the Casino Farnese to the Left
etching
B-31, 418
Ailsa Mellon Bruce Fund
Carceri: plate III. A Vaulted Building with a Staircase Leading Round a Central Column
etching
B-31, 522
Gift of The Phillips Family Fund
The Temple of Neptune at Paestum
etching
B-31, 631
Gift of Dr. Arthur M. Sackler
- Pitteri, Marco**, Italian, 1702-1786
Young Woman and a Boy Facing Right (after Giovanni Battista Piazzetta)
engraving
B-31, 593
Ailsa Mellon Bruce Fund
- Pond, Arthur**, British, 1705-1758
bound volume of sixty-seven etchings by Pond and Charles Knapton after old master drawings
B-31, 510
Gift of Philip Hofer
- Raffet, Auguste**, French, 1804-1860
Représentant du peuple, 1834
lithograph
B-31, 594
Ailsa Mellon Bruce Fund
- Ricci, Marco**, Italian, 1679-1729
Capriccio: Ruins of a Magnificent Edifice
etching
B-31, 595
Ailsa Mellon Bruce Fund
- Rohlf, Christian**, German, 1849-1938
Witch
woodcut on shopping bag
B-31, 419
Ailsa Mellon Bruce Fund
- Rosa, Salvator**, Neapolitan, 1615-1673
Diverse Figure
bound volume containing sixty-eight etchings
B-31, 596
Ailsa Mellon Bruce Fund
- Runciman, Alexander**, British, 1736-1785
Cormar Attacking the Spirit of the Waters ("Ossian," Fingal, Book III)
etching
B-31, 597
Ailsa Mellon Bruce Fund
- Sadler, Jean I.**, Netherlandish, 1550-1600
Landscape with Three Nude Men
engraving
B-31, 420
Ailsa Mellon Bruce Fund
- Schiavonetti, Luigi**, Italian, 1765-1810
The Grave, A Poem
(thirteen etchings after Blake illustrating poem by John Blair)
B-31, 454
Gift of William B. O'Neal
- Simonau, Gustave**, Belgian, 1810-1870
Hôtel-de-Ville de Louvain, 1844
lithograph
B-31, 486
Gift of Ruth B. Benedict
- Smith, Charles**, American, 1893-
Tall Buildings, 1943
linoleum cut, printed in several shades of brown, olive green, gray-blue, and black
B-31, 626
Gift of Sara L. Lepman
- Stella, Frank**, American, 1936-
Study for Albany Mall, 1968
four hand-colored serigraphs
B-31, 615A through B-31, 615D
Ailsa Mellon Bruce Fund
- Stubbs, George**, British, 1724-1806
Labourers, 1789
mixed media
B-31, 598
Ailsa Mellon Bruce Fund
- Tiepolo, Giovanni Domenico**, Italian, 1726-1804
Old Man with Bare Head, *Raccolta di Testa*, plate 11
etching
B-31, 514
Ailsa Mellon Bruce Fund
- Tinguely, Jean**, Swiss, 1925-
Metaharmonie III, 1981
etching
B-31, 629
Gift of J. Carter Brown
- Van de Velde, Adriaen**, Dutch, 1535/36-1572
Two Cows in a Meadow
etching
B-31, 599
Ailsa Mellon Bruce Fund
- Villon, Jacques**, French, 1875-1963
La Parisienne (second plate), 1903
drypoint
B-31, 515
Ailsa Mellon Bruce Fund
- Wagenbauer, Max Josef**, German, 1774-1829
The Waterfall (Wasserfall in Werdenfelsischen), 1805
lithograph
B-31, 600
Ailsa Mellon Bruce Fund
- Waterloo, Antoine**, Dutch, c.1609-after 1676
Alphus and Arathusa
etching
B-31, 516
Ailsa Mellon Bruce Fund
The Young Tobias and the Angel
etching
B-31, 517
Ailsa Mellon Bruce Fund
- Wayne, June**, American, 1918-
The Dorothy Series, 1975-1979
lithographs
B-31, 523 through B-31, 543
Gift of Joan Palevsky
- Whistler, James Abbott McNeill**, American, 1834-1903
Bibi Lalouette, 1859
etching with drypoint
B-31, 601
Ailsa Mellon Bruce Fund
Nude Model Arranging Flowers
lithograph
B-31, 602
Ailsa Mellon Bruce Fund
- Wood, Robert**
The Ruins of Palmyra (London, 1753)
bound volume containing fifty-eight etchings and engravings
B-31, 455
Gift of William B. O'Neal
The Ruins of Baalbec (London, 1757)
bound volume containing forty-five etchings, engravings, and text
B-31, 456
Gift of William B. O'Neal

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Paris, Musée Picasso
Paris, Musée Rodin

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Athens, National Archaeological Museum
Dion, Archaeological Museum
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Kavala, Archaeological Museum
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Veroia, Archaeological Museum
Volos, Archaeological Museum

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Amsterdam, Theatre Museum of the Netherlands Theatre Institute
Haarlem, Burgomaster and Aldermen, Town Hall
The Hague, Dienst Verspreide Rijkscollecties
The Hague, Mauritshuis
Hasselt, Burgomaster and Aldermen, Town Hall
Leeuwarden, Gemeentelijk Museum Het Princesshop
Leiden, Hoogheemraadschap van Rijnland (Gemeenlandhuis)
Leiden, Stedelijk Museum "De Lakenhal"
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Hirshhorn Museum and Sculpture Garden,
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The Phillips Collection

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Princeton University Library

North Carolina

Raleigh, North Carolina Museum of Art

Ohio

The Cleveland Museum of Art
Oberlin, Allen Memorial Art Museum
The Toledo Museum of Art

Pennsylvania

Philadelphia Museum of Art

South Carolina

Greenville, Bob Jones University

Texas

The University Art Museum, The University of Texas at Austin
Houston, Menil Foundation Collection
Houston, Museum of Fine Arts

Virginia

Richmond, Virginia Museum

Wisconsin

Milwaukee Art Museum

ZAIRE

Kinshasa, Institut des Musées Nationaux

LENDERS OF WORKS DISPLAYED WITH
GALLERY COLLECTIONS

THE BARRA FOUNDATION, INC.

Charles Willson Peale, *John Beale Bordley*

BERNARD BERMAN

Harry Bertoin, *Tonal Sculpture*

DESCENDANT OF THE ARTIST AND THE SITTER

John Singleton Copley, *Thomas Amory*

COLLECTION OF HELEN FRANKENTHALER

Helen Frankenthaler, *Mountains and Sea*

GALLAUDET COLLEGE

Jules Olitski, *Contrapposto*

GUIDO GOLDMAN SPRINKLING TRUST

Anthony Caro, *Scheherazade*

MRS. ERNEST HEMINGWAY

Joan Miró, *The Farm*

PETER JAY

Gilbert Stuart, *John Jay*

WILLIAM H. JEFFREYS

William Hogarth, *The Jeffreys Family*

MEDICAL MUSEUM OF THE ARMED FORCES INSTITUTE
OF PATHOLOGY

Thomas Eakins, *Dr. John H. Brinton*

MR. AND MRS. PAUL MELLON

Frederic Bazille, *Negro Girl with Peonies*

Mary Cassatt, *Child in a Straw Hat; Little Girl in a Blue Armchair*

John Crome, *Moonlight on the Yare*

Richard Diebenkorn, *Ocean Park No. 61, 1973;*

Ocean Park No. 87, 1975

William F. Draper, *Portrait of Paul Mellon*

Henri Fuseli, *Oedipus Curses His Son, Polynices*

Paul Gauguin, *Breton Girls Dancing, Pont-Aven; Landscape at
Le Pouldu*

Vincent van Gogh, *Flower Beds in Holland*

William Hogarth, *A Scene from "The Beggars Opera IV"*

Joan Miró, *The Flight of the Dragonfly before the Sun*

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

Auguste Renoir, *Flowers in a Vase*

Mark Rothko, *Red, Black, White on Yellow; Yellow and Blue;
Blue, Green and Brown; Number 20; White and Greens in Blue*

Henri Rousseau, *Tropical Landscape—An American Indian*

Struggling with an Ape

Robert Salmon, *The Ship "Favorite" Maneuvering Off Greenock*

Georges Seurat, *The Lighthouse at Honfleur*

Edouard Vuillard, *Women in a Striped Dress*

MUNCH MUSEUM, OSLO

Edvard Munch, *The Voice; Dagny Juell Przybyszewski*

MORTON G. NEUMANN FAMILY COLLECTION

Paul Klee, *Capriccio in February*

THE PELL FAMILY TRUST

George Caleb Bingham, *The Jolly Flatboatman*

LEE KRASNER POLLOCK

Jackson Pollock, *(Black and White) Number 14*

ESTATE OF DAVID SMITH, COURTESY OF M. KNOEDLER AND
COMPANY, INC., NEW YORK

David Smith, *Sentinel*

ALFRED STIEGLITZ COLLECTION

Charles Demuth, *Chimneys and Water Tower*

Georgia O'Keeffe, *Lake George with Crows*

ANONYMOUS LOANS

Dirck Bouts, *Madonna and Child*

Georges Braque, *Studio*

Paul Gauguin, *Brittany Landscape with Swineherd*

Franz Kline, *Cabaose*

Fitz Hugh Lane, *Entrance of Somes Sound from Southwest Harbor*

Edouard Manet, *Le Bal de l'Opera*

Frans van Mieris, *Death of Lucretia*

Rembrandt Van Ryn, *Hendricjke Stoffels*

David Smith, *Candida; Zig I*

NATIONAL PROGRAMS

DEPARTMENT OF EXTENSION PROGRAMS

In fiscal year 1981 extension programs on the Gallery's collections and exhibitions were seen by more than twenty-six million persons. This audience, more than triple that of the previous year, demonstrates the effectiveness of public and educational television in bringing Gallery materials to vast numbers of people. The television audience, reported at well over twenty-two million persons, represents a 500 percent increase over the fiscal year 1980 audience and reflects a substantial (300 percent) rise in frequency of broadcasts of extension programs by a broad range of public and educational television stations and networks. Gallery resources were made available not only to PBS stations, but also to nonprofit cable educational and community stations and networks, such as the Appalachian Community Service Network, which currently reaches viewers in thirty-nine states.

Over three million persons used extension programs through both direct, short-term loans and the regional extended loan system. Despite declining school populations, use of programs has remained high, as indicated by borrower utilization reports which reveal that individual programs ordered are used not only in a variety of subject areas but also are presented numerous times during each booking period. Further, expansion of the long-term regional loan system has resulted in a 30 percent increase in showings, and a 40 percent rise in audience over the previous fiscal year. Forty new agencies—state departments of education, public library systems, instructional media centers—joined the regional loan program during fiscal year 1981, bringing the number of organizations which have Gallery programs on long-term deposit to over one hundred. Centers are located in thirty-eight states throughout the nation, from California and Arizona to Illinois, Kansas, Louisiana, Kentucky, West Virginia, and Texas.

Through the International Communications Agency, Gallery films have been made available for presentation

by U.S. embassies in thirty-two foreign lands. Borrowers from eleven other nations—Jordan, Chile, Nigeria, Panama, Bolivia, France, Italy, Israel, New Zealand, Canada, and Newfoundland—ordered extension programs directly from the Gallery. In addition, the department loaned programs to nineteen U.S. military installations in Japan, Korea, Germany, Belgium, the Netherlands, and Portugal.

Programs developed and produced by the department during fiscal year 1981 include a short "awareness" film on the Gallery's Claude Monet paintings; a half-hour video program, *The Christmas Story in Art*, derived from the color slide program of the same title; a video program based on the exhibition *Gods, Saints, & Heroes: Dutch Painting in the Age of Rembrandt*. This program provides an overview of the exhibition and was used as an orientation program to introduce visitors to the exhibition when it was on view at The Detroit Institute of Arts and later at the Rijksmuseum in Amsterdam. The department produced a half-hour film *Picasso: The Saltimbanques* based on the Gallery's exhibition of the same name. This film, which explores Picasso's circus pictures of the Rose Period, traces the laboratory investigations of the Gallery's painting, *Family of Saltimbanques*, and the discovery of two earlier compositions beneath the painting's surface. This film was awarded a gold medal at the Houston International Film Festival and has also received a 1981 CINE Golden Eagle Award.

Other awards received during the year were certificates of merit from the Chicago International Film Festival citing the Gallery's films *Mobile, by Alexander Calder* and *Femme/Woman: A Tapestry by Joan Miró* for exceptional production and superior quality. These films, as well as *Picasso: The Saltimbanques*, all produced for the Department of Extension Programs, were selected to represent the United States at film festivals in Thessaloniki, Greece; Seoul, Korea; Krakow, Poland; Bilbao, Spain; and Magweesh, Egypt.

A short version of the *Saltimbanques* film was also produced during the year; entitled *Picasso and the Circus*, it combines views of Picasso's circus pictures with live circus sequences and is intended for young audiences.

Another film, *American Light: The Luminist Movement 1850-1875*, the subject of the Gallery's major exhibition of 1980, was added in fiscal year 1981 to the free loan offerings of extension programs. The film is distributed along with the exhibition catalogue to permit the audience access to the scholarly essays which explore the themes of the exhibition.

Other materials produced by the department during fiscal year 1981 were teaching and activity guides to accompany the color slide programs *The Far North: 2000 Years of American Eskimo and Indian Art* and *Morris Louis: Major Themes and Variations*.

A new forty-four page catalogue describing the extension programs currently available was produced and placed in circulation during fiscal year 1981. The catalogue reflects the production of many new programs in every category since the last extension program catalogue was published three years ago.

ART AND MAN

The Gallery continued to cooperate with Scholastic Magazines, Inc., in publishing *Art And Man* magazine, used by secondary school students throughout the country. The six issues of the 1980-1981 academic year featured the work of such artists as Pablo Picasso, Mary Cassatt, and the architect Frank Lloyd Wright. As in the past few years, there was an increase in number of subscriptions: circulation reached 159,000, a substantial rise over the previous year's total of 130,000 subscriptions.

SUMMARY

	Total Showings	Total Estimated Audience
Color Slide Programs	14,769	1,073,156
Automated Programs	263	77,700
Films	14,329	1,450,173
Videocassettes	151	12,140
Regional Loans	10,829	454,214
Public Educational		
Television	499	22,949,970
GRAND TOTAL	40,840	26,017,353

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

AUSTRIA

Vienna, Albertina

GUIDO RENI: DRAWINGS, May 14-July 5, 1981

Guido Reni, *Head of St. Francis*

CANADA

Montreal Museum of Fine Arts

NICHOLAS LARGILLIERE AND THE ROLE OF THE PORTRAIT IN THE EIGHTEENTH CENTURY IN FRANCE, September 15, 1981 through the end of the fiscal year

Nicolas de Largillière, *A Young Man with His Tutor*

Ottawa, National Gallery of Canada

BOLOGNESE DRAWINGS FROM NORTH AMERICAN COLLECTIONS, SIXTEENTH THROUGH THE EIGHTEENTH CENTURIES, September 11-November 8, 1981

Guido Reni, *Head of St. Francis*

Ludovico Carracci, *Alexander and Thais Setting Fire to Persepolis*

LA PIERRE PARLE: LITHOGRAPHY IN FRANCE, 1848-1900, May 1-June 14, 1981

J. M. Whistler, *Portrait of Mallarmé*

Circulated to: Montreal Museum of Fine Arts, July 9-August 16, 1981; Art Gallery of Windsor, Ontario, September 8-October 15, 1981

ENGLAND

London, Hayward Gallery

CAMILLE PISSARRO, October 30, 1980-January 11, 1981

Camille Pissarro, *Eglise et ferme d'Eragny*

Camille Pissarro, *Mendiant à la Bequille*

Camille Pissarro, *Baigneuses lutants*

Circulated to: Grand Palais, Paris, January 29-April 27, 1981;

Museum of Fine Arts, Boston, May 19-August 9, 1981

London, The Tate Gallery

THOMAS GAINSBOROUGH, October 7-December 14, 1980

Thomas Gainsborough, *Mrs. Richard Brinsley Sheridan*

Thomas Gainsborough, *Landscape with a Bridge*

Thomas Gainsborough, *Seascape*

FEDERAL REPUBLIC OF GERMANY

Frankfurt am Main, Städtisches Kunstinstitut

FRANCISCO GOYA, January 28-March 29, 1981

Francisco de Goya, *Tal para qual*

Hamburger Kunsthalle

GOYA—THE AGE OF REVOLUTION, October 16, 1980-January 4, 1981

Francisco de Goya, *The Bookseller's Wife*

Karlsruhe, Badisches Landesmuseum

BAROCK IN BADEN-WÜRTENBERG, June 27-October 25, 1981

Egid Quirim Asam, *The Life of Ignatius of Loyola*

Württembergischer Kunstverein Stuttgart

SCENES OF FOLK ART, May 20-August 16, 1981

American School, *Allegory of Freedom*

American School, *A City of Fantasy*

Samuel Jordan, *Eaton Family Memorial*

JAPAN

Tokyo, The National Museum of Modern Art

MATISSE, March 20-May 17, 1981

Henri Matisse, *Odalisque*



John Frederick Kensett, *Beacon Rock, Newport Harbor*, Gift of Frederick Sturges, Jr., lent to El Instituto de Bellas Artes, Mexico City

Henri Matisse, *Head of a Girl*
 Henri Matisse, *Still Life with Pineapple*
 Circulated to: The National Museum of Modern Art, Kyoto,
 May 26-July 19, 1981

Tokyo Metropolitan Art Museum
 VISIONS OF NEW YORK CITY: AMERICAN PAINTINGS, DRAWINGS,
 AND PRINTS OF THE 20TH CENTURY, March 26-May 26, 1981
 Max Weber, *Rush Hour, New York*

MEXICO
Mexico City, El Instituto de Bellas Artes
 PAINTINGS IN THE UNITED STATES FROM PUBLIC COLLECTIONS
 IN WASHINGTON, D.C., November 15, 1980-January 4, 1981
 Gilbert Stuart, *Mrs. Richard Yates*

James McNeill Whistler, *L'Andalouse, Mother-of-Pearl and Silver*

John Frederick Kensett, *Beacon Rock, Newport Harbor*

John Singer Sargent, *Mrs. Adrian Iselin*

Eastman Johnson, *The Brown Family*

Max Weber, *Rush Hour, New York*

Arshile Gorky, *One Year the Milkweed*

John Singleton Copley, *The Copley Family*

Thomas Sully, *Captain Charles Stewart*

John Trumbull, *Patrick Tracy*

Winslow Homer, *Hound and Hunter*

Charles Willson Peale, *John Philip de Haas*

Walt Kuhn, *The White Clown*

Ad Reinhardt, *Black Painting No. 34*

SWITZERLAND

Kunsthaus Zürich

RELIEFS, August 28-November 2, 1980

Jacques Lipchitz, *Bas-Relief I, 1918*

UNITED STATES

ALABAMA

Birmingham Museum of Art

MEDICINE AND SCIENCE IN AMERICAN ART, February 7-

March 31, 1981

George Catlin, *See-non-ty-a, An Iowa Medicine Man*

CONNECTICUT

New Haven, Yale Center for British Art

PORTRAITS IN SMALL: ARTHUR DEVIS AND THE ENGLISH

CONVERSATION PIECE, October 1-November 30, 1980

Arthur Devis, *Lord Brand of Hurdall Park*

Arthur Devis, *Conversation Piece, Ashdon House*

New Haven, Yale University Art Gallery

THE SPREAD OF DÜRER'S WOODCUT STYLE, March 31-

June 7, 1981

Albrecht Dürer, *Holy Family and Three Hares*

Lucas Van Leyden, *Eve Tempting Adam*

Hans Baldung Grien, *Lamentation*

Hans Baldung Grien, *Lamentation*

Hans Baldung Grien, *The Women's Bath*

HANS BALDUNG GRIEN: PRINTS AND DRAWINGS, April 16-

June 14, 1981

Hans Baldung Grien, *The Lamentation*

Hans Baldung Grien, *Fall of Man*

Hans Baldung Grien, *Virgin on a Grassy Bank*

Hans Baldung Grien, *St. John the Baptist*
Hans Baldung Grien, *Conversion of St. Paul*
Hans Baldung Grien, *Half Figure of an Old Woman with a Cap*

DISTRICT OF COLUMBIA

Washington, Corcoran Gallery of Art

CHARLES PEALE POLK: 1767-1822, July 18-September 13, 1981

Joshua Johnston, *Portrait of Sarah Ogden Gustin*

Charles Peale Polk, *Portrait of Anna Maria Cumpston*

Circulated to: Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia, September 27, 1981 through the end of the fiscal year

Washington, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

THE RUSSIAN AVANT GARDE: 1910-1930, November 19, 1980-February 15, 1981

Ivan Puni, *Suprematist Construction*

Washington, National Museum of American History, Smithsonian Institution

WE THE PEOPLE, September 1980-May 1981

1 rendering from the Index of American Design

Washington, National Portrait Gallery, Smithsonian Institution

CHAMPIONS OF AMERICAN SPORT, July 1-September 20, 1981

George Bellows, *Dempsey Through the Ropes*

George Bellows, *The White Hope*

George A. Hayes, *Bare Knuckles*

BENJAMIN WEST AND HIS AMERICAN STUDENTS, October 16, 1980-January 4, 1981

Matthew Pratt, *Madonna of Saint Jerome*

Thomas Sully, *Joseph Dugan*

Benjamin West, *Self-Portrait*

Circulated to: The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 30-April 19, 1981

Washington, The Renwick Gallery, Smithsonian Institution

CHILDREN'S TOYS: RENDERINGS FROM THE INDEX OF AMERICAN DESIGN, December 1980-March 1981

24 renderings from the Index of American Design

FLORIDA

St. Petersburg, Museum of Fine Arts

THE BRONZE FIGURE IN ITALY, February 1-March 15, 1981

Foggini, *Bacchus and Ariadne*

Foggini, *Venus and Cupid*

Anonymous, *Charity*

Circulated to: J. B. Speed Art Museum, Louisville, Kentucky, March 30-May 2, 1981

Sarasota, John and Mable Ringling Museum of Art

DUTCH SEVENTEENTH-CENTURY PORTRAITURE: THE GOLDEN AGE, December 4, 1980-February 8, 1981

Govaert Flink, *Portrait of Saskia*

Rembrandt van Ryn, *Rembrandt's Mother at a Table*

GEORGIA

Macon, Museum of Arts and Sciences

AMERICAN PAINTING 1700-1900, May 29-August 31, 1981

James McNeill Whistler, *Head of a Girl*

John James Audubon, *Arctic Hare*

George Catlin, *Voyages of Discovery by La Salle* (26 paintings)

ILLINOIS

The Art Institute of Chicago

THE SEARCH FOR ALEXANDER, May 13-September 7, 1981
after Verrocchio, *Alexander the Great*

IOWA

Cedar Rapids Art Center

JOHN S. CURRY AND GRANT WOOD—A PORTRAIT OF RURAL AMERICA, January 10-March 31, 1981

John Steuart Curry, *Circus Elephants*

Circulated to: Edwin A. Ulrich Museum, Wichita State University, Wichita, Kansas, March 11-March 29, 1981; University of Missouri Museum, Columbia, Missouri, April 4-April 30, 1981

Iowa City, University of Iowa Museum of Art

CONTEMPORARY PRINTS AND DRAWINGS, 1940-1980, September 12-October 25, 1981

104 contemporary prints and drawings

MASSACHUSETTS

Boston, Museum of Fine Arts

PRINTMAKING IN THE AGE OF REMBRANDT, October 28, 1980-January 4, 1981

Jacques de Gheyn, III, *Fantastic Heads*

Jan van Huchtenberg, *Robbers and Peasants*

Jan and Caspar Luyken, *Het Menselijk Bedrijf*

Hercules Segers, *The Enclosed Valley*

Circulated to: St. Louis Art Museum, February 19-April 12, 1981

Springfield, Museum of Fine Arts

GLORIOUS HORSEMEN: EQUESTRIAN ART IN EUROPE, 1500-1800, September 27-November 29, 1981

Stefano della Bella, *Entrata in Roma dell' . . . Ambasciatore di Polonia . . .*

Jacques Callot, *La Guerra di Bellezza, Firenze*

Wellesley College Museum

THE RAILROAD IN THE AMERICAN LANDSCAPE, April 15-June 8, 1981

George Inness, *The Lackawanna Valley*

John Sloan, *The City from Greenwich Village*

MICHIGAN

The Detroit Institute of Arts

PRINTS IN THE CLICHE-VERRE, 1839 TO THE PRESENT, April 24-June 1, 1980

Camille Corot, *Les Jardins d'Horace*

Camille Corot, *Le Songeur*

Camille Corot, *Le Grand Cavalier sous bois*

Camille Corot, *Souvenir d'Ostie*

Camille Corot, *Souvenir de Salerne*

Camille Corot, *L'Embuscade*

Camille Corot, *Dante et Virgile*

Charles Daubigny, *Les Cerfs*

Paul Huet, *Bords de Rivière*

Circulated to: The Museum of Fine Arts, Houston, September 11-October 23, 1980

GOD, SAINTS & HEROES: DUTCH PAINTING IN THE AGE OF REMBRANDT, February 16-April 19, 1981

Rembrandt, *Joseph Accused by Potiphar's Wife*

Circulated to: Rijksmuseum, Amsterdam, The Netherlands, May 18-July 19, 1981

THE ROMANTICS TO RODIN, FRENCH NINETEENTH-CENTURY SCULPTURE FROM AMERICAN COLLECTIONS, October 27, 1980-January 4, 1981

Honoré Daumier, *Rotapoul*

Honoré Daumier, *Pataille*

Honoré Daumier, *Prunelle*

Pierre-Jean David d'Angers, *Jefferson*

Albert-Ernst Carrier-Belleuse, *Enlèvement*
Circulated to: Indianapolis Museum of Art, Indianapolis,
Indiana, February 22-April 29, 1981; Museum of Fine Arts,
Boston, Massachusetts, June 23-August 23, 1981

NEW YORK

New York, The Cloisters

WILD FOLK: MEDIEVAL MYTH AND SYMBOLISM, October 3, 1980-
January 15, 1981

Hans Burgkmair, *Wild Man in Combat with Knight*

Master E.S., *Ornament with Flower*

School of Master E.S., *Ornament with Wild Folk*

Israel von Meckenem, *Ornament with Lovers and Wild Folk*

Israel von Meckenem, *Ornament with Flower*

New York, Cooper-Hewitt Museum

A CONTRIBUTION TO THE ART OF LIVING

November 1980-March 1981

6 renderings from the Index of American Design

New York, The Solomon R. Guggenheim Museum

ARSHILE GORKY, April 23-July 19, 1981

Arshile Gorky, *One Year the Milkweed*

Arshile Gorky, *The Artist and His Mother*

Circulated to: Dallas Museum of Fine Arts, Dallas, Texas,
September 11 through end of the fiscal year; Gorky, *One Year
the Milkweed* only

New York, The Metropolitan Museum

MONOTYPES FROM THE SEVENTEENTH TO THE TWENTIETH
CENTURIES, October 15-December 7, 1980

G. B. Castiglione, *David with the Head of Goliath*

Paul Gauguin, *The Pony*

Camille Pissarro, *Bather*

Camille Pissarro, *Chemin dans un Champ de Choux*

Camille Pissarro, *Vachère le soir*

Circulated to: Museum of Fine Arts, Boston, January 24-
March 22, 1981

800TH ANNIVERSARY OF THE BIRTH OF THE ABBOT SUGER,
March 31-May 31, 1981

French, c. 1140, *The Chalice of Abbot Suger*

The New-York Historical Society

SMALL FOLK: A CELEBRATION OF CHILDHOOD IN AMERICA,

November 25, 1980-February 1, 1981

American School, *The Sargent Family*

American School, *The Hobby Horse*

Erastus Salisbury Field, *Mrs. Paul Smith Palmer and Her Twins*

William M. Prior, *Little Miss Fairfield*

OHIO

Cincinnati, The Taft Museum

SMALL PAINTINGS FROM FAMOUS COLLECTIONS, April 10-
June 7, 1981

Paul Cézanne, *The Battle of Love*

Paul Cézanne, *Man with Pipe*

OKLAHOMA

Tulsa, Philbrook Art Center

BENTON'S BENTONS, February 15-March 15, 1981

Thomas Hart Benton, *Trail Riders*

PENNSYLVANIA

Allentown Art Museum

BEYOND NOBILITY: ART FOR THE PRIVATE CITIZEN IN THE
EARLY RENAISSANCE, September 28-December 28, 1980

Severo da Ravenna, *Casket*

Paduan artist, *Door-knocker*

Donatello, *Madonna and Child with Four Angels*



Hans Baldung Grien, *Virgin on a Grassy Bank*, Rosenwald Collection,
lent to Yale University Art Gallery

Leon-Battista Alberti, *Self-Portrait*

Francesco di Giorgio, *Judgment of Paris*

Anonymous Italian artist, after the antique, *Winged Eras
Driving a Chariot*

Anonymous Italian artist, after the antique, *Scipio Africanus*

Riccio, *Judith with the Head of Holofernes*

Riccio, *A Satyr Family*

After Donatello, *Madonna and Child before a Niche*

Alessandro Leopardi, *Icthyocentaureomachia*

Pisanello, *Niccolo Piccinino*

Manner of Niccolo Fiorentino, *Marsilio Ficino*

Manner of Niccolo Fiorentino, *Costanza Rucellai*

Manner of Niccolo Fiorentino, *Filippo Strozzi*

Manner of Niccolo Fiorentino, *Giovanni Albizzi*

Greensburg, Westmoreland County Museum of Art

PAINTERS OF SOUTHWESTERN PENNSYLVANIA, 1800-1945,

September 19, 1981 through the end of the fiscal year

Linton Park, *Flax Scutching Bee*

Philadelphia Museum of Art

THE SPIRIT OF AN AMERICAN PLACE, November 22, 1980-
March 29, 1981

Alfred Stieglitz, *Paul Strand*

VIRGINIA

Richmond, Virginia Museum of Fine Arts
 EDVARD MUNCH. January 30-March 16, 1981
 Edvard Munch, *Puberty*
 Edvard Munch, *Tingel-Tangel*

WISCONSIN

Milwaukee Art Center
 CENTER RING: THE ARTIST (AN EXHIBITION OF TWO CENTURIES OF CIRCUS ART). May 6-July 5, 1981
 W. H. Brown, *Bareback Riders*
 Walt Kuhn, *The White Clown*
 Kenneth Noland, *Clown*
 John Steuart Curry, *Circus Elephants*
 Circulated to: Columbus Museum of Art, Columbus, Ohio, September 2, 1981 through the end of the fiscal year

LOANS FROM THE GALLERY'S COLLECTIONS**ENGLAND**

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

London, American Embassy
 Sir William Beechey, *General Sir Thomas Picton*
 George Catlin, three paintings of Indian life
 Francis Cotes, *Miss Elizabeth Crewe*
 Thomas Gainsborough, *William Yelverton Davenport*
 Michiel van Miereveld, *Portrait of a Lady with a Ruff*

FEDERAL REPUBLIC OF GERMANY

Berlin, American Embassy
 American School, *Village by the River*
 George Catlin, *The Cheyenne Brothers Starting on their Fall Hunt*
 Julian Stanczak, *Shimmer*
 Marguerite Zorach, *Christmas Mail*

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*

FRANCE

Paris, American Embassy
 American School, *Civil War Battle*
 American School, *Blacksmith Shop*
 American School, *Indians Cooking Maize*
 George Catlin, two paintings of Indian life

Paris, Musée du Louvre (indefinite revocable loan)
 Attributed to Bartolommeo Bellano, *Christ Child* (bronze)

IRELAND

Dublin, American Embassy
 American School, *Composite Harbor Scene with Castle*
 James Bard, *Touboat John Birkbeck*
 Thomas Chambers, *Threatening Sky, Bay of New York*
 Jeremiah Theus, *Mr. Motte*

ITALY

Rome, American Embassy
 American School, *Fruit and Flowers*

American School, *Boston and North Chungahochie Railroad*
 American School, *View of Concord*
 Leila T. Bauman, *U.S. Mail Boat*
 Walt Kuhn, *Green Apples and Scoop*

PORTUGAL

Lisbon, American Embassy
 American School, *Farmhouse in Mahantango Valley*
 American School, *The Trotter*
 American School, *Sisters with Black Pinofores*
 William Dunlap, *Samuel Griffin*
 Ralph Earl, *Martha Tennant Rogers and Daughter*

UNITED STATES**DISTRICT OF COLUMBIA**

Washington, The Architect of the Capitol
 James Reid Lambdin (?), *Daniel Webster*
 Franklin C. Courter, *Lincoln and His Son Tad*

Washington, Blair House, The President's Guest House

American School, *Portrait of a Young Lady*
 Chinese School, *Archery Contest*
 Chinese School, *Procession by a Lake*
 Henri-Joseph Harpignies, *Landscape*
 Gari Melchers, *The Sisters*
 Gilbert Stuart, *Mr. Ashe*
 Gilbert Stuart, *Ann Barry*
 Gilbert Stuart, *Mary Barry*
 Gilbert Stuart, *George Washington*

Washington, The Department of State, Diplomatic Reception Room

George Catlin, seven paintings of Indian life

Washington, The Director of the Central Intelligence Agency

American School, *Imaginary Regatta of America's Cup Winners*
 Joseph Bartholomew Kidd, *Sharp-Tailed Sparrow*
 Joseph Bartholomew Kidd, *Yellow Warbler*

Washington, Dumbarton House

John Trumbull, *William Rogers*

Washington, Gallaudet College

Auguste Rodin, *Walking Man*

Washington, The Library of Congress

Carl Milles, *Orpheus*

Washington, National Museum of American Art, Smithsonian Institution

Jacob Eichholtz, *James P. Smith*
 Jean Petitot the Elder, *Louis de Bourbon, Prince de Conde*
 Jean Petitot the Elder, *Henri Jules, Duc d'Albret*
 Edward Greene Malbone, *Locket: Maria Miles Heyward*
 Edward Greene Malbone, *Ivory Breast Pin ("Eye Portrait")*

Washington, National Museum of American History, Smithsonian Institution

Thomas Sully, *Major Thomas Biddle*
 Jacob Eichholtz, *Robert Coleman*
 Robert Edge Pine, *General William Smallwood*
 American School, *Catharine Hendrickson*
 Charles Peale Polk, *George Washington at Princeton*

Washington, National Portrait Gallery, Smithsonian Institution

Gilbert Stuart, *Stephen van Rensselaer*
 Daniel Huntington, *Henry Theodore Tuckerman*
 Daniel Huntington, *Dr. James Hall*
 Chester Harding, *Self-Portrait*

Irving R. Wiles, *Miss Julia Marlowe*
Gardner Cox, *Earl Warren*

Washington, National Trust for Historic Preservation
Unknown American, *Birds*
F. Mulin, *Confederate Blockade Runner*

Washington, The Octagon, The American Institute of Architects Foundation
Gilbert Stuart, *William Thornton*
Gilbert Stuart, *Mrs. William Thornton*

Washington, The Secretary of Defense
Claude Lorrain, *The Herdsman*
Douglas Volk, *Abraham Lincoln*
Edward Savage, *George Washington*
Titian and Assistant, *Girolamo and Cardinal Marco Corner after Greuze, Benjamin Franklin*

Washington, The Secretary of Health and Human Services
Francesco Guardi, *Castel Sant' Angelo*

Washington, The Secretary of State
L. M. Cooke, *Salute to General Washington in New York Harbor*
American School, *Imaginary Regatta of America's Cup Winners*
Edward Savage, *George Washington*

Washington, The Secretary of the Treasury
George Catlin, *Bivouac of a Sioux War Party*
Childe Hassam, *Oyster Sloop*
Willem Kalf, *Still Life with Nautilus Cup*
Allen Tucker, *Madison Square, Snow*

Washington, 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, Mexico*
Lily Cushing, *Pasada 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*
Unknown American, *Boy in Blue (Portrait of a Boy Holding A Red Book)*

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

Mr. Justice Thurgood Marshall
Unknown, *Landscape (A Small Garden with a House)*
Castro, *Untitled*
Erastus Salisbury Field, *Taj Mahal*

Mr. Justice Lewis F. Powell
School of Guardi, *Piazza San Marco*
Eugene Vail, *The Flags (Saint Mark's), Venice*

Mr. Justice William H. Rehnquist
American School, *Abraham Lincoln*
Hendrick van Anthonissen, *Circle of, The Estuary*
Aaron Bohrod, *Old State Capital*
George Catlin, *two scenes of Indian life*
Lamar Dodd, *Winter Valley*

Leonid (Berman), *Faraduro*
Frits Thaulow, *River Scene*

Mr. Justice John Paul Stevens
Gustave Courbet, *Landscape Near the Banks of the Indre*
Robert Henri, *Volendam Street Scene*
Alphonse Legros, *Hampstead Heath*
Unknown American, *Portland Harbor, Maine*
Franz Winterhalter, *Queen Victoria*

Washington, The Vice President of the United States
Thomas Chambers, *Bay of New York, Sunset*
J. G. Tanner, *Engagement of the "Monitor" and the "Merrimac"*

Washington, The Vice President's House
Unknown American, *Her Favorite Toy*
Unknown American, *Flowers and Fruit*
John Bradley, *Little Girl in Lavender*
Frederick Carl Frieseke, *Memories*
Childe Hassam, *Oyster Sloop*

Washington, The White House
George Catlin, *fourteen paintings of Indian life*
John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*
A. A. Lamb, *Emancipation Proclamation*
Thomas Sully, *Andrew Jackson*
Thomas Sully, *The Vanderkemp Children*

FLORIDA

St. Petersburg, Museum of Fine Arts
François Boucher, *Diana and Endymion*
Jean-Baptiste-Joseph Pater, *Fête Champêtre*
School of Ter Borch, *The Concert*

MASSACHUSETTS

Pittsfield, The Berkshire Atheneum
Ezra Ames, *Maria Gansevoort Melville*

TEXAS

Corpus Christi, Art Museum of South Texas
Jean-Baptist-Camille Corot, *St. Sebastian Succored by the Holy Women*
Gustave Courbet, *Landscape Near the Banks of the Indre*
André Derain, *Still Life*
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. Hofman, *View of Benjamin Reber's Farm*
Gilbert Stuart, *Sir John Dick*

VIRGINIA

Alexandria, General Lee's Boyhood Home
American School, *Portrait of a Man*
British School, *Hon. Sir Francis N. P. Burton*
James Frothingham, *Ebenezer Newhall*
After Stuart, *William Constable*

WYOMING

Cody, Buffalo Bill Historical Center
George Catlin, *five paintings of Indian life*

YUGOSLAVIA

Belgrade, American Embassy
Edward Corbett, *Washington, D.C., Nov. 1963 III*
Alexander H. Wyant, *Peaceful Valley*

EDUCATIONAL SERVICES

DEPARTMENT OF TOURS AND LECTURES

To further understanding of six special exhibitions, the department prepared interpretive material.

For *The Search for Alexander*, staff members produced a multi-image audiovisual presentation; running continuously, the ten-minute program introduced visitors to the show. The department also contributed time to selecting material for photomurals, composed a brochure, wrote a recorded tour, and prepared a slide package with explanatory notes for local schools. Cooperating with outside authorities including curators at the Boston Museum of Fine Arts, the department assembled twenty-four wall texts as well as sixty-five object labels for the Greek show.

Another large exhibition which was supplemented with numerous educational projects was *Rodin Rediscovered*. The department put together an illustrated leaflet elucidating the ten sections and wrote the sculptor's biography in the pamphlet. For the exhibition walls, a staff member supplied thirty labels discussing pieces, techniques, or photographs, as well as compiling a chronology and formulating a scheme showing Rodin's professional obligations. The department provided a recorded tour, which a staff member narrated. Because of the many requests for a French version, this tape was translated.

For *The Four Moments of the Sun: Kongo Art in Two Worlds*, a staff member, collaborating with the visiting curator, prepared ten wall texts and thirty-six short labels. A slide package with background material was developed for the Washington schools to study before their museum visits.

In addition, two introductory statements were written for *The Drawings of Palladio*, a portion of the object labels in *Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt* came from this department, and to assist the visiting curator, nineteen explanatory labels were completed for *Hans Baldung Grien: Prints and Drawings*. The staff also advised on other exhibition material written outside the department.

Recorded tours introduced 45,182 visitors to special exhibitions. There were 32,261 users for *The Search for Alexander*. The number of people taking the tour constituted 8 percent of the total exhibition attendance, the same percentage reached in 1980 by *Post-Impressionism: Cross-Currents in European and American Painting, 1880-1906*. Before October 1, 1981, 12,921 persons used the tapes for *Rodin Rediscovered*.

The total attendance at 4,824 educational events was 161,073. Of this grand total, 78,809 visitors attended talks conducted by the staff: for 806 introduction to the collection tours, the total number of visitors was 23,638; for 242 tour of the week lectures, 9,620; for 616 painting of the week talks, 14,252; and for 1,054 special tours or auditorium appointments, 31,299.

Tourists and Washingtonians, visiting the Gallery individually or in small numbers, participated in events announced in the calendar, while large groups arranged special appointments. These services were requested by colleges, schools, and scout troops from many parts of the country. Also served were Smithsonian Associates, museum officials, foreign students and dignitaries, professional men and women attending conventions in Washington, members of women's organizations, and senior citizen groups. In addition, numerous congressional offices requested tours for groups of their constituents.

Another 82,264 visitors attended tours conducted by volunteer docents, film showings, and auditorium lectures. Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 24,487 area school children on 1,435 tours during the academic year. In addition to school tours, members of The Hospitality and Information Service (THIS) guided 988 people on sixty-four tours in French, German, Norwegian, Polish, and Spanish.

Attendance at 555 film showings during the year totaled 40,854. Eighty-one different titles were selected

to complement temporary exhibitions as well as the National Gallery's permanent collection. Excluding two weeks in August when the auditorium was undergoing modifications, the films were shown in the main auditorium every day except Monday throughout the year. Of special interest to visitors attending *The Search for Alexander* was *Tomb of the Lost King* describing the discovery of the royal burial sites near Vergina in northern Greece. Marcel Carné's romantic epic about Parisian theatrical life, *Les Enfants du Paradis*, was shown in conjunction with *Picasso: The Saltimbanques*, *Rembrandt 1669*, a new portrayal of the artist's life by Dutch director Jos Stelling, was featured during the exhibition *Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt*. *Don Giovanni*, the film adaptation of Mozart's opera set in the Palladian villas around Vicenza, had a special showing during *The Drawings of Andrea Palladio*.

The attendance at fifty-two Sunday auditorium programs totaled 15,935. With the exception of one feature-length film, each presentation consisted of a one-hour formal lecture with slides. Twelve Sunday talks were given by the educational and curatorial staff: Robert L. Bowen, Jr., E. A. Carmean, Jr., Henry Nichols B. Clark, Karen Domenici, Gwendolyn H. Everett, Douglas Lewis, Donna Mann, Daniel Reich, J. Russell Sale, Beth B. Schneider, Arthur K. Wheelock, Jr., and William J. Williams.

There were thirty-four guest speakers: JOHN HARRIS, noted British architectural historian and curator of drawings at the British Architectural Library, Royal Institute of British Architects, was the 1981 Andrew W. Mellon Lecturer in the Fine Arts, giving six talks on "Palladian Architecture in England, 1615-1760." The other guest speakers were:

MANOLIS ANDRONIKOS, professor of archaeology, University of Thessaloniki, Greece
"The Finds from the Royal Tombs at Vergina"

EUGENE N. BORZA, professor of history, The Pennsylvania State University, University Park
"The Search for Alexander: An Historian's Perspective"

W. R. DALZELL, author, lecturer, and radio commentator, Bedford, England
"The Country Houses of London"

JEFFREY DANIELS, director, Geffrye Museum, London
"Sebastiano Ricci: Professionalism and Patronage in Late Baroque Europe"

ALBERT ELSÉN, professor of art history, Stanford University, Stanford
"Rodin and Early Modern Sculpture"

LEOPOLD D. ETLINGER, Kress professor in residence, National Gallery of Art
"The Image of Napoleon"

SIDNEY GEIST, sculptor and critic, New York
"A Sculptor Looks at Rodin's Work"

HUGUETTE VAN GELUWE, acting head, section of ethnography, Musée Royal de l'Afrique Centrale, Tervuren, Belgium
"The Fair Face of Kongo Sculpture"

JUDITH GOLDMAN, adjunct curator, department of prints, Whitney Museum of American Art, New York
"The Economics of Print: Orchids in the Land of Technology"

ELIZABETH GORDON, lecturer, London
"Duccio's Maestà Altarpiece in Siena"

CECIL GOULD, former keeper and deputy director, The National Gallery, London
"The Problem of the Two Versions of Leonardo's *Virgin of the Rocks*"

ROLLIN VAN N. HADLEY, director, Isabella Stewart Gardner Museum, Boston
"Restoration of Venetian Art and Architecture"

CAROLINE M. HOUSER, professor of art, Smith College, Northampton
"Art and Politics: Alexander the Great's Sculptural Legacy"

SUSAN DONAHUE KURETSKY, professor of art history, Vassar College, Poughkeepsie
"Reality and Revelation in Seventeenth-Century Dutch Art"

PHYLLIS WILLIAMS LEHMANN, professor emeritus of art, Smith College, Northampton
"The Royal Tomb at Vergina and Other Painted Macedonian Tombs"

SIMON H. LEVIE, director general, Rijksmuseum, Amsterdam, The Netherlands
"The Restoration of Rembrandt's *Night Watch*"

ROSE-CAROL WASHINGTON LONG, professor of art history, Queens College and The Graduate Center, City University of New York
"Kandinsky's Improvisations: A Vision of Abstraction"

JAMES MARROW, professor of art history, University of California, Berkeley
"Strategies of Expression in German Art of the Early Sixteenth Century: The Visual Language of Hans Baldung Grien"

CHARLES W. MILLARD, chief curator, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

"Picasso's Career as a Painter"

JENNIFER MONTAGU, The Warburg Institute, University of London

"Sugar and Spice: Sculptors and Festivals in Baroque Rome"

FREDERICK D. NICHOLS, Langhorne professor of architecture, University of Virginia, Charlottesville

"Palladio in America: Variations on a Theme"

D. STEPHEN PEPPER, art historian, author, and lecturer, New York

"Guido Reni and the Pope—Roman Political Intrigue in 1627"

GÖTZ POCHAT, professor of art history, University of Stockholm, Sweden

"Two National Gallery Paintings by Lorenzo Lotto and Petrarchism in Venice around 1500"

THEODORE REFF, professor of art history, Columbia University, New York

"Picasso's Three Musicians, Maskers, Artists, and Friends"

JOHN REWALD, distinguished professor of art history, The Graduate Center, City University of New York

"Cézanne and America: His Paintings at the Armory Show"

KATERINA RHOMIOPOULOU, director of the Archaeological Museum of Thessaloniki, Greece

"Macedonian Tombs: Construction and Function"

MICHAEL RICHMAN, editor, The Daniel Chester French Papers, National Trust for Historic Preservation, Washington, D.C.

"Embellishing America's Cities: The Sculpture of Daniel Chester French and Augustus Saint-Gaudens"

SHEILA SOMERS RINEHART, visiting lecturer in art history, University of Virginia, Charlottesville

"The Late Landscapes of Nicolas Poussin"

DUNCAN ROBINSON, keeper of paintings and drawings, The Fitzwilliam Museum, Cambridge, England

"Art and Nature in Eighteenth-Century English Landscape Painting"

DANIEL ROSENFELD, Yale University Art Gallery, New Haven

"Themes of Tragic Love in Rodin's 'Literary' Sculpture"

DAVID SELLIN, art historian and lecturer, Washington, D.C.

"Thomas Eakins and the 1876 Philadelphia Centennial"

ALAN SHESTACK, director, Yale University Art Gallery, New Haven

"Dürer's Favorite Student: An Introduction to the Art of Hans Baldung Grien"

ROBERT F. THOMPSON, professor of the history of art, Yale University, New Haven

"The Great Atlantic World of Kongo Art"

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 Sir 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"
 1978 Joseph Alsop, "The History of Art Collecting"
 1979 John Rewald, "Cézanne and America"
 1980 Peter Kidson, "Principles of Design in Ancient and Medieval Architecture"
 1981 John Harris, "Palladian Architecture in England, 1615-1760"

SUMMER INTERN PROGRAM

For the fifteen art history students awarded summer internships, the department of tours and lectures continued to organize an orientation program on the curatorial and administrative departments of the Gallery. During an eleven-week period, the group attended sessions on connoisseurship, documentation, conservation, and fiscal and legal matters by visiting offices two mornings a week. The remaining time was given to practical, on-the-job experience in specific departments. The students and the offices or departments in which they served were: Rhonda Baer, northern baroque painting; Joseph Bliss, sculpture; Nancy Brown, sculpture and decorative arts; Anthony Colantuono, northern European painting; Thomas Coolen, office of the assistant director; Candace Clements, photographic archives; Karen Domenici, education; Robin Dowden, graphic arts; Nancy Iacomini, office of the chief curator; Ronda Kasl, French painting; Daniel Reich, education; Evelyn Samuels, early Italian painting; Philip Sykas, textile conservation; Catherine Turrill, northern and later Italian painting; Laurie Weitzenkorn, American painting.

RADIO TALKS AND PAINTING OF THE WEEK TEXTS

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

Fifty-two painting of the week texts, summarizing the gallery talks, were prepared and distributed free of charge to visitors.

SLIDE LIBRARY

A total of 110,955 slides are now in the education division's library. This number includes 98,770 catalogued slides and 12,185 unprocessed slides. During the year, 16,225 accessions (counting replacements) were made, 8,692 new slides were catalogued, and with acquisition of replacements or receipt of new information, 2,281 slides were recatalogued. In addition to staff members,

519 people outside the Gallery borrowed a total of 19,907 slides.

AUDIOVISUAL SERVICES

During the year, the staff and facilities were involved in many diverse activities. Among them, 118 recording and editing sessions for the National Gallery's radio talks, slide programs, television presentations, and recorded tours took place in the audio studio. Particularly significant were videotapes. The staff worked with the Department of Extension Programs to produce a video version of *The Christmas Story in Art*. Then, a documentary videotape was made of a NEA and NEH conference, held at the National Gallery, *Scholarship and Language in Modern Craft*. In addition, a video introduction to *Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt*, an exhibition that opened at the Gallery, was produced in cooperation with the Department of Extension Programs. It was prepared to travel with the show to The Detroit Institute of Arts and the Rijksmuseum in Amsterdam.

The television facilities were made available to the Smithsonian Institution's Office of Museum Programs to produce *Sacred Objects: A Native American Perspective* and to local television stations for filming the x-ray photographs of Picasso's *Family of Saltimbanques*. The audio studio, too, was used by outside groups, such as the Voice of America and Radio Smithsonian.

The audiovisual service played an important role in the installation and operation of the multi-image presentation screened during *The Search for Alexander*; mounted in two auditoria and running for twenty weeks, it was viewed by approximately 402,037 people. A staff member has acted as consultant for installing this program at The Art Institute of Chicago and the Museum of Fine Arts, Boston.

ART INFORMATION SERVICE

The staff of nine desk docents provided information and assistance to visitors stopping at the three information desks in the West and East Buildings; they also gave general tours of the collections as well as special talks on particular subjects or exhibitions. One permanent position could not be filled because of the hiring freeze; however, four additional part-time docents helped to cover the extended summer hours. Under the supervision of the curator in charge, 950 inquiries requiring special research were answered, 733 in writing, and 217 by telephone. The letters came from 45 states and 20 foreign countries. A survey of visitors who stopped at the information desks during the week of August 2-8 showed that of 5,843 persons questioned, 3,865 came from 49 states and 1,978 from 60 foreign countries. Nineteen gallery leaflets were reprinted.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1980-1981

The 1980-1981 academic year marked the start of full-scale activity of the Center for Advanced Study, with a group of scholars in residence, visiting scholars, a full complement of staff, a program of meetings, and a nascent publication program. Much of the year was spent in establishing functional routines, taking steps toward forging a community of scholars, and considering the role the Center might play within the discipline of art history, as well as settling into the Center's quarters on the fourth level of the East Building. During the year members of the Board of Advisors convened regularly in selection committee meetings.

BOARD OF ADVISORS AND SELECTION COMMITTEES

Four selection committee meetings were held during the year to consider a total of 161 applications to the Center: 72 for senior fellowships, 29 for visiting senior fellowships, 2 for National Gallery of Art curatorial fellowships, 2 for associate appointments, and 56 for predoctoral fellowships.

On December 30 Professors Jean S. Boggs, Irving Lavin, and William Loerke nominated eight senior fellows and one associate for the academic year 1981-1982, and two visiting senior fellows and a curatorial fellow for the spring term 1981. The predoctoral fellowship committee, consisting of Professors Leopold D. Ettlinger, Douglas Lewis, Henry A. Millon, and William Loerke, met on March 9 and selected a David E. Finley Fellow for 1981-1984, a Robert H. and Clarice Smith Fellow for 1981-1983, two Samuel H. Kress Fellows for 1981-1983, and four Chester Dale Fellows for 1981-1982. The remaining selection committees convened to nominate visiting senior fellows. On March 20 Professors George H. Hamilton, Francis Haskell, and William Loerke nominated six candidates for fellowships during the summer of 1981, and on July 17 Professors Jean S. Boggs, Oleg Grabar, and George H. Hamilton selected two nominees and two alternates for awards in the fall term 1981.

The board of advisors held its annual meeting on March 20 to review the first months of the Center's activities and to discuss future plans.

MEMBERS

The community of scholars in residence during 1980-1981 included the Kress Professor, four senior fellows, eight visiting senior fellows, the National Gallery curatorial fellow, an associate and four predoctoral fellows. Their research involved such diverse topics as Hellenistic water systems, Raphael, and the relationship between photography and surrealism. From mid-September until late May the members met as a group for lunch every Tuesday to discuss a paper delivered during the previous week (usually with the speaker present) and to exchange ideas and information on a wide range of issues. They also gathered for tea every Thursday. Members of the Gallery's staff, scholarly visitors to the Gallery and Center, and guests at the Center's meetings were invited to these weekly gatherings.

On September 25 the art historians on the Gallery staff were invited to hear the Kress Professor and senior members speak briefly about their current research. These introductory presentations were followed by an open house in the Center's newly occupied spaces to which the entire Gallery staff was invited to meet the new scholars in residence. The annual reception for the Kress Professor was augmented this year to a reception in honor of the Kress Professor and members of the Center, held in the Study Center exhibition space on November 4.

KRESS PROFESSOR

LEOPOLD D. ETTLINGER

Professor Ettlinger came to the National Gallery from the University of California at Berkeley, where he has been professor of art history since 1970. Before his appointment at Berkeley he held the Durning-Lawrence professorship in the history of art at the University of London. He

has also served as curator of the photographic collection at the Warburg Institute, University of London, and as visiting professor at Yale University and the University of Bonn, Germany.

In Washington, Professor Ettlinger worked on the manuscript for his book, *Themes in Nineteenth-Century Painting*, and carried on research for a monograph on Raphael in the context of the political, social, cultural, and religious history of his time. The Raphael book will be coauthored by his wife, Helen Ettlinger.

Professor Ettlinger's presentations at the National Gallery included a lecture on "The Image of Napoleon: Hero or Villain" and a colloquium on "Politics and Religion in the Medici Chapel." He also gave a talk at Columbia University on nineteenth-century painting.

After his year in Washington he went on to the University of Bonn, where he will be visiting professor in 1981-1982.

SENIOR FELLOWS

DORA P. CROUCH
Rensselaer Polytechnic Institute
Research topic: *The Water System of Morgantina, Sicily*

SANDRA HINDMAN
The Johns Hopkins University
Research topic: *Art and Politics in Christine de Pizan's Epistre d'Othéa*

ROSALIND KRAUSS
Hunter College and Graduate Center, City University of New York
Research topic: *Nineteenth-century "Landscape" Photography: The Role of Photography within Surrealism*

KEITH P. F. MONEY
University of Virginia
Research topic: *Peasant Imagery in German Graphics in the First Half of the Sixteenth Century*

VISITING SENIOR FELLOWS

JAMES A. FASANELLI
University of Maryland, Baltimore County
Research topic: *The Paris Book by Jacopo Bellini*

MADELEINE FIDELL BEAUFORT
The American College, Paris
Research topic: *Art Buying in the United States from the Civil War through the Mid-1800s*

ELISE L. GOODMAN
University of Cincinnati
Research topic: *The Relationship between Secular Paintings and Amorous Literature in the Sixteenth-Seventeenth Centuries*

JONATHAN LANE
Wayne, Pennsylvania
Research topic: *The Pattern of Suburban Growth in the United States in the Early Twentieth Century*

INABELLE LEVIN
American University
Research topic: *Late Roman and Early Byzantine Portraits*

MEREDITH PARSONS LILlich
Syracuse University
Research topic: *Stained Glass of Western France, 1250-1325*

JOSEPH RYKWERT
Cambridge University
Research topic: *The Architectural Orders as Metaphors of Culture and Nature in the Renaissance and Later*

CHARLOTTE VIRGINIA STOKES
Oakland University
Research topic: *Scientific Sources and Iconography of Max Ernst*

NATIONAL GALLERY OF ART CURATORIAL FELLOW

VIRGINIA TUTTLE
Education Office
Research topic: *The Relation of Cabalistic Texts to H. Bosch's Garden of Earthly Delights*

ASSOCIATE

WILLIAM I. HOMER
University of Delaware
Research topic: *The Photo-Secession Group: History, Style, Criticism*

FELLOWS

CELESTE ANNE BRUSATI
[University of California at Berkeley]
Robert H. and Clarice Smith Fellow, 1980-1981
Research topic: *Pictorial Representation in Art and Theoretical Writing of Samuel Van Hoogstraten (1627-1678)*

JOHN A. CHEWNING
[Massachusetts Institute of Technology]
Samuel H. Kress Fellow, 1980-1981
Research topic: *W. W. Ware, Architectural Educator*

JEFFERSON C. HARRISON, JR.
[University of Virginia]
Chester Dale Fellow, 1980-1981
Research topic: *Catalogue Raisonné of Martin van Heemskerck*

MARJORIE HENDRIX

[Princeton University]

Chester Dale Fellow, 1980-1981

Research topic: *Nature Studies of Georg Hoefnagel at the Court of Rudolf II*

EDWARD N. KAUFMAN

[Yale University]

David E. Finley Fellow, 1979-1981

Research topic: *Architecture of E. B. Lamb*

CHARLES E. LICKA

[University of Washington, Seattle]

Chester Dale Fellow, 1980-1981

Research topic: *The Visionary Art of Joseph Cornell*

JANICE S. LYLE

[University of California at Santa Barbara]

Chester Dale Fellow, 1980-1981

Research topic: *Dante Illustrations in English Art, 1770-1880*

GEORGE T. M. SCHACKELFORD

[Yale University]

David E. Finley Fellow, 1980-1983

Research topic: *Degas' Paintings, Pastels, and Drawings of Dance Subjects*

ELISE LAWTON SMITH

[University of California at Santa Barbara]

Chester Dale Fellow, 1980-1981

Research topic: *Paintings of Lucas van Leyden*

DAVID H. STEEL

[Bryn Mawr College]

Samuel H. Kress Fellow, 1980-1981

Research topic: *Fresco Decoration of the Octagonal Cloister of San Michele in Bosco, Bologna (Ludovico Carracci)*

COLLOQUIA

The senior members were invited to present colloquium papers on their current research. Invitations were also extended to several members of the Gallery and Center staff. Ten colloquia were held during the year in the seminar room on the fourth level of the East Building. Each presentation was followed by a discussion period, reception, and buffet dinner in the refectory. The guest list for the colloquia included art historians in the Washington-Baltimore area: faculty members of art history departments, directors and senior curators of local museums, pre- and postdoctoral fellows at local research institutes (Dumbarton Oaks, Smithsonian Institution, etc.), and scholars engaged in advanced research while affiliated with foundations or government com-

missions or working independently. These meetings have helped to stimulate critical discourse among members of the Center and senior colleagues in the area.

October 2 MARCEL ROETHLISBERGER

The Artistic Heritage of Claude Lorraine

November 6 SANDRA HINDMAN

The Political Role of Illumination at the Court of Charles VI: Manuscripts by Christine de Pizan

December 4 HENRY A. MILLON

Observations on the Date and Purpose of the Codex *Disegni de le ruini di Roma* . . . Attributed to Etienne Dupérac, and Its Drawing of St. Peter's

December 18 CHARLES PARKHURST

Breakthrough in Medieval Color Mathematics: A Case Study

January 8 WILLIAM L. HOMER

Alfred Stieglitz' Photographs at the National Gallery of Art: An Undiscovered Resource

February 12 ROSALIND KRAUSS

The Photographic Conditions of Surrealism

March 12 MARIANNA S. SIMPSON

The Production and Patronage of a Sixteenth-century Iranian Manuscript

April 9 DORA P. CROUCH

The Hellenistic Water System of Morgantina, Sicily: Some Problems

April 23 KEITH P. F. MOXEY

The Function of Peasant Imagery in the Late Middle Ages: Festive Peasants as Instruments of Repressive Humor

May 7 LEOPOLD D. ETTLINGER

Politics and Religion in the Medici Chapel

SHOP TALKS

The four predoctoral fellows in residence presented shop talks on their dissertation research in progress. Art historians on the Gallery staff were invited. These gatherings provided fellows with an opportunity to discuss their work and ideas and to receive advice and criticism.

November 20 JOHN CHEWNING

The Teaching of Architectural Design at M.I.T., 1868-1881

January 15 DAVID STEEL

The Fresco Decoration of the "Chiostro dei Carracci" at San Michele in Bosco, Bologna

February 19 EDWARD KAUFMAN

E. B. Lamb and the Gothic Revival in England

March 19 CHARLES LICKA

Science and Imagination in the Art of Joseph Cornell

WASHINGTON AREA ART HISTORIANS MEETINGS

Several hundred scholars, researchers, critics, and students of art history live or work in the Washington area. A main concern of the Center during its first year

of activity was to provide a forum at which this group might hear the results of research currently underway by colleagues in the area, to discuss approaches and methods deriving from specific studies, and to begin to form an association of colleagues. The Center called four meetings of Washington area art historians in 1980-1981. These were held in late afternoon in the auditorium and were followed by discussion and a reception designed to encourage informal exchange. The meetings were attended by a relatively small proportion of those invited.

October 25 Lecture and discussion on approaches to the study of sixteenth-century Mexican manuscript painting
ELIZABETH H. BOONE, Dumbarton Oaks

December 9 Presentation and panel discussion on the state of current scholarship in late fourth-century Macedonian and Greek art and architecture

MALCOLM BELL, University of Virginia (architecture)

DIANA BUTTRON, Walters Art Gallery (pottery)

ANDREW OLIVER, JR., Textile Museum (metalwork)

ELIZABETH PEMBERTON, University of Maryland (sculpture)

February 5 Lecture and discussion on the photograph around the turn of the century as artifact and document

ALAN FERN, Library of Congress

May 12 Film screening and critique of "Palladio the Architect and His Influence in America"

JAMES S. ACKERMAN, Harvard University

DOUGLAS LEWIS, National Gallery of Art

JOHN HARRIS, The Royal Institute of British Architects

LECTURES

The Center sponsored two evening lectures to which the Washington area art historians and members of departments in the humanities at local universities were invited. A discussion period and reception followed each lecture.

November 25 LEOPOLD D. ETTLINGER, University of California at Berkeley (Emeritus) and Kress Professor, National Gallery of Art

The Image of Napoleon: Hero or Villain

April 28 KONRAD OBERHUBER, Fogg Art Museum, Harvard University

Poussin's Early Landscapes

SYMPOSIA

The Center's first major symposium took place in the main auditorium on November 14-15, in conjunction with the opening of the exhibition *The Search for Alexander*. The idea for such a meeting originated with Dr. Franklin Murphy at the meeting of the art and education committee of the Board of Trustees. The program was formulated and speakers chosen after consultation with knowledgeable individuals in the field.

The symposium consisted of four sessions devoted to painting, sculpture, the decorative arts, architecture,

and history of Macedonia, Greece, and the Greek world during the late fourth century and Hellenistic period. A total of nineteen papers were delivered by scholars from Greece, Great Britain, Australia, and the United States. Many of the presentations dealt with newly excavated and published material, including works in the Alexander exhibition, while others examined the current state of scholarship in various aspects of Macedonian studies. Abstracts of the papers were gathered in advance and distributed to all who attended the symposium. Approximately 500 people preregistered, and 325 attended. The symposium was made possible by a grant from the Samuel H. Kress Foundation.

The initial concept for the symposium included plans to publish the proceedings as expeditiously as possible. By May all the papers had been submitted and editorial work was well underway.

November 14-15 *Art and Architecture in the Late Fourth Century and Hellenistic Period in Macedonia and the Rest of Greece*

Opening Address

CONSTANTINE TRYPANIS, Secretary General of the Academy of Athens

The Alexandrian Age

Architecture

NICOLAS YALOURIS, Inspector General of Antiquities, Ministry of Culture, Greece

Chairman

STELLA G. MILLER, Stanford University Macedonian Tombs, their Architecture, and Architectural Decoration

HOMER A. THOMPSON, Institute for Advanced Study, Princeton Architecture as a Medium of Public Relations among the Successors of Alexander

ALFRED FRAZER, Columbia University

Samothece and Macedonia: Two Architectural Late Comers

Painting and Sculpture

REYNOLD A. HIGGINS, British Museum (Emeritus) Chairman

P. H. VON BLANCKENHAGEN, Institute of Fine Arts, New York University (Emeritus)

Painting in the Time of Alexander and Later

C. MARTIN ROBERTSON, Oxford University (Emeritus) Early Greek Mosaic

NICOLAS YALOURIS, Inspector General of Antiquities, Ministry of Culture, Greece Painting of the Late Classical Hellenistic Period and its Influence on Roman Painting

CAROLINE HOUSER, Smith College

Alexander's Influence on Greek Sculpture

ANDREW STEWART, University of California at Berkeley

Dionysos at Delphi: The West Pediment of the Sixth Temple of Apollo and Religious Reform in the Age of Alexander

Other Arts

PHYLLIS WILLIAMS LEHMANN, Smith College (Emeritus)
Chairman

REYNOLD A. HIGGINS, British Museum (Emeritus)
Macedonian Royal Jewelry

BERYL BARR-SHARRAR, New York City
Macedonian Metal Vases in Perspective; Some Observations on
Context and Tradition

MINOR M. MARKLE III, University of New England, Australia
Arms and Tactics in the Reign of Alexander the Great

MARGARET THOMPSON, American Numismatic Society
(Emeritus)

The Coinage of Philip II and Alexander III

KATERINA RHOMIOPOULOU, Director, Archaeological Museum
of Greece, Thessalonike

Comments

History

EUGENE N. BORZA, Pennsylvania State University
Chairman

ERNST BADIAN, Harvard University
Greeks and Macedonians: Relations between Them in the Age of
Philip II and Alexander the Great

MILTIADES B. HATZOPOULOS, National Hellenic Research
Foundations, Athens

A Reconsideration of the Pixodarus Affair

J. R. ELLIS, Monash University, Australia
The First Months of Alexander's Reign

A. BRIAN BOSWORTH, University of Western Australia
The Location of Alexander's Campaign against the Illyrians
(335 B.C.)

EUGENE N. BORZA, Pennsylvania State University
The History and Archaeology of Macedonia: Retrospect and
Prospect

On April 29 the Center sponsored a conference on the Vatican's *Transfiguration* by Raphael. In conjunction with this meeting, a display of thirty-two color photographs, taken with a large-format Polaroid camera after the painting's recent cleaning, were displayed in the Study Center exhibition space in the East Building. This display, entitled *A Masterpiece Close-Up: The Transfiguration by Raphael*, was shown in the United States under the auspices of the Vatican Museum and Galleries.

Six specialists in Renaissance art gave papers and participated in discussion during the day-long conference. Their presentations dealt with the style, meaning, technique, and history of the painting as well as its relationship to other works of the period and employed technical and interpretive methods of historical analysis.

The audience consisted of approximately 150 scholars of the Italian Renaissance and other interested art historians and historians from the local area and various parts of the United States. Participants were invited to a reception at the end of the day to open the photographic



CASVA scholar at work

display. Both conference and display were made possible by a grant from the Polaroid Corporation.

April 29 Raphael's *Transfiguration*

FABRIZIO MANCINELLI, Vatican Museums
The Recent Cleaning and Restoration

KONRAD OBERHUBER, Fogg Art Museum, Harvard University
The Style and Meaning of Raphael's *Transfiguration*

DAVID A. BROWN, National Gallery of Art
Leonardo and Raphael's *Transfiguration*

JOHN SHEARMAN, Princeton University
Three Footnotes

SYDNEY J. FREEDBERG, Fogg Art Museum, Harvard University
The Modalities of Style in Raphael's *Transfiguration*

KATHLEEN WEIL-GARRIS, Institute of Fine Arts, New York
University
Raphael's Death and *Transfiguration*

The final symposium of 1980-1981, held on May 13-16, was jointly sponsored by the Center and the Freer Gallery of Art and coincided with an international exhibition of the art of the Mamluk period. Dr. Esin Atil, curator of Islamic art at the Freer, organized both the exhibition and symposium on the Mamluk dynasty which ruled Egypt and Syria from 1250 to 1517 and sponsored the construction of hundreds of major monuments and the production of countless numbers of illuminated books, inlaid metal vessels, and other objects.

Among the speakers at the symposium were some of the most distinguished scholars of Islamic studies in the Middle East, Europe, and North America. Their papers covered a wide range of topics from the urban structure of the Mamluk capital of Cairo to newly discovered archival documents pertaining to the industry and commerce of the Mamluk period. Abstracts of the papers were distributed at the start of the program. The symposium concluded with two papers summarizing recent developments in Mamluk studies.

Invitations to the symposium were sent to approximately 700 scholars in the United States and abroad; approximately one-third that number attended. The symposium was supported by grants from the League of Arab Nations and anonymous donors. The proceedings will be published in a special volume of the journal *Muqarnas*.

May 13-16 *Renaissance of Islam: Art of the Mamluks*

Session 1

IRA LAPIDUS, University of California at Berkeley
Chairman

DAVID AYALON, The Hebrew University of Jerusalem
From Ayyubids to Mamluks

JOHN WOODS, University of Chicago
East-West Relations in the Thirteenth-Fifteenth Centuries

KARL STOWASSER, University of Maryland
Manners and Customs at the Mamluk Court

Session 2

STEPHEN HUMPHREYS, Institute for Advanced Study, Princeton
Chairman

ANDRE RAYMOND, University of Provence
The Urban Structure of Cairo in the Fifteenth Century

LAILA ALI IBRAHIM, American University in Cairo
Residential Architecture in Mamluk Cairo

MICHAEL MEINECKE, German Archaeological Institute,
Damascus
Regional Architectural Schools: Evolution and Interrelations

Session 3

OLEG GRABAR, Harvard University
Chairman

DONALD P. LITTLE, McGill University
Haram Documents and Mamluk Jerusalem

HAYAT SALAM-LIEBICH, McGill University
Patronage in the Building of a New Mamluk City

MANUEL KEENE, The Metropolitan Museum of Art
Developments in Mamluk Geometric Ornament

Session 4

JERE BACHARACH, University of Washington
Chairman

DAVID A. KING, New York University
Astronomy of the Mamluks

J. W. ALLAN, The Ashmolean Museum
Shaban, Barquq, and the Decline of the Mamluk Metalworking
Industry

ABD EL-RAUF ALI YUSUF, Museum of Islamic Art, Cairo
Wooden Vessels of the Mamluk Period

Session 5

WALTER DENNY, University of Massachusetts, Amherst
Chairman

MARILYN JENKINS, The Metropolitan Museum of Art
Mamluk Underglaze-painted Pottery: Whence and Whither?

GEORGE T. SCANLON, American University in Cairo
Fustat Pottery: "Sgraff" and Slip and What's Left Over

LOUISE W. MACKIE, Royal Ontario Museum
Mamluk Textiles; National and International Considerations

Session 6

ULKU BATES, Hunter College
Chairman

DAVID JAMES, The Chester Beatty Library
The Koran of Baybars II

ESIN ATIL, Freer Gallery of Art
Mamluk Painting in the Late Fifteenth Century

J. MICHAEL ROGERS, The British Museum
Mamluk and Ottoman Decorative Arts

Session 7

IRA LAPIDUS, University of California at Berkeley
The Political, Economic, and Social Setting

OLEG GRABAR, Harvard University
Architecture and the Arts

SEMINARS

Most of the programs sponsored by the Center during 1980-1981 and described above consisted of meetings at which a single speaker, or series of speakers, presented a paper on a specific period, work of art, or historical period to an audience of no less than forty people. Toward the middle of the year various members suggested that the Center might also experiment with a smaller and less structured format that would be more conducive to critical discourse and the exchange of ideas. This suggestion was realized in the form of two seminars which gathered approximately twenty-five scholars each for round-table discussions on questions of theory and method in the history of art. There were no formal presentations and no audience.

The first seminar, on January 23, concerned questions of method in twentieth-century studies, particularly the prevalence within the modern field of an analytic approach based on iconography and autobiography. Two topics served as the main focus of the day's discussion: the experience of Picasso's work as a function of biography and the use of psychiatric, anthropological, and ethnographical textual material to interpret the work of Jackson Pollock.

The second seminar, on April 30, dealt with illuminated manuscript studies and drew scholars in the fields of early Christian, Byzantine, Western Medieval, pre-Columbian, Islamic, and Oriental art. The day was spent in consideration of the basic assumptions of the recent and codicological methods of manuscript study and the interrelationship between these two analytic strategies. Key questions addressed during the seminar

included at what point do data gathered through codicology begin to elucidate the complete process of a book's production and how and why illustrated books of diverse contents were conceived, executed, and used.

It was generally agreed the one-day seminar provided a useful forum for addressing broad issues and stimulating substantive discussion.

PUBLICATIONS PROGRAM

The Center issued a small brochure with information about its programs and purpose. It includes the roster of the Center's members for 1980-1981 and 1981-1982 and a record of the scholarly programs organized during the past year. The brochure will be updated and issued annually. Also prepared for publication was *Research Reports: History of Art 1980-1981*, which contains summary reports by the Kress Professor and Senior Fellows at the Center in 1980-1981, together with a listing of fellowships awarded for advanced research in the history of art by thirteen foundations, research institutes, and museums in the United States. A third section consists of an alphabetical index of grantees. A similar listing will be compiled and published annually and will be expanded to include research projects sponsored by other institutions in the United States and abroad. The Center is also interested in publishing summary reports of the results of sponsored research. Through an annual publication of the advanced research underway in art history and related disciplines, the Center expects to provide a continuing current record of research in the field.

Eighteen of the nineteen papers delivered at the symposium on Macedonian art and architecture have been gathered, edited by Professors Barr-Sharrar and Borza, and prepared for publication. The volume, the first in a new series of symposium papers, is expected to appear in 1982.



Willem Buytewech, *Standing Cavalier Wearing a Sword*. Ailsa Mellon Bruce Fund

OTHER DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

After working in the East Building for a couple of years, the curatorial staff felt settled in its surroundings. The year's business moved in traditional directions, if at a quickened pace. Some departments were active in organizing and presenting exhibitions and writing the necessary accompanying catalogues. Various curators supervised the continuing refurbishing and rehangings of several galleries in the West Building, often in conjunction with new additions to the permanent collection or temporary loans leaving the Gallery for special exhibitions elsewhere.

A wide range of new acquisitions (detailed elsewhere in this report) came into the collections during the year, by purchase, gift, and bequest. Curators worked on their documentation, cataloguing, and display. Many individuals traveled around the country and abroad, serving as official couriers for works of art, delivering lectures, and participating in symposia. The Uffizi in Florence and the Brera in Milan initiated discussions about possible exchanges of professional staff, which we hope will be implemented in the coming year.

Other disparate activities engaging our attention included work on films related to Gallery exhibitions and to works in the collection. Efforts in most departments gained momentum in pursuing the in-depth research and writing preparatory to publishing the systematic catalogues of our holdings. Well advanced is the material for the volumes likely to appear first, those devoted to the German and Northern Renaissance areas. Finally, curators carried on with such tasks as daily inquiries for information, periodic commitments to local teaching assignments, and their respective independent research projects.

Details of these and other activities follow.

PAINTING

The major acquisitions of American art during the year were the sixty-five paintings and eighteen graphics from

the bequests of Edgar William Garbisch and Bernice Chrysler Garbisch which were officially distributed by the estates' executors to the National Gallery. Among the objects in this group were some of the very best works from this most distinguished of American folk art collections. They included Edward Hicks' *Peaceable Kingdom* and *Penn's Treaty with the Indians*, a pair of elegant portraits by John Durand, two paintings by the black artist Joshua Johnston, and several anonymous works that have become icons of the folk art tradition: the early portraits of *Susanna Truax* and *Catalyntje Post*, *Dr. Philomen Tracy*, *Miss Denison of Stonington, Connecticut*, and *The Cat*. These bring the number of folk art paintings in our collection to over three hundred. Other painting acquisitions included two portraits by Samuel

Unknown American. *The Cat*. Gift of Edgar William and Bernice Chrysler Garbisch



F. B. Morse of *Eliphalet Terry* and his wife, *Lydia Coit Terry*, which came as a bequest from Dr. Charles Terry Butler, the great grandson of the sitters.

At their annual meeting in October, the Collectors Committee voted to acquire a large Miró painting, *Head of a Catalan Peasant*, of 1924, giving the Gallery its first early surrealist work by the artist. When this picture was put on view here for the first time, two other major Miró works were also shown: *The Flight of the Dragon Fly Before the Sun*, lent by Mr. and Mrs. Paul Mellon, and *The Farm*, lent by Mrs. Ernest Hemingway. An important Paul Klee painting, *Capriccio in February*, lent by Mr. and Mrs. Morton Neumann, was also included in this installation.

The Gallery entered into an exchange program with the Munch Museum in Oslo, Norway, which allowed three paintings by Munch, *The Voice*, *Dagny Juell*, and *Red and White* to be shown in sequential six-month periods during the year. Another temporary loan to the Gallery was Frans van Meiris' *Theatrical Scene of the Death of Lucretia*, 1679.

In the fall of 1980, we lent fifteen of our most important American paintings to an exhibition organized by the International Communications Agency. Entitled *American Paintings from Washington Public Collections*, the show was held at the Instituto Nacional de Bellas Artes in Mexico City and was enthusiastically received by the people of Mexico. Due to the absence of works such as *The Copley Family*, *Stuart's Mrs. Yates*, and *Sargent's Mrs. Adrian Iselin*, we rehung all but two of the American galleries. We were able to integrate new acquisitions into the collection and to bring together a group of American impressionist paintings in gallery 70 as part of this endeavor. Further rehanging took place later in the year when gallery 69A (which had been closed for several years) reopened with a selection of small American landscapes by artists such as Asher Durand, Martin Johnson Heade, John William Casilear, and William Stanley Haseltine.

In honor of the presidential inauguration, gallery 66 was rehung with folk art having patriotic and historic themes, and curators wrote a brochure that served as a self-guided tour. Entitled *American Art Through 40 Presidencies: An Inaugural Celebration 1981*, the brochure took the public through the American collection and highlighted one or two key paintings in each gallery, discussing significant moments in American history and art in the context of the nation's changing presidencies.

There were some juggling in the British galleries because of the loan of three major Gainsboroughs to Paris and London. *The White Horse* By Constable was sent to New York in the fall to be studied by Graham Reynolds,

foremost Constable expert, alongside the Frick Collection's more finished version. Rembrandt's *Joseph and Potiphar's Wife* was included in the exhibition *Gods, Saints & Heroes* and traveled to Detroit and Amsterdam.

A major exhibition *Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt*, organized by the National Gallery of Art, The Detroit Institute of Arts, and the Rijksmuseum, Amsterdam, was shown here from November 2, 1980 to January 4, 1981, before going on to Detroit and Amsterdam. To complement the exhibition a video cassette program was made with the Department of Extension Programs. This program was used as an introduction to the exhibition in Detroit and Amsterdam. During the period of this exhibition at the National Gallery, a selection of Dutch and Flemish paintings from the Gallery's collection was hung in six galleries in the East Building. When they were reinstalled in the West Building, the hanging was significantly different from the former arrangement.

In conjunction with the exhibition *Picasso: The Saltimbanques*, a half-hour film was produced for the Gallery's Department of Extension Programs by Robert Pierce Films. Staff members served as advisors and narrator, as well as appearing in the film. On the first anniversary of the opening of our *American Light* exhibition, the National Gallery premiered the half-hour film of the same title, produced by Camera Three of New York. The film, which contains interviews with a Gallery curator in the exhibition itself and at various sites along the East Coast, is now available through the Gallery's extension programs.

Curators worked closely with painting and frame conservators on the examination and treatment of a number of paintings and on the acquisition of appropriate period frames for some American and Northern European paintings. Because of the positive results of last years' restoration, the attribution of *The Marketplace in Bergen op Zoom* to Abel Grimmer was confirmed. In conjunction with the Administrator's Office and the Conservation Department, curators began examining the possibility of refinishing the oak-paneled walls of the Dutch and Flemish galleries. We have worked with an outside contractor to try to determine the most feasible way of restoring these walls, which have faded significantly since they were originally installed.

During the year Gretchen Hirschauer rejoined the Department of Early Italian Paintings as a research assistant, helping to prepare the Gallery's Raphael exhibition, scheduled for 1983. Grace Nelson joined the staff as secretary for the Dutch and Flemish and Northern European Paintings Departments.

The work of the "object" department was concentrated on two major projects during the year: an exhibition, *The Drawings of Andrea Palladio*, and the final planning for a reinstallation of Renaissance small bronzes, medals, and plaquettes.

The Palladio drawings exhibition involved sheet selection from more than a dozen collections in Europe and North America and the compilation of a catalogue, the first book to be published on the subject of Palladio's drawings. The exhibition and catalogue presented the first overall chronology for Palladio's graphic oeuvre and the first publication of the great Renaissance architect's drawings for interior fresco decorations.

A design was completed for a new area for the permanent presentation of small Renaissance sculpture, to be located in the northwest quadrant on the ground floor of the West Building. Several hundred such works will be placed on view, near areas for storage and consulting rooms for the scholarly viewing of items not on public display.

In January, the twentieth-century sculpture gallery on the upper level of the East Building, devoted to the work of Brancusi and Giacometti, was reinstalled to allow the inclusion of another major Brancusi work, *Maiistra*, c.1911, a gift to the museum from Mrs. Katharine Graham. The David Smith "Voltri" arena was enlivened through the loan of two works, *Candida*, 1965, from a private collection, and *Sentinel I*, 1961, from the estate of the artist.

GRAPHIC ARTS

By far the most important event this year was the establishment of a major archive of contemporary American prints, based on works published by Gemini G.E.L., one of the foremost American workshops and publishers during the 1960s and 1970s. The archive was established with an initial gift of 256 prints and multiples by 22 leading contemporary artists, plus a deposit and pledge of many further works, including preparatory material and trial proofs, as well as written and photographic documents related to the creation of the works of art. Further gifts from various donors should bring the archive by 1985 to a complete presentation of the more than 1,000 works of art published by Gemini since its founding in 1966. Added to the earlier donations of numerous friends, including the Woodward Foundation, June Wayne, the International Art Foundation, and Dr. Maelyn E. Wade, the Gemini Archives will make the National Gallery one of the foremost collections of contemporary American graphic art.

This was our first full year with all of the Gallery collections of graphic art together in the new print room in the East Building. Much of our time was spent integrating the Rosenwald collection from Alverthorpe and exploring the many possibilities of our new study room for public visitors and our new storage room facilities for the careful maintenance and easy accessibility of the collection.

In addition we initiated the first stage in computerization of our collections. Having completed the reproduction on microfiche of the 17,000 watercolors and drawings in the Index of American Design, we are now revising and extending our catalogue material on the works and programming it for computerization. The combined microfiche-computerization will make the rich collection of renderings of traditional American design and decorative arts easily available in such useful categories as artist, subject matter, style, date, geographical origin, etc.

The most important gift of graphic art received this year was the final bequest by Lessing Rosenwald of the approximately 1,500 prints, drawings, and illustrated books remaining in his private collection at the time of his death in 1979. Among the highlights of this group were a charming landscape watercolor by Avercamp, two large pastel counterproofs by Cassatt and Renoir, a coherent bound volume of Dürer's three great woodcut series, Delacroix's sixteen lithographs illustrating *Hamlet*, and a serene Morandi still-life etching.

The finest gifts of individual drawings were three beautiful large Bouchers from Robert and Clarice Smith: an enchanting family interior in rich brown washes, a powerful study of a female nude for a painting of 1769, and the drawing for Boucher's finest male nude—the great Apollo at the center of the 1753 *Rising of the Sun* in the Wallace Collection. Our collection of Picasso drawings was greatly enhanced by two cubist works—Mrs. Gilbert Chapman's bequest of the important 1920 gouache *Pierrot and Harlequin*, and Mrs. Sara Lepman's gift of the large 1913 graphite drawing *Guitar and Bottle*. Among other fine drawings given this year were a sunny van Goyen landscape sketch from Mr. and Mrs. John Steiner, a very strong Romney portrait of an actor from Professor William O'Neal, and two groups of nineteenth-century American drawings from Paul Magriel and from Robert Pirie.

A group of 330 extraordinary portrait photographs of Georgia O'Keeffe by Alfred Stieglitz was given by Miss O'Keeffe this year, completing the "key" set of 1,600 Stieglitz photographs which she has given to the National Gallery of Art. The photographs in this new gift range in date from 1917 to 1937 and form a remarkable, sensitive portrait survey over two decades by one great artist of

another. Further fine gifts of prints and illustrated books included a first state of Piranesi's *Carceri: The Round Tower* purchased with funds from Neil and Ivin Phillips; one of two surviving impressions of Piranesi's *Temple of Neptune at Paestum* purchased with funds from Dr. Arthur Sackler; a very rare illustrated Ovid of 1619 from Arthur and Charlotte Vershbow; a bound collection of English color etchings and chiaroscuro woodcuts from Philip Hofer; June Wayne's *Dorothy Series* purchased with funds from Joan Palevsky; and Ellsworth Kelly's twenty-three *Colored Paper Images* from the Professional Art Group and Dr. and Mrs. Robert Futoran.

The Gallery was fortunate to have extraordinary opportunities for purchases of major drawings this year. *Hercules Leaning on His Club* by Parri Spinelli is one of the most interesting surviving works by this artists from the very first period of Italian Renaissance draftsmanship. We added one of the most elegant figure drawings by Willem Buytewech to the etchings and the two excellent landscape drawings by the artist already in the collection, making this the finest group of works by the artist outside Europe. To our prints by Jacques Bellange we added our first drawing by this French mannerist, a stylish female *Dancer with a Tambourine*. One of the half-dozen finest drawings by Castiglione is his *Alexander at the Tomb of Cyrus*, a large and spirited work elaborately finished with luxuriant colors corresponding to the exotic subject and languid poses. To our series of Dutch seventeenth-century landscapes we added our first drawing by Jacob van Ruisdael, *Old Trees Along a Bank*, which shows the artist's distinctive ability to imbue nature with a powerful mood combining elements of decay with an underlying vitality.

Purchases of prints and illustrated books were highlighted by a unique impression of Hirschvogel's 1545 *Landscape with a Village Church* on manufactured blue paper, a highly successful use which adds great atmosphere to the etching but which is ironically the only known artistic use of such blue paper north of the Alps before about 1595. Also acquired was a Goltzius woodcut *Cliff on the Seashore*, datable c.1595, printed in black on blue paper and heightened by the artist with white gouache. Among other major prints, the Gallery acquired a unique proof before letters of Piranesi's large view of *The Arch of Titus*; John Marin's 1913 etching *Woolworth Building, No. 1*, printed with the effect of a monotype; and Picasso's 1904-1905 drypoint *Circus Family* in a unique artist's proof which was apparently used as the maquette for the first version of the Gallery's great Picasso painting *Family of Saltimbanques*.

To show the Gallery's growing interest in and collection of contemporary graphic art, we organized the Gallery's



Parri Spinelli, *Hercules Leaning on His Club*. Ailsa Mellon Bruce Fund and Andrew W. Mellon Fund

first survey exhibition of contemporary American prints and drawings from 1940 to 1980. The exhibition showed the growth of our collection to the point where we can provide a serious survey of this crucial period and provided the backdrop for clarifying the further categorical expansion through the Gemini Archives. Graphics curators also helped with the organization of two loan exhibitions: *Hans Baldung Grien Prints & Drawings* and *French Master Drawings from the Rouen Museum*.

We were happy to welcome to the staff Ginger Tuttle, who is in charge of our new storeroom facilities, and Lisa Fukui, who is helping computerize the Index renderings. We received 450 visitors to work in our new study room; 1,800 works of art were accessioned or catalogued; and 162 works were lent to 31 exhibitions in this country and abroad.

LIBRARY

The library staff successfully met the challenge of the explosive fiscal year 1980 growth that continued through fiscal 1981. The Gallery library has become a research collection of foremost excellence, providing an array of library services appropriate to the highly specialized needs of the growing number of Gallery staff, CASVA fellows, and outside readers.

In fiscal year 1981 the library installed its first exhibitions in the reading room cases. *Raphael in the Library*, which opened on April 23 and closed on July 2, 1981, was designed to complement the concurrent display of Polaroid photographs of Raphael's *Transfiguration* in the Study Center lobby. Included in the *Decorative Book Papers* exhibition, which opened on July 8 to run through the end of 1981, were books from the library's collection and antique and modern marbled papers and paste print papers from private collections.

The Museum of Fine Arts in Springfield, Massachusetts and the J. B. Speed Art Museum in Louisville, Kentucky displayed *Description de ce qui a été pratiqué pour fondre en bronze d'un seul jet la figure équestre de Louis XIV*, 1699, from our rare book collection in their cooperative exhibition *Glorious Horsemen: Equestrian Art in Europe, 1500-1800*.

In March the library was host for a meeting of the local chapter of the Art Libraries Society of North America. Library staff spoke at this meeting on the library's experiences with implementation of the new Anglo-American Cataloging Rules. The library continued to participate in the production of the forthcoming *Art Serials: A Union List of Periodicals and Serials in Art Research Libraries in the Washington, D.C., Metropolitan Area*.

For the second year, the library cooperated with the Folger Shakespeare Library in offering its facilities to the Folger Institute Seminar. Ten doctoral and postdoctoral scholars attended the seminar, "The Renaissance Emblem: Genesis and Cultural Significance," conducted by Professor Virginia Callahan. The library prepared a bibliography of its excellent collection of early editions and reprints of emblem books and kept the books available for use of the students.

Among the year's notable acquisitions by purchase is a very fine copy of Sir Nicholas Dorigny's *Pinacotheca Hamptoniana* (London, c. 1719). This magnificent and rare work, which was bought at auction, contains the first reproduction of Raphael's cartoons at Hampton Court and splendidly augments our excellent holdings on Raphael. Other unusual Raphael items purchased during the year included the following:

Architettura ed ornati della Loggia del Vaticano (Venice, 1783).

Miscellanea picturae vulgo grotesques in Spelaeis Vaticanis a Raphaelae Urbinate elaboratae . . . (Paris, c.1680).

Tapezzerie del Papa (Rome, 1655).

Picturae Raphaelis Sanctij Urbinitis ex aula et conclavibus Palatii Vaticani . . . (Rome, 1722).

Le LII cinquanta due teste della celebre scuola d'Atene dipinta da Raffaello . . . nel Palazzo Vaticano . . . (Mengs) (Rome, 1785).

Leonis X admirandae uirtutis imagines . . . (Rome, 1675).

Logge del Vaticano (Rome, 1802?)

Parerga atq[ue] ornamenta ex Raphaelis . . . (Rome, 1675).

Our holdings on Goya were added to by the purchase of thirteen titles from the collection of Philip Hofer. The large scholarly library of Lawrence Leite, professor emeritus of the history of art at George Washington University, was sold during the year, and the library was able to buy seventy-three titles.

The largest and most important among the many fine gifts received during the year was the donation by Professor Carl Nordenfalk of sixty-three titles from his renowned library on medieval art; many of the Nordenfalk books are fine facsimile editions of great illuminated manuscripts such as the Echternach Gospels, The Book of Durham, and The Lindisfarne Gospels. From Mrs. Claire Deardorff of Darien, Connecticut, we received a rare three-volume set of *De groote schouburgh der nederlantsche konstschilders en schilderessen* by Arnold Houbraken ('s Gravenhage, 1753). Dieter Meyer of Berlin, Germany, gave, as his fourth annual gift to the library, eleven books on the Polish artist Daniel Chodowiecki.

Eighty new serial subscriptions include eleven architectural titles: *RIBA Journal*, *Architectural Periodical Index*, *Palladio*, *Harvard Architectural Review*, *Chicago Architectural Review*, *Archetype*, *Lotus International*, *Casabella*, *Rassenga: Rivista Manuali di Architettura . . .*, *Storia della Citta*, and *Rassegna di Architettura e Urbanistica*; and five European daily newspapers: *Times* (London), *L'Osservatore Romano*, *Corriere della Sera*, *Le Monde*, and *Neue Zuercher Zeitung*.

Our major retrospective serials acquisitions this year included the complete set, which began in 1921, of the first four series of the *Mededelingen van het Nederlands*

Instituut te Rome, as well as the complete set of *Christliche Kunst*, volumes 1-33, 1904/1905-1936/1937. We continued to add to the serials collection single issues of incomplete titles including copies of *Architecture d'Aujourd'hui*, *Derrière le Miroir*, and *Cahiers d'Art—L'Usage de la Parole*, published from 1939-1940.

In January 1981 the Library of Congress and research libraries throughout the United States adopted the second edition of the Anglo-American Cataloging Rules (AACR2) in commitment to international standardization of cataloging, bibliographic description, and automated processing of bibliographic records. The decision by the Gallery library to adopt this new cataloging code is having far-ranging impact on the card catalogue and its future automation, on readers, and on acquisition, gifts and exchange, and circulation records. A changed heading as prescribed by the new code requires that each significant occurrence of this heading, and there may be thousands of them in the catalogue, be changed manually. This enormous task prompted consideration of closing the old catalogue and starting a new one, an option rejected in favor of the process of changing headings, moving or interfiling blocks of cards, and maintaining the fullest possible cross reference structure. This time-consuming process was devised to minimize the impact of the new cataloging rules on the library patrons and on the integrity of the card catalogue. By the end of the fiscal year, the cataloging section had changed all occurrences of 537 personal and corporate name entries to the AACR2 form. These efforts, which have caused a sharp but temporary decline in cataloging statistics, will enable us to make best use of our computer-based cataloging systems and will eventually facilitate production of an on-line catalogue.

The staff continued to explore state-of-the-art developments in library automation. Under special consideration are the integrated systems whereby library functions, including circulation, interlibrary loan, acquisitions, serials control, and cataloging interact with one another and with the core of the system which is the master bibliographic file of library holdings. This file is the machine readable equivalent of the traditional card catalogue. In preparation for eventual automation, the library creates machine-readable records of its holdings through participation in OCLC, a national cataloging network. The library began evaluation of an alternative national cataloging data base, RLIN (Research Libraries Information Network) and has determined that, in time, participation in it will enrich our records, speed up our cataloging, and further all of our goals as a research library.

In June, fifty-seven long-awaited file cabinets arrived, enabling the staff to begin unpacking dozens of cartons of vertical file material which had been in storage since our move to the East Building in 1978. Although months of work remain, library patrons will nevertheless soon have some access to this rich and valued collection.

Work continues to ready the microfilm/microfiche room, equipment, collection, and services for reader use. Some notable microform acquisitions include:

Isabella Stewart Gardner Museum, Boston. *A Selection of Paintings, Drawings, and Watercolors*. (Chicago: University of Chicago Press text/fiche, 1976).

Phillips Collection, Washington, D.C. *A Collection in the Making: Works from the Phillips Collection*. (Chicago: University of Chicago text/fiche, 1976).

Hirshhorn Museum and Sculpture Garden, Washington, D.C. *Thomas Eakins Collection of the Hirshhorn Museum and Sculpture Garden*. (Chicago: University of Chicago Press text/fiche, 1979).

Rubenstein, Daryl. *Max Weber: A Catalogue Raisonné of His Graphic Work*. (Chicago: University of Chicago Press text/fiche, 1980).

Pierpont Morgan Library, New York. *Masterpiece of Medieval Painting: the Art of Illumination*. (Chicago: University of Chicago Press text/fiche, 1980).

Several staff appointments and reassignments were made in support of improved and increased library service. To help cope with the increased demands on staff and resources, Celine Alvey joined the library administration section staff in a new position as associate librarian. Jane Collins was selected to fill the newly created position of head, cataloguing section. Roger Lawson was promoted to cataloguer with primary responsibility for serials cataloguing. Viki Applebaum replaced Roger Lawson as copy cataloguer. Gertrude Olivetti joined the cataloguing staff on a part-time basis. Lamia Doumato, formerly art and architecture librarian at the University of Colorado, was appointed reference librarian. Joyce A. Hawkins and Ivy G. Exum, clerk-typists, joined the staff of the administration section. Of the five Trust Fund positions provided by The Andrew W. Mellon Foundation for the library in the area of reader services, four remained at the close of the fiscal year. Incumbents of these positions are William O'Toole, Delores Stachura, and Sandra Myers, all at the circulation desk, and Arthur Gross, interlibrary loan assistant. The fifth position was converted during the year to a federally funded appointment. Teresa Wood joined the staff part-time under a stay-in-school program.

<i>Collection</i>	Fiscal 1980	Fiscal 1981
Total volumes (monographs, bound serials, pamphlets, microforms)	81,206	86,958
Added monograph titles/volumes	3,646/4,076	3,217/3,782
Titles/volumes acquired with federal funds	1,183/1,328	1,302/1,515
Titles/volumes acquired with trust funds	1,199/1,339	634/874
Titles/volumes acquired by gift	760/884	780/860
Titles/volumes acquired by exchange	504/525	501/533
Added microform titles	641	66
Added vertical file material	1,139	854
Added unprocessed ephemera	1,555	1,775
Continuing serial subscriptions	664	744
Total serial titles/volumes	1,293/10,174	1,384/11,224
<i>Library Services</i>		
Reference inquiries	4,561	6,056
Outside visitors	1,310	1,816
New registrants	280	453
Tours	65	108
Volumes retrieved from the stacks	5,050	5,731
Volumes reshelfed	20,000	31,920
Interlibrary loans obtained for NGA staff and CASVA fellows	564	1,170
Interlibrary loans to other institutions	86	234
NGA publications distributed to exchange partners	1,557	724
<i>Technical Services</i>		
Monograph titles/volumes catalogued	3,984/4,585	3,256/4,004
Serial titles/volumes catalogued		79/313
Catalogue cards filed	32,110	23,413
Monographs bound	2,341	1,920
Serial volumes bound	561	933
Serials accessioned (including auction catalogues)		12,000
Bibliographic checking		
Total titles checked		4,662
Titles owned		3,409
Titles not owned		1,253

PHOTOGRAPHIC ARCHIVES

This year marks the tenth anniversary of the establishment of the Photographic Archives. Beginning with the Richter Archives, a collection of approximately 140,000 photos, as its nucleus, the archives now contains over 933,600 photographs and 2,197,000 images on microfiche.

A number of unique collections have been acquired over the years, making the Photo Archives one of the most important facilities for the study of art history in this country. Among these collections are those of the Durand-Ruel and Jacques Seligmann Galleries, those of the scholars Gustave Gluck and René Huyghe, a copy of Bernard Berenson's photo collection at Villa I Tatti, the Gernsheim Corpus Photographicum of drawings, and many others.

Among the sets of fiche in the Photographic Archives, the collection of the Witt Library, Courtlund Institute of Art, London, is the largest and most remarkable with over two million images. The fiche from Foto Marburg, Marburg, West Germany, covering the art of Germany and France, is also notable.

Some of these acquisitions have been gifts from various persons or funds but the majority have been acquired through generous and continuing grants from the Samuel H. Kress Foundation. The Kress Foundation's commitment to support photo study collections as essential parts of scholarly art historical research is to be commended, and their extremely generous funding of the Photographic Archives is most gratefully acknowledged by all who work with it.

CONSERVATION DEPARTMENT

PAINTINGS

Major treatment was completed on eight paintings: *The Virgin and Child with St. Anne* by the Master of Frankfurt; *The Travelers* by Hobbema; *View of the Rialto* by Guardi; *Piazza San Marco*, attributed to the school of Guardi; *Snow in New York* by Robert Henri; *Oarsmen at Chatou* by Renoir; *Dora Maar* by Picasso; and the *Marketplace at Bergen op Zoom*, attributed to Abel Grimmer. Major treatment is currently underway on seven additional paintings. Thirty-nine paintings received minor treatment, and the routine dusting of paintings on exhibition was continued. Forty-five paintings were given technical examinations to assist in curatorial research. Eighty-nine paintings on long-term loan in the Washington area were examined *in situ* to monitor their condition. The continuing inspection of the collection is the basis of the establishment of conservation treatment priorities. The department's



New paper conservation laboratory

staff assisted with various Gallery exhibitions, inspecting the loans, monitoring their condition at the Gallery, and performing minor treatment as required.

Special research projects included a study of Picasso's *Family of Saltimbanques* by Ann Hoenigswald and her participation in a documentary film. Carol Christensen and Ross Merrill began the examination of the Gallery's Raphael and Raphael-related paintings in preparation for a future exhibition.

In addition to receiving and assisting various conservation colleagues and scholars, the conservators gave tours of the conservation facilities and lectures on conservation projects to numerous school groups visiting the Gallery.

The Painting Conservation Department staff expanded during the 1981 fiscal year. Ross Merrill was appointed assistant chief conservator and head of the Painting Conservation Department. Sarah Fisher joined the staff as painting conservator, and Carol Christensen was appointed as assistant conservator of painting. Catherine Metzger, a student from the Art Conservation Program at the University of Delaware, is serving a one year internship.

PAPER

The paper conservation laboratory moved from the mezzanine level of the West Building to expanded facilities on the ground floor of the West Building. The old facility was dismantled in September 1980, and the new laboratory was in full operation by the first part of January 1981. In the intervening four months considerable time

was spent working with architects, overseeing, checking and correcting design and construction elements, and procuring new equipment. During this time all works of art previously in the paper lab were moved to safe quarters in the painting conservation laboratory and the print room. After construction was fully completed and the new quarters cleaned, the prints and drawings were moved into the laboratory. Since January 1981 the paper conservators have completed major treatment on nineteen prints and thirty-seven drawings. Objects receiving major treatment included a Whistler *Self-Portrait*, two Segonzac pen and ink drawings, a Degas *Ballet Dancer* pastel, and two William Blake drawings. The most complicated major treatment involved a Toulouse-Lautrec poster, *Le Pendu*, a recent Rosenwald gift. The badly damaged and brittle color lithograph (approximately 3 feet by 2 feet) was removed from its secondary fabric support, pieces realigned, mended, and relined in one continuous operation. Minor treatments were completed on 237 prints and drawings during this period. The paper conservation laboratory continued betaradiography as an ongoing project. Forty objects, including fourteen for the upcoming Claude Lorrain exhibition, were radiographed for watermarks or other distinguishing characteristics in the paper structure.

Graphics exhibitions at the Gallery required the examination of approximately 90 objects for the Hans Baldung Grien show, 10 objects for the Palladio exhibition, approximately 42 objects for the Rouen exhibition which also included one treatment, approximately 60 objects for

the Rodin exhibition, 100 objects for Picasso works on paper, 160 objects for the cubist print show, and 12 for the Ganz exhibition. Light levels on art on paper in these exhibitions were monitored for the safety of the art works. Objects for the twentieth-century graphics show needed several major and minor treatments. The laboratory worked on objects for the Rosenwald show with 61 minor treatments completed. In all, 7 major treatments and 69 minor treatments were completed for exhibitions. New acquisitions required 7 major and 10 minor treatments. A condition survey of the Stieglitz collection was begun in February. To date, 194 photographs have been examined.

During fiscal year 1981, the matting/framing shop matted 1,603 Gallery prints and drawings. This figure includes 513 fifteenth-century prints, 207 Stieglitz photographs, 94 prints and drawings for presentation to the Board of Trustees, and 647 items matted as collection maintenance. Work completed for exhibitions includes 415 objects matted and/or framed for the Baldung Grien, twentieth-century graphics, Palladio, Picasso, cubist print, and Ganz exhibitions. Prints and drawings matted and framed for loan totaled 171. The matter/framers and the head paper conservator have been actively involved with the planning consultants and the architect in re-designing and planning for the additional matting/framing work area and frame storage area in the West Building. These areas are to be completed in 1982.

In January Catherine Nicholson, formerly paper conservator at the National Museum of American History and a graduate of the Winterthur Conservation program, joined the paper conservation staff.

SCULPTURE AND DECORATIVE ARTS

The chief conservator wrote examination reports on all objects in three exhibitions. Twelve of the Alexander exhibition cases were climatized by the use of desiccants, and bi-weekly reports were prepared on the interior humidity. He also examined and proposed safe ways of exhibiting sculpture and objects, consulted with packers on safe packing and shipping of five sculptures, consulted with the Planning Office and sculpture curators on the new West Building sculpture galleries, and packed and transported the Suger Chalice to The Cloisters for an exhibition. Special projects included the completion of equipping the new sculpture laboratory, consultation, preparing sample finishes and stains for refinishing of the panelled Dutch paintings galleries, refinishing the flooring in the Widener Salon rooms, designing and installing interior panels in a custom case for art storage, and developing a packing system for a future European show.

Six major restorations and four minor restorations were performed on objects in the *Four Moments of the Sun*;

Kongo Art of Two Worlds exhibit. Examination and written treatment proposals were prepared on eleven Kress bronzes and the Rosenwald Nielli Collection.

FRAMES

Twelve new frames were acquired, and twenty-one were given major conservation treatment. Seventeen frames were given minor treatment, and all frames on permanent exhibition received routine cleaning.

TEXTILES

Sixteen objects from the textile collection received major treatment, and fifteen objects received minor treatment. Twenty-two textile objects in temporary exhibitions were treated. A new washing tank measuring 14 feet x 20 feet was constructed in the basement of the East Building, then coated with fiberglass. The tank is equipped with its own water filter as well as a metal screen to support the objects. Requests for information and problems concerning textile conservation from private and public sources were answered. Thirty-five outside visitors were received in the textile workroom and given advice and explanations of methods and procedures in conservation. Textile conservation had two summer interns—one a regular Gallery intern, and the second, who volunteered his time to the Gallery, was sponsored by The Friends of French Art.

SCIENCE

Microscopy on 15 paintings and one manuscript was completed. X-ray fluorescence analysis was done on 12 paintings, 21 sculptures and objects of decorative art, 13 prints and drawings. X-ray fluorescence analysis for other institutions numbered 139 items. Three rust-removing substances were tested. In addition, with the aid of a summer volunteer, 393 plaquettes were chemically analyzed by x-ray fluorescence. Projects for identifying waxes by chromatography and ultra-violet spectrophotometry and identifying binding media by thin layer chromatography were undertaken. To aid the construction manager and building manager, two insulation samples were identified and one water sample was analyzed.

The conservation scientist collaborated with colleagues at the Freer Gallery of Art in radiography of one sculpture; with a colleague at the Winterthur Museum in a study, by x-ray fluorescence and scanning electron microscopy, of the role of iron in foxing of paper; and with colleagues at the Smithsonian Institution in identifying discolored pigment from one drawing by x-ray diffraction.

The analytical laboratory was moved into its new quarters near the other conservation departments. The following new equipment was installed: gas chromatograph, liquid chromatograph, diamond saw, and polishing lap.

EDITORS OFFICE

The exhibition catalogues edited, designed, and produced by the office this year were *Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt*; *Picasso: The Saltimbanques*; *Four Moments of the Sun: Kongo Art in Two Worlds*; *The Morton G. Neumann Family Collection*, volume II, text; and *Rodin Rediscovered* (distributed in hard cover by Little, Brown). For the Rodin exhibition, two brochures were produced—one describing the entire exhibition and the other pertaining to the re-creation of the Paris Salon of the 1870s. The other exhibition brochures issued through the office were *Search for Alexander*; *Contemporary American Prints and Drawings 1940-1980*; *Four Moments of the Sun: Kongo Art in Two Worlds*; and *American Art through 40 Presidencies*. A *petit journal* was edited and designed for the exhibition *Kandinsky: The Improvisations*. Sales posters were designed and produced for the Dutch painting, Picasso, Kandinsky, Rodin, and Kongo exhibitions. Postcards with reproductions of works in the Dutch painting exhibition were also produced. Wall texts and labels for all temporary exhibitions were edited and typeset in-house, using the photocomposition machine.

In addition to work relating to temporary exhibitions, the office edited, designed, and produced a booklet describing the activities of the Center for Advanced Study in the Visual Arts and designed the invitations to CASVA and Collectors Committee events. An updated version of the Gallery bylaws was designed and produced. The office also produced application forms and fliers for the summer internship and Gallery fellowship programs. Work continued on two manuscripts, one on abstract expressionism and one on Thomas Eakins, in preparation for their publication by Harvard University Press as part of the Ailsa Mellon Bruce Studies in the History of American Art.

A desk calendar for 1981 with reproductions of renderings of carousels from the Index of American Design was produced, as well as a wall calendar reproducing paintings from the Gallery's collections. Also issued were Christmas cards and notefolders.

Mei Su Teng, assistant editor, and Phyllis Hecht, secretary, joined the staff.

EXHIBITIONS AND LOANS

Loans to 12 exhibitions at the National Gallery of Art during the year were made by 123 public collections from 23 states and 16 foreign countries and by 34 private collections. The exhibitions and their dates were:

EUROPEAN TERRACOTTAS FROM THE ARTHUR W. SACKLER COLLECTIONS

From the beginning of the fiscal year to October 5, 1980

THE MORTON G. NEUMANN FAMILY COLLECTION

From the beginning of the fiscal year to January 11, 1981

GODS, SAINTS & HEROES: DUTCH PAINTING IN THE AGE OF REMBRANDT

November 2, 1980 to January 4, 1981

THE SEARCH FOR ALEXANDER

November 16, 1980 to April 5, 1981

PICASSO: THE SALTIMBANQUES

December 14, 1980 to March 15, 1981

HANS BALDUNG GRIEN: PRINTS AND DRAWINGS

January 25 to April 5, 1981

CONTEMPORARY AMERICAN PRINTS AND DRAWINGS

March 22 to July 26, 1981

KANDINSKY: THE IMPROVISATIONS

April 26 to September 7, 1981

THE DRAWINGS OF ANDREA PALLADIO

May 17 to July 5, 1981

RODIN REDISCOVERED

June 28, 1981 to the end of the fiscal year

FRENCH MASTER DRAWINGS FROM THE ROUEN MUSEUM

August 2 to September 13, 1981

THE FOUR MOMENTS OF THE SUN: KONGO ART IN TWO WORLDS

August 30, 1981 to the end of the fiscal year

REGISTRAR'S OFFICE

The registrar's staff spent a busy year traveling with loans and temporary exhibitions. In October, a staff member traveled to Pforzheim, West Germany, to collect a serpentine gold and garnet bracelet and, later that month, went to New York to collect thirteen ancient coins, all for *The Search for Alexander* exhibition.

During the last two weeks of January, two staff members accompanied truck convoys to The Detroit Institute of Arts with the *Gods, Saints & Heroes* exhibition, accompanied by lenders' representatives from Amsterdam and London. While in Detroit they were also given an introduction to the computerized art inventory system in use at The Detroit Institute of Arts, preparing them for the Gallery's computer program which was implemented in this office later in the year.

Also in January, the registrar escorted *The Morton G. Neumann Family Collection* exhibition to The Art Institute of Chicago. In April, he returned to Chicago escorting *The Search for Alexander* exhibition shipments, accompanied by a representative of the Greek government. The gold jewelry was carried by plane to The Art Institute of Chicago for the continuation of the Alexander exhibition.

The months of May and June were filled with frenzied activities in coordinating the collection, unpacking, and

installation of *Rodin Rediscovered*. There were many trips to airports in D.C., New York, and Maryland, and late nights and early mornings spent waiting for shipments to arrive. Our sculpture handling staff was challenged when they were called upon to move massive Rodins. They also played a major role in the relocation and reinstallation of the Gallery's sculpture collections as well as those sculptures on extended loan to the Gallery. Thanks to the help of United Rigging and Hauling, *Balzac*, the *Burgers of Calais*, and the *Gates of Hell* were installed in a safe and timely way.

In July, a staff member was sent to Los Angeles to supervise the packing of the Ganz collection and escorted one of the shipments back to Washington in a cargo plane. In September, another staff member went to Chicago to coordinate the logistics involved with Morton Neumann's Picasso works on paper exhibition. After supervising the packing of these objects, she escorted the shipment to Washington, which entailed riding in a truck for nineteen hours.

The staff was also busy with loans from the Gallery's collections which were made to institutions in all parts of the nation as well as abroad.

Our art handling staff was kept unusually busy during the months following the change of administrations. Not only were they deeply involved with the Gallery's day-to-day operations but were also instrumental in assisting the newly appointed cabinet members hang old and new loans in their offices.

In conjunction with the computerized system now operational, a physical inventory of the Gallery's collections was undertaken. The paintings inventory was done in April, the sculpture inventory in June, and the decorative arts inventory in August. A report of these inventories was forwarded to the Board of Trustees audit committee.

Toward the end of August, the long-awaited NCR terminal was installed, resulting in improved access to data from existing records.

During the past year the registrar's office recorded the accession of 71 paintings, 14 pieces of sculpture, and 198 works of graphic art—a total of 283 objects.

The Gallery received 500 shipments, containing 2,820 works of art, and sent out 307 shipments of 1,843 works of art.

Some 158 permits to copy works of art in the Gallery's collections were issued.

Carlton West resigned and the department hired Andrew Krieger and Paul Whitney as art handlers. Kathleen (Mattie) Kelley was appointed assistant associate registrar to assist with temporary exhibitions.

DEPARTMENT OF INSTALLATION AND DESIGN

During the last year the department was involved in the design and installation of ten major exhibitions. *Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt*, installed in the oak-panelled galleries of the West Building, included eighty-six paintings selected from European and American public and private collections as well as five major works by Rembrandt and other masterpieces from council chambers of Dutch town halls, never before included in a major exhibition. *The Judgment of King Zaleucus* by Jan de Braij was displayed in a full-scale re-creation of the mantelpiece it permanently adorns in the Haarlem town hall. This re-creation traveled with the exhibition. Didactic labels and illustrated text panels were included to illuminate the sometimes obscure iconography and historical content of the paintings. A selection of the Gallery's permanent collection of Dutch and Flemish seventeenth-century painting was installed in the mezzanine and upper level galleries of the East Building, which were given a period feeling with appropriate moldings and cornice details.

Installed on the concourse level of the East Building, *The Search for Alexander*, a major international loan exhibition, included objects assembled from Greek, European, and American public and private collections.

The exhibition was installed to take the visitor back in time through the imagery of Alexander in modern times into antiquity and the Macedonian art of his own time. Photomurals of works of art, including paintings, sculpture, mosaics, textiles, ceramics, and even comic books and movies, helped to establish the pervasive imagery of this folk-hero conqueror and set the theme for the exhibition. Photomurals and maps of the regions known to and conquered by Alexander were incorporated into the exhibition to give the visitor an idea of the expansive territory involved.

The exhibition included one of the most complicated graphics programs to date, with text panels on the iconographic, art historical, biographical, and historical relationships of the works of art to Alexander's time as well as texts on the new archaeological discoveries in Vergina which gave impetus to the exhibition.

The show was installed so that all the elements—cases, case lighting, inserts, armatures, photomurals, labels, text panels, and even the entire coin room (including its lighting apparatus)—could be disassembled and travel to each of the five other sites. The design office worked closely with the education department in organizing the rationale for the exhibition, with Ariel Herrmann of the Museum of Fine Arts, Boston, on the art historical and iconographic aspects of the exhibition, and with Eugene



The Search for Alexander exhibition

Borza, of The Pennsylvania State University, on the historical aspects.

Installed in the mezzanine west gallery, *Picasso: The Saltimbanques* included approximately thirty-five paintings, drawings, prints, and sculpture by Picasso, as well as examples by Watteau, Daumier, Manet, and Seurat illustrating the related images of Harlequin, jester, and Columbine from their origins in the seventeenth-century *commedia dell'arte* to the circus of Picasso's day. Central to the exhibition was the National Gallery painting, *Family of Saltimbanques*, with related studies and x-rays, illustrating Picasso's early conceptions of the painting. Text panels illustrated the new scholarly discoveries surrounding this popular theme of Picasso.

A selection of approximately ninety prints and drawings by Hans Baldung Grien was installed in the ground floor east gallery of the East Building. Organized by Alan Shestack, director of the Yale University Art Gallery, the exhibition was installed in a panel system, which offers complete security for the works of art and eliminates the distraction of mismatched frames. The panels were dismantled and reinstalled at Yale with no adjustments or changes in the design.

Over one hundred contemporary American prints and drawings from 1940 to 1980 were installed in the upper level galleries of the East Building, presenting a survey of

the major schools and movements in contemporary American art.

The first exhibition to be devoted solely to the Improvisations of Kandinsky was installed in the mezzanine level west galleries of the East Building.

Commemorating the 400th anniversary of his death, *The Drawings of Andrea Palladio* included 110 of the artist's original designs for secular and religious projects, reconstructions of antique bath buildings, and preparatory drawings for the *Quattro Libri (Four Books of Architecture)*. The exhibition was installed in five of the West Building galleries whose classical moldings and detailing served to complement the designs and provide an interesting visual comparison. The exhibited drawings were complemented by illustrated books and extensive supplementary illustrations, and texts were presented on a label shelf below the drawings so that the information would be readily available without being intrusive.

Following the close of the *Drawings of Andrea Palladio*, *French Master Drawings from the Rouen Museum*, an exhibition of 110 watercolors and drawings from the Musée des Beaux-Arts, Rouen, was installed in the same galleries in the West Building.

The first exhibition devoted to the funerary art of the central African civilization of Kongo, *The Four Moments of the Sun: Kongo Art in Two Worlds*, was installed in the

Center for Advanced Study in the Visual Arts lobby area of the East Building. Although not originally intended as an exhibition area, the space was designed to accommodate cases and platforms, taking advantage of the daylight from the south wall of glass. Extensive text panels and photomurals were included to explore the iconography of gesture and to relate Kongo imagery to Afro-American thought and art.

The first exhibition to be installed on all four levels of the East Building, *Rodin Rediscovered* comprised 28,000 square feet and is considered by the department to be one of the most challenging and successful installations to date. The exhibition included over 400 objects—sculpture in bronze, terracotta, plaster, and marble, as well as drawings and photographs. Organized by Albert Elsen, Ruth Butler, and Kirk Varnedoe, who also aided in the design of the installation, the exhibition was the largest ever devoted to Rodin and exhibited, for the first time, the drawings and plasters from the Musée Rodin.

Rodin Rediscovered was divided thematically into ten sections. The viewer began on the upper level with a re-creation of a French sculpture Salon of the 1870s illustrating the work of Rodin as it related to his contemporaries of the period. Based on drawings for the Palais des Champs Elysées or the Palais de l'Industrie, and photographs of the period of the Salons, the upper gallery was constructed to simulate the iron and glass structure fashioned in the manner of the Crystal Palace. The iron girders were fabricated of wood and were tied into the gallery's own skylighted ceiling. Red velvet was draped on the walls, and period benches and plants, known to have been in the salons, were added to recreate the ambience of the interior of the Salon.

Visitors proceeded down the stairs to the mezzanine level to "In Rodin's Studio" where the plasters were installed, many of which were exhibited for the first time. Photomurals of Rodin's studio at Meudon were included to show the works exhibited *in situ*, and text panels on the business of art and techniques of casting accompanied this didactic section of the exhibition. Included in this section was a display of the eleven stages of casting of *La Petite Faunesse*, a figure which appears on *The Gates of Hell*.

The visitor then proceeded out to the mezzanine terrace where "Creation and Creators" included marble and bronze sculpture illustrating Rodin's fascination with the creative process. On the bridge were installed Rodin's studies of Balzac, and his final life-size figure loomed imposingly at the top of the stairs from the ground floor, silhouetted against the sky seen through the southwest window.

Proceeding down to the ground level, the visitor encountered the "Marbles" which were installed among the trees in the open space of the courtyard, taking advantage of the changing light during the day and evening hours. "Rodin and Photography" and the "Early Drawings and Studies for *The Gates of Hell*" were installed in the ground floor east gallery. The photographs, including works by Druet and Steichen, provided a wonderful insight into the work of Rodin and the importance he gave to photography as an aid to his initial creative process, as documentation of the sculpture, and as a work of art in its own right. This was the first time that these photographs had been exhibited with the works they illustrate.

For the first time since the completion of the East Building the balcony was utilized to allow the visitor to look down on *The Gates of Hell*. Descending by one of two spiral staircases fabricated for the exhibition, the visitor had a unique opportunity to see *The Gates* from various vantage points. Once on the concourse level, the visitor was confronted by *The Gates* which stood over 20 feet high. Weighing more than 8 tons and composed of 186 figures, *The Gates* required almost three days to install. This was the first time that *The Gates* had ever been exhibited together with the related figures, known as "the offspring."

"The Partial Figure" and the "Late Drawings" illustrated Rodin's belief that a sculpture need not depict the entire human form to be considered complete. The section of the exhibition entitled "The Figure in Motion" illustrated Rodin's interest in capturing the movement of the human figure. These two sections were adjacent to one another with particular consideration given to the light levels due to the fragile nature of the drawings and watercolors. Because the drawings in the exhibition were light sensitive, they were replaced with a second installation from the Musée Rodin collections midway through the exhibition. "Rodin and the Beginnings of Modern Sculpture" showed Rodin in the context of his influence on other sculptors, establishing his place as an innovator and forerunner of modern sculpture.

The exhibition offered tremendous challenges both in terms of the logistics in moving and installing so many pieces of heavy sculpture as well as of designing graphics to assure that all visitors, especially those who were handicapped, could find their way through the four-level installation. Signs, keyed to each level with a table of contents format, were designed to direct the visitor through the exhibition and give an idea of what to expect on each level.

Marjory Stoller joined the staff as an exhibits specialist in the silkscreen department.

PHOTOGRAPHIC LABORATORY SERVICES

Photographic services continued to provide color transparencies and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; to authorize reproductions of works belonging to the National Gallery of Art where appropriate; and to coordinate all request for work to be performed by the photographic laboratory.

In one year almost 9,000 black and white photographs were added to the files of prints available. Of this number, 2,952 photographs were sold and 2,975 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 Cleveland Museum of Art and the Getty Museum in this country, and the National Gallery, London, and the Accademia Carrara di Belle Arti in Bergamo.

Over the fiscal year, a total of 1,021 permits authorized the reproduction of 2,202 works of art from the National Gallery of Art collections. Of this total, 809 reproductions were from color transparencies lent by the Gallery, 1,060 were from black and white photographs sold by the office of photographic services, and 333 were from photographs already owned by the applicant.

The production output of the photographic laboratory was as follows:

Black and white negatives	4,520
Black and white prints	50,120
Black and white large prints	307
Slides, black and white and color	13,760
Color transparencies	1,776
Color negatives	897

The above represents original photography, copying, and printing for photographic services, information office, photo archives, conservation department, slide library, planning office, editors office, and publications department.

The photo department was responsible for a large amount of photography for the audiovisual presentation in the *Search for Alexander* exhibition, as well as most of the original photography for the catalogue for the exhibition *Four Moments of the Sun*.

During the year Denise Mancini and later Barbara Bernard joined the staff of the photographic services as clerk-typists, and Richard Carafelli and Juan Lopez joined the staff as laboratory photographers.



Photography for the Kongo exhibition catalogue done by the Photographic Laboratory

STAFF ACTIVITIES AND PUBLICATIONS

J. CARTER BROWN, director, served *ex officio* on the Federal Council on the Arts and Humanities, the National Trust for Historic Preservation, and the Pennsylvania Avenue Development Corporation. He continued as chairman of the Commission of Fine Arts, a presidentially appointed panel which meets monthly to review architectural and design proposals and to advise the president, the Congress, and government 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 was a member of its executive and fine arts accessions committees. He continued to serve on the Committee for the Preservation of the White House and the White House Historical Association, of which he is treasurer. He served on the board of trustees of the National Geographic Society and was a member of its building committee and on the boards of the Corning Museum of Glass, the Federal City Council, the Museum Computer Network, Storm King Art Center, and the American Federation of Arts, and as chairman of its national exhibitions committee. He is a member of the board of directors of Arts International. He continued as a member of the advisory board of the Morris and Gwendolyn Cafritz Foundation, of the Committee to Visit the Fine Arts Museums of Harvard University, and as a trustee of the American Academy in Rome and the Institute of Fine Arts of New York University.

CHARLES PARKHURST, assistant director, continued service as a member of the board of trustees of the Amon Carter Museum, Fort Worth; as honorary advisor to *Apelles* magazine; on the advisory committee of the Hereward Lester Cooke Foundation in support of visual artists in mid-career; on the visiting committee of Western Reserve College; as an overseer of Case Western Reserve University; and on the visiting committee of the Williams College Museum of Art. He spoke at a colloquium of the Center for Advanced Study in the Visual Arts, Washington, in December 1980 on "Breakthrough in Medieval Color

Mathematics: A Case Study." He served on the Accreditation Commission of the American Association of Museums as senior examiner during the year. Also during 1981 he was appointed to the advisory board of The Studio Theatre, Washington.

HENRY MILLON, dean of the Center for Advanced Study in the Visual Arts, continued to serve on the executive committee of the board of trustees of the American Academy in Rome, the Council of the American Academy of Arts and Sciences, and the board of visitors of Tulane University. In addition, he was appointed to a three-year term on the advisory council of the Department of Art and Archaeology at Princeton University. Mr. Millon was a member of a team of architectural historians, architects, and designers that, together with Guggenheim Productions and WETA, was awarded a \$700,000 grant by the National Endowment for the Arts for the production of a series of television films on architecture and design. He also served as the representative of the American Academy in Rome at the initial meeting of the Council on American Overseas Research Centers, as a member of the nominating committee of the College Art Association, as chairman of the bicentennial exhibition committee of the American Academy of Arts and Sciences, and on review panels for the National Endowments of the Arts and Humanities.

Mr. Millon conducted a seminar on the early drawings of Filippo Juvarra at the Massachusetts Institute of Technology in the spring term, presented a paper on "Housing in Pienza in the Fifteenth Century" at the annual meeting of the College Art Association in San Francisco, spoke at a symposium entitled "The Sense of Place" sponsored by the School of Architecture at Tulane University, and lectured on George Edmund Street and his design of the American Church in Rome in the Schools of Architecture at Columbia University and Catholic University.

As one of the representatives of the National Gallery

he attended the Italian-U.S. museum conference "Museums in the 1980s" in Milan in June, the annual meeting of the Society of Architectural Historians in Victoria, B.C., and the colloquia of the Comité Internationale de l'Histoire de l'Art in Mexico City (October 1980) and Zürich (September 1981).

JOHN WILMERDING, curator of American art and senior curator, took part in the first official visit by a cultural delegation of senior federal officials to the People's Republic of China in October. The purpose of the trip, which lasted three weeks, was to discuss possibilities for future cultural exchanges between our two countries. Following the trip, Mr. Wilmerding participated in panel discussions with the State Department and with the National Press Club on "The State of Cultural and Educational Exchange between the U.S. and P.R.C."

Mr. Wilmerding was a participant at an Archives of American Art symposium in May on current research in American art. He also took part in a colloquium held at Meridian House in conjunction with an exhibition of nineteenth-century Mexican art, in which he discussed the parallels between art produced in the United States and Europe and that of Mexico.

During the year he presented lectures on various American artists and aspects of American art at Princeton University, Mint Museum of Art (Charlotte, North Carolina), Corcoran Gallery of Art, St. Louis Art Museum, Chrysler Museum (Norfolk), The Fourth Annual Sea Pines Plantation Conference on Antiques (Hilton Head, South Carolina), Marquette University, Cincinnati Art Museum, and the Cape Ann Historical Association (Gloucester, Massachusetts). Mr. Wilmerding continued to serve as vice president of the Shelburne Museum (Vermont) and to sit on the board of trustees of The Groton School, Saint-Gaudens National Historic Site, and the Lewis Walpole Library (Farmington, Connecticut). He was elected vice president of The Dunlap Society. He continued as honorary curator of paintings at the Peabody Museum (Salem, Massachusetts) and as consultant to the curator of the White House. He also served on the advisory boards of the Fine Arts Commission of the State Department, the Internal Revenue Service, Archives of American Art (Washington Committee), American Art Program of Wellesley College, and the American Galleries of the Fine Arts Museums of San Francisco, as well as on the editorial boards of *The American Art Journal* and Smithsonian Institution Press.

CELINE ALVEY, associate librarian, completed four courses in the University of Southern California doctoral program in administration. She received advanced training

in two high-level computer programming languages, FORTRAN and SAS (Statistical Analysis System) and completed a course in data collection and analysis and another in descriptive statistics. She chaired the committee which created an automated list of the serials of twenty-four biomedical libraries in the mid-Atlantic states.

NANCY ASH, assistant paper conservator, gave a talk at the Washington Conservation Guild on temporary mounts devised for Mark Rothko's *Brown and Gray* painting series.

LINDA AYRES, assistant curator of American art, presented a lecture on "American Light" at Mount Vernon College in April and judged an art show in Easton, Maryland, in May.

CAROLINE H. BACKLUND, head of reader services, lectured at North Texas State University, Denton, Texas, on "Art Librarianship," at the Columbia University School of Library Science on "Art Auction Information," and at the Syracuse University School of Information Studies on "Classes on Art Librarianship." As library planning consultant for The Madeira School, Greenway, Virginia, she advised on a new addition to the library. She completed a two-year term as treasurer of the District of Columbia Library Association. She was elected vice chairman-chairman-elect of ARLIS/NA, 1981-1982, and spoke to the annual meeting of the ARLIS/NA Texas chapter in Houston.

RICHARD BALES, assistant to the director for music, continued to serve as an honorary member of the board of directors of the Oratorio Society of Washington. He was also an advisor to the National Society of Arts and Letters, and was reelected a trustee of the Kindler Foundation. During the autumn of 1980 he gave ten lectures before the Alexandria, Virginia, Monday Music Class. He conducted the National Gallery Strings at the Library of Congress in the Founders' Day concert. Mr. Bales' compositions and arrangements were performed by various musical organizations during the period covered by this report. He also served as a member of the Cosmos Club Music Committee.

DIANE DEGRAZIA BOHLIN, curator of Italian drawings, is on a leave of absence from the Gallery from May 1981 through February 1982. She received two fellowships: one, the National Endowment for the Arts museum professional fellowship to study Italian drawings in Italian provincial museums and private collections; and the other, the Delmas Foundation fellowship to work on a fresco cycle by Paolo Farinati in the Casa Giuliane in Verona, Italy.

ROBERT L. BOWEN, JR., staff lecturer, spoke on "The Search for Alexander" at both Bloomingdale's, White Flint Mall,

and the Roland Park Women's Club in Baltimore. For the Christian Broadcast Network in Virginia Beach, he made a videotape on the "Easter Story in Art." He also participated in a live broadcast on "Panorama" at WTTG-TV speaking about "Rodin Rediscovered."

DAVID BROWN, curator of early Italian painting, participated in a seminar on Raphael's *Transfiguration*, sponsored by the Gallery's Center for Advanced Study in the Visual Arts. One of eight speakers on the program, Mr. Brown presented a paper on Raphael and Leonardo. Mr. Brown also gave graduate courses in the history of art at the George Washington University. The course for the 1980 fall term was on Raphael, while that for the 1981 spring term dealt with Renaissance painting in Rome. For the 1981 fall term he is teaching a course on Italian High Renaissance painting.

E. A. CARMEAN, JR., curator of twentieth-century art, lectured on the technical and art historical discoveries made in the Gallery's Picasso painting *The Family of Saltimbanques*, at the opening of the exhibition *Picasso: The Saltimbanques*. These discoveries received wide attention, with reviews in Europe and America, and Mr. Carmean participated in many radio and television interviews, including Walter Cronkite's "Universe." The Gallery also produced a film based on the exhibition and the studies, for which Mr. Carmean served as special advisor as well as narrator. In January he participated in a symposium on Picasso and Pollock studies held by CASVA. Mr. Carmean joined Joan Mondale in judging a sculpture exhibition for "Outdoor Sculpture 1981." In May he was visiting scholar at Virginia Polytechnic Institute and in August delivered the Lowell lecture on "Mondrian and Kandinsky" at the opening of the West Wing at the Museum of Fine Arts, Boston. In September he presented a talk on "Mondrian: The Diamond Compositions" for the Baltimore Museum of Art. He also provided a biography of Robert Motherwell for the Skowhegan awards program.

CARROLL J. CAVANAGH, secretary-general counsel, contributed to the arrangement and planning of the annual conference on the "Legal Problems of Museum Administration," which was held in March in Philadelphia under the joint sponsorship of the American Law Institute, the American Bar Association, and the Smithsonian Institution, with the cooperation of the American Association of Museums. He participated in a panel discussion of the problems involved in loan arrangements for exhibitions and the implementation of good procedures in such arrangements. In addition, Mr. Cavanagh continued as a director of the Irish Georgian Society and a member of

the executive committee of the Friends of American Arts at Yale University.

CAROL CHRISTENSEN, assistant conservator of painting, presented a slide lecture on her National Gallery internship to the Art Conservation Program at the University of Delaware.

H. NICHOLS B. CLARK, staff lecturer, spoke on the "Parallels between Seventeenth-Century Dutch Genre Painting and American Genre Painting of the First Half of the Nineteenth Century" at Duke University, Durham. At the Whitney Museum of American Art, he delivered a paper entitled "The Art of Francis W. Edmonds (1806-1863): Dutch Sources and American Meanings" at the Fourth Annual Goodson Symposium on American Art.

JANE COLLINS, head of cataloguing section, attended the ARLIS NA annual conference in San Francisco where she served as a discussion leader for a workshop on AACR2 cataloguing for art materials and agreed to serve as chairman of the ARLIS NA nominating committee for 1981.

JOSEPH V. COLUMBUS, textile conservator, delivered a paper on "The Treatment of Tarnished Silver in Tapestries" at the International Textile Conservation Conference in Como, Italy. He made a study trip to New York to observe methods of rug repair.

ERIC DENKER, desk docent, spoke at the Capitol Hill Club to the American Bankers Association on "Rodin and Photography." For the Art Seminar Group in Baltimore, he lectured about "The Paintings of J. M. Whistler."

J. M. EDELSTEIN, chief librarian, is a member of the board of directors of the Jargon Society, consulting editor to the Wallace Stevens Society, and lecturer in rare book librarianship at The Catholic University of America. He is "Notes and Queries" editor of the *Papers of the Bibliography Society of America*. He lectured on "Collecting Modern Fine Printing" as part of an international conference on fine printing and the book arts at the University of Nebraska at Omaha. Under the auspices of the Italian government, he spoke on the subject of "Books and Libraries in Museums" at the Pinacoteca Brera international symposium on "Il museo come centro di ricerca e promotore di cultura."

RUTH E. FINE, curator, Department of Graphic Arts, delivered a talk on "From Alverthorpe to Washington" at the Grolier Club in New York. She delivered a paper "The Janus Press, 1955-1980" at the conference "The Art of the Printed Book" at the University of Nebraska in Omaha, as well as serving as a member of the advisory steering committee for the conference. Ms. Fine also

served as consultant to the United States International Communication Agency for the exhibition *Paperworks: Art of Paper/Art on Paper* held in the fall of 1981 in Yugoslavia.

SARAH FISHER, painting conservator, presented a lecture on European training in art conservation at the Winterthur Museum.

SARAH E. FONTANA, legal assistant, served as coordinator of the National Paralegal Reporter.

LYNN M. GOULD, assistant curator, Department of Graphic Arts, was elected to membership in the Print Council of America.

MARGOT E. GRIER, serials librarian, continued to serve on the editorial board of the Washington Art Library Resources Committee for the committee's forthcoming *Art Serials: Union List of Periodicals and Serials in Art Research Libraries in the Washington, D.C., Metropolitan Area*. The publication is expected to be available by the end of 1981.

JOHN HAND, curator of northern European painting, lectured on "Problems in Sixteenth-Century Iconography," at Case Western Reserve University, Cleveland, Ohio. At Amherst College, he lectured on "Two Problems in Sixteenth-Century Iconography: Joos van Cleve and Hans Holbein the Younger" and conducted a seminar on the East Building of the National Gallery of Art and curatorial functions. As second reader, he participated in the oral examination of John David Farmer's doctoral thesis on Bernard van Orley at Princeton University, where he also lectured to the graduate students of the Department of Art and Archaeology on Joos van Cleve and painting in Antwerp in the sixteenth century. He continued to serve on the board of directors of the Smithsonian Institution Employees Federal Credit Union.

CATHERINE HEFLIN, cataloguer, continued studying the Russian language in the Arlington County Adult Education program, making use of the language in selecting books for purchase from Russian lists and transliterating titles of Russian books and translating other information needed to process the books.

ANN HOENIGSWALD, painting conservator, participated in a film documenting Picasso's *Family of Saltimbanques* in which the x-radiograph mosaic she constructed was instrumental in illustrating the multiple stages of the creation of the painting.

ROGER LAWSON, cataloguer, addressed fellow ARLIS/NA local chapter members on the new cataloguing rules and their application at the Gallery library.

L. PHILIP LEONARD, desk docent, lectured at Merion, Pennsylvania, on "Treasures of the Barnes Foundation" to the Smithsonian Resident Associates Program.

DOUGLAS LEWIS, curator of sculpture, presented a paper in November on "Palladio's Painted Architecture" for a UNESCO Andrea Palladio colloquium at the Gesamthochschule Wuppertal, in Elberfeld, West Germany, and in January was a panel member in a colloquium on Renaissance art and architecture at the University of California at Berkeley. During the spring semester he gave an advanced museum seminar on "Venetian Art" at the National Gallery, for Georgetown University, and another in May on "Tuscan Art of the Early Renaissance" at the same university's Villa Le Balze in Fiesole, near Florence. He lectured on "Palladio in the Light of New Research" at The Wrexham Foundation, Yale University, in March; on "New Discoveries in Palladio's Drawings" at a National Gallery Sunday lecture in June; and on "Palladio's Architecture" at the Georgetown University Faculty Club during the same month. In July he gave two lecture-colloquia on "Imperial Venice—Classic or Baroque?" and "The Builders of Venice" as well as a public lecture entitled "The World of Venice" for The Aston Magna Academy on Music, The Other Arts and Society, at Great Barrington, Massachusetts. He attended symposia in July and August on "Renaissance Architectural Drawings" at the Art Institute of Chicago, and "Nineteenth-Century Sculpture" at the Boston Museum of Fine Arts, and in September judged the art show at the annual Bluemont Fair in Virginia. He continued to serve on the visiting committees of the Mount Holyoke College and Smith College Museums of Art, the Consiglio Scientifico of the Centro Palladiano in Vicenza, and on the Postmaster General's Citizens' Stamp Advisory Committee. In January he was awarded the Smithsonian Institution's Copley Medal for distinguished service to the National Portrait Gallery in Washington.

IRVIN M. LIPPMAN, staff lecturer, taught a six-week course entitled "On-Site at the National Gallery of Art" for the Smithsonian Resident Associate Program. He spoke about "Picasso: The Early Work" to the Art Seminar Group in Baltimore. For the Corcoran Gallery of Art docents, he discussed "Twentieth-Century Art." As part of Lord & Taylor's morning lecture program, he talked on "The Morton G. Neumann Family Collection" and "Picasso."

ALISON LUGHS, research assistant at the Center for Advanced Study in the Visual Arts, gave a presentation on Connecticut Avenue architecture to the D.C. Zoning Commission.

KAREN E. LUIK, desk docent, spoke on "Methods of Composition in Old Master Paintings" to the McLean Art Club. For the Smithsonian Resident Associates Program she lectured about "Impressionist Paintings in French Museums." She talked on "The Eight and The Ten: American Impressionists and Realists" to the Art Seminar Group in Baltimore. For the Corcoran Gallery of Art volunteers, she discussed "Information Desk Techniques: How to Meet the Public."

PHYLLIS J. MELTZER, regional distribution coordinator, Department of Extension Programs, served as guest editor for *Roundtable Reports*, the quarterly journal of Museum Education Roundtable. She also served as a member of the editorial board of that organization. She was invited to speak to the teachers of the Maryland State Department of Education, Talented and Gifted Program, and presented several workshops using Gallery extension programs as resource materials to the students in that program.

ROSS MERRILL, assistant chief conservator and head of the Painting Conservation Department, presented a paper on "Chardin's Painting Technique" at the annual meeting of the American Institute for Conservation.

CAROLYN WILSON NEWMARK, assistant curator of sculpture, gave a lecture series for the Smithsonian Resident Associates program on "Italian Renaissance Art," as well as lecturing on "European Terracottas" at the Metropolitan Museum of Art in New York. She gave a tour of the Gallery exhibition *European Terracottas from the Arthur M. Sackler Collections* to the Washington Wellesley Club, and in April another Gallery tour for the Boston and New York Wellesley College Alumnae Associations.

PEGGY M. O'NEIL, desk docent, lectured on "Religious Ideas of Abstract Expressionism" for the Art Seminar Group in Baltimore.

MARGARET B. PARSONS, coordinator of auditorium programs, served on the arts jury for the Council on International Nontheatrical Events. In addition, she was documentation specialist for the Maryland Arts Council's folk arts division.

RUTH R. PERLIN, head, Department of Extension Programs, continued to serve as contributing editor for *School Arts* magazine. In February she led a seminar for graduate students in art education at Pennsylvania State University on the use of museum curriculum resources—particularly the Gallery's extension programs—in the classroom. In April she addressed art educators on the same topic at the national meetings of the National Art Education Association.

CATHY QUINN, cataloguer, served as committee head for the cataloguing section's AACR2 study group and chaired a two-day staff meeting on implementing AACR2 in the Gallery library. In a program for the ARLIS-NA D.C. chapter, she presented a talk on how the library implemented AACR2.

ANDREW ROBISON, curator of prints and drawings, lectured on "Drawings for Eighteenth-Century Italian Book Illustrations" at Harvard University Library, on "Dutch and Flemish Drawings" for a visiting Harvard graduate seminar, and on "Contemporary American Prints and Drawings" for the Washington Print Club. He completed his six-year term as president of the Print Council of America, served on the grants panel for philosophy of the National Endowment for the Humanities, was elected to the international editorial advisory board of *Master Drawings*, and continued to serve on the advisory boards of Tamarind Institute and the Washington Print Club.

H. DIANE RUSSELL, curator of French prints and newly appointed assistant head of the Department of Graphic Arts, was on leave of absence during the 1980-1981 academic year, during which she was a member of the School of Historical Studies, Institute for Advanced Study, at Princeton, N.J. She also held a museum professional fellowship from the National Endowment for the Arts. In March 1981, she gave a lecture on Claude Lorraine in the series of colloquia jointly sponsored by the Institute and the Department of Art and Archaeology, Princeton University.

LYNN P. RUSSELL, staff lecturer, spoke on "Joan Miró" to the Art Seminar Group in Baltimore.

J. RUSSELL SALE, staff lecturer, taught at The Johns Hopkins University Evening School: in the fall he lectured on "Italian Renaissance Art" and in the spring, "Baroque Art in Europe."

BETH B. SCHNEIDER, staff lecturer, taught a six-week course on "The Italian Renaissance" for the Smithsonian Resident Associates Program. She lectured on "Macedonia in the Age of Alexander the Great" for the Art Lover's League, Baltimore, and on "Matisse's Paper Cut-Outs" for the Art Seminar Group, Baltimore.

LAURA T. SCHNEIDER, supervisor, extension services unit, Department of Extension Programs, continued her work as a narrator for the Washington Ear, a radio service for the visually handicapped; she also continued to serve on the exhibitor's committee of the Association for Educational Communications and Technology. As a member of Women in Film, she assisted the group in its publicity

efforts for its fall film and video festival, held at the American Film Institute.

KAY SILBERFELD, painting conservator, lectured on "Painting Conservation at the National Gallery" at George Washington University.

MARIANNA SHREVE SIMPSON, assistant dean of the Center for Advanced Study in the Visual Arts, taught a course on Islamic art at Georgetown University during the fall term. She gave two presentations to Smithsonian Associates programs: "Mosque and Palace in Islamic Spain," and "From Constantinople to Istanbul: The Decline of Byzantium and the Rise of Islam." She also delivered a lecture at the Freer Gallery of Art on "One Book in Three Cities: The Tale of the Freer Jami."

Ms. Simpson helped organize the fourth conference (*majlis*) of the Islamic Art Historians of North America, held in conjunction with the Middle East Studies Association annual meeting in Washington, D.C. She also attended symposia on Norman Sicily at Dumbarton Oaks and on Islamic book bindings at the Oriental Institute of the University of Chicago, as well as the annual meeting of the College Art Association in San Francisco. Ms. Simpson read the history of art papers for the Annual Awards Show at George Washington University and reviewed applications for exhibitions in Near and Far Eastern art for the National Endowment for the Arts.

VIRGINIA G. TUTTLE, staff lecturer, taught two art history surveys: she conducted a fall-term course at the Northern Virginia Community College, Annandale, and an eight-week one for the Smithsonian Resident Associates. She was granted a four-month fellowship at the National Gallery of Art's Center for Advanced Study in the Visual Arts.

ARTHUR K. WHELOCK, JR., curator of Dutch and Flemish painting, taught a graduate seminar on Dutch history painting and a lecture course on Dutch art at the University of Maryland where he is an assistant professor of art history. He was also appointed to the visiting committee for the Williams College Art Museum.

During the year he gave the following lectures: "A reevaluation of Rembrandt's *The Mill*," University of Oklahoma; "Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt," Smithsonian Institution; "Vermeer and Dutch Realism," Oklahoma City Art Museum and University of California, Santa Cruz; "Vermeer's *View of Delft* and the Illusion of Reality in Dutch Painting," College Art Association meeting, San Francisco; "Rembrandt and Dutch History Painting," NGA and at a symposium at The Detroit Institute of Arts; "Rembrandt's *The Mill* and Its Restoration," Conservation

Training Center, Cooperstown, N.Y.; "Rembrandt's Hundred Guilder Print and His Changing Conception of Time," Christ Church, Wilmington, Del.; "Rembrandt and Rubens in the Armand Hammer Collection," Cincinnati Art Museum.

He also made a short video program in conjunction with the extension program that served as an introduction to the exhibition *Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt* for its viewing at The Detroit Institute of Arts and at the Rijksmuseum, Amsterdam.

CHRISTOPHER B. WITH, staff lecturer, spoke on "The Search for Alexander" to the National Democratic Women's Club. He delivered lectures for the Art Seminar Group in Baltimore on "German Expressionism" and "German Art, 1900 to 1945."

WILLIAM J. WILLIAMS, staff lecturer, gave six talks on "Arts of Ancient Egypt: Treasures on Another Scale," an exhibition at the Castle, for the Smithsonian Resident Associates.

MARTHA WOLFF, assistant curator of northern European painting, contributed articles on engraving and engravers in the fifteenth century to *The Dictionary of the Middle Ages*, edited under the auspices of the American Council of Learned Societies.

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- . [Review] "The Heyeck Press," *Three Windows*, by Abby Niebauer. *Fine Print* 7, no. 1 (January 1981), 17.
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- . "Eugene Feldman: Master Lithographer." An introduction to an exhibition at the Tyler School of Art, Temple University.
- LAWSON, ROGER C. contributor. *Serials Review* 7, no. 2 (April, 1981).
- LEWIS, DOUGLAS. "Chiericati, Niccolò," in *Dizionario Biografico degli Italiani* 24 (1980), 692-693 (with B. G. Kohl).
- . *The Drawings of Andrea Palladio* (Washington, 1981).
- LUCHS, ALISON. "A Maenad from Pisa in the *Primavera*," *Mitteilungen des Kunsthistorischen Institutes in Florenz* 34 (1980), 369-370.
- . "Workshop of Francesco Francia, *Madonna and Child*," in *Italian Paintings XIV-XVIIIth Centuries from the Collection of The Baltimore Museum of Art*, ed. Gertrude Rosenthal (Baltimore, The Baltimore Museum of Art, 1981), 101-107.
- MANN, DONNA C. "American Naive Paintings in the National Gallery of Art: The Garbisch Collection," in a catalogue for *The 26th Annual Washington Antiques Show* (January 1981), 40-45.
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Jacob van Ruisdael, *Old Trees Along a Bank*. Gift of The Ruth and Vernon Taylor Foundation

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MUSIC AT THE GALLERY

Thirty-nine Sunday evening concerts were given in the east garden court this year. 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 American Federation of Musicians. The nine Sunday concerts from April 5 through May 31 comprised the 38th American Music Festival held at the Gallery. The National Gallery Orchestra conducted by Richard Bales played nine of the Sunday concerts.

All Sunday evening concerts were broadcast in their entirety by radio station WGMS on both AM and FM. Intermission talks and interviews during the broadcast of the concerts were delivered by members of the Department of Tours and Lectures. Mr. Bales gave music notes during each of these talks. The American Music Festival was recorded by National Public Radio and broadcast throughout the United States. Music critics of *The Washington Post* and *The Washington Star* provided occasional coverage. The traditional prelecture recorded music on Sunday afternoons was continued.

Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete 1980-1981 schedule of Sunday evening concerts follows.

Oct. 5—National Gallery Orchestra with Jean and Kenneth Wentworth, piano four-hands
Oct. 12—Gillian Lin, pianist
Oct. 19—Jerome Barry, baritone, and Alan Mandel, pianist
Oct. 26—Nan Francis, soprano, and Oliver Cook, pianist
Nov. 2—Barbara Geary, pianist
Nov. 9—Cynthia Wormley, soprano, and Sylvia Lee, pianist
Nov. 16—National Gallery Orchestra with the Heller-Burnham Violin Duo

Nov. 23—National Gallery Orchestra with Linda Wetherill, flutist
Nov. 30—Doris Manville, soprano, and Benton Hess, pianist
Dec. 7—Horatio Miller, pianist
Dec. 14—Nicholas Anderson, cellist, and Jacqueline Divenyi, pianist
Dec. 21—National Gallery Orchestra with William Montgomery, flutist; Jody Gatwood, violinist; Eugene Dreyer, violinist; Helen Coffman, cellist; and Richard Roeckelein, harpsichordist
Dec. 28—Margot Collins, violinist, and Frank Conlon, pianist
Jan. 4—National Gallery Orchestra
Jan. 11—Helmut Braunlich, violinist, and Neil Tilkens, pianist
Jan. 18—National Gallery Orchestra with Catholic University A Cappella Choir; Martha Steiger, soprano; Glenn Cunningham, baritone; William H. Graham, speaker; Richard Roeckelein, harpsichordist; and Charles M. Hailey III, tape recorder
Jan. 25—Leslie Guinn, baritone, and Zaidee Parkinson, pianist
Feb. 1—Stewart Gordon, pianist
Feb. 8—Jeanne Segal, soprano; Gail Mitchell, mezzo-soprano; and Gillian Cookson, pianist
Feb. 15—Ruth Vinciguerra, flutist, and Larry Snitzler, guitarist
Feb. 22—Joy Keener, soprano, and Frank Bartholomew, pianist
Mar. 1—Howard University Chorale
Mar. 8—Robert Newkirk, cellist, and George Manos, pianist
Mar. 15—Denes Zsigmondy, violinist, and Anneliese Nissen, pianist
Mar. 22—Bradley University Chorale
Mar. 29—The Israel Piano Trio

38th American Music Festival: April 5-May 31

Apr. 5—National Gallery Orchestra with Cary McMurrin, pianist
Apr. 12—National Gallery Orchestra with Keith Bryan, flutist
Apr. 19—Claudia Stevens, pianist
Apr. 26—Blair String Quartet and Johana Harris, pianist
May 3—The Huntingdon Trio
May 10—Paul Hill's Washington Singers
May 17—Sylvia Glickman, pianist
May 24—National Gallery Orchestra with Jeffrey Van, guitarist; Priscilla Fritter, flutist; and William H. Graham, speaker
May 31—National Gallery Orchestra

Short Piano Series III:

June 7—Ana-Maria Vera
June 14—Janice Weber
June 21—Edward Newman
June 28—Dennis Lee

WORLD PREMIERES

ALDER, SAMUEL
Thy Song Expands My Spirit, April 19, 1981
BALES, RICHARD
Aaronesque, April 19, 1981
BEVERIDGE, THOMAS
Dialogues, April 12, 1981
DANKER, STEPHEN
Nocturne to Aaron Copland, April 19, 1981
DIAMOND, DAVID
A Roust, April 19, 1981
FRANCO, JOHAN
Concerto Lirico No. 5, May 24, 1981
FRITTER, GENEVIEVE
Poem for Flute and Chamber Orchestra, May 24, 1981
HOPKINSON, FRANCIS (ARRANGED BY RICHARD BALES)
"My Love is Gone to Sea," January 18, 1981
HOWE, MARY
The Holy Baby of the Madonna, December 21, 1980
LA MONTAINE, JOHN
Concerto for Flute and Orchestra, April 12, 1981
MAYR, FRANZ MARIA
"Wo die Zypressen stehen," October 19, 1980
POWELL, JOHN (EDITED AND REVISED BY ROY HAMLIN JOHNSON)
Symphony "Virginian," May 31, 1981
SILVER, SHEILA
Fantasy Quasi Theme and Variation, April 19, 1981
SMITH, GLENN
Dreamscenes, February 15, 1981



John La Montaine, composer, Richard Bales, conductor, and Keith Bryan, soloist, preparing for premier of La Montaine's "Flute Concerto" at a Gallery concert

STEVENS, CLAUDIA

A Reflection, April 19, 1981

WOOLLEN, RUSSELL

Suite for Flute and Strings, December 21, 1980; Psalm 148, May 10, 1981

FIRST WASHINGTON PERFORMANCES

BOTTJE, WILL GAY

Personalities, May 3, 1981

DINERSTEIN, NORMAN

Frogs, March 22, 1981

FAITH, RICHARD

Festivals, April 12, 1981

FINE, VIVIAN

Music for Flute, Oboe, and Cello, May 3, 1981

GRIEBLING, MARGARET

Goldsmiths' Pasticcio, May 3, 1981

HARRIS, ROY

Soliloquy and Dance for Viola and Piano, April 26, 1981

String Quartet No. 1, April 26, 1981

KOHN, KARL

Bits and Pieces, May 17, 1981

LOEB, DAVID

Partita Concertante for Flute, Cello and Piano, May 3, 1981

MORRIS, ROBERT

Inter Alia, May 3, 1981

SCHUMAN, WILLIAM

Concerto for Piano and Orchestra, April 5, 1981

VAN DE VATE, NANCY

Adagio for Orchestra, April 12, 1981

PUBLICATIONS SERVICE

The newly constructed sales area in the West Building opened during the year, expanding the total floor space of the three sales areas to 6,000 square feet. Considerably larger than the old West Building shop, the new area has handsome marble counters and arched display areas for such merchandise as color reproductions, note cards, and calendars, based on the Gallery's permanent collection, as well as a variety of art books.

Sales desks were installed adjacent to special exhibition areas and offered publications and posters relevant to the exhibitions. The number of special exhibition catalogues sold was 57,136 for a total of \$345,855, and special exhibition poster sales amounted to 58,613 copies totaling \$220,627.

The increasing interest in commercial publications related to the National Gallery's collections has resulted in a special request service being implemented to fill these requests. Additional commercial publications related to special exhibitions were carried. A total of 59,803 paperbacks and 17,582 hard-bound copies were sold for a total of \$812,760. Mail order sales amounted to \$212,554, with a total of 5,795 orders being filled. Twenty-four new subjects were added to the 11 x 14 inch reproduction selections, as well as twenty-four new postcard subjects.



Jacques Bellange, *Dancer with a Tambourine*, Pepita Milmore Memorial Fund

BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

The Building Superintendent's staff devoted many hours to the construction (or reconstruction) and installation of furniture and shelving in the offices in the East Building. This office also arranged for the moving and installation of the larger pieces of sculpture for the Rodin show including the *Gates of Hell*.

One incident worthy of note was the loss of a part of the marble cornerstone from the pediment of the West Building's Constitution Avenue entrance. Approximately one half of the stone, weighing four to five tons, fell inside the wall. A contract has been awarded for re-installation of the broken stone.

The big event for the horticulture staff was the Rodin exhibit. Plants were used extensively throughout the show but in particular in the Salon area. The final production involved hundreds of foliage plants which are supplemented by changing floral displays. Since the exhibit ran for an extended period of time, as many as twenty-five different floral displays were needed. The foliage displays were outlined with a hedge containing over two hundred begonia plants.

Another major event which involved interior plants was the opening of the new sales area in the West Building. The area is accentuated by many built-in planters containing foliage and floral displays.

The landscape plantings recovered well from the drought of 1980, and most plants grew well during the year. While we did not have an abundance of rain, it was sufficient for the year. Unfortunately, we lost our last white pine to a thunderstorm early in the year. This particular plant was the lone survivor of the original eight planted around the fountains when the West Building opened. The only other casualties continue to be the boxwood planted on the plaza. While they are fighting valiantly to overcome the *volutella* disease, it is still uncertain who is winning the battle. Over 200 plants were replaced this year, with some areas looking very healthy, while other areas are clearly suffering.

Turf areas this year responded well to the additional rain and were vigorous most of the year. One area at the West Building was resodded in an effort to eradicate the ever-present zoysia grass. All lawns were aerated in the spring and overseeded in the fall with various cool season grasses. More steel grates were added to the East Building lawns in an effort to keep certain heavily trafficked areas growing and healthy.

The usual number of high-ranking government officials and dignitaries from both the United States and foreign countries visited the Gallery this year. The protective staff worked closely with representatives of the United States Secret Service and the Department of State to provide security for these visitors. Special security was provided for the Vice President of the United States and the many other high-ranking government officials who attended the Andrew W. Mellon Memorial Dinner on May 5, 1981. Several other special receptions and dinners held during the year required the services of the protective staff.

On April 1, 1981, the employee's entrance located in the northeast moat of the West Building was again available for use by employees and others having business in the building. This entrance had been closed for the past several years due to construction work in the building.

On April 6, 1981, a program was instituted to test the fire alarm bells in both Gallery buildings at 9:45 a.m. on the first Monday of each month. The purpose of these tests is to familiarize employees with the sound of the fire alarm bells and to ensure that the system is functioning properly. This program resulted in several improvements and modifications to the fire alarm system.

On June 2, 1981, a fire drill was conducted in both Gallery buildings before the buildings were opened to the public. Staff left their work areas and reported to several predetermined locations within both buildings.

During the fiscal year, all new employees on the guard

force completed the guard training school. A total of seventy-two newly appointed guards attended this school, and an additional twenty-eight privates first class attended a one-week refresher training course at the Gallery. Several guard force officers attended training sessions at other government agencies. Lieutenants George Boomer, Gerald T. Hansom, Carrington W. Miller, and Sergeant David Hall attended a one-week training course at the United States Supreme Court, which was designed to improve their investigative and communication skills. Sergeant Nathaniel Anderson attended a three-week supervisory training course at the Smithsonian Institution designed for newly appointed guard force supervisors to familiarize them with the duties and responsibilities of their new positions. The chief of security along with Lieutenants George Boomer and Ronald J. Lowe attended a one-day security training seminar sponsored by the Smithsonian Institution designed to make each aware of the security problems that all museums are facing.

During fiscal year 1981, a total of 6,735,188 visitors were counted entering both Gallery buildings. This represented an increase of 734,978 over fiscal year 1980, when a total of 6,000,210 visitors entered both buildings.



Moving Isamu Noguchi's *Great Rock of Inner Seeking* outside

PLANNING OFFICE

The efforts of the planning office during fiscal 1981 were divided almost equally between the East and West Buildings. This was the last year of a budgetary cycle which funded the furnishings and equipping of the East Building, and much time was spent in selecting, designing, ordering, fabricating, and installing items needed to complete office, work, and storage areas. Along with other projects, the art viewing room was completed; furnishings for the print reading room were ordered; lights and screens were installed in the concourse art storage rooms; the library's vertical file room was equipped; and the CASVA area was put in full working order. At long last, the East Building enameled signs were displayed on the Mall, and the audiovisual area's wall surfaces were treated acoustically.

The West Building projects fell into two parts: the completion of the ground floor remodeling in the eastern sector, and the substantial advance in planning and construction in the western half. The paper laboratory moved into new quarters in January, and the sculpture and analytic labs were completed concurrently. Meanwhile, the remodeling of the central throughway and sales area moved ahead steadily, and in February the eastern barricade wall was removed, opening up the long-anticipated vista and passage. The sales shop proper was opened in March, providing visitors with greatly expanded displays and also allowing them to go directly, on the ground floor, from the Constitution Avenue to the Fourth Street lobbies.

The last donation of The Andrew W. Mellon Educational and Charitable Trust to the National Gallery served as a contribution to the West Building remodeling. In 1981 the trust published a final, fifty-year report, which included an account of its substantial benefactions to the Gallery. The planning office assisted in the preparation of this report.

Much of the western phase of "Operation Break-through" (the remodeling of the central area of the ground floor of the West Building) was already under construc-

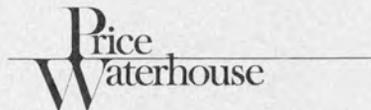
tion in 1981, but at the same time several adjacent areas were the subject of intensive plan development. The planning office worked with the architect of the remodeling, David Condon of Keyes, Condon and Florence, on programs and plans for the "print area" (to receive the Index of American Design and provide facilities for matting, framing, and exhibition preparation, as well as additional print galleries). Related to this project was the planning for the move of the Widener Decorative Arts Rooms and their reinstallation to the north of the Widener Porcelain Galleries. Again with Keyes, Condon and Florence, plans were developed for the conversion of the former library reading room into a lecture hall. One of the most extensive planning efforts, the design of a circuit of galleries for the display of small works of sculpture, was undertaken in cooperation with the curator of sculpture and the New York-based designer, Charles Froom.

The planning office received a number of visitors—students, architects, and museum personnel—requesting tours or information on the plans and construction of both the East and West Buildings. Historical material was investigated, and a start was made at establishing an architectural archive.

The planning consultant worked throughout the year with representatives of the National Capital Planning Commission and the Pennsylvania Avenue Development Corporation on plans for the design of the Gallery's frontage on Constitution and Pennsylvania Avenues. By the end of the year, there was agreement on a preliminary plan for the area of the intersection of the two avenues at Fourth Street.

Betsy Fletcher left after seven years in the planning office (and seventeen at the Gallery) to pursue her individual creative work in writing and ceramics.

FINANCIAL STATEMENTS



1801 K STREET, N.W.
WASHINGTON, DC 20006
202 296-0800

January 12, 1982

To the Board of Trustees
National Gallery of Art

In our opinion, the accompanying balance sheets and the related statements of activity present fairly the financial position of the National Gallery of Art at September 30, 1981 and 1980, and the results of its operations and changes in its fund balances and capital invested in buildings and equipment for the years then ended, in conformity with generally accepted accounting principles consistently applied. Our examinations of these statements were made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

Price Waterhouse

BALANCE SHEETS SEPTEMBER 30, 1981 AND 1980

	<i>Non-Federal Funds</i>			<i>Federal Funds</i>	<i>Total Funds</i>	
	<i>Trust Funds</i>	<i>Publications Fund</i>	<i>Total Non-Federal</i>		<i>1981</i>	<i>1980</i>
ASSETS						
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 426,566	\$ 45,122	\$ 471,688	\$ 3,896,669	\$ 4,368,357	\$ 3,342,635
Investments (Note 2)	38,023,560	3,400,000	41,423,560	—	41,423,560	41,238,242
Publications inventory, at the lower of cost or market	—	1,414,583	1,414,583	—	1,414,583	1,191,594
Receivables (Note 3)	1,771,288	299,648	2,070,936	—	2,070,936	2,963,568
Buildings and equipment (Note 4)	120,703,454	683,413	121,386,867	7,163,687	128,550,554	123,842,367
Collections (Note 1)	—	—	—	—	—	—
Other assets	—	369	369	—	369	3,104
Total Assets	\$160,924,868	\$5,843,135	\$166,768,003	\$11,060,356	\$177,828,359	\$172,581,510
LIABILITIES AND DEFERRED REVENUES AND FUND BALANCES AND CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT						
<i>Liabilities and Deferred Revenues:</i>						
Accounts payable and accrued expenses	\$ 354,601	\$ 324,497	\$ 679,098	\$ 1,630,908	\$ 2,310,006	\$ 2,027,588
Undelivered orders (Note 1)	—	—	—	2,265,761	2,265,761	1,984,446
Deferred grants and pledges	775,035	—	775,035	—	775,035	2,270,920
Total Liabilities and Deferred Revenues	1,129,636	324,497	1,454,133	3,896,669	5,350,802	6,282,954
<i>Fund Balances and Capital Invested in Buildings and Equipment</i>						
FUND BALANCES:						
Unrestricted	3,397,969	—	3,397,969	—	3,397,969	2,947,973
Restricted Purpose Funds (Note 5)	35,693,809	4,835,225	40,529,034	—	40,529,034	39,508,216
Subtotal Fund Balances	39,091,778	4,835,225	43,927,003	—	43,927,003	42,456,189
CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT	120,703,454	683,413	121,386,867	7,163,687	128,550,554	123,842,367
TOTAL FUND BALANCES AND CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT	159,795,232	5,518,638	165,313,870	7,163,687	172,477,557	166,298,556
Total Liabilities and Deferred Revenues and Fund Balances and Capital Invested in Buildings and Equipment	\$160,924,868	\$5,843,135	\$166,768,003	\$11,060,356	\$177,828,359	\$172,581,510

STATEMENTS OF ACTIVITY FOR THE YEARS ENDED SEPTEMBER 30, 1981 AND 1980

	Non-Federal Funds			Federal Funds	Total Funds	
	Trust Funds	Publications Fund	Total Non-Federal		1981	1980
SUPPORT AND REVENUES:						
U.S. Government Appropriation (Note 1)	\$ —	\$ —	\$ —	\$24,601,976	\$24,601,976	\$21,591,489
Net Return on Investments (Note 2)	3,389,758	528,317	3,918,075	—	3,918,075	3,831,495
Gifts and Bequests	4,782,303	—	4,782,303	—	4,782,303	5,307,747
Publication Sales	—	2,862,542	2,862,542	—	2,862,542	2,716,615
Other	168,968	32,651	201,619	—	201,619	159,422
Total Support and Revenues	<u>8,341,029</u>	<u>3,423,510</u>	<u>11,764,539</u>	<u>24,601,976</u>	<u>36,366,515</u>	<u>33,606,768</u>
CURRENT OPERATING EXPENSES:						
Programs:						
Art Purchases	1,215,517	—	1,215,517	—	1,215,517	888,268
Curatorial	427,552	—	427,552	1,747,037	2,174,589	1,788,265
Special Exhibitions	761,868	—	761,868	2,187,262	2,949,130	2,921,254
Editorial and Photography	—	—	—	558,960	558,960	503,053
Research Services	173,098	—	173,098	995,599	1,168,697	896,064
Educational Services	341,032	—	341,032	1,421,303	1,762,335	1,269,074
Fellowships	95,440	—	95,440	105,348	200,788	159,242
Music	106,030	—	106,030	66,659	172,689	165,861
Publications	—	2,635,989	2,635,989	—	2,635,989	2,511,263
Total Program Expenses	<u>3,120,537</u>	<u>2,635,989</u>	<u>5,756,526</u>	<u>7,082,168</u>	<u>12,838,694</u>	<u>11,102,344</u>
ADMINISTRATION, OPERATIONS AND SECURITY:						
Operations and Maintenance	—	—	—	8,710,600	8,710,600	7,746,841
Security	—	—	—	4,675,200	4,675,200	4,132,447
Administration, Fiscal and Legal	501,813	—	501,813	2,878,162	3,379,975	2,889,411
Total Administration, Operations and Security	<u>501,813</u>	<u>—</u>	<u>501,813</u>	<u>16,263,962</u>	<u>16,765,775</u>	<u>14,768,699</u>
Total Expenses	<u>3,622,350</u>	<u>2,635,989</u>	<u>6,258,339</u>	<u>23,346,130</u>	<u>29,604,469</u>	<u>25,871,043</u>
SUPPORT AND REVENUES NET OF CURRENT OPERATING EXPENSES:						
Restricted	4,367,809	787,521	5,155,330	1,255,846	6,411,176	7,482,674
Unrestricted	350,870	—	350,870	—	350,870	253,051
	<u>4,718,679</u>	<u>787,521</u>	<u>5,506,200</u>	<u>1,255,846</u>	<u>6,762,046</u>	<u>7,735,725</u>
FIXED ASSET EXPENDITURES (NOTE 4):						
Furniture and Equipment	58,864	490,971	549,835	757,956	1,307,791	796,053
Building Construction and Alterations	3,485,551	—	3,485,551	497,890	3,983,441	3,919,574
Total Fixed Asset Expenditures	<u>3,544,415</u>	<u>490,971</u>	<u>4,035,386</u>	<u>1,255,846</u>	<u>5,291,232</u>	<u>4,715,627</u>
Net Increase for the Year	<u>\$ 1,174,264</u>	<u>\$ 296,550</u>	<u>\$ 1,470,814</u>	<u>\$ —</u>	<u>\$ 1,470,814</u>	<u>\$ 3,020,098</u>
Fund Balances, Beginning of Year	\$37,917,514	\$4,538,675	\$42,456,189	\$ —	\$42,456,189	\$39,436,091
Net Increase for the Year	<u>1,174,264</u>	<u>296,550</u>	<u>1,470,814</u>	<u>—</u>	<u>1,470,814</u>	<u>3,020,098</u>
Fund Balances, End of Year	<u>\$39,091,778</u>	<u>\$4,835,225</u>	<u>\$43,927,003</u>	<u>\$ —</u>	<u>\$43,927,003</u>	<u>\$42,456,189</u>

Note 1—Summary of Significant Accounting Policies

Basis of Accounting

Non-Federal Funds—The accounts of the Non-Federal Funds are prepared on the accrual basis of accounting, which basis is in accordance with generally accepted accounting principles. Under this method, revenues are recorded when earned and expenses are recorded when incurred without regard to receipts or disbursements of cash.

Federal Funds—The accounts of the Federal Funds are prepared on the obligation basis of accounting, which basis is in accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the Policy and Procedures Manual for Guidance of Federal Agencies. The obligation basis of accounting differs in some respects from generally accepted accounting principles. Under this basis of accounting, commitments, such as purchase orders and contracts, are recognized as expenditures and the related obligations are carried as liabilities even though goods and services have not been received. Such commitments, aggregating \$2,265,761 and \$1,984,446 at September 30, 1981 and 1980, respectively, are not considered material with respect to the financial statements taken as a whole, and such statements, for all practical purposes, are stated on the accrual basis of accounting.

The federal appropriation for a given fiscal year is reduced by that amount which is not obligated by year-end. For 1981, the gross federal appropriation was \$24,651,000, of which \$49,024 was not obligated by September 30, 1981 and, accordingly, was retained by the U.S. Treasury. The gross 1980 appropriation was \$22,091,000 of which \$499,511 was not obligated and hence lapsed.

Fund Accounting—In order to ensure observance of limitations and restrictions placed on the Non-Federal Funds, the accounts of the Gallery are maintained in accordance with the principles of "fund accounting." Under this procedure, resources designated or available for various purposes are classified for accounting purposes into separate funds.

Restricted gifts, contributions and other resources are accounted for as Restricted Purpose Funds. The Endowment Funds include gifts and bequests accepted by the Gallery with the understanding that the principal be retained intact. Gains or losses arising from the disposition of investments included in the Endowment Funds are

accounted for as changes in the balance of the Endowment Funds.

Support and Revenue

The Gallery's policy is to recognize gifts and bequests as revenue in the year received. Amounts pledged for construction commitments, fellowships and special exhibitions are recorded as receivables and deferred revenue. Pledges for the purchase of art are recorded when collected.

Contributions received by the Gallery in support of special exhibitions occurring at one or more participating museums are recorded as revenue to the extent that shared costs are incurred.

Collections

The Gallery acquires its collections, which include works of art, library books, and photographic archives, through purchase or by donation in kind of the items themselves. In accordance with policies generally followed by art museums, no value has been assigned on the Balance Sheet to the Gallery's collections, and only current year purchases for the collections, and not donations in kind, are reflected in the Statement of Activity.

Fixed Assets

The land occupied by the Gallery's buildings was appropriated and reserved by the Congress for that purpose, and is not reflected in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. Equipment is also recorded at cost and depreciated on a straight-line basis over estimated useful lives which range from five to ten years.

Note 2—Investments

Investments are carried on the balance sheet in the aggregate at the lower of cost or market value. A summary of the carrying values and aggregate market value of the investment portfolio follows:

<i>Carrying Value by Type of Investment</i>	<i>September 30</i>	
	<i>1981</i>	<i>1980</i>
Permanent loan to the U.S.		
Treasury	\$ 5,000,000	\$ 5,000,000
Bonds and Notes	22,126,705	25,104,786
Preferred Stocks	83,150	107,748
Common Stocks	14,213,705	11,025,708
Total Carrying Value	<u>\$41,423,560</u>	<u>\$41,238,242</u>
Total Market Value	<u>\$41,423,560</u>	<u>\$42,193,963</u>

The following tabulation summarizes the components of the net return on investment assets:

	<i>Year Ended September 30,</i>	
	<i>1981</i>	<i>1980</i>
Interest and Dividends	\$4,722,209	\$3,692,990
Realized Gains for Year	581,248	138,505
Unrealized Loss	(1,385,382)	—
Net Return	<u>\$3,918,075</u>	<u>\$3,831,495</u>

The unrealized loss on investments for 1981 represents a valuation allowance to reduce the carrying value of investments to the lower of cost or market value at September 30, 1981. The cost basis of the portfolio exceeded its aggregate market value by \$1,385,382 at September 30, 1981.

A detailed listing of all securities held by the Gallery as of September 30, 1981 has been included at the end of this report.

In 1943 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan from the Endowment Fund, National Gallery of Art, to the United States Treasury. This loan bears interest at the average monthly rate paid by the United States Treasury for long term funds, less ¼%, and is reflected on the balance sheet under investments.

Note 3—Receivables

The following items were included in receivables:

	<i>September 30</i>	
	<i>1981</i>	<i>1980</i>
Accrued Investment Income	\$ 996,077	\$ 698,307
Accounts Receivable	372,995	116,461
Construction Grants	75,000	1,000,000
Other Receivables	626,864	1,148,800
Total Receivables	<u>\$2,070,936</u>	<u>\$2,963,568</u>

Note 4—Buildings and Equipment

Changes in the capital invested in buildings and equipment during the year were as follows:

	<i>1981</i>			<i>1980</i>
	<i>Non-Federal Funds</i>	<i>Federal Funds</i>	<i>Total All Funds</i>	<i>Total All Funds</i>
Fixed asset expenditures	\$ 4,035,386	\$1,255,846	\$ 5,291,232	\$ 4,715,627
Retirements	(14,490)	—	(14,490)	—
Depreciation charges	(92,994)	(475,561)	(568,555)	(470,728)
Net increase	3,927,902	780,285	4,708,187	4,244,899
Balance, beginning of year	<u>117,458,965</u>	<u>6,383,402</u>	<u>123,842,367</u>	<u>119,597,468</u>
Balance, end of year	<u>\$121,386,867</u>	<u>\$7,163,687</u>	<u>\$128,550,554</u>	<u>\$123,842,367</u>

The Gallery buildings were constructed through the use of Trust Funds donated for that purpose. As of September 30, 1981, \$120,524,625 of Trust Funds had been expended for construction and renovation of the buildings. At September 30, 1981, accumulated depreciation on furniture and equipment amounted to \$2,439,727.

Note 5—Restricted Purpose Funds

The composition of restricted purpose fund balances was as follows:

	<i>September 30</i>	
	<i>1981</i>	<i>1980</i>
Endowment Funds	\$20,388,961	\$18,832,690
Capital Construction Funds	5,137,232	6,533,879
Publications Fund	4,835,225	4,538,675
Other Specific Purpose Funds	10,167,616	9,602,972
Total Restricted Purpose Funds	<u>\$40,529,034</u>	<u>\$39,508,216</u>

Note 6—Pension Plan

All permanent employees of the Gallery participate in the Civil Service Retirement System. All such employees contribute 7% of gross pay to the System and their contributions are matched by equal contributions from the Gallery. The 7% contribution to the System for non-federal employees is paid from Trust Funds. Total pension expense of the Gallery was approximately \$890,000 and \$810,000 for the years ended September 30, 1981 and 1980, respectively.

NON-FEDERAL FUNDS SUMMARY OF INVESTMENTS AS OF SEPTEMBER 30, 1981

<i>Face Value</i>	<i>Interest Rate</i>	<i>Maturity Date</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
SHORT-TERM CERTIFICATES OF DEPOSIT AND COMMERCIAL PAPER					
\$1,250,000	15.25%	12/14/81	Bank of America	\$ 1,250,000	\$ 1,250,000
1,000,000	16.25	12/29/81	Continental Illinois Bank	1,000,000	1,000,000
700,000	17.50	10/09/81	First National Bank of Boston	700,000	700,000
1,000,000	17.60	10/02/81	First National Bank of Minneapolis	1,000,000	1,000,000
976,600	17.75	10/01/81	G.E. Credit	976,600	976,600
1,000,000	17.75	10/08/81	GMAC	1,000,000	1,000,000
1,000,000	17.50	10/14/81	Morgan Guaranty Trust	1,000,000	1,000,000
953,260	16.00	01/21/82	N.W. National Bank of Minnesota	953,260	953,260
1,000,000	16.00	12/23/81	New England Merchant Bank	1,000,000	1,000,000
1,000,000	18.00	10/07/81	Philadelphia Savings Fund Society	1,000,000	1,000,000
600,000	17.37	10/09/81	Republic N/B Dallas	600,000	600,000
4,785,200	—	—	Scudder Cash Investment Trust	4,785,200	4,785,200
Subtotal Short-Term Certificates of Deposit and Commercial Paper				<u>15,265,060</u>	<u>15,265,060</u>
SHORT-TERM NOTES AND BONDS					
315,000	7.75%	02/01/82	American Telephone & Telegraph	305,550	315,320
150,000	7.30	07/15/85	GMAC	111,000	125,260
150,000	8.00	06/15/85	Monsanto Co.	117,000	119,994
250,000	14.90	05/01/89	Northwest Banc	227,500	247,266
150,000	9.55	06/01/86	Philip Morris Inc.	117,750	137,478
200,000	11.87	02/01/83	Tenneco Corp.	188,000	196,000
2,830,000	8.00	08/15/86	United States Treasury Notes	2,453,200	2,849,443
Subtotal Short-Term Notes and Bonds				<u>3,520,000</u>	<u>3,990,761</u>
MEDIUM-TERM NOTES AND BONDS					
235,000	4.50%	01/01/90	Bethlehem Steel	122,000	230,638
1,670,000	8.75	11/15/88	United States Treasury Notes	1,194,900	1,363,180
Subtotal Medium-Term Notes and Bonds				<u>1,316,900</u>	<u>1,593,818</u>
LONG-TERM BONDS					
300,000	5.87%	07/01/97	Cincinnati G&E 1st	124,500	222,000
36,000	8.60	09/30/95	Goodyear Tire & Rubber	20,520	36,090
125,000	7.75	06/01/11	Michigan Bell Telephone	61,250	121,563
200,000	7.37	10/01/01	Mobil Oil Co.	100,000	200,000
50,000	7.75	06/01/13	Mountain States Telephone	24,500	49,313
165,000	4.87	01/01/06	New York Telephone	55,275	165,000
525,000	7.87	10/01/13	Ohio Bell Telephone	259,875	519,593
250,000	8.62	10/01/10	Pacific Northwest Bell Telephone	136,250	247,500
179,000	5.12	02/01/93	Pacific Telephone & Telegraph	76,075	126,320
125,000	9.62	06/01/09	Public Service of Oklahoma 1st	72,500	125,470
250,000	8.25	08/01/13	South Central Bell Telephone	130,000	239,867
100,000	8.12	05/01/08	South New England Telephone	50,000	98,250
250,000	9.20	07/15/04	Standard Oil Indiana	148,750	260,000
43,000	4.25	08/15/92	United States Treasury Bonds	32,250	43,281
Subtotal Long-Term Bonds				<u>1,291,745</u>	<u>2,454,247</u>
CONVERTIBLE BONDS AND STOCK EQUIVALENT					
5,400			Household International	123,525	327,781
200,000			McDonnell Douglas	182,000	172,000
600,000			RCA Corp.	285,000	463,500
4,100			Weyerhaeuser	142,475	251,059
Subtotal Convertible Bonds and Stock Equivalent				<u>733,000</u>	<u>1,214,340</u>
PERMANENT LOAN TO U.S. TREASURY				<u>5,000,000</u>	<u>5,000,000</u>

NON-FEDERAL FUNDS SUMMARY OF INVESTMENTS AS OF SEPTEMBER 30, 1981

<i>Number of Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
	PREFERRED STOCK		
1,000	Eli Lilly Cum Pfd	\$47,875	\$39,913
6,800	Empire Dist. Elect. 5% Cum Pfd	23,800	70,608
300	General Motors Cum Pfd	11,475	37,140
	Subtotal Preferred Stock	83,150	147,661
	COMMON STOCK		
8,250	Allegheny Power System	117,563	136,577
12,700	American Home Products	381,000	267,297
2,500	American Telephone & Telegraph	144,688	132,438
4,300	Atlantic Richfield	172,000	207,050
4,000	Avon Products	132,501	186,733
5,300	Bearings	140,450	140,059
1,100	Beckman Instruments	30,250	34,210
5,000	Bendix	276,876	263,349
3,400	Betz Laboratories	174,250	114,150
9,610	Big Three Industries Inc.	276,288	158,742
3,000	Briggs & Stratton	66,750	85,750
1,400	Cameron Iron Works	55,650	74,088
5,440	Carnation	143,480	243,999
6,450	Caterpillar Tractor	345,882	215,088
18,400	Central & Southwest	234,600	331,774
3,400	Clark Equipment	103,276	122,323
18,400	Clorox Co.	181,700	501,150
3,600	Columbia Pictures	122,400	144,568
3,100	Communications Satellite	134,464	148,419
5,350	Corning Glass Works	276,195	321,095
7,200	CPC International	211,500	229,902
4,308	Digital Equipment	384,490	291,599
13,036	Dresser Industries	469,296	213,237
7,300	Eaton Corp.	216,267	248,683
7,500	Eckerd Jack Corp.	186,563	121,589
2,900	Eli Lilly	138,838	116,653
8,700	Emerson Electric	363,226	327,464
1,350	Excello	31,556	36,765
17,764	Exxon Corp.	552,905	367,355
6,500	General Motors	290,063	397,391
11,230	Gulf Oil	369,186	68,574
7,350	Halliburton	354,638	195,504
5,000	Hanna Mining	171,250	243,274
6,100	Harris Bankcorp Inc.	149,450	165,249
1,500	Honeywell	122,437	137,705
2,900	Ingersoll Rand	169,650	177,334
5,600	Inland Steel	141,400	179,060
6,100	International Paper	241,713	271,049
5,900	International Telephone & Telegraph	160,775	153,477
7,500	International Business Machines	405,938	184,647
6,075	International Flavors & Fragrances	119,982	44,304
3,050	Kerr McGee	201,300	230,104
2,700	Lear Siegler	83,700	106,245
900	MCA	36,000	44,463
4,800	Merck	407,401	263,356
1,000	Metromedia	125,000	90,820
5,300	Minnesota Mining & Manufacturing	265,000	259,390
4,600	Motorola	298,427	311,911
3,400	Northern Telecom	136,000	104,615
2,000	Norton	82,000	87,300
8,000	Owens Corning Fiberglas	186,000	222,428
2,100	Parker Drilling	40,425	64,400
3,200	Pepsico	102,400	110,084
5,800	Shering-Plough Corp.	162,400	234,418
6,100	Scovill Inc.	104,463	123,698

<i>Number of Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
9,500	Sears Roebuck	153,189	174,304
200,000	Sohio BP Trans Alaska	182,000	180,236
4,000	Southland Corporation	118,000	104,595
10,714	Southwestern Public Service	116,517	143,618
800	Sundstrand	29,000	35,287
800	Tektronix	38,501	54,181
8,350	Tenneco	273,463	302,721
7,000	Texas Commerce Bancshares	264,250	146,891
2,900	Texas Instruments	240,340	263,546
10,300	Texas Pacific Land Trust	294,838	85,404
8,000	Union Oil of California	246,000	151,400
7,100	United Technologies	315,064	387,181
4,100	Upjohn	197,825	247,870
5,400	Wachovia Corp.	128,925	132,015
3,600	Walt Disney Productions	168,300	161,672
6,800	Warner Communications Inc.	324,700	149,197
4,700	Weyerhaeuser	128,663	169,288
136	WTS Warner Communications Inc.	2,228	743
	Subtotal Common Stocks	<u>14,213,705</u>	<u>13,143,055</u>
	Totals	<u>\$41,423,560</u>	<u>\$42,808,942</u>
SUMMARY BY TYPE OF INVESTMENT			
	Permanent Loan to U.S. Treasury	\$ 5,000,000	\$ 5,000,000
	Bonds and Notes	22,126,705	24,518,226
	Preferred Stocks	83,150	147,661
	Common Stocks	14,213,705	13,143,055
	Totals	<u>\$41,423,560</u>	<u>\$42,808,942</u>

ROSTER OF EMPLOYEES

Acampora, Ralph A.
 Adams, Alvin L.
 Adams, Eileen L.
 Adams, Joyce A.
 Alarcon, Antonio C.
 Albrecht, Martha A.
 Alexander, Harold
 Allen, Harry B.
 Allen, Richard, Jr.
 Allen, Wilbur, Jr.
 Allison, James C., Jr.
 Alvey, Coline
 Amt, Richard C.
 Amussen, Theodore S.
 Anderson, James A.
 Anderson, Maurice
 Anderson, Nathaniel V.
 Anson, Gordon D.
 Appenfeller, Allan L.
 Applebaum, Vasiliki G.
 Arzadon, Yolanda M.
 Ash, Nancy E.
 Aukard, Steven P.
 Ayres, Linda L.
 Backlund, Caroline H.
 Bailey, Daniel J.
 Bailey, William
 Baker, Eleanor C.
 Bales, Richard H.
 Bardley, Sammy J.
 Barnes, Joseph J.
 Barnes, Willie C.
 Barnett, Benjamin S.
 Barnett, Robert E.
 Barry, Lester Leroy
 Bartfield, Ira A.
 Bartfield, Kathryn K.
 Battle, Mary J.
 Bauer, Frank K.
 Baytop, William D.
 Beard, Edith R.
 Beasom, Dean A.
 Becker, Robert G.
 Belkind, Stacy
 Bell, Gracie E.
 Bell, Reginald E.
 Benjamin, James R.
 Bennett, Mike
 Benton, Robert D., Jr.
 Berggren, Brian N.
 Bernard, Barbara A.
 Bethune, Nathaniel, Jr.
 Bigelow, Judith
 Bigley, Ann Margaret
 Bishop, Lawrence
 Bloom, Michael B.
 Blyther, Bernard
 Bohlin, Diane M.
 Booker, Nelson
 Boomer, George A.
 Boone, Calvin L.
 Boswell, Ernest C., Jr.
 Bouton, Margaret I.
 Bowen, Robert L., Jr.
 Bowman, Delorace D.
 Boyd, Charles T.
 Boykin, James S.
 Boykin, Robert F.
 Bozeman, Ira S.
 Brandon, Darnell
 Britt, George W.
 Brooks, Carolyn M.C.
 Brooks, George L.
 Brooks, Robert C.
 Broom, Keith
 Brown, Catherine F.
 Brown, Clevon O.
 Brown, David A.
 Brown, Dwight L.
 Brown, Frank
 Brown, J. Carter
 Brown, Stephen A.
 Brown, Sylvester, Jr.
 Brown, Thomas W.
 Brown, Tyrone
 Browner, Paul, Jr.
 Bryant, Larry
 Buchanan, Ernest, Jr.
 Buckalew, Kathleen M.
 Buckingham, Kenneth
 Burch, Curtis L.
 Burnett, David
 Burton, Adlade O.
 Burton, George R.
 Butler, Alvin E.
 Butler, Edwin T.
 Butler, Lawrence
 Bynum, Jacqueline
 Bynum, Rosa A.
 Byrd, Judson
 Byrd, Kenneth A.
 Byrd, Murriel W.
 Cacas, Rita M.
 Cacciatore, Nancy M.
 Caddy, George K.
 Cain, Shirley D.
 Campbell, Alvia R.
 Cantey, John
 Carafelli, Richard A.
 Cardwell, Alan S.
 Carey, Albertha Y.
 Carmean, E. A., Jr.
 Carr, Albert, Jr.
 Carroll, Louis J.
 Carson, Robert J.
 Casey, Charles W.
 Catravas, Nancy A.
 Catucci, Angelo J.
 Cavanagh, Carroll
 Chafin, Pamela L.
 Chance, William R.
 Chapman, Bernard L.
 Chase, Howard S.
 Chotner, Deborah R.
 Christensen, Carol A.
 Christiansen, Anne F.
 Chuang, Wayloon
 Cina, Dianne K.
 Claggett, Frederick
 Clark, Clifton L.
 Clark, George E.
 Clark, Henry N.
 Clark, James W.
 Clark, Jane B.
 Clary, Sharon A.
 Clay, Carlton B.
 Claypoole, Cynthia L.
 Clearwaters, Gladys A.
 Clemons, Bernard
 Cline, Judith L.
 Coates, Margie L.
 Coghlan, James J.
 Cogswell, John S.
 Cole, David R.
 Cole, Larry O.
 Coleman, Elsie
 Coleman, Tawanda K.
 Collins, Jane S. D.
 Collins, Jervis H., Sr.
 Collins, Phillip T.
 Coman, Florence E.
 Conyers, Robert L.
 Cook, Susanne L.
 Cooke, Milton N.
 Cooper, Johnnie M.
 Copeland, Joseph W.
 Corbitt, Robert J.
 Corcoran, Harry B.
 Cotten, Earl F.
 Cotton, Dorothy A.
 Couzzens, Frederick L.
 Covey, Victor C. B.
 Cowart, Ophelia C.
 Cox, Bascom S.
 Cox, Milton E.
 Crawford, Willie E.
 Crickenberger, Fred W.
 Croog, Elizabeth A.
 Dale, Paul J.
 Daugherty, Welden
 Davenport, Joseph E.
 Davidock, Peter, Jr.
 Davis, Jack, Jr.
 Davis, Zetta Mae
 Dawkins, Oswald
 Decuir, Rick B.
 Defreece, Franklind
 Delano, Juan F.
 Denker, Eric
 Devolt, George
 Dewald, Marquita E.
 D'Italia, William P.
 Dixon, Jimmy R.
 Dodson, William E.
 Donaldson, Dennis N.
 Doty, Mary Louise B.
 Doumato, Lamia
 Drummond, Frank
 Duck, Regina E.
 Dudley, Graham G.
 Duggin, David H.
 Dunham, Georgiana P.
 Dunn, Robert T.
 Dunning, Roger Anthony
 Dyer, Mary Paul West
 Dyson, Thomas R.
 Ebb, Frank R., Jr.
 Edelstein, J. M.
 Edmiston, Betty L.
 Edwards, Howard C.
 Edwards, Jerome R.
 Enfield, Joan M.
 Engel, Carolyn
 English, Joseph G.
 Estes, Ronald L.
 Etienne, Louberta M.
 Evans, Gregory L.
 Evans, Steven M.
 Evans, Virtus E.
 Everett, Lavon
 Everly, Floyd F.
 Fantasia, John J.
 Farh, Debra J.
 Farmer, James E.
 Faul, Dorothy W.
 Feldman, Ande G.
 Feldman, Frances L.
 Fennell, Curtis L.
 Ferber, Elise V. H.
 Ferguson, Eugene A.
 Fichtner, Harry J.
 Figgins, Frank I.
 Finamore, Deborah A.
 Fine, Ruth E.
 Fisher, Earl
 Fisher, Sarah L.
 Fisher, Sterling W.
 Fletcher, Shelley
 Fontana, Sarah E.
 Forrest, Alex M.
 Fox, Carol M.
 Frank, Margaret L.
 Franks, Irwin A.
 Freitag, Sally R.
 Friello, Kathleen M.
 Fuller, David L.
 Gadson, Jacob N., Sr.
 Gadson, Martha
 Gaina, Helen Anne
 Gaines, Carlton R.
 Gallagher, Cecelia A.
 Galloway, Bernard
 Gamble, Jimmy
 Gant, Clyde T.
 Garcia, Gabriel
 Garren, Joseph E.
 Gatling, Carnell
 Gebhard, Cathy L.
 Genwright, Melyvin E.
 Gibbs, Andrea R.
 Gibbs, Marlowe G.
 Gill, Terrence R.
 Gillespie, Charles M.
 Givens, Eugene P., Jr.
 Glade, Conrad H.

Goetz, Robert C.
 Gomez, Deborah A.
 Gordon, Mamie L.
 Goudeau, Christine A.
 Gould, Lynn M.
 Gracia, Andrea A.
 Grady, George R., Jr.
 Graham, Isaac
 Grant, Donnell M.
 Grant, James
 Grant, Rebecca L.
 Grantham, Jack
 Graves, Johnny L.
 Greatheart, Ulysses
 Greatorex, Linda
 Greer, Cameron
 Gregory, James E., Sr.
 Gresham, Sharman J.
 Grice, Michael E.
 Grice, Russell L.
 Griener, Marguerite E.
 Griffin, Sidney R.
 Gross, Arthur
 Grossman, Sheldon
 Grove, Robert A.
 Gunner, Thomas R.
 Hall, David L.
 Hall, Gary V.
 Hall, Joann
 Hall, Leroy
 Haller, Edward A.
 Halper, Audrey
 Hamilton, George H.
 Hamilton, Leonard J.
 Hand, Donald C.
 Hand, John O.
 Hanson, Gerald T., Jr.
 Hantsoo, Paavo L.
 Harchick, Joseph J.
 Hardy, James, Jr.
 Harkins, William J.
 Harley, Stanley D.
 Harmon, Knowles D.
 Harper, Betty M.
 Harper, Junior
 Harper, Ted
 Harris, Anna N.
 Harris, Chuckie L.
 Harris, Eddie
 Harris, James R.
 Harris, Linwood
 Harris, Robert L.
 Harrison, Boyd L.
 Harrison, Eva M.
 Hartley, Armando H.
 Hartloff, Deana L.
 Hartswick, Thomas
 Hatton, John M.
 Hatton, William H.
 Hawkins, Joyce A.
 Hawkins, Judy A.
 Hawley, Rosa L.
 Head, Johnny B.
 Headley, Robert L.
 Heath, Paul D.
 Hebblethwaite, Bruce B.
 Hecht, Phyllis S.
 Heflin, Catherine P.
 Helm, Marshall E.
 Hemby, Simon, Jr.
 Hester, Laura T.
 Higginbotham, Wallace J.
 Higgins, Jane E.
 Hill, Doris J.
 Hilton, Paul C.
 Hines, Gwendolyn
 Hines, Paul G.
 Hinnant, Cherrell Y.
 Hirschauer, Gretchen A.
 Hoenigswald, S. Ann
 Hollands, Blease E., Jr.
 Holloman, Alice L.
 Holt, Alphonso
 Honeycutt, Raymond J.
 Horn, Karen G.
 Howard, Michael H.
 Hughes, Andrew, Jr.
 Hunter, Richard W.
 Hutton, Richard W.
 Jackson, Agnes C.
 Jackson, Edward G.
 Jackson, Kalvin W.
 Jackson, Leslie E.
 Jackson, Robert H.
 Jacobs, Larry D.
 Johnson, Dorothy J.
 Johnson, Frank O.
 Johnson, Frankie L.
 Johnson, James L.
 Johnson, John T.
 Johnson, Larry M.
 Johnson, Marvin G.
 Johnson, Maurice F., Jr.
 Johnson, Raymond
 Johnson, Ronald E.
 Johnson, William R.
 Johnson, Yamashita S.
 Jones, Nathaniel
 Jones, Ronald R.
 Jones, Ronald S.
 Jones, Steven C.
 Jones, Virgil S.
 Jordan, Kelvin R.
 Jordan, Mary B.
 Joyner, Willie J.
 Karras, Chris
 Kasun, Leo J.
 Keder, Michael
 Kelley, Carol Williams
 Kelley, Kathleen V.
 Kellibrew, Reginald
 Kennedy, Alonzo
 Kenney, Joseph M.
 Kettler, Doris H.
 Keyes, Barbara A.
 Klugh, Melvin
 Koeb, Susan L.
 Kolombatovic, Mimi C.
 Kosciw, Elizabeth N.
 Koznowsky, Steve A.
 Kraft, Roger W.
 Kreysa, Charles G.
 Krieger, Andrew H.
 Kubicki, Joel E.
 Land, Herbert E.
 Langley, Harvey
 Larkin, Richard R.
 Lawrence, Howard P.
 Lawrence, John C.
 Lawrence, Joseph, Jr.
 Laws, Lawrence U.
 Lawson, Bruce A.
 Lawson, Roger C.
 Lawson, Russell
 Leason, Max A.
 Lee, A. B.
 Lee, Douglas E.
 Lee, George W.
 Leeper, Charles W.
 Leggett, Charles P.
 Leithauer, Mark A.
 Lemmon, William A.
 Lenard, Ralph P.
 Leonard, Florence E.
 Leonard, Lawrence P.
 Lewis, C. Douglas, Jr.
 Lewis, Claudine A.
 Lewis, Joe M.
 Lewis, Sonny
 Lightner, Ysabel L.
 Lim, Frank H.
 Lindemeyer, Norman A.
 Lippitt, Carol F.
 Lippman, Irvin M.
 Little, Michael
 Lloyd, Humberto L.
 Loeb, Bonnie S.
 Lofty, Giovanna D.
 Long, Leroy R.
 Long, William
 Lopez, Juan E.
 LoRe, Angela M.
 Losh, Marc W.
 Love, Joseph
 Lowe, Ronald J.
 Luchs, Alison
 Luik, Karen E.
 Lydecker, John K.
 Lyle, Virginia A.
 Lynch, Amos D.
 Mack, Miller
 Mackie, George A.
 Mallick, Jerry M.
 Mallis, Maria M.
 Mancini, Lynn A.
 Manigault, Edmund, Jr.
 Mann, Donna C.
 Manuel, Ricky L.
 Marshall, Keith R.
 Marshall, Lawrence A.
 Marshburn, Joann
 Martin, George S.
 Martin, Roland M.
 Mason, Paul F.
 Mason, Rusty
 Massey, Debra K.
 Matthews, Sylvia E.
 Mauler, Carolyn J. C.
 McBride, Isiah
 McCafferty, Ellen J.
 McCoy, Robin M.
 McCoy, Rudolph V.
 McEachin, Elaine
 McEvitt, Steven R.
 McFarland, Curtis
 McGill, Thomas F. J., Jr.
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 McKinnie, Benjamin
 McLin, Nathaniel
 McNew, Cynthia W.
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 Mientus, Marian E.
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 Miller, Bettye D.
 Miller, Carrington W.
 Miller, Leroy
 Millon, Henry A.
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 Mingo, Zery C.
 Minnifield, Grant K.
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 Mitchell, Laurence S.
 Mitchell, Melvin G.
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 Moon, Willie B.
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 Moore, Harvey R.
 Moore, Henry L., Jr.
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 Moore, Tettie I.
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 Moreno, Leroy R.
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 Morris, Sara E.
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 Moss, Robert
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 Mutts, Clifton R.
 Myers, Sandra L.
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 Naranjo, Jose A.
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 Nashwinter, Robert B.
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 Nelson, Clarence E., Jr.
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 Nelson, Grace R.
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 Ortmann, Alma C.
 O'Toole, William R.
 Overby, Lawrence
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 Palumbo, Nick
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 Parker, Willie J.
 Parkhurst, Charles
 Parks, Leslie, Jr.
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 Perry, Bennie A., Jr.
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 Pollock, Lucia Ellen
 Pope, Tommy, Jr.
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 Potter, Carol R.
 Pratt, Henry, III
 Proctor, Joshua
 Purnell, Joann S.
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 Quinn, Catherine F.
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 Randolph, Gloria S.
 Rasperry, Cassandra A.
 Rathbone, Eliza E.
 Ravenel, Gaillard F.
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 Ray, Joan E.
 Reaves, Jerry L.
 Redd, Clifton D.
 Redman, Dion L.
 Reed, Gary
 Reeves, Sallie M.
 Reichard, Muriel Moody
 Reimer, Janelle K.
 Reynolds, Ernest C.
 Reynolds, R. Wayne
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 Rhoton, Thomas S.
 Rice, Robert L., Jr.
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 Richardson, Linda G.
 Richardson, Vernon
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 Richardson, William R.
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 Ritterpusch, Susan A.
 Roache, William H.
 Robertson, Christopher G.
 Robinson, Andrew G.

Robinson, Morris B.	Straughter, Enoch W.	Wert, John A.
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Rose, Joseph E.	Sumter, Wade	Whitney, Paul
Rouse, Henry L.	Sunday, Deta S.	Whittington, William F.
Russ, Michael E.	Suplee, Charles I.	Wiggins, William D.
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Russell, Lynn P.	Sysma, Kathleen K.	Williams, Alfred, Jr.
Russell, Rosalind E.	Tasker, James H.	Williams, Carlton, T.
Rust, David E.	Taylor, Cheryl J.	Williams, Herbert R.
Saito, Richard E.	Taylor, Eleanore M.	Williams, Isiah, Jr.
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Scott, Patricia A.	Thompson, Maurice D.	Wolff, Martha A.
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Shen, Sze-Tsung	Thorne, William L.	Woodall, George O.
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Sledd, Nathaniel E.	Turner, Sarah E.	Zweig, E. Irene
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Snowden, Rubina M.	Wade, Delores L.	
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Stewart, Violet B.	Weedon, George A., Jr.	
Stokes, Mable E.	Weiser, Meredith A.	
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