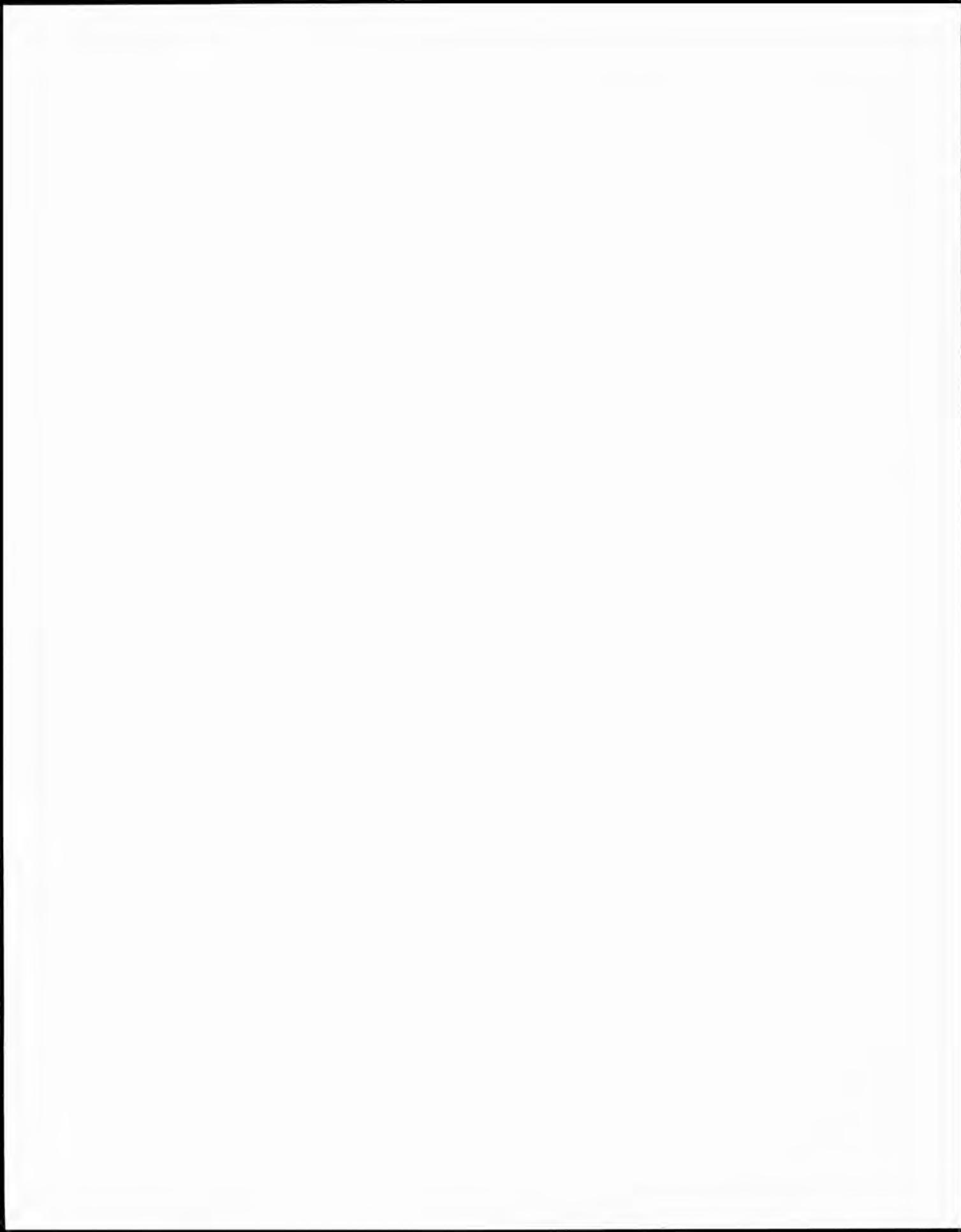


National Gallery of Art

1982 ANNUAL REPORT

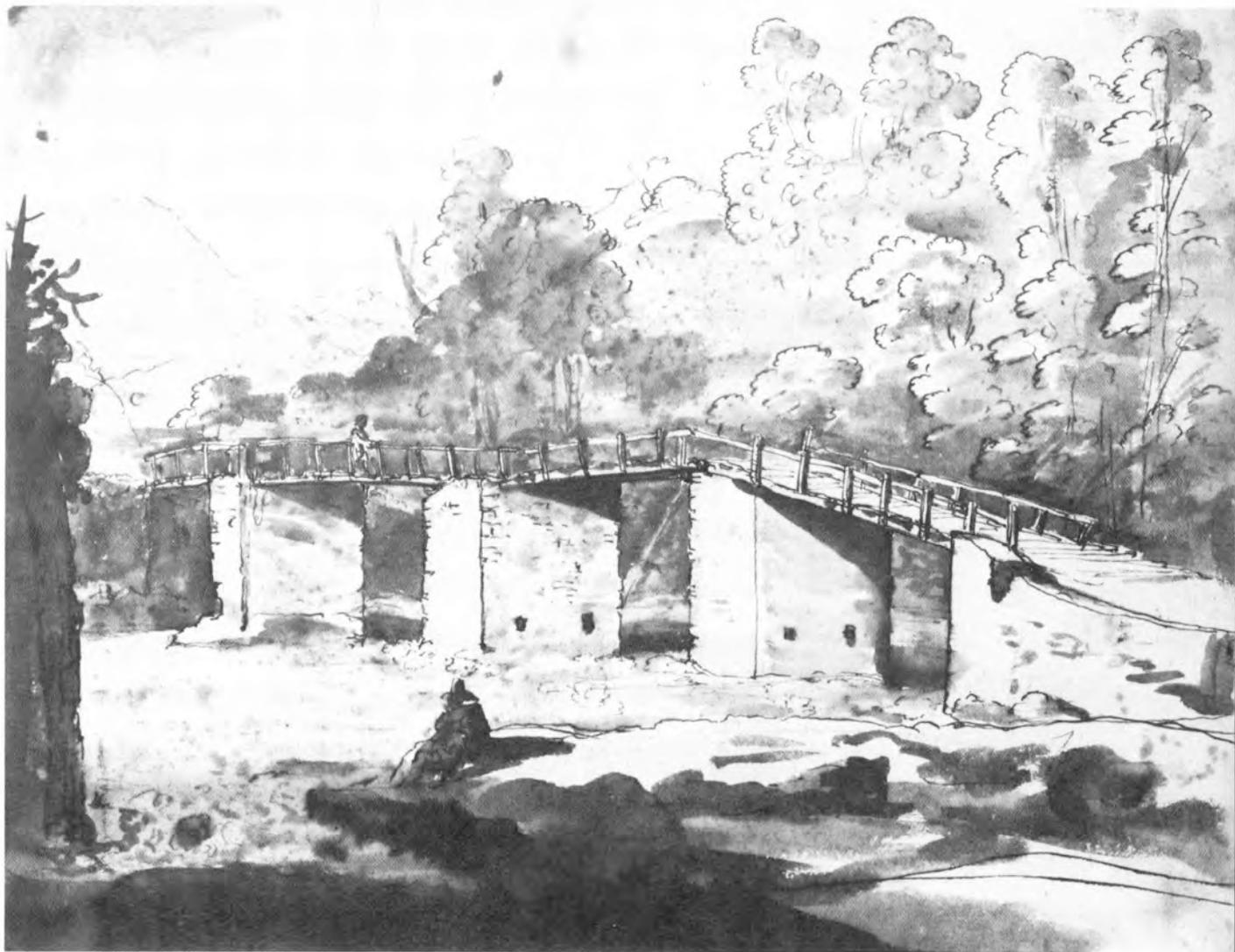






National Gallery of Art

1982 ANNUAL REPORT



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Page 3: Claude Lorrain, *Landscape with a Bridge* (detail), Gift of Mr. and Mrs. Ronald S. Lauder

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CONTENTS

6	PREFACE
8	ORGANIZATION
11	DIRECTOR'S REVIEW OF THE YEAR
27	DONORS AND ACQUISITIONS
38	LENDERS
41	NATIONAL AND INTERNATIONAL PROGRAMS
41	Department of Extension Programs
42	National Gallery Loans to Temporary Exhibitions
45	Loans from the Gallery's Collections
48	EDUCATIONAL SERVICES
53	CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS
59	OTHER DEPARTMENTAL REPORTS
59	Curatorial Departments
63	Library
65	Photographic Archives
66	Conservation Department
68	Editors Office
69	Exhibitions and Loans
69	Registrar's Office
69	Department of Installation and Design
71	Photographic Laboratory Services
72	STAFF ACTIVITIES AND PUBLICATIONS
80	MUSIC AT THE GALLERY
82	PUBLICATIONS SERVICE
83	BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE
85	PLANNING OFFICE
86	FINANCIAL STATEMENTS
94	ROSTER OF EMPLOYEES

PREFACE

The National Gallery's fiscal year ending 30 September 1982 was an exciting one for the Trustees and staff. It culminated in the creation of the Trustees' Council, which will discuss vital issues and developments affecting the Gallery and its collections. The Trustees had been considering the desirability of enlarging the Gallery's constituency and, in particular, the need for a more broadly based deliberative body than the nine-member Board established by law (with four ex officio public members) provides. The Trustees expect to benefit from the discussions and recommendations of the Council's members, who are listed below.

During the year Secretary of State George P. Shultz succeeded former Secretary of State Alexander M. Haig, Jr. as an ex officio Trustee of the Gallery.

The Gallery has been seeking to broaden its base of support and representation in another important way. Having established the Patrons' Permanent Fund as an endowed acquisitions fund, the general Trustees and the Fund's campaign committee members continue actively to obtain additional private support. We believe that only by enhancing that Fund, which is restricted to the purchase of works of art, can we maintain the vitality and forward-moving impetus given to the Gallery's collections by its founding benefactors. The response from those asked for support has been rewarding and demonstrates the recognition by so many patrons, most of whom already have substantial commitments in their local communities, that the Gallery is truly a national institution and as such is deserving of widespread support.

Again this year Price Waterhouse has audited both the Gallery's federal and non-federal financial operations. The consolidated financial statements, covering both federal and non-federal funds, are reproduced beginning at page 86.

The director's review and the departmental reports which follow reflect in detail the programs and events which distinguish the Gallery as a national institution, but certain aspects deserve to be highlighted: the strength of the special exhibitions program which, in the field of the old masters alone, included the epochal *El Greco of Toledo* and never-to-be-repeated Mauritshuis collection exhibitions; secondly, the grow-



Robert Salmon, *The Ship "Favorite" Maneuvering Off Greenock*, Paul Mellon Collection

ing size of our audience for the free distribution of slides, films, and videotapes produced by the department of extension programs; and thirdly, the flourishing of the Gallery's Center for Advanced Study in the Visual Arts, which doubled the number of senior fellows and appointed its first group of predoctoral fellows as members, and received a significant endowment grant from The Andrew W. Mellon Foundation. In all, the Gallery has had a fruitful and exciting year.

JOHN R. STEVENSON, President

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Arthur G. Altschul

Sid R. Bass

Edward W. Carter

Bruce B. Dayton

Lois de Menil

Thomas M. Evans

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Jo Ann Ganz

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ORGANIZATION



Paul Mellon



Chief Justice of the United States, Warren E. Burger



Secretary of State, George P. Shultz



Secretary of the Treasury, Donald T. Regan

BOARD OF TRUSTEES (as of 30 September 1982)

Paul Mellon, *Chairman*

Chief Justice of the United States, Warren E. Burger

Secretary of State, George P. Shultz

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

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Donald T. Regan

John R. Stevenson

Carlisle H. Humelsine

Ruth Carter Johnson

BUILDING COMMITTEE

Paul Mellon

John R. Stevenson

J. Carter Brown

FINANCE COMMITTEE

Secretary of the Treasury,
Donald T. Regan, *Chairman*
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
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Franklin D. Murphy
Ruth Carter Johnson
J. Carter Brown



Secretary of the
Smithsonian Institution,
S. Dillon Ripley



John R. Stevenson



Carlisle H. Humelsine



Franklin D. Murphy



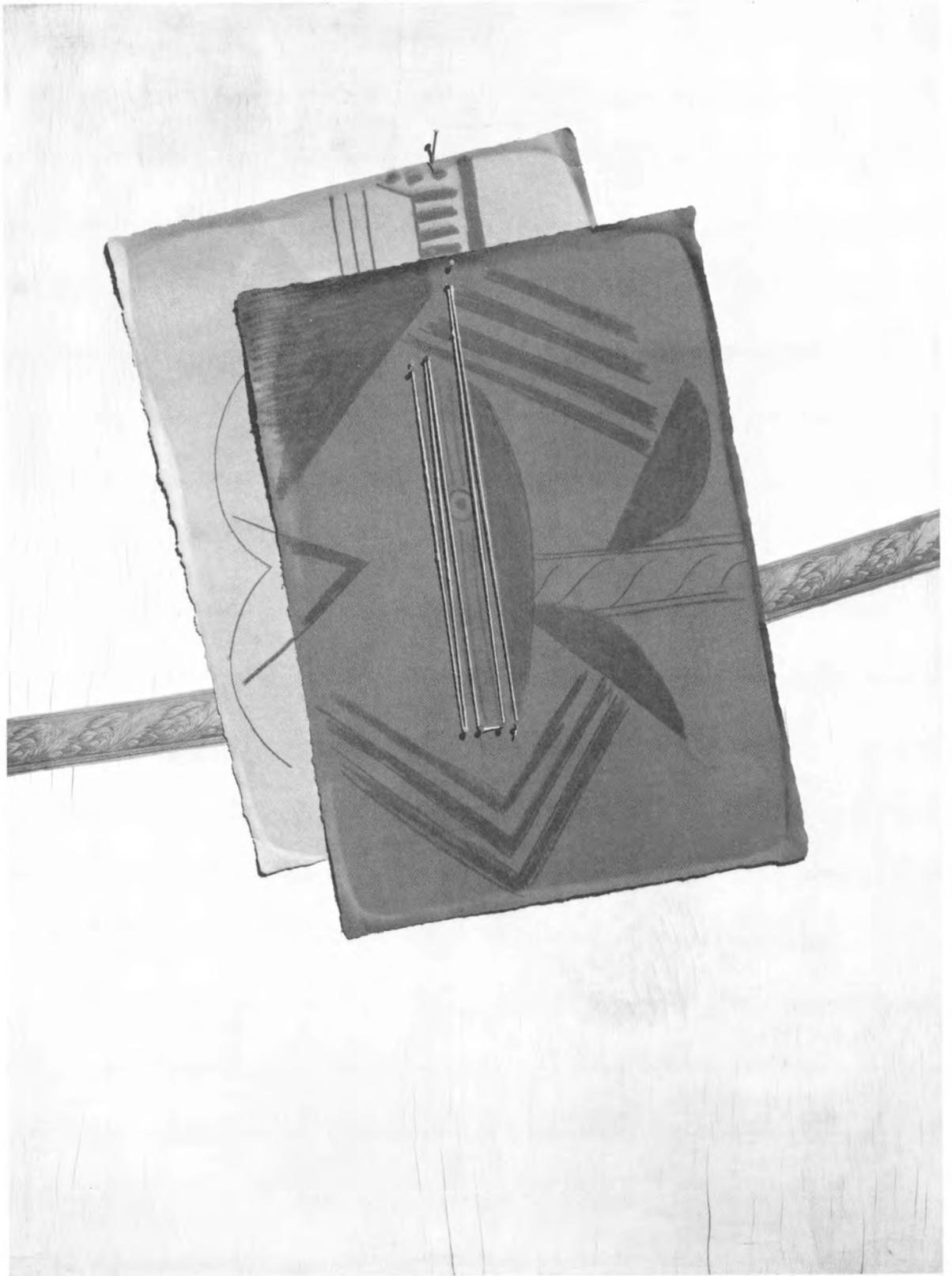
Ruth Carter Johnson

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 and 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



Pablo Picasso, *Guitar*. Chester Dale Fund

DIRECTOR'S REVIEW OF THE YEAR

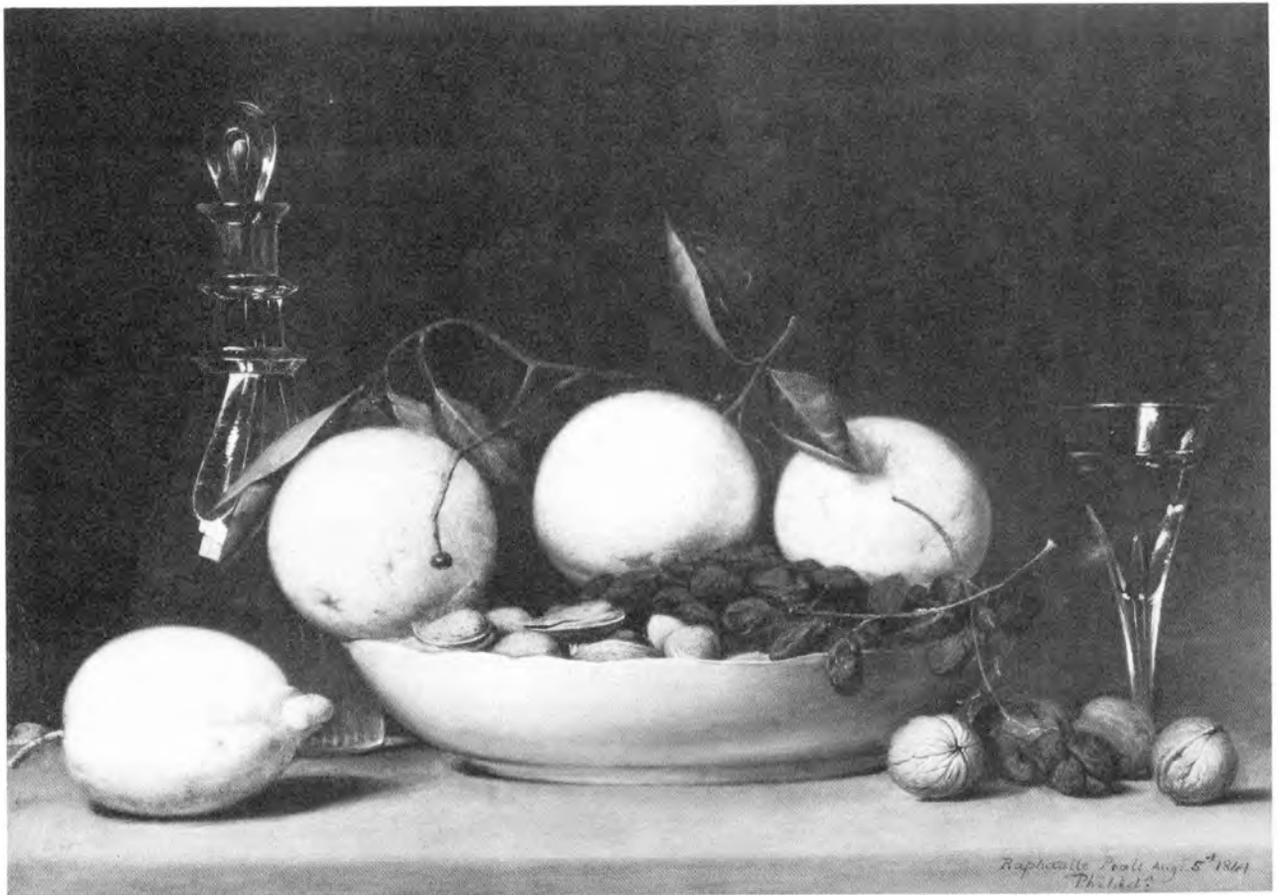
*Beginning of year marked by wide range
of exhibitions*

As fiscal year 1982 began, in October 1981, the variety of exhibitions on view revealed the many roles and faces of the National Gallery. *An American Perspective: Nineteenth Century Art from the Collection of Jo Ann and Julian Ganz, Jr.* opened in the East Building on 4 October. This important collection of paintings, drawings, watercolors, pastels, and neoclassical sculpture represents the academic tradition in American art. Works from every decade of the century, by major as well as lesser known artists, captured the variety of nineteenth-century subjects, influences, and techniques as America developed into a prosperous nation. Following the *American Light* exhibition of 1981, this was the second in a series devoted to an exploration of our national heritage. Organized by John Wilmerding, curator of American art and senior curator at the National Gallery, *An American Perspective* was supported by generous contributions from Republic National Bank of New York, Trade Development Bank, Geneva, and Banco Safra, Brazil. After its premiere at the National Gallery, it traveled to the Amon Carter Museum in Fort Worth, Texas, and the Los Angeles County Museum of Art.

Also in October, two continuing exhibitions in other areas of the East Building provided interesting and provocative contrasts and comparisons. The French academic tradition in the nineteenth century, evoked in the sculpture salon on the upper level in the first part of *Rodin Rediscovered*, allowed for direct comparisons with many of the contemporary works in the Ganz collection.

On the ground level, *The Four Moments of the Sun: Kongo Art in Two Worlds* presented fifty-eight works of funerary sculpture from a non-Western art tradition as part of the National Gallery's role, as an international institution, to display works of art from all the world's cultures.

Two other exhibitions looked to Europe, focusing on cubism, one of the twentieth century's most important artistic achievements, and Pablo Picasso, coinventor with Georges Braque of this major style. *The Cubist Print* contained 140 works from more than thirty public and private collections in France, England, Canada, and the United States, and constituted the first scholarly survey of this important aspect of



Raphaëlle Peule, *A Dessert*, from an exhibition of the collection of Jo Ann and Julian Ganz, Jr.

modern printmaking. All of the published cubist prints by both Picasso and Braque were included, illustrating the experiments of these modern masters with traditional graphic processes. Etchings, aquatints, woodcuts, lithographs, drypoint etchings, and pochoir, or stencil, by Jacques Villon, Louis Marcoussis, Jean-Emile Laboureur, Juan Gris, Fernand Léger, and twenty-eight other artists further revealed much variation within the stylistic umbrella of cubism. *The Cubist Print* was organized by Dr. Burr Wallen for the University Art Museum, University of California, Santa Barbara, where the exhibition appeared after its premiere at the National Gallery. Dr. Wallen and Donna Stein, an expert in the field, jointly wrote the accompanying catalogue. *The Morton G. Neumann Family Collection: Picasso Prints and Drawings* offered a survey of Picasso's works on paper from 1904 to 1968. Both the number of works, one hundred, and their media were significant. The opening date of the exhibition, 25 October, marked the 100th anniversary of Picasso's birth; graphic arts were a central aspect of his oeuvre from his first precocious efforts as a child through the end of his long career. We were indeed fortunate that the Morton G. Neumann

family, in the second instance of great generosity in so many years, permitted this centenary exhibition. E. A. Carmean, Jr., the Gallery's curator of twentieth-century art, organized the exhibition and prepared the accompanying catalogue.

CASVA activities

The Center for Advanced Study in the Visual Arts began a lively year of activities with the announcement of an innovative program with regional universities. Professor Alan Gowans of the University of British Columbia was appointed senior fellow at the Center and Distinguished Visiting Professor in Art History at George Washington University. Joint appointments such as this one, intended to encourage art history graduate students in the Washington area, form but one aspect of CASVA's continuing involvement with the local community of art historians and scholars.

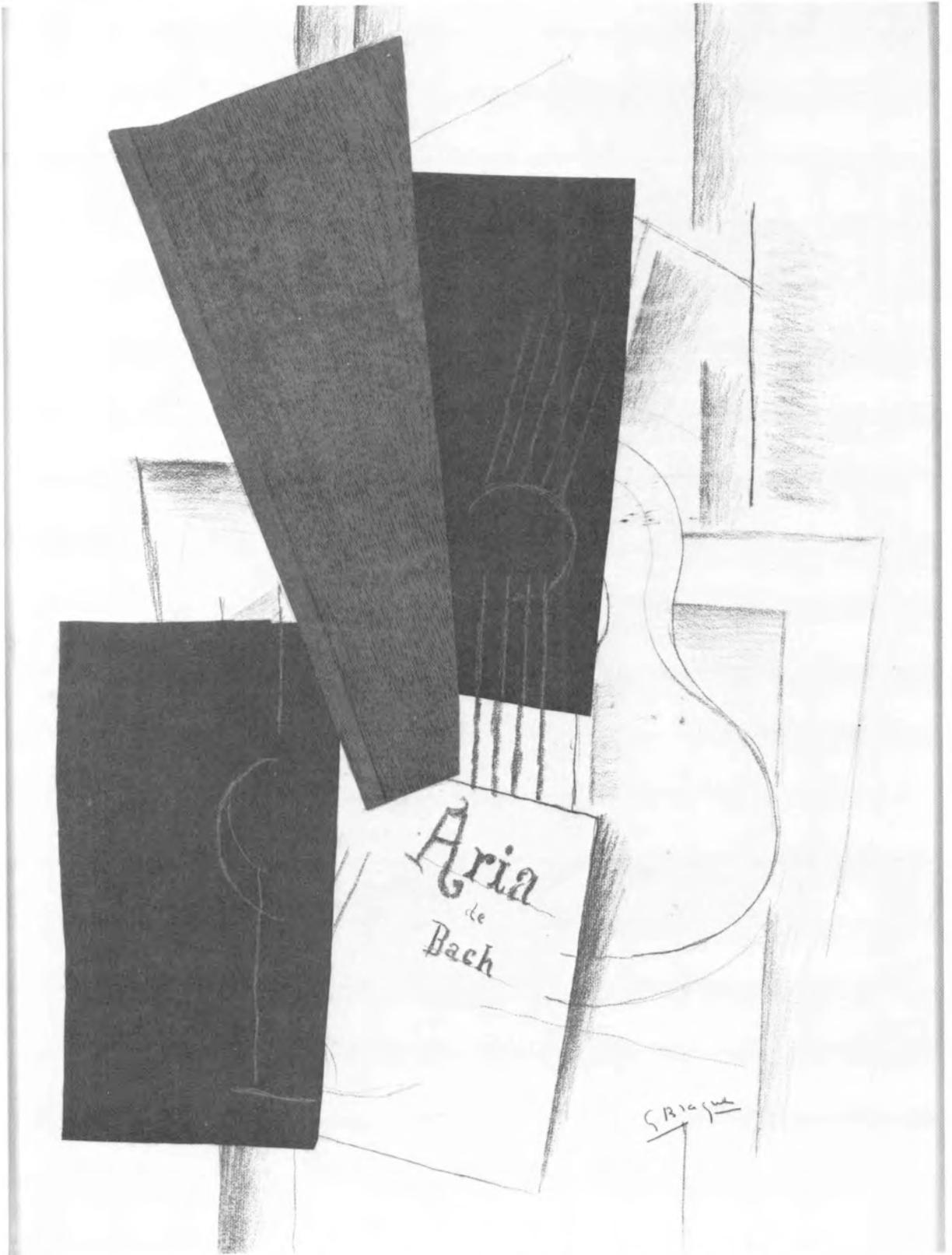
The Center expanded in all other areas of its activities. The number of meetings, colloquia, and symposia, the latter jointly sponsored with regional and international institutions, greatly increased this year. The Center welcomed twice as many senior fellows as the year before, including the first scholars from the Far and Near East, and three visiting senior fellows from Europe. Many visitors from all over the world passed through the Center as its activities became known on the international front; informal gatherings of scholars, called *incontri*, took advantage of these visits, and promoted exchanges of views and ideas on a wide range of topics. The seminar series expanded as well, bringing together scholars from all over the country in groups of twenty to twenty-five to meet and discuss specific topics.

Two distinguished art historians were appointed as Samuel H. Kress Professors for 1981-1982. Frank Edward Brown, in residence for the fall term, is a preeminent archeologist known especially for his work on Roman architecture. He prepared for publication the results of his excavations at Regia, the ancient high priests' headquarters on the Via Sacra in the Roman Forum. He also continued to edit a multivolume work on excavations at Cosa, the first Roman colony in Etruscan territory.

In the spring, Jean V. Bony, a leading historian of medieval architecture, arrived to continue research on the formation of Romanesque architecture in England, beginning approximately forty years after the Norman Conquest in 1066. In addition, Mr. Bony worked on the final stages of a book entitled *French Gothic Architecture of the Twelfth and Thirteenth Centuries*. Finally, two new members were appointed to the Center's Board of Advisors: Professor Oleg Grabar of Harvard University and Professor Irving Lavin of the Institute of Fine Arts, New York University. They will serve until the end of calendar year 1984.

Important acquisitions

Important acquisitions by the Gallery in this period included a major sculpture by the American artist Tony Smith, *Wandering Rocks*, chosen by the Collectors Committee at their seventh annual meeting.



Georges Braque, *Aria de Bach*, Collection of Mr. and Mrs. Paul Mellon

Organized to support the development of the Gallery's collection of twentieth-century art, the Collectors Committee continued to grow, with members from all parts of the United States. In addition, our Chairman, Paul Mellon, donated *The Ship "Favorite" Maneuvering Off Greenock* by Robert Salmon, an important marine painting of 1819.

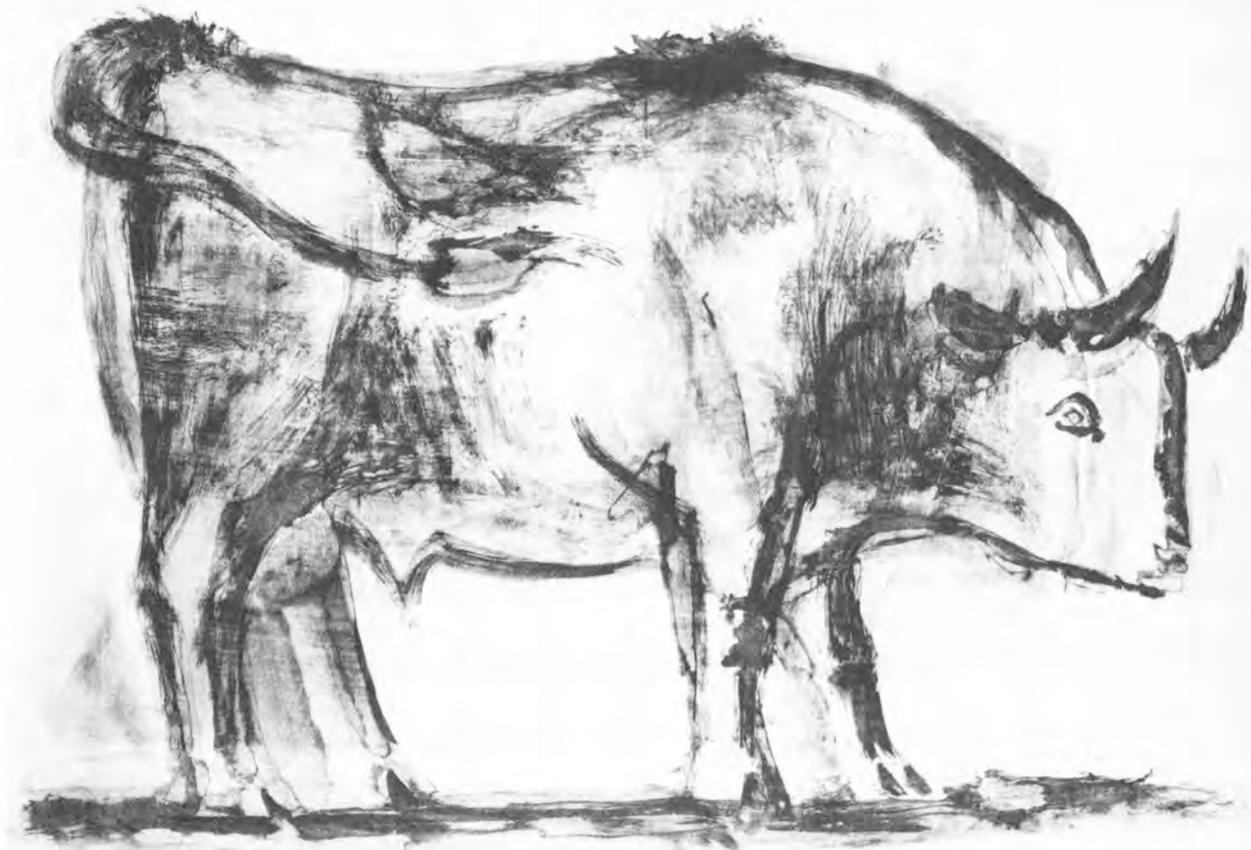
Among many graphics acquisitions were etchings by Castiglione, Callot, Daubigny, della Bella, and William Blake, presented by various donors.

Precolumbian exhibition opens On 20 December, *Between Continents/Between Seas: Precolumbian Art of Costa Rica* opened in the East Building's concourse level galleries. The first comprehensive showing outside Central America of works from this culturally diverse area, the exhibition contained more than 300 objects in gold, jade, terracotta, and volcanic stone comprising ceremonial, utilitarian, and decorative works dating from c. 500 B.C. to the mid-sixteenth century A.D. Recent archeological studies have established a chronology for this area and its art in the centuries before the arrival of Columbus; the installation of objects, based on these studies, illustrated the development of Costa Rican prehistoric art by region, and examined some of the causes for its evolution. The exhibition was conceived and coordinated by The Detroit Institute of Arts, and supported by a grant from the National Endowment for the Arts and by a Federal indemnity from the Federal Council on the Arts and the Humanities.

Gift of Gossaert painting At their December meeting, the Board accepted the *Madonna and Child* by Jan Gossaert, the third painting by this Flemish master to enter the Gallery's collection. The picture was offered by Grace Vogel Aldworth in memory of her grandparents, Ralph and Mary Booth. In this time of escalating values and increasing rarity of works such as this, we were particularly pleased by Mrs. Aldworth's generosity in giving the Gallery this important old master painting. The Gallery also received a classic stained picture of 1967, *Wales*, by Helen Frankenthaler, the gift of an anonymous donor.

Important graphics acquisitions Important graphics acquisitions included a bound volume of woodcuts by Hans Holbein illustrating *Icones Historiarum Veteris Testamenti*, with printed text, given by Philip Hofer in memory of his wife, Frances L. Hofer. A beautiful drawing entitled *Landscape with Bridge* by Claude Lorrain came as a gift from Mr. and Mrs. Ronald S. Lauder of New York City, in time to be included in the major tercentenary exhibition of Claude's work, organized by the Gallery and shared with the Louvre.

Rodin film premieres On 28 January, the premiere of a film, *Rodin: The Gates of Hell*, took place in the East Building auditorium. The fifty-three-minute documentary, which was made possible by B. Gerald Cantor, traces the development of Rodin's monumental work, *The Gates of Hell*, and its first casting in bronze by the lost wax process. The painstaking work at the Coubertin Foundry near Paris from 1977 to 1980 is

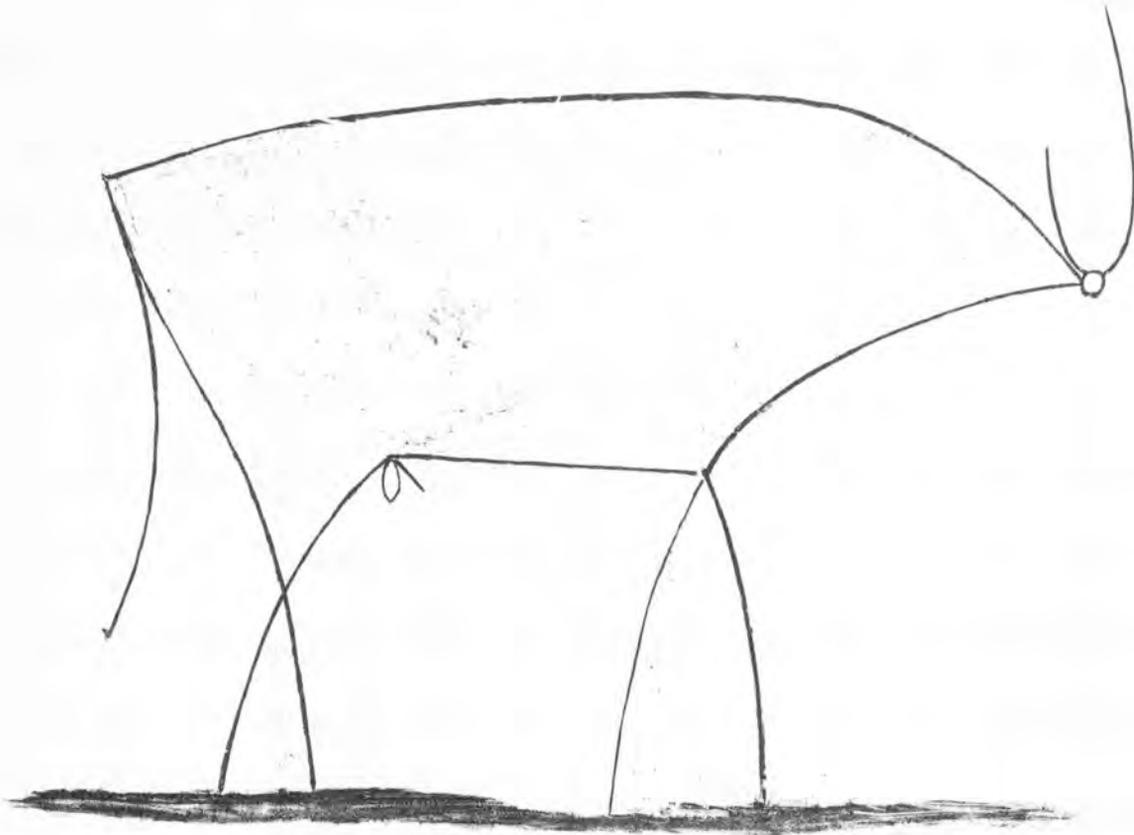


Pablo Picasso, *The Bull* (first state), Ailsa Mellon Bruce Fund

documented and juxtaposed with the twenty-year evolution of Rodin's vision of the work, achieved only in plaster during his lifetime. Both the actual Gates and many of Rodin's studies in plaster for it were on view in *Rodin Rediscovered*. At the premiere of the film we were able to announce that *Rodin Rediscovered*, originally scheduled to close on 31 January, would be extended to 11 April, with all lenders agreeing. By its close it had been seen by over one million visitors.

Board approves Picasso purchases

Two important purchases of works by Pablo Picasso were authorized by the Board at their January meeting. The first, a painting with collage entitled *Guitar* (1926), is a major work of the 1920s in the classic cubist mode. With the instrument's strings and tuning forks composed of string and nails, this work anticipates Picasso's surrealist works of the following decade. Funds bequeathed by one of our Founding Benefactors, Chester Dale, permitted this significant addition to our collection. The second acquisition is one of the greatest



Pablo Picasso. *The Bull* (eleventh state). Ailsa Mellon Bruce Fund

monuments of twentieth-century printmaking, a set of eleven lithographs called *Le Taureau* (The Bull), dating from 1945–1946. This is the first complete set of these lithographs to enter the United States. The varying stages and changing interpretation of the bull reflect Picasso's own development, with images characteristic of his expressionist, surrealist, and cubist phases. This purchase, made possible by funds donated by the late Ailsa Mellon Bruce, is a major addition to our holdings of Picasso's graphic works.

*Death of John Hay Whitney,
former trustee*

On 8 February, we mourned the passing of John Hay Whitney, a former Trustee and lifelong friend of the Gallery. Mr. Whitney was dedicated to the idea of a national gallery, and his contributions to our institution were numerous. His term as Trustee commenced in 1961; he served as Vice President of the Board of Trustees from 1963 until 1979. During this period, he was a member of each of the three standing committees of the Board and, beginning in 1979, of the building committee responsible for the planning, design, and



Tony Smith, *Wandering Rocks*. Gift of the Collectors Committee

*Exhibition of the Lessing J. Rosenwald
print collection*

construction of the East Building. Jock Whitney's life was filled with service to his nation; he will be much missed.

A great friend of the Gallery was honored in February with the exhibition *Lessing J. Rosenwald: Tribute to a Collector*, which opened in the East Building on 21 February. From the time of his initial gift to the Gallery at its opening in 1941, Mr. Rosenwald was a major benefactor: approximately 22,000 works of graphic art from his collection, the finest of its kind ever formed in the United States by a single individual, were donated to the Gallery during his lifetime and at his death in 1979. The exhibition of 100 prints and drawings surveyed the development of Rosenwald's collection from his first purchase in about 1926 of D. Y. Cameron's *The Royal Scottish Academy*. Graphic works from medieval times to the present, including instructive examples of multiple images of nine prints, revealed the range of Mr. Rosenwald's interests and acquisitions.

Garden Café opens

In March we reached a new milestone in the ongoing renovation of the West Building ground floor, scheduled to open to the public on 3 February 1983. The new Garden Café opened in the area adjacent to the expanded publication sales desk. Hungry and footsore art lovers in the West Building can now restore themselves without leaving the building.

Exhibition of Dutch figure drawings

In April, we celebrated the bicentennial of Dutch-American relations with two special exhibitions opening in the anniversary month in which John Adams presented his credentials to the Republic of the United Netherlands in 1782.

Dutch Figure Drawings from the Seventeenth Century opened on 11 April, and presented 117 watercolors and drawings in a variety of media by Rembrandt, Goltzius, Buytewech, de Gheyn, and their contemporaries. With the human figure as their common subject, the drawings ranged from finished works of art, such as Rembrandt's *Self-Portrait Full Length* and *Saskia Sleeping in Bed*, to preliminary and preparatory studies for later use in paintings and prints. Peter Schatborn, curator of drawings at the Rijksmuseum, selected 100 drawings for the exhibition, which premiered at the Rijksmuseum. Nineteen additional works were added for the National Gallery's showing, selected by Andrew Robison, curator of prints and drawings, and Arthur K. Wheelock, curator of Dutch painting, in collaboration with Mr. Schatborn.

The Mauritshuis exhibition

In the second exhibition, which opened on 23 April, paintings by seventeenth-century Dutch masters on loan from The Mauritshuis in The Hague represented Dutch art at its very highest level. The need for renovation work at The Mauritshuis, the Royal Picture Gallery, enabled us to bring these master works to America, marking the first



Vice President George Bush, Mauritshuis Director Hans Hoetink, Her Majesty Queen Beatrix, and Prince Claus at the opening of the Mauritshuis exhibition

time that an exhibition drawn from a single Dutch museum was mounted outside The Netherlands. Portraits, history paintings, genre scenes, and still lifes by Rembrandt, Hals, Vermeer, and other artists captured the flavor and variety of Dutch life in this golden century of artistic achievement. Her Majesty Queen Beatrix of The Netherlands graciously consented to open the exhibition in Washing-

ton, resulting in a memorable celebration of this historic occasion. The Washington showing of the exhibition was generously supported by General Telephone and Electronics Corporation.

Premiere of film biography of Andrew Mellon

Also in April, a fifty-eight-minute historical and dramatic film about the Gallery's founder, Andrew W. Mellon, premiered in the Gallery's East Building auditorium. Entitled *Legacy: Andrew Mellon Remembered*, the biography spans the Harding, Coolidge, Hoover, and Roosevelt administrations. Underwritten by Conoco, Inc., the film was produced by Byron H. McKinney, written and directed by DeWitt Sage, Jr., and is a production of Francis Thompson, Inc. A half-hour version entitled *The Quiet Collector* will be included in the Gallery's free extension programs next year.

American Music Festival presented

The Gallery's 39th American Music Festival began on Sunday, 4 April, with the National Gallery Orchestra, Richard Bales, conductor. This annual festival is devoted entirely to works of American composers from colonial times to the present day. The varying programs were presented in the east garden court of the West Building each Sunday evening through 30 May, and broadcast live in Washington on radio station WGMS 570 AM and 103.5 FM. In addition, National Public Radio recorded the concerts; they were then aired nationwide through their network of stations.

Leo Steinberg gives Andrew Mellon Lectures

On 2 May, the first of the 1982 Andrew W. Mellon Lectures in the Fine Arts was delivered by University of Pennsylvania professor Leo Steinberg, the eminent critic and art historian known for studies in Renaissance, baroque, and twentieth-century art. His series of seven lectures, called "The Burden of Michelangelo," concentrated on major works from three different periods in Michelangelo's career: the *Doni Tondo*, the Sistine Chapel ceiling frescoes, and the *Last Judgment* fresco, also in the Sistine Chapel and painted between 1534 and 1541. The "burden" of these paintings, selected as the theme for the lectures, referred to the artist's burden of creation, the viewer's task of perception and interpretation, and the weight of the meaning contained and implied in Michelangelo's imagery.

John Wilmerding appointed deputy director

On 13 May, the appointment of John Wilmerding as deputy director of the Gallery was announced, looking toward the January 1983 retirement of Charles Parkhurst, who came to the Gallery in 1971. Mr. Wilmerding joined the National Gallery as senior curator and curator of American art in 1977. He has been involved in a number of major acquisitions for the Gallery and has organized several important exhibitions.

Thyssen-Bornemisza 20th-Century exhibition

At the end of May, *20th Century Masters: The Thyssen-Bornemisza Collection* opened in the East Building, the second exhibition from this important European collection to open at the National Gallery before touring the United States. Works in the exhibition spanned the century from André Derain's *London, Waterloo Bridge* (1905–1906) and Picasso's *Nude with Arms Raised* and *The Harvesters*,



Max Ernst, *A Moment of Calm*. Gift of Dorothea Tanning Ernst

both of 1907, to American Tom Wesselman's *Nude, Number One* (1970).

The exhibition, organized by the International Exhibitions Foundation, Washington, was supported by a grant from United Technologies Corporation, and a Federal indemnity from the Federal Council on the Arts and the Humanities. The paintings in the exhibition were selected for the six-city American tour by William S. Lieberman of The Metropolitan Museum of Art in New York.

Trustees council established

At their May meeting, the Board of Trustees established a Trustees' Council, composed of members appointed by the Board for two-year terms, to advise and support the Board of Trustees. The Trustees expect the Council to be an informed constituency, representative of the Gallery's national character, providing advice and recommendations on a variety of matters of major importance to the Gallery. Robert H. Smith was appointed Chairman. Other members are listed on page 7.

Fellowship in American art history established

Also at their May meeting, the Trustees voted to accept the generous offer of Mr. and Mrs. Lawrence Fleischman of New York to establish a two-year fellowship for Ph.D. candidates in the field of eighteenth- and nineteenth-century American art history.

Predocctoral fellows for the academic year 1982-1983 were also selected, as well as visiting senior fellows at the Center for Advanced Study for the period 1 October 1982 to 31 January 1983.



El Greco, *Laocoön*, Samuel H. Kress Collection

Left, El Greco, *Saint Martin and the Beggar*, Widener Collection

Spring bequests and acquisitions

In the spring, a large *Still Life* by Willem Claesz. Heda and a watercolor, *The Forest at Nohant* by Delacroix, were bequeathed by John S. Thacher, the former Director of Dumbarton Oaks, Washington, D.C. A major painting by Max Ernst, *A Moment of Calm*, was given by the artist's widow, Dorothea Tanning Ernst of New York City, and a recent work by the American artist Frank Stella, *Jarama II*, a painted aluminum construction of 1982, was acquired as a gift from Lila Acheson Wallace. Among graphics purchases was *The Adoration of the Shepherds*, a drawing by Giovanni Battista Tiepolo. The Board further authorized the purchase of an important art historical library formed by art historian Wolfgang Lotz, with funds provided by the late Ambassador David K. E. Bruce.

Exhibition of eighteenth-century drawings

A small exhibition of twenty-five drawings from the collection of the late Irwin Boyle Laughlin opened in the East Building on 20 June. Now owned by his daughter, Gertrude Laughlin Chanler, the collection is composed of eighteenth-century drawings by François Boucher, Jean-Honoré Fragonard, Gabriel de Saint-Aubin, Jean-Antoine Watteau, and their contemporaries. Architectural drawings by Giovanni Battista Piranesi and others reflected Ambassador Laughlin's special interest in this field. A friend of Andrew Mellon,



El Greco, *Pietà*, lent by the Stavros S. Niarchos Collection, London, to the *El Greco of Toledo* exhibition

he had been involved in the design of the Gallery's original building by John Russell Pope, the architect of Meridian House, his own beautiful residence on Sixteenth Street.

El Greco of Toledo On 2 July, *El Greco of Toledo* opened in the East Building under the patronage of His Majesty Juan Carlos I, King of Spain, and President Reagan. Like *Rodin Rediscovered*, this history making exhibition was the result of long effort and remarkable cooperation by many individuals on both sides of the Atlantic. Inspired by recent scholarship on El Greco and his work that places him in a more reasoned historical context than previous widely held interpretations, the exhibition brought together the largest number of paintings by this great mannerist artist ever assembled. Of the sixty-six paintings in the exhibition, thirty-two came from Spain; few of these have ever been seen outside that country. Other loans came from museums in France, Sweden, Norway, Italy, Switzerland, and En-

gland, in addition to museums from all regions of the United States and Canada and private collections.

From El Greco's formative years in Italy were works such as the *Purification of the Temple* in two versions and the *Annunciation*, reflecting Venetian influences. *The Trinity* from the Prado and *Veronica's Veil* from a private collection in Madrid, both from the great altar complex for Santo Domingo el Antiguo, represented El Greco's first work in Toledo where he arrived in 1577. The *Annunciation*, *Pentecost*, and *Baptism of Christ*, the largest canvases in the exhibition, were from the high altar of the Colegio de Doña María de Aragón, a Madrid convent. Of particular interest were the numerous portraits, depicting patrons and friends eminent in the ecclesiastical and intellectual life of Toledo.

The exhibition catalogue, published by the New York Graphic Society, is perhaps the most important book on El Greco to appear in many years. Leading scholars of Spanish art and history contributed essays which present a new view of El Greco and the Spain in which he worked.

Impetus for this exhibition grew out of the cooperative spirit of the sister cities of Toledo, Spain, and Toledo, Ohio. The Toledo Museum of Art conceived, organized, and implemented the exhibition with the cooperation of its partner museums, the Museo del Prado, the National Gallery of Art, and the Dallas Museum of Fine Arts.

The exhibition was made possible by a generous grant from the American Express Foundation. Additional support was provided by the National Endowment for the Humanities, the National Endowment for the Arts, and the Federal Council on the Arts and Humanities.

Public response to *El Greco of Toledo* was overwhelming. A capacity audience of over six thousand visitors per day viewed the exhibition. On its final day, crowds numbering over seven thousand jammed the building in hopes of a last look.

In September several smaller exhibitions opened which highlighted works in the National Gallery's own collections. *Bellows: The Boxing Pictures* marked the centennial of George Bellows' birth by presenting, for the first time, an exhibition devoted solely to prizefight images, the theme for which this American realist is best known. The Gallery's association with Bellows is a long one, beginning with the gift by Chester Dale of *Both Members of This Club* in 1945, as early as possible under the then existing rule which prohibited acquisitions until twenty years after an artist's death. Then in 1957, the Gallery devoted its first one-man show to Bellows.

Organized by E. A. Carmean, Jr. and John Wilmerding, this exhibition revealed much about Bellows' working methods and development as an artist, attracting sports writers as well as art critics to its opening preview.

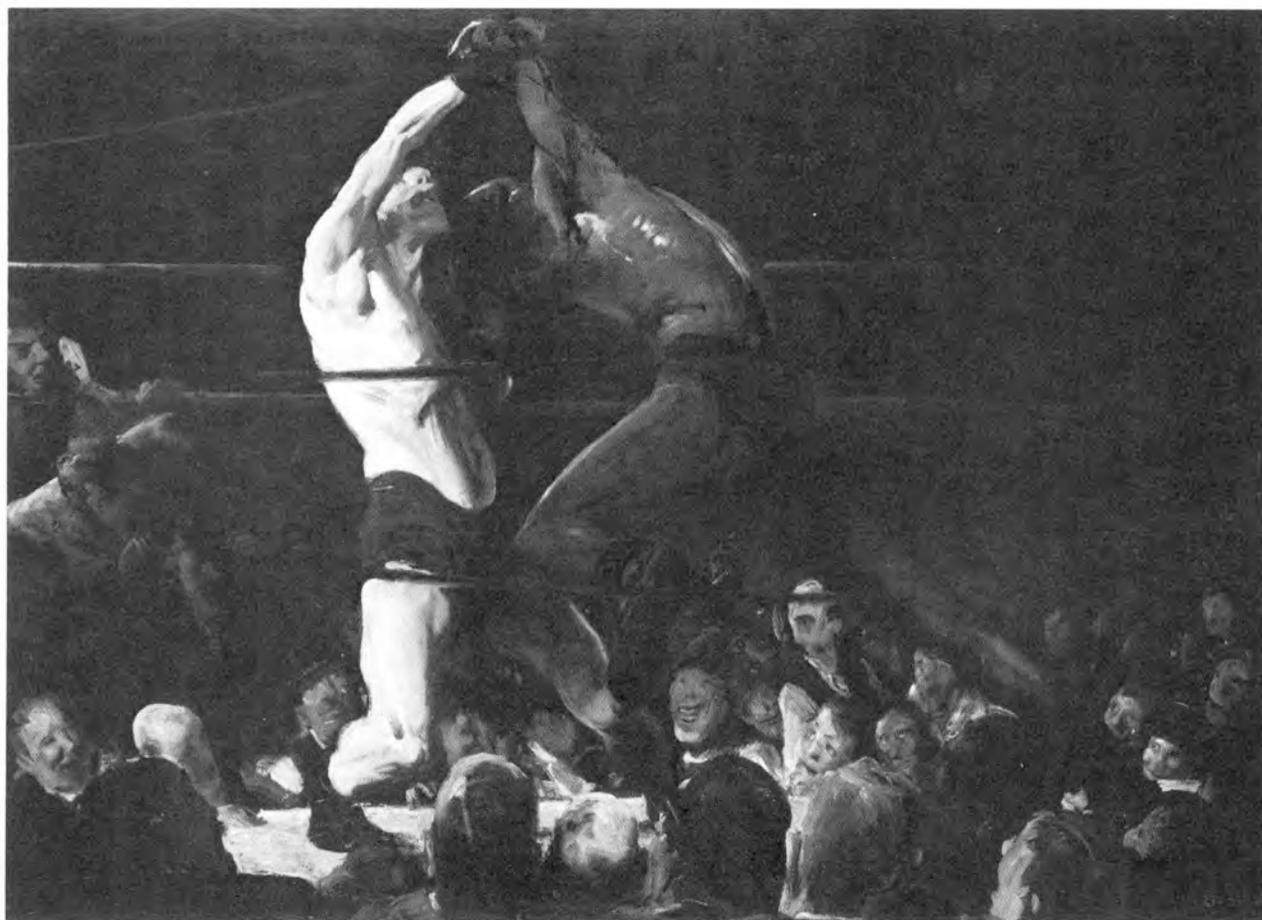
Also on 5 September, *Sixteenth-Century Italian Maiolica: Selec-*



One of a pair of jars, Maiolica exhibition, Arthur M. Sackler Collection

Bellows' prizefight images exhibited

Italian maiolica exhibited



George Bellows, *Both Members of This Club*. Gift of Chester Dale

tions from the Arthur M. Sackler Collection and the National Gallery of Art's Widener Collection opened on the ground level of the East Building. This marked the first time that a selection from Dr. Sackler's collection of maiolica has been shown as a group and the first occasion in ten years that the Widener maiolica has been on view.

On 11 September, we opened a small exhibition of Picasso's bull prints, focused on the set of eleven lithographs of *The Bull* purchased earlier this year, juxtaposing them with other Picasso prints on the same theme from the Gallery's collection.

Paul Mellon gives Braque collage

At their September meeting, the Board of Trustees accepted an important collage by Georges Braque entitled *Aria de Bach* (1913) from Paul Mellon, just in time to include it as a highlight in the exhibition *Braque: The Papiers Collés*, which opened in October. Important graphics acquisitions included three prints by Pablo Picasso and one drawing each by Kirchner and Watteau.

Finally, the Trustees authorized purchase, with funds from the Cafritz Foundation, of *Cattleya Orchid with Three Brazilian Hum-*

mingbirds by Martin Johnson Heade, part of our continuing efforts to build our collection of the finest American paintings.

West Building ground floor galleries are remodeled

As this active year drew to a close, we looked forward to an even busier year to follow. The ongoing renovation of the West Building ground floor was proceeding on schedule and under budget. This new museum-within-a-museum comprises former exhibition galleries and office and storage space, made available for remodeling by the opening of the East Building in 1978. Its plan, along a central circulation spine, represents the final integration of the two buildings, and adds, at one stroke, forty thousand square feet of new exhibition space. Nearly two thousand prints, drawings, paintings, and small-scale sculpture and decorative arts objects from the National Gallery's permanent collection of Western European and American art dating from the twelfth century to the present will be installed. An innovative system with tiers of galleries will allow maximum flexibility in the presentation of graphics exhibitions.

Coming on top of a full exhibition schedule in the East Building, the new ground floor galleries of the original building were being readied to triple the number of works of art on public view. The countdown had started.

Construction of ground floor galleries, West Building



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Dirk Helmbreker, *Self-Portrait*, Ailsa Mellon Bruce Fund

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*deceased

ACQUISITIONS

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

PAINTINGS

Aelst, Willem van, Dutch, 1627–1683
Still Life with Dead Game, 1661
oil on canvas, 0.847 x 0.673 (33 $\frac{3}{8}$ x 26 $\frac{1}{2}$)
2858
Pepita Milmore Memorial Fund

Bonington, Richard Parkes, British,
1802–1828
Seapiece: Off the French Coast, c. 1826
oil on canvas, 0.377 x 0.520 (14 $\frac{7}{8}$ x 20 $\frac{1}{2}$)
2863
Paul Mellon Collection

Ernst, Max, German/American, 1891–1976
A Moment of Calm, 1939
oil on canvas, 1.698 x 3.250 (66 $\frac{3}{4}$ x 128)
2859
Gift of Dorothea Tanning Ernst

Frankenthaler, Helen, American, 1928–
Wales, 1966
acrylic on canvas, 2.875 x 1.144 (113 $\frac{1}{4}$ x 45)
2851
Anonymous Gift

Gossaert, Jan (Mabuse), Flemish,
c.1478–1532
Madonna and Child, c.1532
oil on wood, 0.344 x 0.248 (13 $\frac{1}{2}$ x 9 $\frac{3}{4}$)
2852
Gift of Grace Vogel Aldworth in memory of her
grandparents Ralph and Mary Booth

Hartung, Hans, German, 1904–
T-51-6, 1951
oil on canvas, 0.970 x 1.463 (38 $\frac{1}{4}$ x 57 $\frac{3}{4}$)
2853
Gift of Mr. and Mrs. Morton G. Neumann

Heade, Martin Johnson, American,
1819–1904
*Cattleya Orchid and Three Brazilian
Hummingbirds*, 1871
oil on wood, 0.348 x 0.456 (13 $\frac{3}{4}$ x 18)
2864
Gift of The Morris and Gwendolyn Cafritz
Foundation

Picasso, Pablo, Spanish, 1881–1973
Guitar, 1926
mixed medium on wood, 1.300 x 0.970 (51 $\frac{1}{4}$ x
38 $\frac{3}{4}$)
2857
Chester Dale Fund

Salmon, Robert, American (b. British),
1775–c.1845
The Ship "Favorite" Maneuvering off Greenock,
1819
oil on canvas, 0.762 x 1.283 (30 x 50 $\frac{1}{2}$)
2850
Paul Mellon Collection



Willem van Aelst, *Still Life with Dead Game*, Pepita Milmore Memorial Fund

Seitz, William, American, 1914–1974
Millstone #1, 1956
oil on canvas, 0.866 x 1.372 (34 $\frac{1}{8}$ x 54)
2860
Gift of Mrs. William C. Seitz

Stella, Frank, American, 1936–
Jarama II, 1982
mixed media on etched magnesium, 3.199 x 2.539
x 0.628 (126 x 100 x 24 $\frac{3}{4}$)
2861
Gift of Lila Acheson Wallace

Vlaminck, Maurice de, French, 1876–1958
Woman with a Hat, c.1905
oil on canvas, 0.565 x 0.476 (22 $\frac{1}{4}$ x 18 $\frac{3}{4}$)
2854
Promised Gift of Lili-Charlotte Sarnoff in memory
of Robert and Martha von Hirsch

Wood, Grant, American, 1892–1942
Haying, 1939
oil on canvas mounted on cardboard mounted on
hardboard
0.328 x 0.377 (12 $\frac{7}{8}$ x 14 $\frac{7}{8}$)
2855
Gift of Mr. and Mrs. Irwin Strasburger
New Road, 1939
oil on canvas mounted on hardboard, 0.330 x
0.379 (13 x 14 $\frac{3}{8}$)
2856
Gift of Mr. and Mrs. Irwin Strasburger

SCULPTURE

Cornell, Joseph, American, 1903–1972

La Ricordanza

mixed media (metal on wood), 0.295 x 0.187 (11% x 7%)

A-1854

Gift of Mrs. William C. Seitz

Comer, Bruce, American, 1933–

Camera Obscura, c.1962

mixed media, 0.461 x 0.370 x 0.137 (18% x 14% x 5%)

A-1853

Gift of Mrs. William C. Seitz

Johns, Jasper, American, 1930–

The Critic Smiles, 1969

lead relief, 0.600 x 0.447 x 0.040 (23% x 17% x 1%)

A-1846

Gift of Gemini G.E.L.

Flag, 1960–1969

lead relief, 0.447 x 0.600 x 0.040 (17% x 23% x 1%)

A-1847

Gift of Gemini G.E.L.

Numerals, 1970

lead relief, 0.765 x 0.600 x 0.040 (30% x 23% x 1%)

A-1848

Gift of Gemini G.E.L.

Kienholz, Edward, American, 1927–

The Billionaire Deluxe, 1977

mixed media, 0.280 x 0.390 x 0.350 (11 x 15% x 13%)

A-1849

Gift of Gemini G.E.L.

Monti, Gaetano, Italian, c.1750–1827

Head of a Bull, 1824

marble, 0.710 x 0.705 x 0.689 (28 x 27% x 27%)

A-1844

In memory of C. Michael Paul

Oldenburg, Claes, American, 1929–

Soft Screw, 1976

urethane cast elastomeric, mahogany base, 1.225 (48%) (height)

A-1850

Gift of Gemini G.E.L.

Pradier, Jean-Jacques, French, 1790–1852

Chloris Caressed by Zephyr

plaster, 0.296 x 0.083 x 0.077 (11% x 3% x 3%)

A-1840

Gift of Esther J. Willeox and Esther W. Putnam

Rodin, Auguste, French, 1840–1917

Memorial Relief (Hand of Child), c.1905

marble, 0.408 x 0.327 x 0.149 (16 x 12% x 5%)

A-1852

Gift of Elizabeth Merrill Furness

Smith, Tony, American, 1912–1981

Wandering Rocks (in five pieces), 1967

measurements difficult

A-1845

Gift of the Collectors Committee

Suvero, Mark di, American, 1933–

Tang, 1977

steel (five pieces), 0.378 x 0.327 x 0.160 (14% x 12% x 6%)

A-1851

Gift of Gemini G.E.L.

DRAWINGS

Anonymous French, seventeenth century

(Follower of Verdier?)

Figures (Christ calling one of the Apostles?)

black chalk heightened with white on blue paper

B-33.615

Ailsa Mellon Bruce Fund

Anonymous French, late nineteenth or early

twentieth century

City Street Scene

graphite lightly squared in red chalk

B-31.860

Gift of Winslow and Anna Ames

Anonymous German, sixteenth century

Standard Bearer

pen and black ink with watercolor and gouache

B-31.858

Gift of Mr. and Mrs. John Steiner

Balestra, Antonio, Italian, 1666–1740

Venus Appearing to Achilles

pen and brown ink with brown wash over black chalk

B-33.616

Ailsa Mellon Bruce Fund

Beckmann, Max, German, 1884–1950

Pandora's Box, 1936 and 1947

gouache

B-31.929

Gift of Charles Parkhurst

Bella, Stefano della, Italian, 1610–1664

Studies of a Lion's Head

pen and brown ink

B-31.857

Gift of Mr. and Mrs. John Steiner

A Young Man Pursued by Death

pen and iron-gall ink with gray wash over black chalk sketch

B-31.837

Ailsa Mellon Bruce Fund

Braque, Georges, French, 1882–1963

Aria de Bach, 1913

collage with black and white paper, *faux bois*, charcoal, and white chalk

B-33.725

Collection of Mr. and Mrs. Paul Mellon

Callot, Jacques, French, 1592–1635

Studies of Horses

pen and brown ink

B-31.652

Ailsa Mellon Bruce Fund

Chatelet, Claude Louis, French, 1753–1795

View of the Agrigento Countryside

pen and brown ink with watercolor over black chalk

B-33.708

Gift of the Charlottesville-Albemarle Foundation for the Encouragement of the Arts, to honor J. Carter Brown for meritorious contribution to the world of the arts.

Flaxman, John, British, 1755–1826

Seated Man Flanked by Two Reclining Figures, c.1790

pen and black ink over graphite

B-31.722

Gift of William B. O'Neal

Three Sketches of a Standing Woman, c.1790

pen and black ink over graphite

B-31.723

Gift of William B. O'Neal

Gampert, Jean-Louis, Swiss, 1884–1943

Portrait of Henri Louis Mermod, 1927

graphite

B-33.709

Gift of Philippe Visson

Gorky, Arshile, American, 1904–1948

Portrait of the Artist's Mother

graphite

B-31.993

Ailsa Mellon Bruce Fund

Greuze, Jean-Baptiste, French, 1725–1805

Head of a Woman Looking Back Over Her Shoulder

red chalk

B-31.653

Ailsa Mellon Bruce Fund

Hart, William, American, 1823–1894

Figures in a Landscape, 1860

graphite and Chinese white on brown paper

B-31.861

Gift of Robert S. Pirie

Hassam, Child, American, 1859–1935

Norman Structure, 1885

pen and black ink over graphite

B-31.862

Gift of Robert S. Pirie

Helmbreker, Dirk, Dutch, 1633–1696

Self-Portrait

red chalk

B-33.652

Ailsa Mellon Bruce Fund

Hill, John Henry, American, 1770–1850

Trees Profiled Against the Sky

watercolor

B-31.838

Gift of Mildred Gott Bryan and American Art Curator's Fund

Hollar, Wenzel, Czechoslovakian, 1607–1677

Cape Spartell from the West

pen and brown ink with watercolor over black chalk

B-33.668

Ailsa Mellon Bruce Fund

Homer, Winslow, American, 1836–1910

Soldier Taking Aim, 1864
pencil, black and white chalk
B-31.730
Avalon Fund

Zouave (Study for 'Pitching Horseshoes'), 1864
black and white chalk on olive-green paper
B-31.731
Avalon Fund

Jarvis, Charles Wesley, American, 1812–1868

Henry Clay, c. 1840
pencil, brush and gray wash
B-31.732
Avalon Fund

Johnson, Eastman, American, 1824–1906

Head of a Young Woman, late 1870s
charcoal heightened with white chalk
B-31.733
Avalon Fund

Kienbusch, William Austin, American,
1914–1980

Landscape with Houses, 1936 (?)
watercolor over pencil
B-33.658
Gift of Parker Lesley
Summertime, 1962
casein on paper
B-33.726
Gift of Ruth Carter Johnson

Kirchner, Ernst Ludwig, German, 1880–1938

Park Landscape, c. 1909
black crayon
B-33.701
Epstein Family Fund

Kneller, Godfrey, British, 1646–1723

Portrait of Anthony Henley
black chalk heightened with white on gray paper
B-31.839
Ailsa Mellon Bruce Fund

Le Prince, Jean-Baptiste, French, 1734–1781

Shepherds in a Landscape Before a Fortified Town,
1777
pen and brown ink with brown wash over graphite
B-33.617
Ailsa Mellon Bruce Fund

Lorrain, Claude, French, 1600–1682

Landscape with a Bridge, c. 1638
pen and brown ink with brown wash over graphite
B-31.735
Gift of Mr. and Mrs. Ronald S. Lauder

Magritte, René, Belgian, 1898–1967

The Rape, 1966
graphite
B-33.657
Gift of Mrs. William C. Seitz

Moholy-Nagy, Laszlo, Hungarian, 1885–1946

Q, 1922 or 1923
collage with graphite, India ink, and watercolor
B-33.618
Ailsa Mellon Bruce Fund



Giovanni Battista Piazzetta, *Apollo, the Muses, and Mars: In Praise of Tasso*. Pepita Milmore Memorial Fund

Matisse, Henri, French, 1869–1954

Reclining Nude, 1922
pen and ink
B-31.918
Gift and promised gift of Lili-Charlotte Sarnoff in
memory of Robert and Martha von Hirsch

Pechstein, Hermann Max, German,

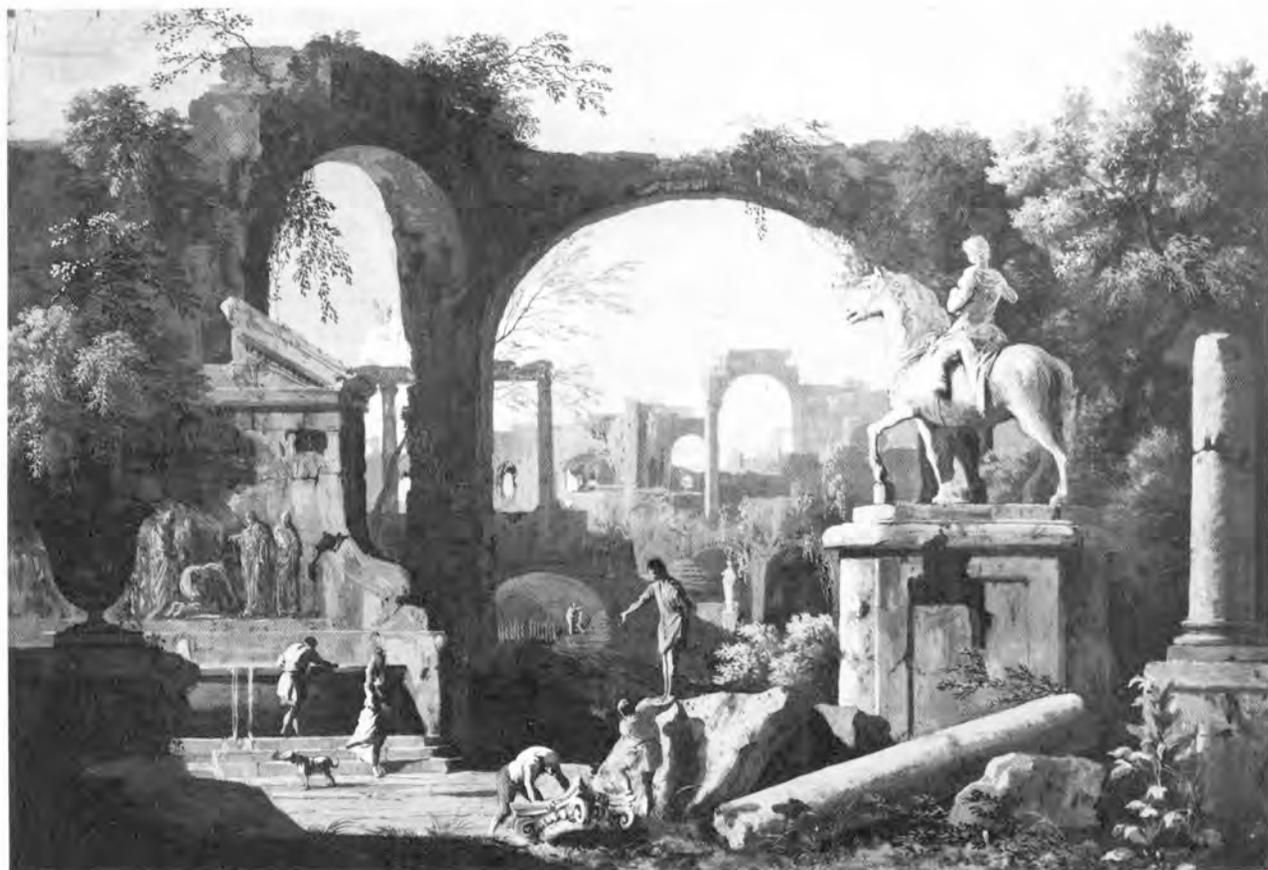
1881–1955
Horses in a Landscape, 1924
brush and black ink with gray wash on brown paper
B-33.660
Gift of Parker Lesley

Perugino, Pietro, c. 1455–1523

The Baptism of Christ, c. 1475
pen and brown ink
B-31.650
Pepita Milmore Memorial Fund

Piazzetta, Giovanni Battista, Venetian,

1682–1754
Apollo, the Muses, and Mars: In Praise of Tasso
black chalk
B-31.649
Pepita Milmore Memorial Fund



Marco Ricci, *Capriccio of Roman Ruins*, Ailsa Mellon Bruce Fund

Quarenghi, Giacomo, Italian, 1744–1817

Elevation of the Place de la Paix and the façade of the Théâtre de l'Opéra

pen and black ink with watercolor

B-33,721

Gift of William B. O'Neal

Quast, Pieter, Dutch, 1606–1647

Gentleman Seen from Behind

graphite on vellum

B-31,840

Ailsa Mellon Bruce Fund

Lady Seen from Behind

graphite on vellum

B-31,841

Ailsa Mellon Bruce Fund

Raphael, Italian, 1483–1520

Saint George and the Dragon

brush and brown wash with white heightening over black chalk, incised with stylus

B-33,667

Ailsa Mellon Bruce Fund

Ricci, Marco, Italian, 1676–1730

Capriccio of Roman Ruins

gouache on kidskin

B-33,653

Ailsa Mellon Bruce Fund

Schongauer, Martin, German, c.1450–1491

Young Woman Wearing a Scarf

pen and brown ink

B-33,707

Gift and promised gift of Mr. and Mrs. Ronald S. Lauder

Schussele, Christian, American, 1824–1879

Prometheus Bound

charcoal on board

B-31,863

Gift of Robert S. Pirie

Sweelink, Gerrit Pietersz., Dutch,

1566–1628?

Odysseus and Teiresias

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

B-33,619

Ailsa Mellon Bruce Fund

Testa, Pietro, Italian, 1611–1650

The Resurrection, early 1640s

pen and brown ink over black chalk

B-33,655

Ailsa Mellon Bruce Fund

Tiepolo, Giovanni Battista, Italian,

1696–1770

The Adoration of the Shepherds, mid-1730s

pen and brown ink with brown washes over black chalk

B-33,654

Ailsa Mellon Bruce Fund

Troger, Paul, Austrian, 1698–1762

Two Beggars with Their Dog

pen and brown ink

B-31,842

Ailsa Mellon Bruce Fund

Vanderlyn, John, American, 1775–1852

Study of a Woman's Dress

pencil, black and white chalk over graphite on pink paper

B-31,734

Avalon Fund

Vedder, Elihu, American, 1836–1923

Dionysian Revelers

charcoal and white chalk on light green paper

B-33,669

American Art Curator's Fund

Watteau, Antoine, French, 1684–1721

The Bower

red chalk

B-33,702

Ailsa Mellon Bruce Fund

West, Benjamin, American, 1738–1820

Charity

pen and brown ink with sepia wash on gray paper

B-31,864

Gift of Robert S. Pirie

Zuccaro, Federigo, Italian, 1540/1–1609

The Disputation of Saint Catherine of Alexandria

pen and brown ink with brown wash over graphite, heightened with white gouache, lightly squared in graphite

B-31,843

Ailsa Mellon Bruce Fund

PRINTS

Aequaroni, Giuseppi, with **Silvestro Bossi, François Morel, Filippo Palmucci, Pietro Parboni** and **Pietro Ruga**

40 Vedute della Città di Roma (Rome, early nineteenth century)

bound set of thirty-nine etchings

B-31,942

Gift of Dr. and Mrs. David S. Pollen

Albers, Josef, German, 1881–1976

Homage to the Square: Soft Edge, Hard Edge

ten serigraphs

B-31,919 through B-31,928

Gift of Charles Parkhurst in memory of William C. Seitz

Anonymous French, seventeenth century

Concert Royal des Muses; Almanach pour l'an de grâce 1671

engraving

B-33,670

Ailsa Mellon Bruce Fund

Anonymous French, eighteenth century

(monogrammed LC.DLM)

Eight Maps of Paris, 1728–1729

bound volume of hand-colored engravings

B-33,665

Gift of Robert H. Thayer

Bartolozzi, Francesco, Italian, 1727–1815

Alexander, Lord Loughborough (after Thomas

James Northcote), 1800

stipple engraving

B-31,867

Gift of Edward D. Wolski

Edward, Lord Thurlow (after Sir Joshua Reynolds),

1872

stipple engraving

B-31,868

Gift of Edward D. Wolski

Bella, Stefano della, Italian, 1610–1664

from *Agréable diversité de figures*, 1642

ten etchings

B-31,686 through B-31, 695

Gift of Sara L. Lepman

Paysages et ruines de Rome, 1646

thirteen etchings

B-31,697 through B-31,709

Gift of Sara L. Lepman

Divers embarquements, 1644

five etchings

B-31,710 through B-31,714

Gift of Sara L. Lepman

Divers Paysages, 1641

three etchings

B-31,715 through B-31,717

Gift of Sara L. Lepman

Diverses figures et griffonnements, 1646

two etchings

B-31,718 and B-31,719

Gift of Sara L. Lepman

Marine, from Caprice fait par de la Bella, 1642

etching

B-31,720

Gift of Sara L. Lepman

Paysages maritimes, 1644, title page

etching

B-31,721

Gift of Sara L. Lepman

The Departure of Jacob to Egypt

etching

B-31,845

Ailsa Mellon Bruce Fund

Benoist, Philippe, French, b. 1818, and others

Paris dans sa Splendeur by M. M. Audiganne and others (Paris, 1863)

three bound volumes with lithographic

illustrations

B-31,943, B-31,949 and B-31,950

Gift of Robert H. Thayer

Berthon, Paul, French, 1872–1909

Sarah Bernhardt as Méliande

color lithograph

B-31,945

Gift of Arthur and Charlotte Veershow

Blake, William, British, 1757–1827

Life of William Blake by Alexander Gilchrist

(London, 1880)

two bound volumes with three woodcut

illustrations by Blake

B-33,727 and B-33,728

Gift of William B. O'Neal

Narrative of a five years' expedition against the

Revolted Negroes of Surinam by Captain John

Gabriel Stedman (London, 1796)

bound volumes with eighty-two engraved and

etched illustrations (after Stedman)

B-33,723 and B-33,724

Gift of William B. O'Neal

The Theogony Works and Days and the Days of

Hesiod (London, 1817)

bound set of thirty-nine engraved illustrations

(after John Flaxman)

B-31,725

Gift of William B. O'Neal

Bodmer, Karl, Swiss, 1809–1893

Ein Mönch Indianer, 1839

lithograph

B-31,865

Gift of Ruth B. Benedict

Bosse, Abraham, French, 1602–1676

title page and seventeen illustrations (after Claude Vignon) for *L'Ariane* by Jean Desmarets (Paris, 1639)

engraving with etching (proofs)

B-31,729

Ailsa Mellon Bruce Fund

The Prodigal Son

set of six engravings

B-33,671 through B-33,676

Ailsa Mellon Bruce Fund

Brustoloni, Giovanni Battista, Italian, 1712–1796

The Ascension Day Festival at Venice (after

Canaletto)

etching

B-31,844

Ailsa Mellon Bruce Fund

Büsinck, Ludolf, German, 1590–1669

Moses with the Tablets of the Law

chiaroscuro woodcut

B-31,654

Ailsa Mellon Bruce Fund

Callot, Jacques, French, 1592–1635

The Temptation of St. Anthony, 1635

etching

B-31,651

Ailsa Mellon Bruce Fund

Il Solimano, 1620

set of six etchings with engraving

B-31,658 through B-31,663

Gift of Ruth B. Benedict in memory of William S. Benedict

Carpi, Ugo da, Italian, c. 1479–1532

Saturn (after Pordenone), 1525–1530

chiaroscuro woodcut in four blocks, blue

B-31,994

Rosenwald Collection

Saturn (after Pordenone), 1525–1530

chiaroscuro woodcut in four blocks, gray

B-31,995

Rosenwald Collection

Saturn (after Pordenone), 1525–1530

chiaroscuro woodcut in four blocks, violet

B-31,996

Rosenwald Collection

Castiglione, Giovanni Benedetto, Italian, c. 1610–1663/5

The Genius of Castiglione, 1648

etching

B-31,657

Gift of Ruth B. Benedict in memory of William S. Benedict

Chabine, Edgar, French, 1874–1947

Sans travail, 1903

drypoint

B-33,713

Gift of Pierre Chabine



Giovanni Benedetto Castiglione, *The Genius of Castiglione*, Gift of Ruth B. Benedict in memory of William S. Benedict

Lerand dans le rôle de "Rodin" du Juif Errant, 1903

etching, drypoint, and aquatint
B-33.714

Gift of Ivo Kirschen

Charlet, Nicholas Toussaint, French, 1792–1845

Tête de vieille femme

lithograph

B-33.677

Ailsa Mellon Bruce Fund

Chassériau, Théodore, French, 1819–1856

Arabe montant en selle, 1849

soft-ground etching

B-33.718

Grey Froelich Memorial Fund

Cheret, Jules, French, 1836–1933

Au Quartier Latin, 1894

color lithograph

B-33.719

Grey Froelich Memorial Fund

Collignon, François, French (fl. 1630–1650)

The Resurrection (after Pietro Testa)

etching

B-33.656

Ailsa Mellon Bruce Fund

Coriolano, Bartolomeo, Italian (active 1627–1653)

Thesis (after Guido Reni)

chiaroscuro woodcut

B-33.678

Ailsa Mellon Bruce Fund

Couché, François-Louis, French, 1782–1849

Soixante Vues des plus beaux Palais, Monuments et Eglises de Paris, 1818

bound volume of etchings with engraving

B-31.951

Gift of Robert H. Thayer

Daubigny, Charles-François, French,

1817–1878

Voyage en Bateau, 1862

portfolio of sixteen etchings, including original cover and printed text

B-31.669 through B-31.685

Gift of Joan Lees in memory of Edward Lees, M.D.

Sentir dans les Blés, 1862

cliché-verre

B-33.679

Ailsa Mellon Bruce Fund

Daumier, Honoré, French, 1808–1879

Ô Douleur! . . . Avoir Révê . . . un Époux . . .

plate 20 in the series *Les Bas-bleus*, 1844

lithograph (proof)

B-33.680

Ailsa Mellon Bruce Fund

Promenade du Boeuf Gras, 1839

lithograph

B-33.681

Ailsa Mellon Bruce Fund

Une Représentation à Bénéfice, plate 37 in the

series *Les Beaux jours de la vie*, 1844

lithograph

B-33.682

Ailsa Mellon Bruce Fund

Delaune, Etienne, French, c.1518–1583

Apollo on Mount Parnassus (after Nicolò

dell'Abbate), 1569

engraving

B-33.620

Ailsa Mellon Bruce Fund

Narcissus at the Fountain (after Rosso), 1569

engraving

B-33.621

Ailsa Mellon Bruce Fund

Devéria, Achille, French, 1800–1857

L'Inquiétude, 1829

lithograph

B-31.866

Gift of Ruth B. Benedict

Dupré, Jules, French, 1811–1899

Vue prise en Normandie

lithograph

B-33.683

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Dusart, Cornelius, Haarlem, 1660–1704

March

mezzotint

B-31.655

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Edelinck, Gerard

Portrait of Charles d'Hozier (after Hyacinthe

Rigaudi)

engraving

B-33.622

Ailsa Mellon Bruce Fund

Escher, Maurits Cornelis, Dutch, 1898–1972

Bomen en Dieren, 1953

woodcut

B-31.870

Gift of Martin Gardner

Vaulted Staircase, 1931

wood engraving

B-31.884

Seymour and Iris Schwartz Collection

Grasshopper, 1935

wood engraving

B-31.885

Seymour and Iris Schwartz Collection

Scarabs, 1935

wood engraving

B-31.886

Seymour and Iris Schwartz Collection

Cobwebs

wood engraving

B-31.887

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XXIV Emblemata (Holland, 1932)

bound volume of twenty-eight woodcuts and one woodcut bookplate

B-31.888

Seymour and Iris Schwartz Collection

Flor de Pasqua by A. P. van Stolk (Holland, 1921)

bound volume with nineteen woodcut illustrations

B-31.889

Seymour and Iris Schwartz Collection

Illustrations for *De Vreeselijke Avonturen van*

Scholastica by Jan Walch (Bussum, 1933)

twelve woodcuts (proofs)

B-31.891 through B-31.902

Seymour and Iris Schwartz Collection

De Vreeselijke Avonturen van Scholastica by Jan

Walch (Bussum, 1933)

bound volume with twelve woodcut illustrations

B-31.890

Seymour and Iris Schwartz Collection

San Cosimo, Ravello, 1932

wood engraving

B-31.903

Seymour and Iris Schwartz Collection

Casa Campestre, Ravello, 1932

lithograph

B-31.904

Seymour and Iris Schwartz Collection

San Cosimo, Ravello, 1932

lithograph

B-31.905

Seymour and Iris Schwartz Collection

Antica Chiesa, Ravello, 1932

woodcut

B-31.906

Seymour and Iris Schwartz Collection

Calanche de Piana, Corsica, 1934

wood engraving

B-31.907

Seymour and Iris Schwartz Collection

Aan Jan Greshoff, 1938

woodcut

B-31.908

Seymour and Iris Schwartz Collection

- Eye*
mezzotint
B-31,909
Seymour and Iris Schwartz Collection
- Sun and Moon*, 1948 (proof of black block)
woodcut
B-31,910
Seymour and Iris Schwartz Collection
- Sun and Moon*, 1948 (proof of blue block)
woodcut
B-31,911
Seymour and Iris Schwartz Collection
- Sun and Moon*, 1948 (proof of yellow block)
woodcut
B-31,912
Seymour and Iris Schwartz Collection
- Sun and Moon*, 1948 (proof of red block)
woodcut
B-31,913
Seymour and Iris Schwartz Collection
- Depth*, 1955
woodcut
B-31,914
Seymour and Iris Schwartz Collection
- Sphere Surface with Fish*, 1958 (proof in black and gray)
woodcut
B-31,915
Seymour and Iris Schwartz Collection
- Sphere Surface with Fish*, 1958 (proof in black and gold)
woodcut
B-31,916
Seymour and Iris Schwartz Collection
- Knots*, 1965 (proof in black and green)
woodcut
B-31,917
Seymour and Iris Schwartz Collection
- Evans, Edmond**, British, 1826–1905
Sabbath Bells by Joseph Cundall (New York, 1856)
bound volume with sixteen color wood engraving illustrations (after Birket Foster)
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Gift of Arthur and Charlotte Vershbow
- Francis, Sam**, American, 1923–
Untitled, 1978
color lithograph
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mezzotint
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- Imaginary Portrait of an English Beauty*, 1762
mezzotint
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Gift of Mrs. A. Hyatt Mayor
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Horses Going to the Fair, 1821
lithograph
B-31,846
Ailsa Mellon Bruce Fund
- Goyrand, Claude**, French, active 1627–1649
Agréable diversité des figures (after della Bella)
etching
B-31,696
Gift of Sara L. Lepman
- Goltzius, Hendrick**, Dutch, 1558–1616
Saint John the Baptist
chiaroscuro woodcut
B-31,997
Rosenwald Collection
- Persphone*, c.1598
chiaroscuro woodcut
B-33,703
Rosenwald Collection
- Griggs, Frederick L.**, British, 1876–1938
Fen Monastery, 1923
etching
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Ailsa Mellon Bruce Fund
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Angie
engraving
B-33,624
Ailsa Mellon Bruce Fund
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Icones Historiarum Veteris Testamenti, by Gilles Corrozet (Lyon, 1547)
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Gift of Philip Hofer
- Hollar, Wenzel**, Czechoslovakian, 1607–1677
Portrait of Hans Holbein the Younger (after Holbein)
etching
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Gift of John Fleming
- de Hooghe, Romeyn**, Dutch, 1645–1672
De Funeribus Romanorum by J. Kirchner (Leiden, 1672)
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etching
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Star, 1957
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Downriver Plant, 1978
etching
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etching
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etching
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etching
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Il Carnevale de Roma, 1820
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Untitled
lithograph
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Swans, c.1900
color lithograph
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engraving (touched proof)
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engraving
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etching
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The Sleeping Shepherd, 1857
etching
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eighteenth century
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1881-1955
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drypoint
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Flux, 1976
etching
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lithographs—set of eleven successive states
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etching (proof)
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etching (proof)
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Pissarro, Camille, French, 1830-1903
Baigneuse aux Oies, 1895
etching and aquatint on blue-green paper (proof)
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Commemorative Artwork, 1981
offset lithograph
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*Christ Driving the Money Changers Out of the
Temple*, 1635
etching
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etching and engraving

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Self-Portrait, 1982

lithograph

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color silkscreen

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Race Track Series: Los Alamitos, 1972

color silkscreen

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Untitled, 1981

dyed handmade paper

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stencil print with embossing

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Charles-François Daubigny, "Le Bateau-Atelier" from *Le Voyage en Bateau*. Gift of Joan F. Lees in memory of Edward Lees, M.D.

Thulden, Theodor van, Dutch, 1606–1676

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Farewell to His Father"

set of six etchings

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The Triumph of Mars (after G. B. Tiepolo)

etching

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Tinguely, Jean, Swiss, 1925–

Metaharmonie III, 1981

etching

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Trento, Antonio da, Italian, c. 1508–1550

The Virgin with the Rose (after Parmigianino)

chiaroscuro woodcut in black and brown

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The Virgin with the Rose (after Parmigianino)

chiaroscuro woodcut in black and green

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Valentinis, Sebastiano de, Italian,

fl. 1540–1568

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etching

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mezzotint

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Grenadier, 1817

lithograph

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Wayne, June, American, 1918–

Last Chance, 1955

lithograph

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1834–1903

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

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

Georges Seurat, *The Lighthouse at Honfleur*

Edouard Vuillard, *Woman in a Striped Dress*

MR. AND MRS. J. V. MLADEK

Frantisek Kupka, *The Cathedral; Organization of Graphic*
Motifs II; The Fair



Martin Johnson Heade, *Cattleya Orchid and Three Brazilian Hummingbirds*, Gift of The Morris and Gwendolyn Cafritz Foundation

MUNCH MUSEUM, OSLO

Edvard Munch, *Red and White; The Red Vine; Starry Night*

MORTON G. NEUMANN FAMILY COLLECTION

Paul Klee, *Capriccio in February*

THE PELL FAMILY TRUST

George Caleb Bingham, *The Jolly Flatboatmen*

LEE KRASNER POLLOCK

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

THE RIJKSMUSEUM, AMSTERDAM

Gerrit A. Berckheyde, *The Town Hall, Amsterdam*

Johannes Lingelbach, *Italian Harbor*

Jan Steen, *Supper at Emmaus*

Johannes C. Verspronck, *Portrait of a Man*

Philips Wouwerman, *The Riding School*

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

David Smith, *Sentinel*

ALFRED STIEGLITZ COLLECTION

Georgia O'Keeffe, *Lake George with Crows*

ANONYMOUS LOANS

Dirck Bouts, *Madonna and Child*

Georges Braque, *Studio*

Paul Gauguin, *Brittany Landscape with Swineherd*

Arshile Gorky, *Self-Portrait*

Franz Kline, *Caboose*

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

Edouard Manet, *Le Bal de l'Opera*

Frans van Mieris, *Death of Lucretia*

Edvard Munch, *Starry Night*

Rembrandt van Ryn, *Hendricjke Stoffels*

David Smith, *Zig I*

NATIONAL AND INTERNATIONAL PROGRAMS

DEPARTMENT OF EXTENSION PROGRAMS

The dramatic rate of growth of the extension programs audience noted in last year's annual report was sustained in fiscal year 1982. The current year's audience, reported at 48,524,345 persons, is double that of fiscal year 1981. Of this number, over forty-five million persons viewed extension programs on educational and public television; this represents a ninety-eight percent increase in television viewers alone. Such a surge in audience reflects not only the enhanced availability of program material to a greater number of instructional television facilities, but also a higher rate of utilization by educational and community stations and networks which have used extension programs in previous years. There were 1,034 television presentations of Gallery programs in fiscal year 1982, compared to 499 in the last twelve-month period, an increase in excess of 100 percent.

Almost three million persons used extension programs through direct, short-term loans and through the regional extended loan distribution system. Despite an overall decrease in school enrollments nationally, the extension audience has remained stable, suggesting that there is higher utilization of programs by a slightly diminished pool of borrowers. Of particular interest in a review of the level of use of the various programs offered is the rise in orders for videocassette programs—from 151 in fiscal year 1981 to 664 in fiscal year 1982. This 400 percent increase in use may be linked to the effectiveness of the new extension programs catalogue in heightening public awareness of the availability of videocassette programs and to increasing use of videotape players in instructional settings.

Forty-seven new agencies—including nine library systems in the state of California; the school systems of such cities as Chicago, Houston, Philadelphia, and Fort Wayne; the Georgia State Department of Instruction; and numerous instructional media centers throughout the state of Iowa—joined the department's regional loan program in fiscal 1982. The addition of such "subsidiary" distribution centers substantially expands the number of participant agencies

which provide statewide and regional constituencies with immediate access to the Gallery's resources.

The department continued to make extension programs available to numerous Department of Defense installations in Europe and in Asia, and, through the United States Information Agency, to embassies in such diverse nations as Sri Lanka, Venezuela, and Israel.

The Gallery films *Picasso: The Saltimbanques*, *Femmel Woman: A Tapestry by Joan Miró*, and *Mobile, by Alexander Calder* have represented the Gallery and the nation in film festivals in Hong Kong; Prague, Czechoslovakia; Huesca, Seville, and Bilbao, Spain; Lille and Paris, France; and Venice, Italy. In addition, the Calder film was awarded the Grand Prize at the Montreal International Film Festival. One of the department's newest films, *Picasso and the Circus*, has been designated as the winner of a 1982 CINE Golden Eagle award.

While much effort has been devoted to maintaining and upgrading the inventory of programs offered, efforts to develop new programs have continued. A new study and activity guide for the film *Picasso: The Saltimbanques* is part of a long-term program for providing supplementary discussion and project suggestions in a variety of curriculum areas as supplements to existing program materials. Two new films, *Gauguin* and *Picasso*, both based upon Gallery collections, are nearing completion; they are the final films in the "Awareness" series of short films devoted to the work of individual artists. A supplement to the extension programs catalogue was produced during fiscal year 1982 to announce the availability of the recently released films, *American Light*, *Picasso: The Saltimbanques*, and *Picasso and the Circus*.

ART AND MAN

The Gallery and Scholastic Magazines, Inc., continued to work cooperatively in the publication of *Art and Man* magazine, used throughout the nation's secondary schools. The

year's issues explored the work of such diverse artists as Leonardo da Vinci, Louise Nevelson, René Magritte, Winslow Homer, Ansel Adams, and Claes Oldenburg. Subscriptions during the 1981-1982 academic year totalled 140,000.

SUMMARY

	Total Showings	Total Estimated Audience
Color Slide Programs	13,892	1,004,235
Automated Programs	145	43,500
Films	12,520	1,273,639
Videocassettes	664	48,175
Regional Loans	12,675	479,077
Special Long-Term Loans	873	87,300
Public/Educational		
Television	1,034	45,588,419
GRAND TOTAL	41,803	48,524,345

NATIONAL GALLERY

LOANS TO TEMPORARY EXHIBITIONS

BELGIUM

Liège, Musée Saint-Georges

CEZANNE, 12 March-9 May 1982

Paul Cézanne, *Mont Sainte-Victoire*

Circulated to: Musée Granet, Aix-en-Provence, France
12 June-30 August 1982

CANADA

Alberta, Edmonton Art Gallery

RAOUL DUFY WATERCOLORS, 27 November 1981-10 January 1982

Raoul Dufy, *House Among Palm Trees*

Montreal Museum of Fine Arts

NICOLAS LARGILLIERE AND THE ROLE OF THE PORTRAIT IN THE EIGHTEENTH CENTURY IN FRANCE, 15 September-15 November 1982

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

Ontario, Art Gallery of Windsor

LA PIERRE PARLE: LITHOGRAPHY IN FRANCE, 1848-1900, 8 September-15 October 1981

J. M. Whistler, *Portrait of Mallarmé*

Ottawa, National Gallery of Canada

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

Guido Reni, *Head of St. Francis*

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

The Norman Mackenzie Art Gallery, University of Regina
PRINTS BY RODOLPHE BRES DIN, 16 October-16 November 1981

Rodolphe Bresdin, *Fables et contes*

Rodolphe Bresdin, *Intérieur Flamand*

Circulated to: Musée des Beaux-Arts de Montreal, 15 January-28 February 1982

Toronto, Art Gallery of Ontario

GAUGUIN TO MOORE: PRIMITIVISM IN MODERN SCULPTURE,

6 November 1981-3 January 1982

Paul Gauguin, *Père Paillard*

Paul Gauguin, *A Pair of Wooden Shoes*

Amedeo Modigliani, *Head of a Woman*

ENGLAND

London, Victoria and Albert Museum

THE INDIAN HERITAGE: COURT LIFE AND ARTS UNDER MUGHAL RULE, 19 April-15 August 1982

Indian Imperial Manufacture, *Large Animal Rug*

FEDERAL REPUBLIC OF GERMANY

Karlsruhe, Badisches Landesmuseum

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

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

Kunsthalle Bielefeld

MATISSE: THE GOLDEN AGE, 18 October-13 December 1981

Henri Matisse, *Venus*

Munich, Haus der Kunst

AMERICAN PAINTING, 1930-1980, 14 November 1981-31 January 1982

Thomas Hart Benton, *The Trail Riders*

FRANCE

Paris, Musée National d'Art Moderne, Centre Georges Pompidou

HOMMAGE A BRAQUE, 17 June-27 September 1982

Georges Braque, *Aria de Bach*

Paris, Musée National d'Art Moderne, Centre Georges Pompidou

THE MASTERPIECES OF JACKSON POLLOCK, 3 February-18 May 1982

Jackson Pollock, *Lavender Mist*

Paris, Grand Palais

FRANCE IN THE GOLDEN AGE: SEVENTEENTH-CENTURY FRENCH PAINTINGS FROM AMERICAN COLLECTIONS, 29 January-26 April 1982

Nicolas Poussin, *The Assumption of the Virgin*

Michelangelo Caravaggio, *Still Life*

Louis Le Nain, *Landscape with Peasants*

Louis Le Nain, *A French Interior*

Nicolas Poussin, *The Feeding of the Child Jupiter*

Philippe de Champagne, *Omer Talon*

Simon Vouet, *Saint Jerome and the Angel*

Sebastien Bourdon, *The Finding of Moses*

Circulated to: The Metropolitan Museum of Art, New York, 26 May-22 August 1982; The Art Institute of Chicago, Illinois, 18 September-28 November 1982

Paris, Petit Palais

PORTRAITURE IN ITALY DURING TIEPOLO'S TIME, 6 May-5 September 1981

Giovanni Battista Tiepolo, *A Young Lady in Domino and Tricorne*

Paris, Réunion des Musées Nationaux, Grand Palais

JEAN-BAPTISTE OUDRY, 2 October 1982-3 January 1983

Jean-Baptiste Oudry, *La Scène du grand Baguenaudier*
Jean-Baptiste Oudry, *Ragotin enivré par la Rancune*

ITALY**Venice, Fondazione Giorgio Cini**

CANALETTO, 10 July–17 October 1982

Canaletto, *Ascension Day Festival at Venice*Canaletto, *The Square of St. Mark's***Venice Biennale**

ESPOSIZIONE GIARDINI, 9 June–30 September 1982

Constantin Brancusi, *Maiistra***JAPAN****Tokyo, The National Museum of Modern Art**

JAPANESE ARTISTS STUDIED IN THE U.S.A.—AMERICAN ART AND JAPAN 1900–1939, 24 July–5 September 1982

Robert Henri, *Young Woman in White*John Sloan, *The City From Greenwich Village*

Circulated to: The National Museum of Modern Art,

Kyoto, 14 September–11 October 1982

Tokyo, Tokyo Metropolitan Art Museum

FRANÇOIS BOUCHER, 24 April–23 June 1982

François Boucher, *Return to the Fold*François Boucher, *Allegory of Music*François Boucher, *Les Crêpes*François Boucher, *Reclining Female Nude*François Boucher, *Madame Bergeret*

Circulated to: Kumamoto Prefectural Museum of Art, 3 July–22 August 1982

THE NETHERLANDS**The Hague, Mauritsshuis**

JACOB VAN RUISDAEL, 1 October–31 December 1981

Jacob van Ruisdael, *The Small Bridge*Jacob van Ruisdael, *Old Trees Along a Bank*Jacob van Ruisdael, *Park with a Country House*

Circulated to: Fogg Art Museum, Harvard University, Cambridge, Massachusetts, 18 January–11 April 1982

SCOTLAND**Edinburgh, National Gallery of Scotland**

POUSSIN: BACCHANALS AND SACRAMENTS, 15 October–13 December 1981

Nicolas Poussin, *The Baptism of Christ***SPAIN****Madrid Spanish Contemporary Art Museum**

EXPOSICION ANTOLOGICA PABLO PICASSO, 25 October–8 December 1981

Pablo Picasso, *Nude Woman*Pablo Picasso, *Lady with a Fan*

Circulated to: Picasso Museum, Barcelona, Spain, 11 January–28 February 1982

Madrid, Museo del Prado

EL GRECO OF TOLEDO, 11 April–6 June 1982

El Greco, *Saint Ildefonso*El Greco, *Saint Martin and the Beggar*El Greco, *Madonna and Child with Saint Martina and Saint Agnes*El Greco, *Laocoön*El Greco, *Christ Cleansing the Temple*El Greco, *The Holy Family*

Circulated to: The Toledo Museum of Art, Toledo, Ohio, 26 September–21 November 1982

UNITED STATES**CALIFORNIA****Santa Barbara, University Art Museum, University of California**

THE CUBIST PRINT, 17 February–28 March 1982

Robert Delaunay, *The City*Georges Braque, *Cubist Still Life II*Jacques Villon, *Renée, Full Face*Jacques Villon, *Portrait of E.D.*Jacques Villon, *Baudelaire with Socle*

Circulated to: Toledo Museum of Art, 24 April–13 June 1982

Los Angeles County Museum of Art

AMERICAN PORTRAITURE IN THE GRAND MANNER,

12 November 1981–31 January 1982

Gilbert Stuart, *The Skater*Irving R. Wiles, *Miss Julia Marlowe*James McNeill Whistler, *George W. Vanderbilt*

Circulated to: National Portrait Gallery, Smithsonian Institution, Washington, 17 March–6 June 1982

San Jose Museum of Art

MARY CASSATT AND EDGAR DEGAS, 15 October–15 December 1981

Edgar Degas, *Before the Ballet***CONNECTICUT****New Haven, Yale Center for British Art, Yale University**

BLAKE IN CONTEXT, 15 September–14 November 1982

William Blake, *Portrait of John Linnell*William Blake, *On Homer's Poetry*William Blake, *Joseph of Arimathea Preaching*William Blake, *The Dance of Albion*William Blake, *Ghost of Samuel Appearing to Saul*William Blake, *And Power Was Given to Him*William Blake, *Last Judgment*William Blake, *America*—fragment of cancelled plate and print fragment

Circulated to: Art Gallery of Ontario, 3 December 1982–6 February 1983

DISTRICT OF COLUMBIA**Washington, The National Museum of American History, Smithsonian Institution**

G. WASHINGTON: A FIGURE UPON THE STAGE, 22 February 1982–10 June 1983

L. W. Cooke, *Salute to General Washington in New York Harbor*American School, *A View of Mount Vernon*

WE THE PEOPLE, July–22 October 1982

One rendering

FDR: THE INTIMATE PRESIDENCY, 22 January–9 September 1982

Twelve renderings

Washington, Renwick Gallery, National Museum of American Art, Smithsonian Institution

CELEBRATION II, 26 August 1982–21 February 1983

Linton Park, *Flax Scutching Bee***ILLINOIS****Chicago Historical Society**

CHAMPIONS: HEROES OF AMERICAN SPORT, 4 November 1981–31 January 1982

George A. Hayes, *Bare Knuckles*

Circulated to: American Museum of Natural History, New York City, 2 April–27 June 1982

Evanston, Terra Museum of American Art

SOLITUDE—INNER VISIONS IN AMERICAN ART, 24 September–30 December 1982

Mary Cassatt, *Children Playing on the Beach*
Ivan Albright, *There Were No Flowers Tonight*

AMERICAN NAIVE PAINTING FROM THE NATIONAL GALLERY OF ART, 19 December 1981–14 March 1982

Joseph Badger, *Captain Isaac Foster*
Joseph Badger, *Mrs. Isaac Foster*
James Bard, *Steamer St. Lawrence*
Leila T. Bauman, *Geese in Flight*
The Beardsley Limmer, *Girl in Pink Dress*
Jonathan Budington, *Father and Son*
Horace Bundy, *Vermont Lawyer*
Thomas Chambers, *Mount Auburn Cemetery*
Winthrop Chandler, *Captain Samuel Chandler*
Winthrop Chandler, *Mrs. Samuel Chandler*
Chipman, *Melons and Grapes*
Elias V. Coe, *Mrs. Phoebe Houston*
Elias V. Coe, *Henry W. Houston*
Ralph E. W. Earl, *Family Portrait*
Erastus S. Field, *Mr. Pease*
Erastus S. Field, *Mrs. Harlow A. Pease*
Edward Hicks, *The Cornell Farm*
Joshua Johnston, *The Westwood Children*
Frederick Kimmelmeyer, *First Landing of Christopher Columbus*
Reuben Moulthrop, *Amelia Martha Daggett*
William M. Prior, *The Strawberry Girl*
William M. Prior, *Little Miss Fairfield*
William M. Prior, *The Proud Mother*
Joseph W. Stock, *Mary and Francis Wilcox*
John William Wilgus, *Ichabod Crane and the Headless Horseman*
Amzi Emmons Zeliff, *The Barnyard*
Unknown American, *The Sargent Family*
Unknown American, *Brother and Sister*
Unknown American, *Attack on Bunker's Hill*
Unknown American, *The Hobby Horse*
Unknown American, *Lady Undressing for a Bath*
Unknown American, *Cats and Kittens*
Unknown American, *The Cheney Family*
Unknown American, *Twenty-Two Houses and a Church*
Unknown American, *Jonathan Bentham*
Unknown American, *Spring on the Range*
Unknown American, *Eliza R. Read*
Unknown American, *John G. Read*

IOWA

Des Moines Art Center

HERBERT FERBER: SCULPTURE, PAINTING, AND DRAWING 1946–1980, 23 November 1981–3 January 1982
Herbert Ferber, *Homage to Piranesi V*

Iowa City, University of Iowa Museum of Art

CONTEMPORARY PRINTS AND DRAWINGS, 1940–1980, 12 September–25 October 1981
104 contemporary prints and drawings

KANSAS

Lawrence, Spencer Art Museum, The University of Kansas

THE ENGRAVINGS OF MARCANTONIO RAIMONDI, 16 November 1981–3 January 1982
Marcantonio Raimondi, *Poetry*
Marcantonio Raimondi, *Hercules and Antaeus*
Marco Dente da Ravenna, *Venus Extracting a Thorn From Her Foot*

Circulated to: Ackland Art Museum, University of North Carolina at Chapel Hill, 10 February–28 March 1982; Wellesley College Museum, Wellesley, Massachusetts, 15 April–15 June 1982

MASSACHUSETTS

Museum of Fine Arts, Boston

THE SEARCH FOR ALEXANDER, 27 October 1981–10 January 1982

Donato Creti, *The Quarrel*
After Verrocchio, *Alexander the Great* (Marble)
Circulated to: The California Palace of the Legion of Honor, San Francisco, California, 20 February–23 May 1982; New Orleans Museum of Art, Louisiana, 27 June–19 September 1982

Springfield, Museum of Fine Arts

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

Stefano della Bella, *Entrata in Roma dell' . . . Ambasciatore di Polonia . . .*
Jacques Callot, *La Guerra di Belezza, Firenze*
Caradosso, *Niccolo Orsini*
Caradosso, *A Triumph*
After Desjardins, *The Grand Dauphin*
After Desjardins, *Louis XIV*
Pisanello, *Filippo Maria Visconti*
Pisanello, *Francesco Gonzaga*
Circulated to: J. B. Speed Museum, Louisville, Kentucky, 11 January–28 February 1982

MICHIGAN

Grand Rapids Museum of Art

MARY CASSATT: GRAPHIC ART, 30 January–4 March 1982
Mary Cassatt, *The Visitor*
Mary Cassatt, *Afternoon Tea Party*
Circulated to: Carnegie Institute, Pittsburgh, 10 April–21 May 1982

MINNESOTA

Minneapolis, Walker Art Center

DE STIJL, 1917–1931, 30 January–29 March 1982
Piet Mondrian, *Lozenge in Red, Yellow and Blue*
Circulated to: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., 18 April–27 June 1982; Kröller-Müller Museum, Otterlo, The Netherlands, 8 August–3 October 1982

NEW HAMPSHIRE

Hanover, Hood Museum of Art, Dartmouth College

JOHN SLOAN RETROSPECTIVE, 2 October 1981–3 January 1982
John Sloan, *The City from Greenwich Village*

NEW JERSEY

The Art Museum, Princeton University

PAINTING IN SPAIN, 1650–1700, 18 April–20 June 1982

Juan de Valdés Leal, *The Assumption of the Virgin*
Circulated to: The Detroit Institute of Arts, Detroit, Michigan. 15 July–19 September 1982

NEW YORK

New York, The Grolier Club

EIGHTEENTH-CENTURY VENETIAN ILLUSTRATED BOOKS.
20 October–5 December 1981

Giovanni Battista Piazzetta, *Apollo and Other Gods Paying Homage to Tasso*

New York, The Solomon R. Guggenheim Museum

ARSHILE GORKY, 24 April–19 July 1981

Arshile Gorky, *Portrait of the Artist and His Mother*

Arshile Gorky, *The Plow and the Song*

Arshile Gorky, *Nighttime, Enigma, and Nostalgia*

Circulated to: Dallas Museum of Fine Arts, 11 September–8 November 1981; Los Angeles County Museum of Art, 3 December 1981–28 February 1982

New York, Whitney Museum of American Art

AMERICAN PRINTS: PROCESS AND PROOFS, 24 November 1981–23 January 1982

Mary Cassatt, *The Fitting* (drawing)

Mary Cassatt, *The Fitting* (print)

Yonkers, The Hudson River Museum

TO WALK WITH NATURE: DRAWINGS OF THOMAS COLE.

25 January–13 March 1982

Thomas Cole, *The Bridge of Fear*

Thomas Cole, *The Good Shepherd*

Thomas Cole, *On the Road From Conway*

Thomas Cole, *Temple of Juno, Agrigentum*

OHIO

Columbus Museum of Art

CENTER RING: THE ARTIST (An Exhibition of Two Centuries of Circus Art), 2 September–18 October 1981

W. H. Brown, *Bareback Riders*

Walt Kuhn, *The White Clown*

Kenneth Noland, *Clown*

John Steuart Curry, *Circus Elephants*

Circulated to: New York State Museum at Albany, 15 November 1981–2 January 1982; Coreoran Gallery of Art, Washington, D.C., 24 April–6 June 1982

OKLAHOMA

Oklahoma City, Oklahoma Art Center

AMERICAN MASTERS OF THE 20TH CENTURY, 7 May–21 June 1982

Max Weber, *Rush Hour, New York*

PENNSYLVANIA

Greensburg, Westmoreland County Museum of Art

PAINTERS OF SOUTHWESTERN PENNSYLVANIA, 1800–1945, 19 September–29 November 1981

Linton Park, *The Flax Scutching Bee*

Philadelphia, Pennsylvania Academy of The Fine Arts

AMERICANS IN BRITANNY AND NORMANDY: 1860–1910, 24 September–28 November 1982

Willard Leroy Metcalf, *Midsummer Twilight*

TEXAS

Dallas Museum of Fine Arts

ARSHILE GORKY, 11 September–8 November 1981

Arshile Gorky, *One Year the Milkweed*

Circulated to: Los Angeles County Museum of Art,

3 December 1981–28 February 1982, with Arshile Gorky, *The Artist and His Mother*

Fort Worth, Amon Carter Museum

GEORGE CATLIN, 19 November 1981–24 January 1982
George Catlin, eight paintings of Indian life

Fort Worth, Kimbell Art Museum

BERNINI DRAWINGS FROM LEIPZIG, 1 April–16 May 1982

Gian Lorenzo Bernini, *Monsignor Francesco Barberini* (marble bust)

ELISABETH LOUISE VIGÉE-LEBRUN, 1755–1842, 5 June–8 August 1982

Elisabeth Louise Vigée-Lebrun, *The Marquise de Pezé and the Marquise de Rouget with Her Two Children*

Houston, The Museum of Fine Arts

MIRÓ IN AMERICA, 20 April–27 June 1982

Joan Miró, *Head of a Catalan Peasant*

Joan Miró, *Shooting Star*

Joan Miró, *Three Women*

VIRGINIA

Richmond, Virginia Museum of Fine Arts

ANTIQUITY DISCOVERED: CLASSICAL THEMES IN EIGHTEENTH-CENTURY PRINTS, 11 May–8 August 1982

Canaletto, *The Portico with the Lantern*

Canaletto, *Landscape with Ruined Monuments*

Hubert Robert, *Evening in Rome: The Sarcophagus*

Giovanni Battista Tiepolo, *Capricci: Seated Youth Leaning Against an Urn*

THREE MASTERS OF LANDSCAPE—FRAGONARD, ROBERT, AND BOUCHER, 10 November–28 December 1981

Jean-Honoré Fragonard, *The Little Park*

Williamsburg, The Abby Aldrich Rockefeller

Folk Art Center

FRAKTURS BY CONRAD GILBERT, 16 January–16 May 1982

Anonymous American, *Reward of Merit for Anna Maria Gergard*

CHARLES PEALE POLK: 1767–1822, 27 September–19 November 1981

Joshua Johnston, *Portrait of Sarah Ogden Gustin*

Charles Peale Polk, *Portrait of Anna Maria Cumpston*

Circulated to: Dayton Art Institute, Ohio, 11 December 1981–12 February 1982; Hunter Museum of Art, Chattanooga, Tennessee, 28 February–18 April 1982

LOANS FROM THE GALLERY'S COLLECTIONS

ENGLAND

Bath, The American Museum in Britain

George Catlin, two paintings of Indian life

London, American Embassy (special loans as designated by the donor)

Sir William Beechey, *General Sir Thomas Picton*

Francis Cotes, *Miss Elizabeth Crewe*

Thomas Gainsborough, *William Yelverton Davenport*

Michiel van Miereveld, *Portrait of a Lady with a Ruff*

FEDERAL REPUBLIC OF GERMANY

Bonn, American Embassy

Chaim Soutine, *Pastry Chef*

Jacob Lawrence, *Daybreak—A Time to Rest*

Alexej von Jawlensky, *Murnau*

FINLAND**Helsinki, American Embassy**

George Catlin, four paintings of Indian life

FRANCE**Paris, Ambassador to UNESCO**

John Singer Sargent, *Mathilde Townsend*

George Catlin, four paintings of Indian life

Paris, American Embassy

Gilbert Stuart, *Dr. William Hartigan*

Thomas Sully, *John Quincy Adams*

John Singer Sargent, *Mrs. Joseph Chamberlain*

Jeremiah Theus, *Mrs. Cuthbert*

American School, *Civil War Battle*

American School, *Blacksmith Shop* (returned)

American School, *Indians Cooking Maize* (returned)

George Catlin, two paintings of Indian life (returned)

Paris, Musée du Louvre

Attributed to Bartolommeo Bellano, *Christ Child* (bronze)

GERMAN DEMOCRATIC REPUBLIC**East Berlin, American Embassy**

American School, *Village by the River*

Julian Stanczak, *Shimmer*

Marguerite Zorach, *Christmas Mail*

George Catlin, one painting of Indian life

IRELAND**Dublin, American Embassy**

George Ropes, *Mount Vernon*

George Catlin, two paintings of Indian life

ITALY**Rome, American Embassy**

Leila T. Bauman, *U.S. Mail Boat*

Walt Kuhn, *Green Apples and Scoop*

American School, *Fruit and Flowers*

American School, *Boston and North Chungahochie Express*

American School, *View of Concord*

MEXICO**Mexico City, American Embassy**

George Catlin, four paintings of Indian life

AMSTERDAM**The Netherlands, Rijksmuseum**

Francisco de Goya, *The Bookseller's Wife* (returned)

NORWAY**Oslo, American Embassy**

George Catlin, five paintings of Indian life

PORTUGAL**Lisbon, American Embassy**

William Dunlap, *Samuel Griffin*

Ralph Earl, *Martha Tennant Rogers and Daughter*

American School, *Farmhouse in Mahantango Valley*

American School, *The Trotter*

American School, *Sisters with Black Pinajores*

SWEDEN**Stockholm, American Embassy**

Unknown American, *Portrait of a Man*

Unknown American, *Brothers*

Rembrandt Peale, *George Washington*

Benjamin West, *Elizabeth, Countess of Effingham*

Lyonel Feininger, *Storm Brewing*

SYRIA**Damascus, American Embassy**

Charles S. Humphreys, *Trotter at Belmont Driving Park, Philadelphia*

Thomas Chambers, *Hudson Valley, Sunset*

Billy Morrow Jackson, *Eve*

George Catlin, two paintings of Indian life

U.S.S.R.**Moscow, American Embassy**

James MacNeill Whistler, *Head of a Girl*

James Reid Lambdin (?), *Daniel Webster*

John Singer Sargent, *Grace Woodhouse*

UNITED STATES**Washington, The Architect of the Capitol**

Franklin C. Courter, *Lincoln and his Son, Tad*

Washington, Blair House, The President's Guest House

Gilbert Stuart, *Mr. Ashe*

Gilbert Stuart, *George Washington*

Gilbert Stuart, *Ann Barry*

Gilbert Stuart, *Mary Barry*

Gari Melchers, *The Sisters*

Henri-Joseph Harpignies, *Landscape*

American School, *Portrait of a Young Lady*

Chinese School, *Archery Contest*

Chinese School, *Procession by a Lake*

Washington, The Department of State, Diplomatic Reception Rooms

George Catlin, seven paintings of Indian life (one returned)

Washington, The Director of the Central Intelligence Agency

Joseph Bartholomew Kidd, *Sharp-Tailed Sparrow*

Joseph Bartholomew Kidd, *Yellow Warbler*

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

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

John Trumbull, *William Rogers*

Washington, The Library of Congress

Carl Milles, *Orpheus* (bronze)

Washington, National Museum of American Art, Smithsonian Institution

Jacob Eichholtz, *James P. Smith*

Jean Petitot, the Elder, *Louis de Bourbon, Prince de Conde* (miniature)

Jean Petitot, the Elder, *Henri Jules, Duc d'Albret* (miniature)

Edward Greene Malbone, *Maria Miles Heyward* (locket)

Washington, National Museum of American History, Smithsonian Institution

American School, *The President's Fan*

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*
Chester Harding, *Self-Portrait*
Daniel Huntington, *Dr. James Hall*
Irving R. Wiles, *Miss Julia Marlowe* (returned)
Gardner Cox, *Earl Warren*
John Wesley Jarvis, *Thomas Paine*

Washington, National Trust for Historic Preservation

Unknown American, *Birds*
F. Mullin, *Confederate Blockade Runner*
Bernard Hailstone, *David Finley*

Washington, The Octagon, The American Institute of Architects Foundation

Gilbert Stuart, *William Thornton*
Gilbert Stuart, *Mrs. William Thornton*

Washington, The Secretary of Agriculture

Unknown American, *Composite Harbor Scene with Castle*
James Bard, *Towboat John Birkbeck*
Thomas Chambers, *Threatening Sky, Bay of New York*
George Catlin, two paintings of Indian life

Washington, The Secretary of Defense

Claude Lorrain, *The Herdsman* (returned)
Douglas Volk, *Abraham Lincoln*
Edward Savage, *George Washington*
Titian and Assistant, *Girolamo and Cardinal Marco Corner Investing Marco, Abbot of Carrara, with his Benefice After Greuze, Benjamin Franklin*

Washington, The Secretary of Education

American School, *New England Farm in Winter*
Dutch School, *Flowers in a Classical Vase*
Mary Callery, *Amity*

Washington, The Secretary of Transportation

Unknown American, *A City of Fantasy*
Unknown American, *Northwestern Town*
G. W. Mark, *Marion Feasting the British Officer on Sweet Potatoes*
George Catlin, two paintings of Indian life

Washington, Supreme Court of the United States

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

Mr. Chief Justice Warren Earl Burger

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

Mr. Justice Thurgood Marshall

Unknown, *Landscape*
Castro, *Untitled*
American School, *Leaving the Manor House*

Mme. Justice Sandra O'Connor

George Catlin, five paintings of Indian life

Mr. Justice Lewis Powell

School of Guardi, *Piazza San Marco*
Eugene Vail, *The Flags (Saint Mark's), Venice*

Mr. Justice William H. Rehnquist

Hendrik van Anthonissen, *Ships in the Scheldt Estuary*
American School, *Abraham Lincoln*
Leonid (Berman), *Faraduro*
Frits Thaulow, *River Scene*
Aaron Bohrod, *Old State Capitol*
George Catlin, two paintings of Indian life

Mr. Justice John Paul Stevens

Alphonse Legros, *Hampstead Heath*
American School, *Portland Harbor, Maine*
Robert Henri, *Volendam Street Scene*
Franz Winterhalter, *Queen Victoria*
Gustave Courbet, *Landscape Near the Banks of the Indre*

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

Unknown American, *Attack on Bunker's Hill with the Burning of Charles Town*
Thomas Sully, *Andrew Jackson*
A. A. Lamb, *Emancipation Proclamation*
John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*
George Catlin, forty-four paintings of Indian life

FLORIDA

St. Petersburg, Museum of Fine Arts

School of Gerard Ter Borch, *The Concert*

MASSACHUSETTS

Pittsfield, The Berkshire Athenaeum

Ezra Ames, *Maria Gansevoort Melville*

UTAH

Salt Lake City, Utah Museum of Fine Arts

Gilbert Stuart, *Sir John Dick*
American School, *Lexington Battle Monument*
Charles C. Hofmann, *View of Benjamin Reber's Farm*
A. Hashagen, *Ship "Arkansas" Leaving Havana*

VIRGINIA

Alexandria, General Lee's Boyhood Home

James Frothingham, *Ebenezer Newhall*
After Gilbert Stuart, *William Constable*
American School, *Portrait of a Man*
British School, *Hon. Sir Francis N. P. Burton (?)*

WYOMING

Cody, Buffalo Bill Historical Center

George Catlin, five paintings of Indian life

TEMPORARY EXCHANGE LOANS

NORWAY

Oslo, Munch Museum

Claude Monet, *The Bridge at Argenteuil*, Beginning of Fiscal Year to 15 October 1982
Paul Cézanne, *Houses in Provence*, 7 October 1981–14 April 1982
Edgar Degas, *Woman Ironing*, 23 April 1982–End of Fiscal Year

EDUCATIONAL SERVICES

DEPARTMENT OF TOURS AND LECTURES

The education division continued to provide a variety of services to visitors, ranging from answers to simple queries about Gallery paintings to detailed tours on specific themes.

The department, following the custom of recent years, prepared explanatory material for exhibitions. In the fall, the staff concentrated on *Between Continents/Between Seas: Precolumbian Art of Costa Rica*. Scripts provided by the guest curators were reworked into a brochure, sixteen wall texts, and twelve case labels. In addition, a recorded tour was produced to explain the exhibition to visitors. For *Mauritshuis: Dutch Painting of the Golden Age from the Royal Picture Gallery, The Hague*, four wall and four photograph labels were written, and the department composed an electronic tour that was narrated by the show's curator.

Numerous educational projects which supplemented *El Greco of Toledo* included a brochure outlining the artist's biography, artistic style, and aesthetic ideals; nine room texts; forty-five object labels; and a multi-image audiovisual presentation introducing visitors to the artist's milieu. The eight-minute program, which ran continuously, traveled to the other museums sharing the exhibition, along with a recorded tour. On the morning following the opening reception, *El Greco* scholars discussed their work in an auditorium program and staff lecturers conducted tours for invited guests.

For other temporary exhibitions, such as *Lessing J. Rosenwald: Tribute to a Collector* and *Sixteenth-Century Italian Maiolica from the Widener and Arthur M. Sackler Collections*, the staff advised on material written outside the department.

Recorded tours introduced 78,649 visitors to special exhibitions. There were 32,935 users for *El Greco of Toledo*; the number of people taking the tour made up more than eight percent of the total exhibition attendance. The tape for *Rodin Rediscovered*, which was written in the previous fiscal year, continued to be popular; 30,117 visitors listened to the tour from 1 October 1981 to the closing on 2 May 1982.

The Mauritshuis exhibition drew 14,305 visitors between 23 April and 1 October. For *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.*, 943 people heard the recorded comments on the paintings and sculpture, while for *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, 349 persons used the recorded tour.

The total attendance at 5,380 educational events was 207,493. Of this grand total, 88,293 visitors attended talks conducted by the staff: for 805 introduction to the collection tours, the total number of visitors was 22,461; for 243 tour of the week lectures, 8,978; for 617 painting of the week talks, 14,534; and for 1,267 special tours or auditorium appointments, 42,320. The number of special appointments and the count of people attending these tours were the highest in the Gallery's history.

Tourists and Washingtonians who visited 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 citizens' groups. In addition, numerous congressional offices requested tours for groups of their constituents.

Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 1,524 tours for 24,692 school children during the academic year. In addition to school tours, members of The Hospitality and Information Service (THIS) guided 1,126 people on sixty-two tours in French, German, Italian, Russian, and Spanish.

Attendance at 810 film showings during the year totaled 77,636. Eighty-three different titles were selected to complement temporary exhibitions as well as the National Gal-

lery's permanent collection. The films were screened in the main auditorium every day except Monday throughout the year. Of special interest was the BBC's *Art City: Collections and Collectors of Los Angeles*; one sequence depicted Mr. and Mrs. Julian Ganz, Jr., whose collection of American art was on view during the fall. Although most films were scheduled for no more than a week's run, two continued for several months. Presented three times daily in conjunction with the exhibition *Rodin Rediscovered* was *Rodin: The Gates of Hell* which traced the bronze doors' evolution from concept to casting. Between 1 February and 2 May, the program drew 22,493 persons. In April, a feature length dramatization entitled *Legacy: Andrew Mellon Remembered* premiered in the Gallery's auditorium and was shown thereafter six times a week. The 35mm wide format film portrayed Mr. Mellon's career as art collector and founder of the National Gallery. It averaged fifty-two people per screening.

For the first time in the Gallery's history, a special program was devoted to the work of a contemporary filmmaker. *The Films of Roberto Rossellini*, a spring event, was presented as a film-lecture series. Peter Brunette, a Rossellini scholar and associate at the Center for Advanced Study in the Visual Arts, was the commentator. Scheduled twice weekly during six consecutive weeks, the programs attracted 3,092 visitors. A second series, shown on summer evenings, consisted of classic Spanish cinema. Screened during the last five weeks of the *El Greco of Toledo* exhibition, it attracted 7,007 people.

The attendance at fifty-two Sunday auditorium programs totaled 15,746. With the exception of two feature length films, each presentation consisted of a one-hour formal lecture with slides. Twelve Sunday talks were given by the education and curatorial staff members Linda Ayres, Robert L. Bowen, Jr., E. A. Carmean, Jr., Gwendolyn H. Everett, Ruth E. Fine, Joyce B. Howell, Irvin M. Lippman, Ignacio L. Moreno, Leslie D. Ross, J. Russell Sale, John Wilmerding, and Christopher B. With.

There were thirty-two guest speakers: LEO STEINBERG was the 1982 Andrew W. Mellon Lecturer in the Fine Arts, giving seven talks on *The Burden of Michelangelo's Painting*. The other guest speakers were:

ALFRED G. H. BACHRACH, professor emeritus of English literature, Universities of Leiden and Amsterdam, The Netherlands
"The Early American Seascape and Its Anglo-Dutch Models"

DANIEL P. BIEBUYCK, H. Rodney Sharp Professor of anthropology and humanities, University of Delaware, Newark
"The Place of Kongo Sculpture among the Zaïre Arts"

JEAN BONY, Kress professor, National Gallery of Art
"Successive Concepts of Gothic Space: Notre Dame de Paris and Chartres"

FRANK E. BROWN, Kress Professor, National Gallery of Art
"Nemrud Dag: The Word and the Rock"

W. R. DALZELL, author and lecturer, Bedford, England
"The City of London: A Walkabout through 2,000 Years of Architectural History"

FRITS J. DUPARC, curator of paintings, Mauritshuis, The Hague, The Netherlands
"Dutch Paintings from the Royal Picture Gallery, The Hague"

DAVID N. DURANT, historian and author, Nottingham, England
"The Englishman's Grand Tour of the Continent and the Age of Collecting"

LEOPOLD D. ETLINGER, professor emeritus of art history, University of California, Berkeley
"The Portrait of the Artist as Artist"

ALAN FERN, director for special collections, The Library of Congress, Washington, D.C.
"The Book and the Artist"

GREGORY HEDBERG, chief curator, Wadsworth Atheneum, Hartford, Connecticut
"Contemporary Themes in the Thyssen-Bornemisza Collection"

DAVID C. HUNTINGTON, professor of the history of art, The University of Michigan, Ann Arbor
"Sweetness and Light for the Millions: Chicago's 'White City' of 1893"

JULIE JONES, curator, department of primitive art, The Metropolitan Museum of Art, New York
"Precolumbian Art of Costa Rica"

WILLIAM B. JORDAN, deputy director, Kimbell Art Museum, Fort Worth
"El Greco and the Phenomenon of His Success in Toledo"

RICHARD L. KAGAN, professor of history, The Johns Hopkins University, Baltimore
"The City of Toledo and El Greco"

FRED LICHT, professor of art history, Boston University, Boston
"Goya and the Eloquent Fragment"

GRIDLEY MCKIM-SMITH, author and art historian, New York
"The Paintings of Velázquez: Theory versus Practice"

TERISIO PIGNATTI, professor of art history, University of Venice, Venice, Italy
"Venetian Mannerism: From Titian to El Greco"

EARL A. POWELL III, director, Los Angeles County Museum of Art, Los Angeles

"American Landscape Paintings in the Ganz Collection"

RICHARD E. QUAINANCE, JR., professor of English, Rutgers University, New Brunswick

"Politics in Landscaping: Evidence in Eighteenth-Century English Watercolors and Prints"

WARREN M. ROBBINS, director, Museum of African Art, Smithsonian Institution, Washington, D.C.

"Picasso, Cubism, and African Art"

ROBERT ROSENBLUM, professor of fine arts, Institute of Fine Arts, New York University, New York

"Picasso, 25 October 1881–25 October 1981"

BEATRIX T. RUMFORD, vice president, museums, The Colonial Williamsburg Foundation, Williamsburg

"What is Folk Art?"

PETER SCHATBORN, curator of drawings, Rijksmuseum, Amsterdam, The Netherlands

"Dutch Figure Drawings from the Seventeenth Century"

MICHAEL J. SNARSKIS, director of archeological research, National Museum, San Jose, Costa Rica

"Recent Archeological Projects in Costa Rica"

CHARLES F. STUCKEY, author and art historian, New York

"Toulouse-Lautrec and the Question of Posing"

JOHN TANCOCK, head of the department of impressionist and modern painting, Sotheby Parke Bernet, New York

"Auguste Rodin—A Sculptor's Life"

GILES WATERFIELD, director, Dulwich Picture Gallery, London, England

"The Dulwich Picture Gallery: England's Earliest Art Museum"

KATHLEEN WEIL-GARRIS, professor of fine arts, Institute of Fine Arts, New York University, New York

"Giants in the Piazza: The Sculpture of the Piazza della Signoria in Florence"

HELLMUT WOHL, professor of art history, Boston University, Boston

"Form and Symbol in the Early Renaissance: The Paintings of Domenico Veneziano"

JENS T. WOLLESON, professor, Institute of Art History, University of Munich, Germany

"Cimabue & Co., Ltd., An Historical Evaluation of Styles in Thirteenth-Century Tuscan Painting"

MAHONRI S. YOUNG, former director, Columbus Museum of Art, Columbus, Ohio

"George Bellows and Athletics"

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"
- 1962 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"
- 1982 Leo Steinberg, "The Burden of Michelangelo's Painting"

SUMMER INTERN PROGRAM

For the nineteen 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 a thirteen-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: Belinda Bird, French painting; Sheldon Cheek, photographic archives; Rosemary Furtak, library; Holly Getch, graphic arts; Joyce Howell, education; Nancy Iacomini, assistant director's office; Ronda Kasl, decorative arts; Jennifer Killian, northern European painting; Pamela King, northern baroque painting; Robin King, library; Candy Kuhl, painting conservation; John Middleton, sculpture; Ignacio Moreno, education; Daniel Reich, northern and later Italian painting; Leslie Ross, education; Bret Ruiz, sculpture; Evelyn Samuels, early Italian painting; Elizabeth Steele, painting conservation; Rebecca Zurier, American painting.

In addition to the federally supported students, two foreign interns participated in the orientation sessions. On a museum exchange from Italy, Mariolina Olivari, a curator at the Brera Picture Gallery, researched eighteenth-century painting, and Alain Roche, sponsored by the Friends of French Art, worked in painting conservation.

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 paintings of the week texts, summarizing the gallery talks, were prepared and distributed free of charge to visitors.

SLIDE LIBRARY

A total of 121,535 slides are now in the education division's library. This number includes 108,762 catalogued slides, 1,165 master slides, and 11,608 unprocessed slides. During the year 12,761 accessions (counting 1,387 replacements) were made: 10,469 new slides were catalogued; and with receipt of new information 757 slides were recatalogued. A total of 31,100 slides were borrowed this year. The staff used 11,338 slides and 19,762 slides were loaned to 557 people outside the Gallery.

AUDIOVISUAL SERVICES

This year the audiovisual unit was involved in two new activities. The first was the production of television public service announcements promoting the National Gallery's temporary shows. These were aired locally on seven television stations and, as the exhibitions travel to other museums, the broadcasts will be seen on over seventy stations across the country. Television promotions were produced for the following exhibitions: *Mauritshuis: Dutch Painting of the Golden Age from the Royal Picture Gallery, The Hague*; *20th-Century Masters: The Thyssen-Bornemisza Collection*; *El Greco of Toledo*; and *Bellows: The Boxing Pictures*.

The other new activity was the documentation of temporary exhibitions on videotape to provide a permanent record of the installation and the visitor's experience. Documentaries were completed for *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.* and *El Greco of Toledo*. The following shows have been recorded and the productions are underway: *Between Continents/Between Seas: Precolumbian Art of Costa Rica*; *20th-Century Masters: The Thyssen-Bornemisza Collection*; *Rodin Rediscovered*; and *The Four Moments of the Sun: Kongo Art in Two Worlds*.

In cooperation with the curator in charge of tours, the audiovisual unit produced the eight-minute, multi-image program for *El Greco of Toledo*, which was also adopted for television. Seen locally on WETA-TV, it will be shown also on public television stations in Toledo, Ohio, and Dallas, Texas.

The audio recording and editing sessions that took place in the studio numbered 140 this year. The work supported the Gallery's radio talks, slide programs, television productions, and recorded tours. The audiovisual facilities were also made available for filming segments of *Legacy: Andrew Mellon Remembered* and sequences for a film shown in conjunction with *Between Continents/Between Seas: Precolumbian Art of Costa Rica*.

A staff member continued to advise other museums on the installation of the audiovisual program accompanying *The Search for Alexander*, traveling to the Museum of Fine Arts, Boston, and the Fine Arts Museums of San Francisco.

ART INFORMATION SERVICE

The staff of ten desk docents provided information and assistance to visitors stopping at the three information desks in the West and East Buildings, and gave general tours of the collections as well as special talks on particular subjects or exhibitions. Four additional part-time docents helped to cover the extended summer hours. Under the supervision of the curator in charge, 850 inquiries requiring special research were answered, 648 in writing and 202 by telephone.



Frank Stella, *Jarama II*, Gift of Lila Acheson Wallace

The letters came from forty-five states and twenty-five foreign countries. A survey of visitors who stopped at the information desks during the week of 16–22 August showed that of 3,850 persons questioned, 2,778 came from forty-nine states and 1,072 from seventy foreign countries. For the

gallery leaflet program, four new texts were provided and twenty-eight leaflets reprinted. A new *Brief Guide* was issued, combining information on both the West and East Buildings in one pamphlet.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1981-1982

During its second academic year the Center for Advanced Study increased the number of members, the frequency and type of meetings, and the range of publications. The first group of predoctoral fellows to be chosen by the selection committee of the Center became full members. The number of senior fellows in residence doubled. The second year also saw the initial joint appointment of a senior fellow with the Department of Art History at George Washington University, to be half-time at each institution for the academic years 1981-1983. A larger number of scholarly meetings was held, including seven evening lectures, six seminars, and four symposia jointly sponsored with other institutions. The Center published its first volume of symposium papers in the Gallery's *Studies in the History of Art* and the first set of research reports by members of the Center. The expansion of programs in 1981-1982 enabled experimentation with new activities, evaluation of their contribution to the members of the Center and the art historical community in the United States and elsewhere, and assessment of an optimal size for the Center.

In June the Center received an endowment grant from the Andrew W. Mellon Foundation in support of the fellowship program, the Andrew W. Mellon Lectures in the Fine Arts and other scholarly meetings, and a research program. The Samuel H. Kress Foundation also continued its support of the Kress Professorship and the post- and predoctoral fellowships at the Center. Robert and Clarice Smith maintained predoctoral fellowships in northern painting. Funding for a new fellowship in American art was received from Lawrence and Barbara Fleischman.

BOARD OF ADVISORS AND SELECTION COMMITTEE

The Board of Advisors initially appointed in 1979 continued to serve in 1981-1982. The members are Professors Jean S. Boggs (Philadelphia Museum of Art and Canada Museums Corporation), Marvin Eisenberg (University of Michigan), Oleg Grabar (Harvard University), George Heard Hamilton

(Sterling and Francine Clark Art Institute), Francis Haskell (Oxford University), Irving Lavin (Institute for Advanced Study), and William Loeke (Dumbarton Oaks). The Board met twice during the year (1 October and 16 April) to discuss the Center's programs and development. Members of the Board convened in selection committees on 18 September, 14 December, 16 February, and 16 April to consider a total of 137 applications to the Center: forty-seven for senior fellowships, twenty-seven for visiting senior fellowships, one for the National Gallery of Art curatorial fellowship, and sixty-two for predoctoral fellowships. The selection committees recommended seventeen appointments to the senior fellowship program and eight to the predoctoral program. This is the first year in which members of the Board participated in the selection of predoctoral fellows.

MEMBERS

The community of scholars in residence during 1981-1982 included the two Kress professors (one each term), eight senior fellows, six visiting senior fellows, and one associate. There were no predoctoral fellows in residence. The members' research covered many diverse topics in western, near eastern, and far eastern art historical studies from the prehistoric era to the twentieth century.

Throughout the academic year the members met as a group for lunch every Tuesday to discuss a paper delivered during the previous week, usually with the speaker present, to hear a report, or to exchange information and ideas on a range of issues. Of particular interest to this year's members were problems in semiotics and art history, the theme of two informal discussion groups held in the spring. The Center's weekly tea also provided the opportunity for further exchange. Members of the Center's staff, scholarly visitors to the Gallery and Center, and lecturers at the center and other guests were invited to these various regular gatherings.

On 18 September art historians at the Gallery were invited to hear senior fellows and a number of National Gallery curators make brief presentations about their current re-

search. This annual introductory meeting was jointly sponsored by the Center and the senior curator. The annual reception in honor of the Kress professor and members of the Center was held on 30 September in the Founders' Room. In late February the Center held its first reunion of past and current members at the College Art Association annual meeting in New York.

KRESS PROFESSORS

FRANK E. BROWN, mid-September 1981–mid-January 1982
Frank Brown, a leading scholar on the archeology of ancient Italy, is professor emeritus of classics at Yale University and former director of excavations of the American Academy in Rome. He has also served as director of excavations for Yale University at Dura-Europas and Director General of Antiquities for the Republic of Syria.

At the Center, Professor Brown carried on work on two long-term projects: the publication of results of excavations he has conducted at the Regia in the Forum in Rome, and the editing of a multi-volume publication documenting the excavations of the town of Cosa (Ansedonia) in Italy.

His colloquium presentation dealt with three topics involving his work in progress: peripheries of orthogonal plans of ancient cities, the first basilicas in Rome, and *peperino* garden sculpture found outside the walls of Rome. Professor Brown also gave a lecture on *The Urban Renewal of Ancient Rome* for the Smithsonian Institution at the National Museum of Natural History.

After his stay in Washington he returned to the American Academy in Rome.

JEAN V. BONY, mid-January–mid-May 1982
Professor Jean Bony, a specialist in medieval architecture, has taught at the University of California at Berkeley since 1962, becoming professor emeritus in 1976. He has also held visiting professorships and lectureships at Yale University, Cambridge University, the University of Lille, and the Institute of Fine Arts, New York University.

During his stay in Washington Professor Bony continued his research on the formation of Romanesque architecture in England beginning approximately forty years after the Norman conquest. This project is part of a long-term study on the architecture of the Romanesque period through the continent and in Great Britain. He also spent part of his time at the National Gallery reviewing proofs for a forthcoming book, *French Gothic Architecture of the Twelfth and Thirteenth Centuries*.

Presentations given by Professor Bony at the National Gallery included a colloquium on *The Saxon-Norman Overlap in Post-Conquest English Architecture* and a Sunday afternoon lecture on *Successive Concepts of Gothic Space: Notre Dame de Paris and Chartres*.

Professor Bony also held a Guggenheim Fellowship from

June–December 1981 and June–December 1982, bracketing his term at the Center as Kress professor.

SENIOR FELLOWS

1981–1982

CHRISTIANE ANDERSSON

Columbia University

Research topic: *A Catalogue Raisonné of the Drawings of Urs Graf*

IRENE A. BIERMAN

University of California, Los Angeles

Research topic: *Iconographic Significance of Interlocked Arabic Script: "Lam/Alif, Alif/Lam"*

YASUSHI EGAMI

Tokyo National Research Institute of Cultural Properties

Research topic: *Works Related to the Imperial "Painter's Bureau" in Early Medieval Japan*

MOLLY FARIES

Indiana University

Research topic: *Survey of Fifteenth- and Sixteenth-Century Northern European Panel Painting in the National Gallery with Infrared Reflectography*

ALAN GOWANS

University of Victoria, British Columbia

[Joint appointment with George Washington University]

Research topic: *Interrelations of Form, Cultural Expression, and Social Function in North American Architectural Styles*

DONALD PREZIOSI

State University of New York, Binghamton

Research topic: *Narrativity and Textuality in Palaeolithic Art*

CLAIRE RICHTER SHERMAN

Washington, D.C.

Research topic: *The Illustrations of Nicole Oresme's Translations of Aristotle*

BARBARA MARIA STAFFORD

University of Chicago

Research topic: *Voyage into Substance: Illustrated Travel Accounts, c. 1760–1840*

VISITING SENIOR FELLOWS

Fall 1981

FRANCESCO DAL CO

Istituto Universitario di Architettura di Venezia

Research topic: *The Design Experience of Mies van der Rohe*

ERICA C. DODD

American University of Beirut

Research topic: *Supplement to Byzantine Silver Stamps, including the Sion Treasure*

Spring 1982

JORG GARMS

Austrian Institute, Rome

Research topic: *Piranesi's Drawings of Architectural Fantasies*

GRIDLEY MCKIM-SMITH

Bryn Mawr College

Research topic: *Writing and Painting in the "Sigla di oro"*

Summer 1982

ELIZABETH GAIL HIGDON

Duke University

Research topic: *Political and Cultural Meaning in J. Miro's*

Head of a Catalan Peasant

ANATOLE KOPP

Université de Paris VIII

Research topic: *The Architecture of the New Deal Period in the United States*

ASSOCIATE

1981-1982

PETER BRUNETTE

George Mason University

Research topic: *The Films of Roberto Rossellini*

FELLOWS

1981-1984

SUSAN J. BARNES

[Institute of Fine Arts, New York University]

David E. Finley Fellow, 1981-1984

Research topic: *The Italian Period of Anthony Van Dyck, circa 1621-1627*

ANITA JOPLIN

[University of California, Berkeley]

Robert H. and Clarice Smith Fellow, 1981-1983

Research topic: *Jan Brueghel and the Encyclopaedic Collection*

FRANKLIN KELLY

[University of Delaware]

Samuel H. Kress Fellow, 1981-1983

Research topic: *The Twilight Paintings of Frederic Church*

BRIAN LUKACHER

[University of Delaware]

Chester Dale Fellow, 1981-1982

Research topic: *Architectural Fantasy in English Romantic Art*

PATRICIA MAINARDI

[City University of New York]

Chester Dale Fellow, 1981-1982

Research topic: *Universal Expositions in Paris, 1855-1900*

ANDREA L. MATTHIES

[State University of New York, Binghamton]

Chester Dale Fellow, 1981-1982

Research topic: *Building Technologies in Late Medieval Manuscript Illumination*

MARTHA POLLAK

[Massachusetts Institute of Technology]

Chester Dale Fellow, 1981-1982

Research topic: *The Civic Expansions of Turin in the 1620s and 1670s*

GEORGE T. M. SHACKELFORD

[Yale University]

David E. Finley Fellow, 1980-1983

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

FRONIA E. WISSMAN

[Yale University]

Samuel H. Kress Fellow, 1981-1983

Research topic: *Musical and Poetical Themes in the Late Paintings of Corot*

MEETINGS

COLLOQUIA

The senior members were invited to present papers on their current research in the Center's continuing colloquium series. Eleven meetings (XI-XXI) 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 with grants from foundations and institutions or while affiliated with government commissions or working independently. These meetings have helped to stimulate critical discourse among members of the Center and senior colleagues in the area.

24 September 1981 ALAN GOWANS

Architectural Symbolism of the First and Second British Empires

22 October 1981 CLAIRE RICHTER SHERMAN

Language, Visual Structures, and Historical Experience: The Illustrations of Aristotle's *Politics* in the French Translation of Nicole Oresme

12 November 1981 FRANK E. BROWN

Three Incompleted Studies

3 December 1981 MOLLY FARIES

The Study of Underdrawings with Infrared Reflectography

7 January 1982 YASUSHI EGAMI

The Structure of the Ornamentation in the Nishi-Honganji Version of the *Sanjurokunishu* (Anthology of Thirty-Six Poets)

4 February 1982 DONALD PREZIOSI

The Art of Historical 'T': Constru(ct)ing the Origins of Art

18 February 1982 CHRISTIANE ANDERSSON

Eros and Satire in the Drawings of Urs Graf

11 March 1982 PETER BRUNETTE

Rossellini and Cinematic Realism

1 April 1982 IRENE A. BIERMAN

The Curious Case of Two Arabic Letters: The Relationship of the "Lam" and the "Alif"

29 April 1982 JEAN V. BONY

The Saxon-Norman Overlap in Post-Conquest English Architecture

13 May 1982 BARBARA MARIA STAFFORD

Landscape Freed of Culture: Crystallography and the Natural Hieroglyph

SEMINARS

The Center's seminar series consists of informal meetings organized for the critical examination of theoretical, methodological, and historiographical issues in various fields of art history and related disciplines. The gatherings are unstructured with no formal presentations by participants and no auditors. Readings which may help to stimulate discussion are distributed in advance to the participants.

This year six such gatherings were held at the Center, each with approximately eighteen to twenty scholars in the fields of architectural and urban history, medieval manuscripts, Renaissance painting, and contemporary criticism. The exchanges were generally lively and often sharp.

16 October 1981 Questions of Representation

13 November 1981 Roman Architecture

12 December 1981 Circumstances of Manuscript Production

4 February 1982 Piero della Francesca and Francesco di Giorgio

14 April 1982 Urban History

30 April 1982 Medieval Architectural Drawings

WASHINGTON AREA ART HISTORIANS' MEETINGS

Several hundred scholars, researchers, critics, and students of art history live or work in the Washington area. The Center continued in its attempt 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. Four meetings of Washington area art historians were called in 1981-1982, consisting of presentations by scholars whose work in technical analysis, anthropology, economic history, and literary criticism directly involves the history of art. These gatherings were held in the auditorium of the East Building and were followed by discussion and a reception intended to encourage informal exchange.

27 October 1981 ROSS MERRILL, National Gallery of Art
Technical Investigation and Connoisseurship

15 December 1981 RICHARD A. GOLDTHWAITE, The Johns Hopkins University
The Demand for Art in Renaissance Italy: An Economic Analysis

9 February 1982 WILLIAM STURTEVANT, Smithsonian Institution, National Museum of Natural History
The Crown and Feather Skirts: A History of the Principal Visual Stereotyping of American Indians from 1500 to the Present

11 May 1982 EDWARD A. SNOW, George Mason University
"Meaning" in *Children's Games*: On the Limitation of the Iconographic Approach to Brueghel

LECTURES

The Center sponsored seven 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.

22 September 1981 CARLO BERTELLI, Soprintendenza per i Beni Artistici e Storici, Milan
The Montefeltro Altarpiece Once Again

15 October 1981 SVETLANA ALPERS, University of California, Berkeley
Vermeer's *Art of Painting* and the Mapping Impulse in Dutch Art

17 November 1981 ROLAND MUSHAT FRYE, University of Pennsylvania
"Looking Before and After:" The Uses of Visual Evidence and Symbolism for Understanding *Hamlet*

19 January 1982 LINDA NOCHLIN, The Graduate School and University Center of the City University of New York
Women, Art, and Power

23 February 1982 LEO STEINBERG, University of Pennsylvania
The Sexuality of Christ in Renaissance Art and Modern Oblivion

13 April 1982 SPIRO KOSTOF, University of California, Berkeley
The Esthetics of Demolition

6 May 1982 THEODORE REFF, Columbia University
Manet's *Dead Toreador*: Some Problems of Method

INCONTRI

Three informal meetings were held at which scholars visiting from abroad gave papers on their current research to a limited gathering, including the members of the Center and those art historians at the Gallery and other Washington institutions with an interest in the topic under discussion.

2 March 1982 HANS A. LUTHY, Schweizersches Institut für Kunstwissenschaft, Zurich
Géricault and Realism

16 March 1982 FRANCESCO NICOSIA, Soprintendenza ai Beni Archaeologici della Toscana, Florence
I Bronzi di Riace

4 May 1982 SERENA PADOVANI, Soprintendenza alle Gallerie, Florence
The New Museum of Andrea del Sarto at San Salvi

SYMPOSIA

Four symposia were held during the spring term, all jointly sponsored by the Center and other institutions. A two-day symposium in mid-March, cosponsored by the Department of the History of Art at The Johns Hopkins University and held in Baltimore, focused on new research in Italian studies of the fourteenth to the seventeenth centuries. The papers addressed issues of patronage, iconography, architecture, and urban development.

Another series of papers dealing with Italian art were

presented at the Center in late March during one session of a symposium on *Hermeticism and the Renaissance* organized by the Catholic University of America and the Folger Institute. In conjunction with this gathering the Center arranged a display of manuscripts, books, prints, and medals with hermetic themes from collections in the Library of Congress, Folger Shakespeare Library, Smithsonian Institution, National Institutes of Health, and the National Gallery of Art. This material was on view in the reading room of the National Gallery library, 22 March–18 April.

The largest symposium of the year was organized in collaboration with the Instituto Diego Velázquez in Madrid and in conjunction with the Spanish opening of the exhibition *El Greco y Toledo*. Seventeen scholars from Spain, France, Italy, and the United States gathered in Toledo to present papers on various aspects of El Greco's career, oeuvre, intellectual milieu, and physical environment. The Center's participation in this international symposium was made possible by a grant from the Samuel H. Kress Foundation. This was the first time that the Center has held a program outside the United States and in association with a sister national research institute in Europe.

Since 1970, the National Gallery has been host to the Middle Atlantic Symposium in the History of Art at which graduate students at universities in Washington and neighboring regions present short papers on current research. These meetings have been organized by the Department of Art of the University of Maryland and held at the Gallery under the auspices of the education department. In 1981 the Center assumed responsibility for the Gallery's cosponsorship of this annual symposium.

19–20 March 1982 *Recent Research in Italian Art*
Jointly sponsored with The Johns Hopkins University and held in Baltimore.

ROBERT BERGMAN, Walters Art Gallery and The Johns Hopkins University

Medieval Amalfi: Art Forms on the Mediterranean Frontier

HENRY MILLON, Center for Advanced Study
Aspects of the Study of Urban Development in Pienza

KENT LYDECKER, National Gallery of Art and [The Johns Hopkins University]
Art in the Renaissance Florentine Household: The Dynamics of Acquisition

DAVID SUMMERS, University of Virginia
Two Michelangelo Portraits

CHARLES DEMPSEY, The Johns Hopkins University
Politian and Botticelli's *Mars and Venus*: A Problem of Grammatical Interpretation

JORG GARMS, The Austrian Institute, Rome, and Center for Advanced Study
Some Problems Regarding Piranesi

PAULA SPILNER, [Columbia University]
How the Other Half Lived: Neighborhood Planning in Trecento Florence

JOSEPH CONNORS, Columbia University
Borromini's Early Work and the Nobility of Baroque Architecture

26 March 1982 *Hermeticism and the Renaissance*
History of art session, jointly sponsored with the Catholic University of America and the Folger Institute.

CHARLES DEMPSEY, The Johns Hopkins University
Hermeticism and Renaissance Art

PHILIPP FEHL, University of Illinois, Urbana-Champaign
The Mystery of the Obvious: Emblems and Allegories in the Art of Bernini

DOUGLAS LEWIS, National Gallery of Art
Freemasonry in Frescoes: Hermetic Meaning in a Palladian Villa Program in 1716

2–4 April 1982 *El Greco y Toledo*
Jointly sponsored with the Instituto Diego Velázquez in Madrid and held in Toledo, Spain.

JEANNINE BATICLE, Musée du Louvre
A propos de Greco portraitiste: identification de la *Dame à la fourrure*

ELISA BERMEJO, Instituto Diego Velázquez
¿Pudo influir en algunas composiciones del Greco un retablo flamenco existente en Toledo?

JONATHAN BROWN, New York University, Institute of Fine Arts

The Redefinition of El Greco in the Twentieth Century

JOSE ROGELIO BUENDIA, Universidad de Barcelona
Simbología de la serpiente en la obra del Greco

AGUSTIN BUSTAMANTE, Universidad de Valladolid and
FERNANDO MARIAS FRANCO, Universidad Autónoma de Madrid

La herencia del Greco, Jorge Manuel Theotocopuli y el debate arquitectónico en torno a 1620

ANNIE CLOULAS-BROUSSEAU, Université de Paris X
El Greco à l'Escorial: le *Martyre de Saint Maurice*

DAVID B. DAVIES, University College, London
El Greco and the Spiritual Reform Movements in Spain

RICHARD L. KAGAN, The Johns Hopkins University
Pedro de Salazar de Mendoza: coleccionista, erudito y mecenas

GEORGE KUBLER, Yale University
Significados agustinianos en el diseño del Escorial

J. J. MARTIN GONZALEZ, Universidad de Valladolid
El concepto de retablo en El Greco

ISABEL MATEO GOMEZ, Instituto Diego Velázquez
Algunas consideraciones iconográficas sobre la *Crucifixión con donantes* de las Jeronimas de Toledo, del Greco

EMILIO OROZCO DIAZ, Universidad de Granada
Cotán y la tradición artística toledana

LIONELLO PUPPI, Università di Padova
Appunti sul soggiorno italiano del Greco

ALFONSO RODRIGUEZ G. DE CEBALLOS, Universidad Autónoma de Madrid

La repercusión en España del Decreto del Concilio de Trento acerca de las imágenes sagradas y las censuras al Greco

XAVIER DE SALAS, Museo del Prado
Las notas del Greco al texto de Vasari sobre la vida del
Tiziano

HAROLD E. WETHEY, University of Michigan
El Greco in Rome and the Portrait of Vincenzo Anastagi

CATHERINE WILKINSON ZERNER, Brown University
Observations on Herrera and Renaissance Architectural
Theory

17 April 1982 *The Twelfth Annual Middle Atlantic
Symposium in the History of Art*
Jointly sponsored with the University of Maryland.

DEBRA M. MILLER, [University of Delaware]
An Old Testament Subject by Jan Victors in the Indianapolis
Museum of Art

NANCY SETZER LURIA, [University of Maryland]
The Four Seasons in the Synagogue at Beth Alpha:
Iconography and Style

ANNE D. HEDEMAN, [The Johns Hopkins University]
Imagery and Propaganda: Editorial Changes in Charles V's
Grandes Chroniques de France (Paris, Bibliothèque
Nationale Ms. français 2813)

FRANCES S. CONNELLY, [University of Pittsburgh]
Artifice, Imagination, and Structure in the Architecture of
Hector Guimard

ELIZABETH HUTTON TURNER, [University of Virginia]
Who is in the Brothel of Avignon? A Case for Context

ELIZABETH T. BURR, [George Washington University]
Picasso's *Guernica* and the Late Figural Paintings of Jackson
Pollock

JUDITH HANSEN O'TOOLE, [Pennsylvania State University]
Henri-Gabriel Ibels: "Nabi Journaliste"

PUBLICATIONS

In the fall of 1981 the Center published *Research Reports, History of Art 1980-1981* which contains summary reports by the Kress professor and senior fellows in 1980-1981, together with a listing of fellowships for research in the history of art awarded in 1980-1981 and 1981-1982 by thirteen foundations, research institutes, and museums in the United States. Research reports by the Center's 1981-1982 members were published in *Center 2: Research Reports and Record of Activities*. This volume will now be published annually at the end of the academic year. During the summer of 1982 the Center compiled a second and expanded listing of awards for research in the history, theory, criticism, and historiography of the visual arts. This listing includes some 650 individual research projects sponsored by thirty-three institutions in the United States during 1981-1982 and 1982-1983.

In 1981 the Gallery instituted a new series in the *Studies in the History of Art* for papers delivered at Center symposia and other scholarly meetings. The first such volume, published in the spring and entitled *Macedonia and Greece in Late Classical and Early Hellenistic Times*, contains eighteen of the papers presented in November 1980 at a symposium on Macedonian art and architecture sponsored by the Center.

Pietro Perugino, *The Baptism of Christ*, Pepita Milmore
Memorial Fund



OTHER DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

The past year witnessed the continuation of many traditional curatorial functions, with heightened activity in certain areas and new initiatives in others. Preparations went forward for a number of exhibitions and new installations scheduled to open at the end of the year and early in 1983. Most notably, the anticipated public opening of the extensive ground floor galleries in the West Building in January 1983 required the advance planning of several curatorial departments, coordinated with work in the conservation and design departments. Meanwhile, the efforts associated with new acquisitions, incoming and outgoing loans, scholarly research and lecturing, preparation of catalogues or checklists, and the rehanging or refurbishing of galleries went forward unabated. In addition, curators undertook new film projects in conjunction with special exhibitions, and a very promising exchange of professional staff was formally inaugurated with the Uffizi in Florence. Many of the curators maintained active commitments outside the Gallery by serving on editorial or advisory boards, participating in symposia, fulfilling part-time teaching assignments, and jurying exhibitions. They published their findings both in Gallery catalogues and outside journals. In September, now an annual occurrence, curators from various departments met for an afternoon gathering with the new fellows at the Center for Advanced Study for brief presentations of research in progress.

This work and related activities are detailed below.

PAINTING

We were fortunate to have made a variety of acquisitions, both by gift and purchase, in several periods and national schools. Among the older masters to come into the collection during the year were Jan Gossaert's splendid *Madonna and Child*, the gift of Grace Vogel Aldworth in memory of her grandparents, Ralph and Mary Booth; and an impressive Dutch still life by Willem van Aelst. In the nineteenth-century field our English and American holdings were notably strengthened by the gifts from Paul Mellon of two choice marine paintings: *Seapiece: Off the French Coast* by

the short-lived Richard Parkes Bonington, and *The Ship "Favorite" Maneuvering off Greenock* by Robert Salmon. Also added was a fine painting by Martin Johnson Heade, entitled *Cattleya Orchid and Three Brazilian Hummingbirds*, given by The Morris and Gwendolyn Cafritz Foundation. Dated 1871, it is believed to be the first of the orchid and hummingbird paintings based on Heade's trips to South America. This panel is a new type of Darwinian still life, set in a natural environment, and brings to the Gallery one of the artist's most inventive contributions to the combined history of American landscape and still-life painting.

The American graphics collection was further strengthened by four drawings from Robert S. Pirie. The gift consisted of a fluid ink and sepia wash drawing by Benjamin West entitled *Charity*, a lovely charcoal figure rendering, *Prometheus Bound*, by the academic artist Christian Schussele, a landscape view by William Hart, and a pen and ink drawing of a Norman building by Childe Hassam. In addition, the department assisted in the purchase of a John Henry Hill watercolor entitled *Study of Trees*. In the twentieth-century field the Gallery acquired several works of notable importance and variety, among them gifts of representative paintings by Max Ernst, Hans Hartung, Frank Stella, and Helen Frankenthaler (given respectively by Dorothea Tanning Ernst, Mr. and Mrs. Morton G. Neumann, Lila Acheson Wallace, and an anonymous donor), and the purchase of *The Guitar* by Picasso. This large collage canvas from the artist's surrealist period greatly enhances both our holdings in this area of modern art and our group of works by Picasso. Two other donors maintained their generous pattern of giving to the Gallery: the Collectors Committee made possible the purchase of Tony Smith's *Wandering Rocks* and Mr. and Mrs. Paul Mellon donated a collage of extreme beauty and significance, *Aria de Bach*, by Georges Braque, which became a centerpiece in our exhibition of Braque collages in late autumn 1982.

During the year curatorial departments were active in the inauguration or continuation of long-term loan exchanges

with foreign museums. The Gallery loaned a very fine portrait by Goya, *The Bookseller's Wife*, to the Rijksmuseum in Amsterdam, and received in turn five outstanding Dutch seventeenth-century paintings to complement our own collection. These were G. A. Berckheyde's *The Town Hall of Amsterdam*, J. Lingelbach's *Italina Harbor*, J. Steen's *The Supper at Emmaus*, J. C. Verspronck's *Portrait of a Man*, and P. Wouwerman's *The Riding School*; all are now on view in the Dutch galleries. To the Munchmuseet in Oslo we sent works by Cézanne, Degas, and Seurat, in exchange for the loan of three paintings by Edvard Munch, *Red and White*, *Red Vine*, and *Starry Night*. Through such programs we and our sister institutions are able to borrow pictures by artists otherwise not represented in strength or at all in our collections.

Various departments continued to review a large volume of loans requested for exhibitions at other sites. These are detailed elsewhere in this report, but several are worth highlighting for their number of significance. Thirty-eight paintings from our Garbisch collection were the subject of an exhibition at the Terra Museum of American Art, Evanston, Illinois, from December 1981 until March 1982. *American Naive Paintings from the National Gallery of Art* attracted a great deal of attention in the Chicago area. In February, Northwestern University and the Terra Museum sponsored a scholarly symposium on the subject of American folk art in conjunction with the showing of our paintings. Six of the National Gallery's French seventeenth-century paintings were lent to the exhibition *France in the Golden Age: Seventeenth-Century French Paintings from American Collections* at the Grand Palais, Paris, The Metropolitan Museum of Art, and The Art Institute of Chicago. The Gallery was the biggest lender to this show. Major loans from our eighteenth-century French collection included the Boucher portrait *Madame Bergeret*, which went to Japan, and a Vigée-Lebrun contributed to the monographic show of her works in Fort Worth. Some of our most important twentieth-century pictures also went to highly celebrated exhibitions here and abroad, among them Pollock's *Number 1, 1950 (Lavender Mist)* to a retrospective at the Centre Georges Pompidou, Mondrian's *Lozeng in Red, Yellow and Blue* to an exhibition on de Stijl which concluded its run at the Kröller-Müller Museum in Otterlo, The Netherlands, and Brancusi's *Maiistra* to the Venice Biennale.

Of necessity, with the number of works being moved, our galleries require periodic rehangng and in some instances refurbishing. The most extensive project was the renovation of the oak paneled rooms where the Dutch and Flemish paintings normally hang. Over the years the walls of these galleries were bleached by the sun, greatly fading their original color. In the course of the year the walls have been treated and stained, reviving their richness and giving the

paintings a handsome backdrop. The project concluded with a new installation in many of these rooms. Rehangng also took place in some American galleries to accommodate new acquisitions or works returned from conservation, in those French galleries where outgoing loans required, and in areas of the East Building where the modern collection underwent some rearranging.

The popular exhibition *Small French Paintings*, which by now has become an "installation," was rehung on the ground floor of the East Building. Plans are in the works for creating a new permanent space for them in the West Building, adjacent to the French impressionists and post-impressionists now hanging there.

Just as the building spaces were being freshened, a number of individual works also received attention in conservation. For an upcoming Raphael exhibition in preparation Hans Memling's *Saint Veronica* was cleaned, as were the Gallery's own Raphael paintings, which also underwent extensive technical examination for the scholarly publication anticipated to accompany the show in 1983. The American department consulted on the cleaning of several paintings, including George Bellows' *Both Members of This Club*, readied for a Bellows exhibition, and Eakins' *Archbishop Diomed Falconio*, which was returned to gallery 68 freshly cleaned, revealing a canvas dramatically different in tonality from what had been seen before. Work continued on Eakins' *Biglin Brothers Racing* and Edward Savage's *Washington Family*, while many paintings from the Garbisch bequest underwent treatment to prepare them for installation in the new ground floor galleries of the West Building set to open in early 1983. The department and frame conservators continued to give attention to finding appropriate period frames from the American collection. The most exciting acquisitions were the four original frames for Thomas Cole's allegorical series *The Voyage of Life*. During the year the frames were being repaired, regilded, and prepared for display with the paintings in 1983. In addition, other works by Bellows and Hassam received new frames more appropriate to their style and date.

Another major area of curatorial activity centered around work on Gallery-initiated exhibitions. The year 1982 marked the bicentennial celebration of Dutch-American diplomatic relations. Two primary events marking this occasion at the Gallery were organized in part by the department of Dutch and Flemish painting: *Dutch Figure Drawings from the Seventeenth Century* and *Mauritshuis: Dutch Painting of the Golden Age*. Our staff prepared an acoustiguide program for the exhibit in conjunction with the education department. The American art department organized the exhibition *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.*, which opened at the Gallery in October 1981 and subsequently traveled to the

Amon Carter Museum in Fort Worth, Texas, and to the Los Angeles County Museum of Art. This gathering of 102 paintings, drawings, pastels, watercolors, and neoclassic sculpture from the private Los Angeles collection is considered one of the finest in the country and drew much critical attention. The staff prepared a full catalogue (also published in hardcover by the University Press of New England), an acoustiguide tour, and a slide set in conjunction with the Dunlap Society. In October Mrs. Reagan and Queen Sofia of Spain toured the exhibition on their visit to the Gallery.

Bellows: The Boxing Pictures was the first collaboration between the departments of American and twentieth-century art. As part of the celebration, gallery 71 in the West Building was reinstalled with paintings by Bellows from the collections of both the Gallery and Mr. and Mrs. Paul Mellon. Attending the opening were the artist's daughter, Jean Bellows Booth, and several of his grandchildren. Also in the course of the year curators completed preparations for a Braque collage exhibition set to open in the late fall 1982, and for a show commemorating the 500th anniversary of Raphael's birth scheduled for January 1983.

Other curatorial work included collaboration with the Gallery's photographic and conservation departments, along with a visiting fellow at the Center for Advanced Study in the Visual Arts, to examine systematically our northern Renaissance paintings with infrared reflectography. The results yielded new and fascinating information about underdrawing and other technical details which will be incorporated into our forthcoming systematic catalogues on the collection. Similarly, some half dozen of our Dutch pictures were examined and treated in the conservation laboratory as part of the ongoing research in that area. In sum, the period under review has been a vigorous and productive one in the Gallery's professional life.

During the year Samantha Johnston joined the staff as secretary for the departments of Dutch and Flemish painting and northern European painting. Laurie Weitzenkorn, a summer intern in 1981, was hired as a research assistant to continue work on paintings from the Garbisch collection.

SCULPTURE AND DECORATIVE ARTS

The international loan exhibition of *The Drawings of Andrea Palladio*, organized by curator of sculpture Douglas Lewis, traveled after its opening at the National Gallery of Art to the Ackland Memorial Art Center at the University of North Carolina, Chapel Hill, in October; to the San Antonio Museum of Art for an installation over the winter holidays, to the Fogg Museum in Cambridge in February, and to the Brooks Memorial Art Gallery in Memphis during March. At each stop on its tour the curator traveled to advise on its installation, and to lecture on aspects of Palladio's architectural and graphic production.

In March the sculpture department supervised the move of some 1,500 Renaissance small bronzes, medals, and plaquettes from temporary storage in the connecting link to their new permanent storage and consultation rooms on the ground floor of the West Building. A complete inventory of the collections followed, and in late spring the design consultant for the permanent installation—about half the total number of these small sculptures—Charles Froom of New York, presented his final proposals for their suite of new galleries in the northwest range of the ground floor in the West Building.

During the summer the assistant curators of sculpture, Dr. Carolyn Wilson Newmark and Dr. Alison Luchs, worked respectively on the Renaissance and the post-Renaissance sections of the complete checklist (numbering some 1,000 items) to be published in conjunction with the exhibition. They were assisted by summer interns who also catalogued the sixteenth-century jewelry and the Renaissance furniture in the Widener collection.

The department's third summer intern worked with the curator of sculpture on a detailed analysis of the object configurations for each exhibits case of medals and plaquettes and produced the sequential objects lists around which a checklist will be organized. As the year closed, label copy for the one thousand exhibited small sculptures was being transmitted to the editors office, and case installation was beginning in the new galleries.

In March the department contributed sixteen medals with labels elucidating their hermetic content to an exhibition mounted by the Gallery's Center for Advanced Study in the Visual Arts, to coincide with a jointly sponsored symposium, *Hermeticism and the Renaissance*.

The sculpture and decorative arts department was augmented by the presence of a visiting scholar during the spring semester, Deborah Shinn of New York University's Institute of Fine Arts. Miss Shinn used the files and facilities of the department and the objects conservation laboratory to draft her detailed checklist of sixteenth-century maiolica from the Widener collection, together with a generous loan of maiolica from Dr. Arthur M. Sackler, that was published to coincide with the opening in September of a combined exhibition of the two collections.

GRAPHIC ARTS

This year we finished accessioning works of art in the final bequest by Lessing J. Rosenwald, and completed integration of the entire Rosenwald collection from Alverthorpe into the Gallery collection in Washington. Thus, after four decades of division, the two halves of the Gallery's collection of prints and drawings are now fully integrated and available to visitors for study and enjoyment.

We continued preparations for the computerization of our collection. This required careful checking and recataloguing

of numerous objects, as well as a precise categorization of many unusual works, and the preparation of an adequate program for a vastly diverse but artistically oriented collection. We now have the computers installed and are prepared to begin the mammoth task of programming over 50,000 items, in addition to the 17,000 works in the Index of American Design.

As a major step in making knowledge of our collection available to the widest audience, we undertook our first videodisc publishing project. We selected 200 drawings and 150 prints to survey the best in the Gallery's graphic arts collections, and then photographed and documented the works for videodisc. This new form of publication will make color reproductions of the best works in our collection easily and relatively inexpensively available to innumerable schools and colleges throughout the country.

Among the finest gifts of drawings this year were Mr. and Mrs. Ronald Lauder's early Claude *Landscape with a Bridge*, filled with brilliant light, and their gift of one-half interest in one of the rarest of graphic arts, a Schongauer drawing, a charming *Young Woman with a Scarf* from about 1475. Mr. and Mrs. Paul Mellon's great Braque collage *Aria de Bach* is our first major drawing by the artist. Other fine drawings given this year included della Bella's *Studies of a Lion's Head* from Mr. and Mrs. John Steiner, Claude-Louis Chatelet's sunlit watercolor *View of Agrigento* from the Albemarle Foundation, and Giacomo Quarenghi's large watercolor proposal for a new Moscow Opera house from Professor William O'Neal. In addition, Mrs. Lili-Charlotte Sarnoff began a schedule of gifts to transfer her beautiful early Matisse *Reclining Nude*.

Gifts of old master prints were highlighted by extremely fine impressions of Castiglione's *Genius*, of Callot's complete *Solimano* series, and of Jan Muller's striking mannerist *Harpocrates*, all from Ruth B. Benedict. Mrs. Joan Lees gave a complete set of Daubigny's charming *Voyage en Bateau* including the rare original covers. Mr. and Mrs. Seymour Schwartz greatly strengthened our Escher collection with four illustrated books and twenty-five prints, including rare trial proofs. Dr. and Mrs. Maclyn Wade continued to help our contemporary American prints with fourteen fine works by Johns, Lichtenstein, Stella, and Francis. Among the best additions to our collection of rare illustrated books were Holbein's *Icones* from Philip Hofer; eight architectural and ornamental classics from Mark Millard; seven volumes from Professor William O'Neal including Vanvitelli's monumental *Palazzo di Caserta*; and nine early volumes on Paris and its environs from Robert H. Thayer, including extensive collections of landscape etchings by the Perelle family and by Israel Silvestre.

Purchases of drawings this year focused on unusual opportunities with Italian drawings. To our great surprise, in a

Swiss print auction we found a Perugino sketch for a *Baptism of Christ* which we had been trying to locate for over six years. The Gallery acquired its first Raphael drawing, unfortunately in poor condition, but fascinating because it is preparatory for our painting of *St. George and the Dragon*. A large and intensely felt *Resurrection* is our first Testa drawing. The eighteenth century was well-served with major works: a Ricci gouache *Capriccio of Roman Ruins* still in its original frame; a large and bold G. B. Tiepolo *Adoration of the Shepherds*; and Piazzetta's preparatory drawing for the frontispiece to his most important illustrated book, the 1745 Tasso. The Gallery also acquired fine French eighteenth-century drawings: a finished Le Prince *Shepherds in a Landscape*; an extremely fresh and personal Greuze *Head of a Young Woman Looking Over Her Shoulder*; and, above all, Watteau's most important surviving drawing for a wall painting or architectural design, *The Bower*. Our finest Dutch drawing this year was the famous and striking *Self-Portrait* by a little-known painter of the seventeenth century, Dirk Helmbreker. Among modern drawings we were happy to add our first Kirchner, a lightning-swift *Park Landscape* from his early period in Dresden.

Among the most important prints purchased this year pride of place goes to Picasso: the Gallery acquired the first complete set to come to America of his famous series of eleven lithographs *The Bull*, as well as the unique impression of the final state of his important but unpublished analytic cubist drypoint *Man with a Guitar*, and two of the four known state proofs for his finest synthetic cubist print *Man with a Dog*. Of old masters, we added a beautiful and great rarity to our Callot collection with a first state of his masterpiece *The Temptation of St. Anthony*. The Gallery continued to build its chiaroscuro woodcuts with three variant impressions of Ugo da Carpi's *Saturn*, including an unrecorded first state, and with fine impressions of Goltzius' *St. John in a Landscape* and of his *Persephone*, which completes our set of the *Gods and Goddesses*. Among other prints we upgraded our impression of Rembrandt's *Christ Driving the Money Changers from the Temple*, and added a brilliant proof of Lorenzo Tiepolo's large *Triumph of Mars* as well as a subtly atmospheric proof of a Pissarro *Bather* printed on old green paper.

Our exhibition program this year centered on the memorial *Lessing J. Rosenwald: Tribute to a Collector*. Based upon extensive research in the early history of the collection, a selection of the best and also the most representative works were chosen and a major catalogue prepared to portray the life and development of the extraordinary collection by this Founding Benefactor of the Gallery and its foremost donor of prints and drawings. We honored another major collector and friend of the Gallery with the exhibition and catalogue *Eighteenth-Century Drawings from the Collection of Mrs. Gertrude Laughlin Chanler*, which included a number of

drawings directly related to other works of art in the Gallery collections. A small exhibition, brochure, and portfolio of reproductions were prepared to celebrate our acquisition of Picasso's series of lithographs *The Bull*. Staff members also participated in the selection and organization of two traveling exhibitions shown here. *Dutch Figure Drawings from the Seventeenth Century*, from the Rijksmuseum, and *The Cubist Print*, from the University of California at Santa Barbara.

We received 466 visitors to work in our study room this year. 2,100 works of art were accessioned or catalogued and 171 works were lent to thirty-seven exhibitions in this country and abroad.

LIBRARY

The library staff continued the building and management of the collection, met increased demands for service, and planned future automation projects—all with great dedication and competence.

The reader services staff, notably those in the reference and circulation sections, received and responded to heavier demands for service than in any previous year. The staff, especially in the circulation and interlibrary loan sections, devised new and improved procedures for managing these demands, including new methods for files and records management. The reference section continued to offer a wide range of services to our readers, some of which employed a computer-based information retrieval service called DIALOG. We were able to avail ourselves of information in a number of data bases such as: *ARTbibliographies Modern*, *Comprehensive Dissertation Abstracts*, *Magazine Index*, and *Philosopher's Index*. DIALOG also provided access to the *Book Review Index* and *Master Biography Index*. The library increased its on-line searching capabilities to provide searching of the *New York Times* data base and the *New York Times Information Bank*, providing bibliographic access including citations and abstracts, to the *New York Times* and fifty-six other newspapers and periodicals.

A total of sixty-four titles in 147 volumes were added to the reference collection this year. Important new reference works include:

Art Serials, Union List of Art Periodicals and Serials in Research Libraries in the Washington DC Metropolitan Areas. (Washington, D.C., 1981.)

Charles Du Fresne Du Cange. *Glossarium Mediae et Infimae Latinitatis*. (Graz, 1954, 5 vols.)

James McQuaid, ed. *An Index to American Photographic Collections: Compiled at the George Eastman House*. (Boston, 1982.)

August Friederich von Pauly. *Paulys Realencyclopädie der Classischen Altertumwissenschaft*. (Stuttgart, 1893-1981, 84 vols.)

Stanley Sadi, ed. *The New Grove Dictionary of Music and Musicians*. (Washington, D.C., 1980, 20 vols.)

The orientation process for CASVA scholars and other read-

ers was expanded to include a written guide to library policy and procedure to supplement individual orientation tours provided by the reference librarian. The reference section has also established a research tour at the Library of Congress created specifically to meet the needs of our readers. For graduate students from George Washington University, American University, Georgetown University, and the University of Maryland, the library provided special orientation classes, set aside reserve shelves, and provided special reference services to students from classes conducted by Gallery curators. Members of other Washington area museums and research institutions, government agencies, foundations, publishers, radio and television personnel, art researchers and collectors, and representatives from institutions in China, England, Germany, Austria, Switzerland, France, Spain, Portugal, Italy, Canada, and Mexico used the library's collection and services.

Exhibitions appeared throughout the year in the reading room cases. An exhibition of books and serials representative of the library's holdings on Picasso celebrated the centenary of his birth; the oldest items were a 1913 catalogue and ticket to an exhibition at the Galerie Thannhausen in Munich. In conjunction with a CASVA symposium, *Hermeticism and the Renaissance*, the library presented an exhibition of sixteenth- and seventeenth-century manuscripts, books, prints, and medals from the collections of the Folger Shakespeare Library, the Smithsonian Institution Libraries, the Library of Congress, the National Library of Medicine, the National Gallery of Art, and the National Gallery of Art library. A medieval miniatures exhibit was on view between May and October; from the library's collection of facsimiles and books on medieval illumination, reproductions from twenty-four European manuscripts ranging from the seventh-century Book of Durrow to King René's Book of Love from the fifteenth century were exhibited; many of these, including the *Grandes Heures* and *Belles Heures* of Jean de Berry, were from the gifts of Lessing J. Rosenwald and Carl Nordenfalk.

The gifts and exchange section continued exchange activities with 266 institutions, received gifts from eighty-three private donors, and processed all or portions of several large gifts including books from the valuable and extensive gift of the late Lessing J. Rosenwald and 196 volumes from the large gift of 725 books from Carl Nordenfalk. Robert H. Thayer gave the library a valuable group of books about the city of Paris, including Felibien's *Historie de la Ville de Paris* (Paris, 1725; 5 vols.) and Pugin's *Paris and its Environs* (London, 1829-1831; 2 vols.). Charles Parkhurst, assistant director and chief curator of the National Gallery of Art, made a large donation of books and offprints. Mrs. Jefferson Patterson's gift included a rare copy of Simond's *Journal of a Tour and Residence in Great Britain during the Years 1810*

and 1811 (Edinburgh, 1815; 2 vols.); Masson's *Napoleon and the Fair Sex* (London, 1894), and a fifteen-volume set of *The Norroena Anglo-Saxon Classics* (London, 1905). Mark Millard donated twenty-four rare titles including a superb set in nine folio volumes of *Le Antichità de Ercolano* (Naples, 1755-1779), a copy of the great Diderot *Encyclopédie*, several works by Augustus Charles Pugin and Augustus Welby Northmore Pugin, and a beautifully bound set of the fifty-seven volumes of the *Handbuch der Architektur*. Others who made donations included Richard I. Abrams, Arthur A. Houghton, Jr., Paul Mellon, Charles Millard, Nikita D. Lobanov, Mr. and Mrs. Irving Lachman, and Gallery staff members J. Carter Brown, Joseph V. Columbus, J. M. Edelstein, Dorothy Faul, Andrew Robison, Caroline Backlund, Ruth Philbrick, Celine Alvey, Douglas Lewis, John Wilmerding, Ruth Fine, Alan Gowans (Senior Kress Fellow), and Margaret Bouton, curator of education at the National Gallery at Art, who gave us many travel books and pamphlets. Ambassador Ali Bengelloun of Morocco gave a two-volume set on *Traditional Islamic Craft in Moroccan Architecture* by André Paccard. Dorothea Tanning Ernst, the widow of the late artist Max Ernst, donated his *The Hundred Headless Woman*, translated from French into English by the donor. *Palacios portugueses/Portuguese Palaces and Castles*, by Raul Lino, was presented to the library by J. A. Telles da Sylva. A major gift of the year came from the distinguished architectural historian Henry Russell Hitchcock who gave the library a very large collection of books, photographs, and notes that he used during the writing of his recent monograph on German Renaissance architecture.

The serials section added sixty-two serial titles to the collection this year. Our collection of architectural periodicals continued to expand, with new holdings including traditional titles such as *RIBA Journal* and *Architectural Design*; new journals such as *Précis* (Columbia University), *Harvard Architectural Review*, *Chicago Architectural Journal*, *Daidalos*, *The Berlin Architectural Journal*, *Design Action*, and *Architectural Arts of Washington, D.C.* Other current subscriptions include: *Pushpanjali*, an annual journal of Indian art, *Zygos; Annual Edition on the Hellenic Fine Arts*, *Art East: Review of Islamic and Asiatic Art*, and *Aris (Art Research in Scandinavia)*. We have added a number of current and retrospective periodicals from Belgium, The Netherlands, and Portugal. Several twentieth-century American small press magazines were acquired, including *Location* (1963-1964), *Possibilités* (1947/1948), *Scrap* (1960-1962), *Tiger's Eye* (1947-1948), and *S.M.S.* (1968), each issue of which comprises a portfolio containing multiples, phonograph records, and a variety of other objects by American artists. The *Art Serials Union List* was completed this year, four and one-half years after the inception of the project. The serials librarian served as one of three editors of

this reference to 5,300 journals held in thirty-four libraries in the Washington metropolitan area. Under a grant from the Morris and Gwendolyn Cafritz Foundation, the Washington Art Library Resources Committee has produced a bibliographic tool of immediate value and a machine-readable data base with the potential to become the nucleus of a total art serials information system.

Four hundred and ninety-eight more titles were catalogued this year than last, making a total of 3,938 copies catalogued. For the first time in four years fewer books were catalogued than were accessioned. The backlog, therefore, of uncatalogued titles grew by 648. The cataloguing section celebrated the completion of a seven-year project implementing a new classification and subject heading scheme for artists. Names were established for over 4,000 artists, and 15,000 artist monographs were catalogued.

Three projects were undertaken in library automation: the introduction of word processors for files and records management as well as text processing; planning for the retrospective conversion of card catalogue records to machine-readable form and preparation for cataloguing on contract of 4,000 artist monographs; and the further evaluation of integrated automated library systems. The library automation planning committee, with representatives from each library section, was formed to consider alternative approaches to implementing an integrated automated system for collection control and service management. This committee assisted with evaluation of eight integrated systems including the federally funded Integrated Library System (ISL), IBM DOBIS, and NOTIS (Northwestern University Online Total Integrated System). The committee compared and evaluated costs, hardware, software design, compatibility with present and future library and Gallery automation, and adaptability to changes in collection size and services. The committee then recommended timesharing for one year on a computer offering the federally developed ILS, allowing, with little risk or capital outlay, thorough testing of the system which appears best suited to manage the library collection and services.

Notable microform acquisitions during the year included: Musée du Louvre. *Dessins de Leonard de Vinci*. (Paris, 1922.) Galerie de l'Orangerie. *Les impressionistes, leur precurseurs et contemporains*. (Paris, 1947.) Musée National d'Art Moderne. *Le cubisme 1907-1914*. (Paris, 1953.) Petit Palais. *Chefs d'oeuvre de l'art mexicain*. (Paris, 1962.) Palais des Champs-Élysées. Paris. Salon de 1881. Salon de 1884. Salon de 1890. *Avery Memorial Architectural Library, Catalog*. Second and third supplements. 1980. Cesare Ripa. *Iconologia*. . . ampliata da Gio. Zarattino Castellini. (Padova, 1630.) Cesare Ripa. *Iconologie*. . . (Paris, 1644.) Cesare Ripa. *Iconologia del Cavaliere Cesare Ripa*. (Perugia, 1764.)

Filippo Titi. *Studio di pittura, scoltura, et architettura nella chiese di Roma*. (Rome, 1674.)

Filippo Titi. *Studio di pittura, scoltura, et architettura nella chiese di Roma*. (Rome, 1721.)

The vertical file collection, containing small exhibition catalogues and other publications inappropriate for the open shelves, receives thousands of publications each year from private galleries in the United States and abroad, making this collection exceedingly rich in material related to contemporary artists. In addition, the collection contains publications from the Witthower, Nordenfalk, Pope, and Campbell collections. This year 1,600 pamphlets and brochures from the Rosenwald collection were received.

Two summer internship projects made major contributions to the work of the library, resulting in the organization of our outstanding Leonardo da Vinci collection, including the libraries of Stanislaw Reti and James V. Sallemi, which included the sorting, processing, and arrangement of over 1,350 books to facilitate access; and the preparation of an annotated inventory of eighteenth- and nineteenth-century Dutch, French, German, and English auction catalogues.

Several staff appointments were made. Florentina Burigan from the National Endowment for the Arts assumed the position of head of the circulation section. The section was also able to appoint two new assistants, Evelyn Barnes and Carolyn Yeager. Julia Wisniewski, order section, was appointed to the position of reference assistant. Arthur Gross, interlibrary loan section, was appointed to the position of library technician, order section. Doris Kettler, from the CASVA staff, was appointed library technician in the serials section. Marsha Spieth returned to the library in October, to share with Trudi Olivetti equal parts of a full-time cataloguing position.

COMPARATIVE LIBRARY STATISTICS—FISCAL YEARS 1981 & 1982

<i>Collection</i>	<i>Fiscal 1981</i>	<i>Fiscal 1982</i>
Total volumes (monographs, bound serials, pamphlets, microforms)	86,958	97,236
Added monograph titles/volumes	3,217/3,782	4,398/5,153
Titles/volumes acquired with federal funds	1,302/1,515	1,413/1,656
Titles/volumes acquired with trust funds	634/874	1,159/1,262
Titles/volumes acquired by gift	780/860	1,328/1,703
Titles/volumes acquired by exchange	501/533	501/532
Added microform titles	66	73
Added vertical file material	854	3,427
Added unprocessed ephemera	1,775	2,760
Continuing serial subscriptions	744	806
Total serial titles/volumes	1,384/11,244	1,501/12,849

<i>Collection</i>	<i>Fiscal 1981</i>	<i>Fiscal 1982</i>
<i>Library Services</i>		
Reference inquiries	6,056	12,032
Computer-based searches		151
Outside visitors	1,816	2,994
New registrants	453	446
Tours	108	35
Volumes retrieved from the stacks	5,731	7,211
Volumes reshelfed	31,920	24,867
Interlibrary loans obtained for NGA staff and CASVA fellows	1,170	1,185
Interlibrary loans to other institutions	234	158
NGA publications distributed to exchange partners	724	1,279
<i>Technical Services</i>		
Monograph titles/volumes catalogued	3,256/4,004	3,938/4,906
Serials titles/volumes catalogued	79/313	150/771
Catalogue cards filed	23,413	43,000
Monographs bound	1,920	1,978
Serials volumes bound	933	1,482
Serials accessioned (including auction catalogues)	12,000	13,280
<i>Bibliographic Checking</i>		
Total titles checked	4,662	9,996
Titles owned	3,409	7,275
Titles not owned	1,253	2,721

PHOTOGRAPHIC ARCHIVES

The photographic archives' 1982 acquisitions reflect the fact that the development of microfiche has markedly increased our potential as a research facility. The use of microfiche has enabled the archives to increase the number of photos it makes available to scholars to more than three million readily retrievable images. Last year we acquired 122,650 images on microfiche and 35,000 photographs.

Included among the many 1982 acquisitions was a gift of Cornelius Roosevelt and Seymour Schwartz of a collection on fiche of 3,180 drawings by Maurits Cornelis Escher in the Gemeetmuseum, The Hague. Another notable collection of fiche acquired, and one of the few produced in color, was that of the watercolors in the Victoria and Albert Museum, London.

Two important groups of nineteenth-century photographs were added: an album of architectural views of cities in Germany and Italy, and a group of photographs of works of art and architecture in Italy. We also added over 4,000 photographs of Gothic architecture in Spain.

The archives was fortunate in acquiring photographs of all the paintings and drawings which a New York dealer, Sam

Salz, had from time to time in his gallery. They constitute an important record of the history of collecting in America.

Our collection of photographs of objects in American museums was increased through the addition of photos of all the American works of art in the Pennsylvania Academy of The Fine Arts, Philadelphia; the Whitney Museum, New York; and the Museum of American Art, New Britain, Connecticut.

The Samuel H. Kress Foundation continued its generous support of the photographic archives by providing funds for the purchase of photographs. In addition, it gave a special gift of photographs of Spanish misericords from Mr. and Mrs. Henry Kraus. The Kress Foundation also transferred to us approximately 5,000 negatives of the works of art which comprise the Samuel H. Kress Collection.

CONSERVATION DIVISION

PAINTINGS

Major treatment was completed on the following thirteen paintings: *Both Members of This Club*, George Bellows; *Still Life*, C. V. Bond; *The Return of the Terre-Neurier*, Eugène Boudin; *A Farrier's Shop*, Paulus Potter; *The Dancer*, Auguste Renoir; *Still Life*, Michelangelo Caravaggio; *The House of Cards*, Jean-Baptiste-Simeon Chardin; *Archbishop Diomed Falconio*, Thomas Eakins; *Portrait of a Girl*, Edward Hicks; *The Bedroom*, Pieter de Hooch; *Girl with a Dove*, Marie Laurencin; *Adrienne*, Amedeo Modigliani; *A Girl and Her Duenna*, Bartolomé Esteban Murillo; and for the El Greco exhibition, one painting received major treatment by the Gallery's staff. Under contract to the Gallery, Jacqueline d'Amecourt treated a fresco cycle of nine paintings by Bernardino Luini. Another fourteen paintings are currently undergoing major conservation treatment.

Minor treatment of sixty-six paintings was completed during the year. Fifty-three paintings were examined in connection with curatorial research and to establish treatment priorities. Approximately 100 paintings requested for loan were inspected to determine their condition for travel.

Members of the staff examined incoming paintings for the following exhibitions: *Mauritshuis: Dutch Painting of the Golden Age* (forty paintings), *El Greco of Toledo* (sixty-two paintings), *Bellows: The Boxing Pictures* (six paintings), and *20th-Century Masters: The Thyssen-Bornemisza Collection* (sixty-seven paintings). In addition, the painting conservation staff assisted the sculpture conservation department in examining incoming objects for the Costa Rica and Rodin exhibitions and assisted with the treatment of the Henry Moore, *Knife Edge Mirror Two Piece*.

CASVA Fellow Molly Faries, working with curators John Hand and Martha Wolff examined the northern Renaissance collection with an infrared vidicon system. Painting con-

servation intern Catherine Metzger assisted with the project. The project produced new information concerning the underdrawing and design changes in these paintings.

During the summer of 1982, three interns aided the staff in the annual inspection of the collection and in the treatment of paintings. Catherine Metzger was an intern for the year from the Art Conservation Program at the University of Delaware. Lucie Kinsolving, a student of New York University's Conservation Program at the Institute of Fine Arts, began a six month internship in September.

Over one hundred guests visited the painting conservation laboratory during the year, many of them art historians and graduate students.

PAPER

The paper conservation laboratory completed major treatment on 104 prints and thirty-two drawings. Among these were *The Triumphs of Julius Caesar*, a twelve-foot long set of sixteenth-century chiaroscuro woodcuts by Andrea Andreani, Gauguin's *L'Univers est Créé*, and several Claude Lorrain etchings. A newly acquired Raphael drawing of *St. George and the Dragon* was examined extensively and the condition documented using a wide variety of photographic techniques. Treatment of this fragile piece involved the removal of three lining sheets.

Minor treatments were completed on 196 prints and 118 drawings.

More than 400 prints, drawings, and books were examined for loan exhibitions. Exhibition work involved documenting the condition of incoming loan objects and other handling of objects for exhibition purposes. The paper conservation staff also examined, designed book cradles for, and installed forty-one rare books in the hermeticism exhibition. Light levels on all exhibited art on paper were monitored for the safety of the objects.

The paper conservation staff is engaged in several long-term projects. Beta radiographic documentation of watermarks on works in the collection is continuing with new concentration on Rembrandt and fifteenth-century German prints. This project has generated interest in conservation laboratories in other museums and an exchange of recorded watermark images has begun. The Gallery's collection of beta radiographs appears to be the largest of its kind in the country.

Concurrent with the integration of the Rosenwald collection into the Gallery's graphics department, paper conservation has initiated systematic examination and treatment of fifteenth-century German woodcuts. The laboratory's research project, begun in 1982, involves the examination of all the Rembrandt prints in the National Gallery collection, with particular emphasis on clarifying the kinds of papers

Rembrandt used. As the prints are examined, treatments will be recommended when necessary.

Faith Zieske, a student from the art conservation program at the University of Delaware, served a five month internship in the paper conservation department.

The matting/framing staff prepared 1,683 prints and drawings from the collection for storage. Work for exhibitions involved the framing or cover-matting/framing of 609 objects, including preparing decorated French mats for drawings in the Claude Lorrain exhibition. The matter/framers have also begun to move and organize the 2,000 frames in West Building storage areas. The new West Building matter/framer workshop and frame storage spaces are soon to be completed.

SCULPTURE AND DECORATIVE ARTS

The newly equipped sculpture laboratory, the last department to move into the renovated conservation facilities on the ground floor of the West Building, was in full operation early in 1982. One of the innovative features in the laboratory is the approximately 6 x 8 foot walk-in shower to facilitate the cleaning of large sculptures.

During the fiscal year major treatment was completed on eighteen objects. Among those objects included are three painted aluminum panels from *Sculpture #2* by Michael Bolus that had been badly scratched and gouged during shipping and two ormolu sconces that required cleaning and regilding for the Widener salon rooms. Major treatments are continuing on five Clodion terracotta objects, the two fifteenth-century Widener stained glass windows from Florence, and the marble statue of David from the Casa Martelli, in preparation for exhibition in the West Project. Examination and major treatment of the Anthony Caro sculpture *Prairie* as well as communication with the artist were initiated. Several days were spent removing corrosion products resultant from snow salting from the Henry Moore sculpture *Knife Edge Mirror Two Piece* on the steps of the East Building. Long-term treatment plans and research into the corrosion phenomena for the monumental sculpture are currently being investigated.

Minor treatments were performed on 338 National Gallery of Art objects, and thirty-one objects associated with the Rodin, Ganz, and Kongo shows required minor treatments. Noteworthy in these figures are 168 of the rarely seen Chinese porcelains that were examined and cleaned during the summer with contractual assistance as well as the initial treatment of the Renaissance collection of medals, reliefs, plaquettes, and statuettes. Works by Pisanello, Francesco di Giorgio, and Donatello, among others, were examined, cleaned of wax, dirt accumulations, and corrosion products, inpainted where necessary, and coated with a protective varnish.



Conservation laboratory

Four hundred and five National Gallery of Art objects were examined and treatment proposals prepared for 196 of them. Examinations of condition of objects before and after exhibition or for loan included eleven Ganz objects, seventy-five maiolica pieces, 237 Rodin sculptures, 129 Costa Rican gold and jade objects, twelve bronzes for the Nuremburg show, one Gauguin piece, and one sculpture for Gallaudet College. The Renaissance jewels and rock crystals were carefully examined for authenticity and method of manufacture by the curators and conservators of sculpture.

Additional activities of the sculpture laboratory staff ranged from testing twenty-eight fabric samples being considered for use in the exhibition of the Renaissance objects to answering numerous telephone and written inquiries on conservation-related topics. During the Rodin exhibition unusual climatic conditions required daily monitoring of the marbles and bronzes. Conservation staff from all departments assisted in this effort.

In June Shelley Sturman, formerly a Mellon Fellow at The Walters Art Gallery and a graduate of the Winterthur Conservation Program, joined the staff as sculpture conservator. Margaret Balestrieri, a recent graduate of the International Centre for Preservation and Restoration in Rome, served as a conservation division shared summer intern.

CHIEF CONSERVATOR

Ninety objects for a possible future international exhibition were examined on location overseas for condition, technique used in creation, suggested treatment, and packing recommendations. Packing cases were also designed for this show that required testing of various fire retardants and water-proofing agents. A major portion of the chief conservator's

time has been devoted to consulting with the planning office, construction manager and assistant, and curators for the completion of the West Project. The chief conservator has tested methods for deglossing marble, refinishing floors in Widener salon rooms, lighting for Widener stained glass windows, and methods for installing the Luini frescoes. A drill on the use of different types of fire extinguishers was organized for all conservators through the chief of security, Frank Verrier. The advice of the chief conservator as a consultant on conservation questions has been sought from area conservators as well as conservators from other national and international institutions. The National Gallery hosted a reception for the national and international delegates to the biennial congress of the International Institute for Conservation in the atrium of the East Building. Over 250 conservators and museum scientists from around the world visited the various conservation laboratories during this meeting.

TEXTILES

The activity of the textile workroom this year included major treatment on five objects and minor treatment on fourteen objects, four of which were washed. Meetings on Operation Breakthrough consumed a large amount of time, as well as searching for fabrics for the new galleries. A great deal of initial preparation work for the moving of the tapestry storage was done. Packing instructions for traveling exhibitions, work proposals, and purchase orders were written. J. V. Columbus assisted C. G. Ellis with material for the textile catalogue. The fumigation of a new acquisition was processed for the Gallery by the Library of Congress. The cleaning of the furniture in the West Building board room was supervised in January and again in September when the carpet was also cleaned. There were four major tour groups in the textile workroom, as well as twenty-four visitors from professional groups and museums in the U.S.A. and abroad.

Outside consultations were given to the U.S. Naval Academy, Wilson Center, COMSAT, St. John The Divine Cathedral, Dumbarton Oaks, U.S. Capitol Architects Office, and University of Maryland Art Library.

SCIENCE

At the request of the conservators and curators the conservation scientist analyzed, using the X-ray fluorescence instrument, the materials of ten paintings, 311 sculptures, forty-five works of art on paper, and one decorative object. Using the same analytical technique she also analyzed seventy-five items belonging to other museums. Samples from twelve paintings (including two from other collections) were identified using the polarized light microscope. Also, sixteen materials to be used on or near works of art were identified or tested for suitability.

In two instances the facilities of the analytical laboratory were made available to researchers from other museums.

In December staff members of The Metropolitan Museum of Art used the X-ray fluorescence instrument to analyze glazes of ceramics in the Sackler collection. In August scientists from the Smithsonian Institution used the ultraviolet spectrophotometer to analyze components of protective coatings for outdoor bronze sculpture.

The conservation scientist continued her research into the causes and nature of foxing, a type of discoloration of paper.

FRAMES

Ten new frames were acquired and ten given major treatment. Twenty-one frames received minor treatment. Five frames on loan were given major treatment and forty-eight loan frames received minor treatment. A major project in progress is the complete regilding of the four original frames which were recently acquired for the *Voyage of Life* series by Thomas Cole.

EDITORS OFFICE

During the year the editors office edited and designed exhibition catalogues for *An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.; Lessing J. Rosenwald: Tribute to a Collector; Eighteenth-Century Drawings from the Collection of Mrs. Gertrude Laughlin Chanler; and Bellows: The Boxing Pictures*. In addition, brochures and posters for *Between Continents/ Between Seas: Precolumbian Art of Costa Rica* and *Sixteenth-Century Italian Maiolica* and posters for *Dutch Figure Drawings, 20th-Century Masters: The Thyssen-Bornemisza Collection*, and *Mauritshuis: Dutch Painting of the Golden Age* were produced. The office also edited and produced the brochure and poster for *El Greco of Toledo*. Exhibition catalogues in production throughout much of the year included *Claude Lorrain; Braque: The Papiers Collés; Manet and Modern Paris; Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America; and Alfred Stieglitz: Photographs and Writings*.

Editing and typesetting of wall texts and labels for all temporary exhibitions were done in-house. Special typesetting projects included Spanish language texts for the Costa Rican art exhibition, labels and texts for *Hermeticism and the Renaissance*, and a portfolio with brochure for the temporary installation of *Picasso: The Bull*.

In addition to working on exhibition-related publications, the office produced numerous announcements, invitations, forms, and fliers. Also designed and produced were a combined *Brief Guide* to the East and West Buildings; *The Fountain of Age*, an illustrated guide to a walking tour of works in the collection by older artists; the *CASVA Academic Record* (now called *Center II*), which describes the activities of scholars associated with the Center for Advanced Study in

the Visual Arts; a booklet commemorating Founders Day; and two volumes of *Studies in the History of Art*—one, titled *Macedonia and Greece in Late Classical and Early Hellenistic Times*, comprising papers delivered at a symposium held in conjunction with the exhibition *The Search for Alexander*, and the other, *Figures of Thought: El Greco as Interpreter of History, Tradition, and Ideas*, issued to coincide with the opening of *El Greco of Toledo*.

Thomas Eakins, a two-volume monograph in the series, Ailsa Mellon Bruce Studies in the History of American Art, was published by Harvard University Press. Work on another book, *Abstract Expressionist Painting in America*, continued throughout the year, and its publication by Harvard University Press is imminent.

A desk calendar for 1982, *Vision and Fantasy*, was produced in collaboration with Universe Books. The office was also responsible for the year's selection of notefolders and Christmas cards.

After the retirement of Theodore Amussen, Frances Smyth became editor-in-chief.

EXHIBITIONS AND LOANS

RODIN REDISCOVERED

Continued from the previous fiscal year to 2 May 1982

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

From the beginning of the fiscal year to 31 May 1982

AN AMERICAN PERSPECTIVE: NINETEENTH-CENTURY ART FROM THE COLLECTION OF JO ANN AND JULIAN GANZ, JR.

4 October 1981 to 15 February 1982

THE CUBIST PRINT

18 October 1981 to 3 January 1982

THE MORTON G. NEUMANN FAMILY COLLECTION: PICASSO PRINTS AND DRAWINGS

25 October 1981 to 7 February 1982

BETWEEN CONTINENTS/BETWEEN SEAS: PRECOLUMBIAN ART OF COSTA RICA

20 December 1981 to 2 May 1982

LESSING J. ROSENWALD: TRIBUTE TO A COLLECTOR

21 February to 20 June 1982

HERMETICISM AND THE RENAISSANCE

21 March to 18 April 1982

DUTCH FIGURE DRAWINGS FROM THE SEVENTEENTH CENTURY

11 April to 13 June 1982

MAURITSHUIS: DUTCH PAINTING OF THE GOLDEN AGE FROM THE ROYAL PICTURE GALLERY, THE HAGUE

23 April to 31 October 1982

20TH-CENTURY MASTERS: THE THYSSEN-BORNEMISZA COLLECTION

30 May to 8 September 1982

EIGHTEENTH-CENTURY DRAWINGS FROM THE COLLECTION OF MRS. GERTRUDE LAUGHLIN CHANLER

20 June to 6 September 1982

EL GRECO OF TOLEDO

2 July to 6 September 1982

BELLOWS: THE BOXING PICTURES

5 September 1982 to the end of the fiscal year

SIXTEENTH-CENTURY ITALIAN MAIOLICA FROM THE ARTHUR M. SACKLER COLLECTION AND THE NATIONAL GALLERY OF ART'S WIDENER COLLECTION

5 September 1982 to the end of the fiscal year

PICASSO: THE BULL

12 September 1982 to the end of the fiscal year

REGISTRAR'S OFFICE

During the past year the registrar's office recorded the accession of fourteen paintings, eleven pieces of sculpture, and 373 works of graphic art—a total of 398 objects. The Gallery received 385 shipments, containing 1,559 works of art, and sent out 319 shipments of 2,056 works of art. Eighty-six permits to copy works of art in the Gallery's collection were issued.

DEPARTMENT OF INSTALLATION AND DESIGN

During the past year the department of installation and design produced thirteen exhibitions in the East Building and prepared for thirteen future installations.

An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr. included 102 paintings, drawings, watercolors, pastels, and neoclassic sculpture. Shown in the upper level west galleries, which were installed with dado and crown molding to evoke a late nineteenth-century American interior, the objects were arranged both chronologically and thematically. Small scale paintings were displayed in a room panelled in silver velvet with wainscoting painted to simulated wood graining. Several pedestals were marbleized to match existing marble pedestals and plants were arranged in the room to create an ambience sympathetic to the paintings.

The Cubist Print, installed in the ground floor west galleries, was arranged in eight sections devoted to Braque and Picasso, Jacques Villon, Louis Marcoussis, and Jean-Emile Laboureur as well as to the themes of the cubist cityscape, still life, sculpture, poetry, music, and theatrical arts of the time. The exhibition of prints and illustrated books from French and American collections offered the finest compre-

Between Continents—Between Precolumbian Art of Costa Rica



Precolumbian art of Costa Rica

hensive survey of cubist printmaking in all media to date.

The Morton G. Neumann Family Collection: Picasso Prints and Drawings, installed in the mezzanine west galleries, included 100 graphics executed by Pablo Picasso dating from 1904–1968. Organized to celebrate the centennial of his birth, the exhibition illustrated the variety of techniques with which Picasso worked and represented one collector's personal interest in the works of a particular artist.

Between Continents/Between Seas: Precolumbian Art of Costa Rica occupied 10,000 square feet on the concourse level, adjacent to *Rodin Rediscovered*, and included more than 300 examples of precolumbian art in gold, jade, terracotta, and volcanic stone. The exhibition was installed both chronologically and geographically and the spaces designed to give an open, airy feeling. Text panels for each section in both English and Spanish were designed to travel to all the sites as were the cases, case lighting, pedestals, inserts, and armatures. Natural fabrics were used in the cases and the pedestals were covered with a mixture of quartz crystals and epoxy to simulate stone.

Lessing J. Rosenwald: Tribute to a Collector was installed in the ground floor west galleries following the close of *The Cubist Print*. One hundred prints, drawings, and watercolors were chosen to reflect the diversity of Mr. Rosenwald's interest as a collector, and were drawn from more than 20,000 graphic works collected over fifty years.

Dutch Figure Drawings from the Seventeenth Century, the first exhibition devoted specifically to the subject, was installed in the mezzanine west galleries and included over 100 figure drawings and watercolors by Rembrandt van Ryn,

Hendrick Goltzius, and Adriaen van Ostade, among others.

Mauritshuis: Dutch Painting of the Golden Age from the Royal Picture Gallery, The Hague coincided with the bicentennial anniversary of Dutch-American diplomatic relations. Installed in the upper level north galleries with period molding, the exhibition included forty outstanding examples of seventeenth-century Dutch painting by Jan Vermeer, Frans Hals, Rembrandt van Ryn, and Jacob van Ruisdael, among other masters.

Eighteenth-Century Drawings from the Collection of Mrs. Gertrude Laughlin Chanler, installed in the ground floor east gallery, presented twenty-five drawings from the collection of the late Irwin Boyle Laughlin, now owned by his daughter, Gertrude Laughlin Chanler. The drawings and books were exhibited against fabric-covered panels to reduce the scale of the gallery.

Following the close of *Rodin Rediscovered*, the upper level salon was reconverted to a series of painting galleries for the installation of *20th-Century Masters: The Thyssen-Bornemisza Collection*. Installed in both the upper level and mezzanine east galleries, the exhibition began on the upper level and continued on the mezzanine. Since the upper level galleries have access to daylight, a special scrim ceiling with a suspended light track was installed to take advantage of the daylight while reducing the scale of the room.

El Greco of Toledo opened for the summer in the concourse galleries. This exhibition of fifty-seven paintings represented the largest number of works by El Greco ever to be assembled. Selected to reflect the full scope of El

Greco's oeuvre, the paintings included secular subjects, sections of major altarpieces, devotional works, landscapes, and portraits. Presented in seven sections, the installation, designed in consultation with William B. Jordan, was organized both chronologically and thematically to illustrate El Greco's development as an artist from his early years in Italy through his later years in Toledo. The galleries were painted in values of gray to simulate the gray stone of the Escorial, which enhanced the colors of the paintings. In addition, many of the paintings had been cleaned for the exhibition and in combination with the fine-tuned lighting, the pictures were seen to their best advantage.

Exhibited together for the first time were the three paintings probably from the altarpiece in the Colegio de Doña Maria de Aragon—*Annunciation*, *Baptism of Christ*, and *Pentecost*. For the exhibition, a frame was made for the *Annunciation* which matched the other two. These works, each measuring more than ten feet in height, were installed in a special gallery with the ceiling at seventeen feet. The lighting fixtures were installed above the ceiling. Text labels in both English and Spanish were prepared to travel with the exhibition.

Bellows: The Boxing Pictures commemorated the 100th anniversary of the artist's birth and included forty works depicting prizefights, the theme for which Bellows is best known. Installed in the mezzanine northwest galleries, the exhibition centered around the National Gallery's painting *Both Members of This Club* and included all six boxing paintings as well as all sixteen of Bellows' boxing lithographs and a selection of his drawings.

Sixteenth-Century Italian Maiolica, installed in the lobby area of the Center for Advanced Study in the Visual Arts, included eighty pieces of maiolica from both the Arthur M. Sackler collection and the Gallery's Widener collection. Installed in the space where the Kongo funerary art exhibition was shown, but with a completely new configuration of cases and a new lighting system, the space utilized both artificial light and daylight.

Picasso: The Bull was a small exhibition of twenty-three works installed in the ground floor east galleries prior to the opening in October of *Braque: The Papiers Collés*.

During the year, the department also worked on the future installations of *Painting in Naples 1607-1705: Caravaggio to Giordano*, *Visions of City and Country: Prints and Photographs of Nineteenth-Century France*, *Raphael in America*, *David Smith*, *Claude Lorrain: A Tercentenary Exhibition*, *Braque: The Papiers Collés*, *Manet and Modern Paris*, and *The British Country House* exhibitions, scheduled for the East Building. In addition, the office worked closely with the planning and construction manager's offices in designing and lighting the new spaces on the

ground floor of the West Building. This included designing the installations for *American Naïve Paintings*, *Alfred Stieglitz. Drawings from the Holy Roman Empire 1540-1680*, nineteenth- and twentieth-century sculpture, the reinstallation of medieval works of art, and a new lighting system for the Renaissance tapestry gallery.

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 requests 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 3,179 photographs were sold and 3,868 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 Winterthur Museum, the Frick Art Reference Library, the National Gallery, London, and the Museo Nazionale di Castel San Angelo in Rome.

Over the fiscal year a total of 983 permits authorized the reproduction of 2,656 works of art from the National Gallery of Art collections. Of this total of works authorized to be reproduced, 899 were from color transparencies lent by the Gallery, 1,033 were from black and white photographs sold by the office of photographic services, and 724 were from photographs already owned by the applicant.

The production output of the photographic laboratory was as follows:

Black and white negatives	4,673
Black and white prints	38,045
Slides, black and white, and color	15,851
Color transparencies	1,552
Color negatives	425

The above represents original photography, copying, processing, and printing for all departments in the National Gallery of Art. Also significant is the number of work orders handled by the department, which increased by twenty percent over last year.

The photo department was responsible for the photography used in the maiolica catalogue and for most of the material used in the El Greco audiovisual presentation. The staff also worked for several months to photograph a large part of the Gallery's collection on video format slides for the videodisc project.

During the year Phil Charles joined the staff as photographer and Ron Liljedahl as laboratory technician. Rita Cacas joined the staff as museum technician.

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. He serves as a member of the President's Committee on the Arts and the Humanities.

CHARLES PARKHURST, assistant director and chief curator, continued service as a member of the board of trustees of the Amon Carter Museum (Fort Worth, Texas), as honorary advisor to *Appelles* 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, on the visiting committee of the Williams College Museum of Arts, and on the advisory board of the Studio Theatre, Washington. During the year he served as senior examiner for the Accreditation Commission of the American

Association of Museums. In January he served as the sole judge of the All Alaska Juried Art Exhibition, Anchorage; in March he spoke at the Philadelphia College of Art on "Have Color Theories of the Past Influenced Painting?"; in April he delivered the principal address at the dedication of the Lamar Dodd Art Center, LaGrange College, Georgia; in June he spoke at the American Association of Museums annual meeting in Philadelphia on a panel discussing the role of research in museums. At year's end he was appointed a member of the German War Art Committee by the Secretary of the Army.

HENRY A. MILLON, dean of the Center for Advanced Study in the Visual Arts, was elected vice chairman of the board of trustees of the American Academy in Rome and continued to serve on the council of the American Academy of Arts and Sciences, the advisory council of the Department of Art and Archaeology at Princeton University, and the National Conservation Advisory Council, and represented the American Academy in Rome on the Council of American Overseas Research Centers. In addition, he was appointed to the committee to visit the Department of Fine Arts at Harvard University, chair the senior fellows of the Program of Studies in Landscape Architecture at Dumbarton Oaks, the house committee of the American Academy of Arts and Science, the chair of the translation committee of the Society of Architectural Historians, and the data processing study committee of the J. Paul Getty Trust, and was elected to alternate membership in the U.S. delegation to the International Committee on the History of Art. He also served on the review panel for the Gladys Kreible Delmas Foundation, the program committee of the American Association for the Advancement of the Humanities, the editorial board of the MacMillan *Encyclopedia of Architects*, and the visual arts study committee at the Massachusetts Institute of Technology.

He attended a meeting in Paris in January to hear a report on plans for the CATART project (a computerized index to sales catalogues), sponsored by the Collège de France, and,

in collaboration with the International Center for the Study of Regional and Urban Evolution, planned a program for an international gathering in Pienza for specialists in urban planning of the fifteenth century in Italy. Mr. Millon conducted a seminar on architecture and urban planning in Piedmont in the seventeenth and eighteenth centuries at the Massachusetts Institute of Technology in the spring and presented a paper on the planning of Washington by Charles L'Enfant in a design seminar on the development of 8th Street in Washington, D.C., sponsored by the American Institute of Architects and the Resident Associate Program of the Smithsonian Institution. He lectured on Michelangelo and St. Peter's at Sweetbriar College, on Filippo Juvarra as a teacher at the American Academy of Arts and Sciences, on Juvarra and the Accademia di San Luca at Pennsylvania State University, on urban planning of Pienza at the Massachusetts Institute of Technology and to students from Syracuse University, and on the visual arts in education to the Council on the Arts of the Massachusetts Institute of Technology.

JOHN WILMERDING, curator of American art and senior curator, continued to serve as vice president of the Shelburne Museum (Vermont) and The Dunlap Society and to sit on the boards of trustees of The Groton School, Saint-Gaudens National Historic Site, and the Lewis Walpole Library (Farmington, Connecticut). He continued to serve 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 committee 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. Mr. Wilmerding was also appointed to the board of trustees of Monticello, the Thomas Jefferson Memorial Foundation, and served as a panelist for the National Endowment for the Humanities to review senior fellowship applications.

In March Mr. Wilmerding participated in a symposium sponsored by the Amon Carter Museum (Fort Worth, Texas). Entitled "An American Perspective," it was held in conjunction with the exhibition of the private collection of Jo Ann and Julian Ganz, Jr. In May he was a participant at a National Academy of Design symposium on American still-life painting, held at the Guggenheim Museum. During the year he presented lectures on various American artists and aspects of American art at the Hermitage Foundation (Norfolk, Virginia), Stanford University, Rhode Island School of Design Museum, Cheekwood (Nashville), Club of Odd Volumes (Boston), the Institute of Fine Arts of New York University, and the National Gallery of Art.

In May the Director announced Mr. Wilmerding's appointment as deputy director of the Gallery, effective 1 February 1983.

CELINE ALVEY, associate librarian, continued study at the University of Southern California for a doctorate in public administration. She lectured on word processing systems implementation strategies at a Federal Word and Information Processing Council seminar and repeated the lecture at the council's annual meeting. She was invited to join the Federal Library Committee Subcommittee in Personnel to evaluate and comment upon the Office of Personnel Management's revised classification and qualification standards for librarians and library technicians.

RICHARD AMT, supervisory photographer, participated in a panel discussion organized and moderated by IRA BARTFIELD, coordinator of photography, at the annual meeting of ARLIS/NA in Boston. The topic was "From Museum Wall to Library Shelf: The Role of Art Museums in Publishing."

NANCY E. ASH, paper conservator, spoke about "Recording Watermarks by Beta Radiography and Other Means" at the annual conference of the American Institute for Conservation. She also spoke at a forum on enzyme treatments for works of art on paper at the Washington Conservation Guild.

LINDA AYRES, assistant curator of American art, lectured on the Ganz Collection and exhibition at the National Gallery of Art in October and at the Los Angeles County Museum of Art in July and conducted a docent training session at the Amon Carter Museum (Fort Worth, Texas) in March on American neoclassic sculpture in the Ganz Collection. In February she introduced the participants at a symposium on American folk art at Northwestern University. In April she conducted an informal seminar at the National Museum of American Art on Bellows' boxing pictures.

CAROLINE H. BACKLUND, head of reader services, served as chairman of the ARLIS/NA. She chaired their annual and midyear executive board meetings held in Boston, New York, and Montreal; and served on the planning committees for the 1982 and 1983 conferences. She also served on the planning committee for the District of Columbia Library Association's workshop, "The Application of Technology in Libraries."

RICHARD BALES, assistant to the director for music, continued as an honorary member of the board of directors of the Oratorio Society of Washington and as an advisor to the National Society of Arts and Letters. He was reelected a trustee of the Kindler Foundation, and served again on the music committee of the Cosmos Club. During the autumn of 1981 he gave ten lectures before the Alexandria, Virginia, Monday Music Class, and was the subject of feature articles

in *The International Musician*, December 1981 and in *Symphony Magazine*, June 1982. He served as a juror on the Fifth Annual Kennedy Center Friedheim Awards Competition for Orchestral Music during July, and was nominated one of the 1981 "Washingtonians of the Year" by *Washingtonian Magazine*. Mr. Bales' compositions were played on a number of National Gallery programs and on various concerts throughout the country, and he conducted members of the National Gallery Orchestra on a WETA channel 26 "ArtBeat" telecast on 27 January 1982.

DIANE DEGRAZIA BOHLIN, curator of Italian drawings, continued her leave of absence from the Gallery through February 1982. She spent the time in Italy on grants from the National Endowment for the Arts and from the Gladys Krieble Delmas Foundation, studying Italian drawings in Italian collections and working on a fresco cycle by Paolo Farinati in the Casa Giuliani in Verona, Italy.

ROBERT L. BOWEN, JR., staff lecturer, spoke on the history of the National Gallery at the San Diego Museum of Art and lectured on "The Search for Alexander" at the Hilton Head Art League, Hilton Head, South Carolina.

DAVID BROWN, curator of early Italian painting, became a member of the advisory board of the Center for Renaissance and Baroque Studies at the University of Maryland, College Park. In the spring of 1982 Mr. Brown taught a course at Georgetown University on Italian high Renaissance paintings and participated in a seminar on Piero della Francesca and Francesco di Giorgio, sponsored by the Center for Advanced Study in the Visual Arts. Mr. Brown also gave the Sigma Tau Delta Lecture in memory of Gussie Levy at the University of Southwestern Louisiana in Lafayette, Louisiana, on "Leonardo da Vinci: The Painter and his Pupils." As the first representative of the National Gallery in the newly inaugurated exchange program between museums in the United States and Italy, Mr. Brown spent May-July 1982 at the Uffizi Gallery in Florence where he completed work on the Raphael exhibition handbook and was on hand to assist museum officials in Florence in planning their own Raphael celebrations for 1983. In September Mr. Brown lectured to the National Gallery volunteer docents about the forthcoming Raphael exhibition.

E. A. CARMEAN, JR., curator of twentieth-century art, lectured on Jackson Pollock's black paintings and Tony Smith's church, in conjunction with the Pollock retrospective at the Centre Georges Pompidou in Paris. He also served as a juror for the Skowhegan Awards during the spring. In August Mr. Carmean participated on the advisory panel for the Canada Museums Construction Corporation, advising on the building of a new National Gallery of Canada. At the same time he also served as codirector of a film on David Smith, being

made by the Gallery in connection with an exhibition on the artist's work. Both projects were supported by a grant from the American Medical Association.

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 Washington 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 risk management and insurance of museums collections, loans, and traveling exhibitions. Mr. Cavanagh continued as a director of the Irish Georgian Society and as a member of the executive committee of the Friends of American Arts at Yale. He was also appointed to the board of consultants of the Abbey School in Portsmouth, Rhode Island.

DEBORAH CHOTNER, research assistant, served as judge at the Lions Club 32nd Annual Arts Festival in Easton, Maryland, in May 1982.

H. NICHOLS B. CLARK, staff lecturer, taught an eight-session course entitled "The Golden Age of Dutch Painting" for the Smithsonian Resident Associate Program.

JANE COLLINS, head of cataloguing section, participated in the Library Management Skills Institute sponsored by the Association of Research Libraries in Columbia, Maryland, in November. In February she attended the ARLIS/NA conference in Boston where she served as chairman of the nominating committee for 1981 and presented an annual report on the committee's activities. In May she participated in a workshop on "Integrating Automated Systems" sponsored by the Metropolitan Washington Library Council in Washington, D.C.

J. V. COLUMBUS, textile conservator, delivered a paper on "Climate Control in a Large Gallery" to the Textile Museum Roundtable. He also delivered a paper at The Henry Francis du Pont Winterthur Museum, Wilmington, Delaware, on "A Specialized Tank for Washing Tapestries and Other Large Objects" and a paper on "The Early Development of Mounting Techniques" to the Harpers Ferry Group Symposium at Crystal City, Arlington, Virginia.

ELIZABETH A. CROOG, associate secretary-general counsel, delivered a talk on legal aspects of loan exhibitions at the annual Northeast Museums Conference in Corning, New York.

LAMIA DOUMATO, reference librarian, coauthored a paper with cataloguer ROGER LAWSON and presented it at the ARLIS/NA conference in Boston. Miss Doumato hosted a tour of the Gallery library for the Association of Architectural Librarians' National Conference, and in April she lectured at the

Simmons College Graduate School of Library Science on art bibliography. She also presented new art reference books at the District of Columbia Library Association's workshop on new reference tools.

ERIC DENKER, desk docent, lectured on "Painters, Dyers, Innkeepers, and Surgeons: A Survey of Artists with Secondary Vocations" at the opening of the Library of Congress' staff art exhibition and spoke on "Rembrandt in the National Gallery of Art" at the Café Rembrandt, Alexandria, Virginia.

J. M. EDELSTEIN, chief librarian, served as advisor to the board of directors and as executive director of The Jargon Society, Inc. He lectured on "Collecting Modern Fine Presses" as part of an international conference on fine printing and the book arts at the University of Nebraska at Omaha in April, and taught a course on rare book librarianship at Catholic University. In June he lectured on "The Museum and the 80s" at The Pinacoteca Brera in Milan, Italy.

RUTH E. FINE, curator, department of graphic arts, lectured on "Lessing J. Rosenwald: Tribute to a Collector" at the National Gallery of Art, on "The Print Collections at the National Gallery of Art" for the Pittsburgh Bibliophiles, on "The Rosenwald Collection" for the Washington Print Club, on "The Rosenwald Collection of the National Gallery of Art" and "The Artist and the Book" at the University of Iowa, on "The Fine Press Book—The Modern Press Movement: Building a Personal Collection" at the Smithsonian Institution, and "The Janus Press in Context: The Modern Press Movement" at the University of Vermont and at the Philadelphia College of Art. She was elected to the board of the Washington Print Club and continued to serve on the advisory board of the Philadelphia Print Club. She served as a juror for several contemporary art exhibitions including the art section of the Minnesota State Fair.

SARAH FISHER, painting conservator, acted as a special consultant to the Baltimore Museum of Art's conservation staff during the treatment of their Poussin, and lectured to the Washington Conservation Guild on "Inpainting Rubens' *The Daughters of Cecrops*."

MARGOT E. GRIER, serials librarian, continued to serve on the editorial board for *Art Serials: Union List of Periodicals and Serials in Research Libraries in the Washington, D.C., Metropolitan Area*, published in December 1981 by the Washington Art Library Resources Committee. She served on the ARLIS/NA serials special interest group editorial committee which intends to compile and publish a historical bibliography of art museum serials, and as a member of the library's automation committee.

LYNN GOULD, assistant curator, department of graphic arts, presented a lecture on early European lithography to a group

of lithography teachers, organized by the National Museum of American Art, Smithsonian Institution.

JOHN HAND, curator of northern European painting, lectured on "Merchant and Saint: Sacred and Secular Themes in Northern European Painting of the Early Sixteenth Century," at the Chrysler Museum, Norfolk, Virginia, and on "Joos van Cleve's Portraits of Constantijn Huygens' Ancestors: Their History and Importance," at the National Gallery of Art as part of the Interdisciplinary Conference on Netherlandic Studies held at the Gallery and at the University of Maryland, and participated in a seminar on the conservation and restoration of paintings and their relationship to curatorial work at The Metropolitan Museum of Art, New York. He was elected President of the Smithsonian Institution Employees Federal Credit Union.

ANN HOENIGSWALD, painting conservator, presented papers on "Picasso's *Saltimbanques*" at the annual meeting of the American Institute of Conservation and on "A Nonpenetrating Lining Adhesive" at the Washington Conservation Guild.

ROGER LAWSON, cataloguer, served as chairman of the ARLIS/NA local chapter and as a moderator of the museum type of library group.

L. PHILIP LEONARD, desk docent, taught three courses for the Smithsonian Resident Associate Program: "The Impressionists," "Modern Sculpture," and "The Art of Matisse." He lectured on "Treasures of the Barnes Foundation" during a trip to Merion, Pennsylvania, and on "Henry Francis Dupont," also for the Smithsonian Resident Associate Program.

DOUGLAS LEWIS, curator of sculpture, lectured on Renaissance architecture at the University of North Carolina, Chapel Hill, and at the San Antonio Museum of Art. During the fall semester he gave an advanced museum seminar for Georgetown University on nineteenth-century sculpture, followed by another in the spring semester on nineteenth-century painting. In December he gave the annual Associates' Lecture at the Philadelphia Athenaeum, and in January spoke on "Palladio and the Stage" in the Folger Institute lecture series at the Folger Shakespeare Library in Washington. At the College Art Association annual meeting in New York he presented a paper on "Dynastic Façades by Sansovino and Palladio," and during February spoke on "A Sequence of Modes in Palladio's Drawings" at a Fogg Art Museum symposium at Harvard University.

Dr. Lewis lectured in March on "The Iconography of the Villa Barbaro at Maser" for the Art History Students' Union of Columbia University, New York; on "Palladio as a Domestic Architect" for the Memphis Chapter of the American Institute of Architects; and also presented a paper on

"Freemasonry in a Venetian Fresco Program of 1716" at a symposium on *Hermeticism and the Renaissance* sponsored by the Catholic University of America, the Folger Institute, and CASVA. In April he participated in a Fogg Art Museum symposium on "Terracotta Sculpture" in Cambridge, and in May he gave a lecture on "Palladio and Post-Modernism" at The Graham Foundation in Chicago. During May he conducted an on-site alumni seminar devoted to Renaissance Art at Georgetown University's Villa Le Balz in Fiesole, and in June he lectured on "Palladio's Classicism—Orthodox or Apostate?" at Catholic University of America in Washington. In July he gave a lecture on "Evaluating the Art Market" for a Fireman's Fund Insurance Seminar at Bethlehem, Pennsylvania and offered an on-site seminar devoted to "Early American Architecture in Washington" for Georgetown University's School of Summer and Continuing Education. In September he judged the art show at the annual Bluemont Fair in Virginia, and through the year 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 Washington.

IRVIN M. LIPPMAN, staff lecturer, presented a slide talk on "Picasso: After One Hundred Years" at the Dorchester Arts Center, Cambridge, Maryland. For the Smithsonian Resident Associate Program, he delivered a series of eight lectures about "American Art: Postwar to Present." Post-modern art was also the subject of a talk which he gave twice at sessions of the International Communication Agency's seminar on "American Ideas in the 1980s."

ALISON LUCHS, assistant curator of sculpture, lectured on "A Social History of Renaissance Art from Third Reich Germany" at Syracuse University and wrote the historical sections of an application to expand the Dupont Circle historic district in Washington, D.C., that was submitted to the Joint Committee on Landmarks of the National Capital in April 1982.

KAREN E. LUIK, desk docent, served during the fall and winter as a tour evaluator for the docent program at the Corcoran Gallery of Art. She lectured on "French Impressionism" and "Nineteenth-Century American Painting," also the subject of a lecture which she presented to the Corcoran docents.

JOHN KENT LYDECKER, curator in charge of tours, delivered a paper on "Art in the Florentine Renaissance Household" in Venice at the Warwick University Symposium on the Renaissance. He also spoke in Baltimore on "Art in the Renaissance Florentine Household: The Dynamics of Acquisition" for the joint The Johns Hopkins University-CASVA conference on recent research in Italian art.

ROSS MERRILL, head of painting conservation, lectured on "Painting Techniques of the Old Masters" at the Pennsylvania Academy of The Fine Arts.

BARBARA MILLER, conservation scientist, in collaboration with Dr. C. E. Cain of Millsap College presented a paper entitled "Photographic, Spectral, and Chromatographic Searches into the Nature of Foxing" at the annual meeting of the American Institute for Conservation in Milwaukee. She and Dr. Cain contributed to the poster session held at the meeting of the International Institute for the Conservation of Historic and Artistic Works a poster entitled "Some Examples of Inorganic Foxing." In May she gave a talk entitled "Using X-Ray Fluorescence Analysis to Investigate Chemical Factors in the Discoloration of Paper" at the Analytical Chemistry Colloquium jointly sponsored by the National Bureau of Standards and the Smithsonian Institution.

CATHERINE NICHOLSON, paper conservator, spoke about "Making Watermarks Meaningful: Significant Details in Recording and Identifying Watermarks" at the annual conference of the American Institute for Conservation, and spoke at a forum on enzyme treatments for works of art on paper at the Washington Conservation Guild. She was also a member of the planning committee for the Washington, D.C., meeting of the International Institute for Conservation.

MARGARET B. PARSONS, coordinator of auditorium programs, continued to serve as an arts juror for the Council on International Nontheatrical Events and as researcher for the Maryland Arts Council.

RUTH R. PHILBRICK, curator, photographic archives, gave an interview about the collection on the radio station WGMS.

ANNE VON REBHAN, chief slide librarian, did the photographic research for Joseph Alsop's *The Rare Art Traditions*, a book based on his 1978 Mellon lectures.

ANDREW ROBISON, curator of prints and drawings, organized the first major exhibition in America of "Eighteenth-Century Venetian Illustrated Books" for the Grolier Club in New York. He also organized the exhibition "Five Centuries of Fine Prints From an Alumni Collection" for the Princeton Art Museum. He lectured on "Eighteenth-Century Venetian Drawings" at the Grolier Club, "A Rembrandt Problem" at the Hamburg Kunsthalle, "Collecting Prints" at the Princeton Art Museum, and "The National Gallery's New Print Room" for the Washington Print Club. He was one of the American delegates to the International Conference of Curators of Prints and Drawings, and continued to serve on the international editorial advisory board of *Master Drawings* and the advisory boards of Tamarind Institute and of the Washington Print Club.

H. DIANE RUSSELL, assistant head of the department of graphic arts, served on the panel of music, art, and

architecture for the Research Materials Program of the National Endowment for the Humanities.

J. RUSSELL SALE, staff lecturer, gave a special talk on "Saint John the Bacchus" to the National Gallery staff.

MICHAEL B. SASSANI, audiovisual specialist, participated in the National Computer Graphics Association's seminar on "Information Oriented Graphic Design in Computer Graphics." Washington. He also served as consultant on audio visual facilities for the North Carolina Museum of Art, Raleigh, and the Riggs National Bank, Washington.

DAVID SCOTT, planning consultant, consulted on the program for the proposed National Museum of Egyptian Civilization, Cairo, under the sponsorship of the International Committee on Museums, and delivered a paper, "The Art Museum in the Year 2000," at the symposium "Museum 2000" held by the Österreichisches Kulturgespräch, Vienna.

KAY SILBERFELD, painting conservator, participated in a television program discussing technical examination of two Rembrandt works owned by the Indianapolis Art Institute.

MARIANNA SHREVE SIMPSON, assistant dean of the Center for Advanced Study in the Visual Arts, gave a seminar on "The Art of the Islamic Book" at Georgetown University. She lectured on "The Presence of Islam in Jerusalem," Smithsonian Institution; "Mamluk Art: Paradigm and Paradox," Center for Contemporary Arab Studies, Georgetown University; "The Compositions and Colophons of Sultan Ibrahim Mirza's *Haft Aurang*: Investigations and Implications," Harvard University and Princeton University; and "Overt and Covert Imagery in Sultan Ibrahim Mirza's *Haft Aurang*," College Art Association meeting, New York. At the end of the summer Ms. Simpson attended a symposium on *The Art of the Seljuqs in Iran and Anatolia* at the University of Edinburgh and chaired a session on iconographic themes. For the third year she reviewed grant applications for exhibitions in Near and Far Eastern art for the National Endowment for the Arts.

FRANCES P. SMYTH, editor-in-chief, spoke on "Collaboration in the Writing and Production of Catalogues" as part of a panel for the American Association of Museums; served as a judge for a poster contest for the President's Committee on Employment of the Handicapped, and as a juror for the National Park Service's Cooperating Association Publication Competition.

SHELLEY STURMAN, sculpture conservator, was elected to a three-year term as director of the American Institute for Conservation. She also cochaired the two-day poster sessions presented at the Washington Congress of the International Institute for Conservation. Earlier in the year she spoke on the "Technology and Conservation of Papyrus" to the Washington Conservation Guild.

ARTHUR K. WHEELLOCK, JR., curator of Dutch and Flemish painting, spoke to Her Majesty Queen Beatrix and His Royal Highness Prince Claus of The Netherlands during their tour of the exhibition "The Hague School and its American Legacy" at the Federal Reserve Board, and was presented a decoration from the Dutch government which made him a Knight Officer in the Order of Orange-Nassau. Along with Kay Silberfeld of the conservation department, he was requested by the Indianapolis Museum of Art to participate in a film for PBS. He lectured during the year on "Illusion and Reality in Dutch Painting," at the Los Angeles County Museum of Art; "Vermeer and Dutch Realism," University of Virginia; "Vermeer: The Relationship of his Painting Technique to his Style," Kimbell Art Museum, Fort Worth; "Vermeer: His Techniques and His Realism," presented at both The Metropolitan Museum of Art, New York, and the University of Toronto, where he addressed the faculty and graduate students on career possibilities in the museum profession as well; "Dutch Treasures from the Mauritshuis," Smithsonian Resident Associate Program and Mint Museum, Charlotte; "Vermeer and Dutch Genre Painting," Art Seminar Group, Baltimore; "Rembrandt's 100 Guilder Print," National Presbyterian Church, Washington; and "The Relationship Between Conservator and Curator," American Association of Museums, Philadelphia. Mr. Wheelock also lectured at the Gallery on "Dutch Art in the National Gallery: Temporary Exhibitions and Permanent Collections" for the Interdisciplinary Conference on Netherlandic Studies held at the National Gallery of Art and the University of Maryland. He also chaired the art history session for the conference. He conducted two courses at the University of Maryland where he holds the position of associate professor of art history: a graduate seminar on Dutch genre painting and a lecture course on Dutch and Flemish art. He continued to serve on the visiting committee for the Williams College Art Museum.

WILLIAM J. WILLIAMS, staff lecturer, spoke to the Junior League's Book Club on the publishing of his *Heritage of American Paintings from the National Gallery of Art*. Also related to the book were four tours he conducted of the National Gallery's American painting collection for the Smithsonian Resident Associate Program. In Reston, Virginia, he was interviewed about *The Four Moments of the Sun: Kongo Art in Two Worlds* for a half-hour presentation on cable television. At the Baltimore Museum of Art, he led a training session on eighteenth-century British art for the docents.

CHRISTOPHER B. WITH, staff lecturer, was the leader on a two-week tour to Munich and southern Bavaria for a Smithsonian National Associate group.

MARTHA WOLFF, assistant curator of northern European painting, taught a course on northern Renaissance painting

at the American University and received CASVA's curatorial fellowship for a project to study fifteenth-century German engravings.

SCHOLARLY PUBLICATIONS

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MUSIC AT THE GALLERY

Thirty-nine Sunday evening concerts were given in the east garden court between 1 October 1981 and 30 September 1982. 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 4 April through 30 May comprised the 39th American Music Festival held at the Gallery. The National Gallery Orchestra conducted by Richard Bales played ten of the Sunday concerts.

Intermission talks and interviews during the broadcasts of the Sunday evening concerts were delivered by members of the department of tours and lectures. Mr. Bales gave music notes during each of these intermissions.

The traditional prelecture recorded music on Sunday afternoons was continued. All Sunday evening concerts were broadcast in their entirety by radio station WGMS on both AM and FM. The 39th American Music Festival during April and May was recorded by National Public Radio for broadcast throughout the United States.

Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete 1981-1982 schedule of the Sunday evening concerts follows.

October 4—National Gallery Orchestra

October 11—The Burdette Trio

October 18—Ethan Sloane, clarinetist and Daniel Saunders, pianist

October 25—National Gallery Orchestra: Howard Hanson Memorial Program

November 1—Martha Anne Verbit, pianist

November 8—Drora and Baruch Arnon, piano four-hands

November 15—The Western Arts Trio

November 22—National Gallery Orchestra with Donald Hefner, English horn and Nancy Ellsworth, violinist

November 29—Elizabeth Mruk-Stevens, pianist

December 6—John Young, pianist

December 13—Dorothy Bales, violinist and Allan Sly, pianist

December 20—National Gallery Orchestra with Charles Timbrell, pianist

December 27—Judith Shapiro, violinist and Alice Takemoto, pianist

January 3—National Gallery Orchestra: Music of Vienna

January 10—Evelyn Elsing, cellist and Nelita True, pianist

January 17—National Gallery Orchestra Strings

January 24—Angela D'Antuono, soprano and John Van Buskirk, pianist

January 31—Delia Calapai, pianist

February 7—Alberto Portugheis, pianist

February 14—Ellen Lang, soprano; Dan Franklin Smith, pianist and Penelope Fischer, flutist

February 21—Robert Taub, pianist

February 28—Howard University Chorale conducted by J. Weldon Norris

March 7—Fernando Laires, pianist

March 14—Glenda Maurice, mezzo soprano and David Garvey, pianist

March 21—National Gallery Orchestra with Robin McCabe, pianist and Eugene Montooth, oboe

March 28—Robert Battey, cellist and Edward Newman, pianist

39th American Music Festival: April 4–May 30

April 4—National Gallery Orchestra with Robert Barlow, harpist

April 11—Mary Findley, violinist and Alan Mandel, pianist

April 18—National Gallery Orchestra with Frederick Koch, pianist-composer

April 25—Roy Hamlin Johnson, pianist

May 2—The Williams Trio

May 9—The Tremont String Quartet

May 16—The Portland String Quartet
May 23—Martha Steiger, soprano and Wendy Glaubitz,
pianist
May 30—National Gallery Orchestra

Short Piano Series IV:

June 6—Vivien Harvey Slater
June 13—Raymond Jackson
June 20—Masa Kitagawa Fukui
June 27—Roman Rudnytsky

WORLD PREMIERES

RICHARD BALES
Aaronesque, 18 April 1982
JEFFREY BISHOP
The Unquiet Grave, 22 November 1981
FREDERICK KOCH
612 for Piano and Chamber Orchestra, 18 April 1982
RUSSELL SMITH
Sonata for Piano, 25 April 1982

FIRST WASHINGTON PERFORMANCES

SAMUEL ADLER
Summer Stock Overture, 18 April 1982
WAYNE BARLOW
"Images" for Harp and Instruments, 4 April 1982
CHARLES BESTOR
Variations for Violin and Piano with Electronic
Synthesizer, 13 December 1981
JOHN DIERCKS
Five Sonatinas, 25 April 1982; Suite No. 2, 30 May 1982
RICHARD FELCIANO
From and to, with, 11 April 1982
HARALD GENZMER
Trio No. 3 for Piano, Violin, and Violoncello, 15
November 1981
GORDON GETTY
"The White Election," 23 May 1982
MIRIAM GIDEON
Three Biblical Masks, 11 April 1982
HOWARD HANSON
Elegy in Memory of My Friend, Serge Koussevitzky, 25
October 1981
DORIS HAYS
Homing, 13 December 1981
CHARLES IVES
"Country Band March" (edited by James B. Sinclair), 30
May 1982
BEATRICE LAUFER
Symphony No. 1, 18 April 1982



Jan Gossaert, *Madonna and Child*, Gift of Grace Vogel Aldworth in memory of her grandparents, Ralph and Mary Booth

ROBERT PALMER
String Quartet No. 2 (revised), 9 May 1982
DANE RUDHYAR
Poem, 11 April 1982
ELLIOTT SCHWARTZ
"Bellagio" Variations, 16 May 1982
RUSSELL SMITH
Sonata for Clarinet and Piano, 18 October 1981
WERNER TORKANOWSKY
Fantasia for String Quartet, 16 May 1982
SIR WILLIAM WALTON
A Shakespeare Suite: Richard III—Film Music, 21 March
1982
JAMES WILLEY
String Quartet No. 3, 9 May 1982

FIRST COMPLETE PERFORMANCE

JOHN POWELL
Sonate psychologique, Opus 15, 25 April 1982

PUBLICATIONS SERVICE

The special exhibition catalogues which produced the largest sales volume for the year included: *Rodin Rediscovered; An American Perspective; Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.; Mauritshuis: Dutch Painting of the Golden Age from the Royal Picture Gallery, The Hague;* and *El Greco of Toledo*. A total of 36,361 exhibition catalogues, 53,531 posters, and over 125,200 postcards were sold. Many commercial publications were included in the program as supplemental material and approximately 11,800 copies were sold. Of these exhibitions the *El Greco of Toledo* catalogue proved the most popular, with 19,299 copies sold. 6,819 copies of the Mauritshuis catalogue were sold.

The newly constructed sales shop in the West Building has drawn many visitors: 271,627 people have purchased educational materials at this location. Twenty reproductions were added to the selection offered in this expanded sales area as well as twenty-five postcard selections.

Mail order sales amounted to 6,186 requests fulfilled. Over 2,382 requests were received for sales information related to materials available. With the installation of a new direct-dial telephone service, 4,839 calls about educational materials available for sale have been received.

The Christmas stamp issued this year featured the *Madonna of the Goldfinch* by Giovanni Battista Tiepolo, and six thousand reproductions were sold to commemorate the event. Sales of greeting cards and related merchandise for the holiday season amounted to 416 orders by mail and 18,513 orders in the sales shops.

The addition of a full-time buyer and supporting staff has greatly improved our fulfillment service for commercial publications. This has resulted in special requests from area colleges and universities for supplemental readings to support the courses being offered.



Giovanni Battista Tiepolo, *The Adoration of the Shepherds*. Ailsa Mellon Bruce Fund

BUILDING MAINTENANCE SECURITY, AND ATTENDANCE

The building superintendent's staff has continued to provide assistance to the department of installation and design in the installation of various shows. The paint shop prepared the Trustees' Council Room for its final graining and reworked the Widener Room walls in preparation for the final painting and gilding, in addition to repainting galleries for temporary exhibitions. The engineering staff has been invaluable in modifying and/or installing new air conditioning for various temporary exhibitions. They are working on a totally new ventilating system for the pistol range so as to meet OSHA standards. They have also enlarged the exhaust system for the shops in the connecting link, basement level, to provide better ventilation. The electricians and electronic shop have nearly completed a new alarm system for the air conditioning systems in the East Building and connecting link. With the shutdown of the computer, this was a major but highly necessary undertaking. The carpenters' shop has been involved in building furniture to accommodate the word processors installed throughout the complex, in addition to remodeling several rooms and building many crates for the registrar. The masons' shop has spent many hours moving sculptures for the various temporary exhibitions, and has also devoted many hours to remodeling the cases in galleries GR-3 and GR-5 in preparation for the reopening of the ground floor of the West Building.

Rodin Rediscovered and *Between Continents/Between Seas: Precolumbian Art from Costa Rica* were the main events of the year from a horticultural viewpoint. With the extension of *Rodin Rediscovered*, the plants required constant maintenance toward the closing days of the show. The Costa Rican exhibition brought with it the requirement for bountiful tropical foliage and flowers. The show was highlighted by an ever-changing display of orchids located at the entrance. These were set against a background of tropical foliage typical to the hills of Costa Rica. The *Mauritshuis: Dutch Painting of the Golden Age* exhibition brought a visit from the queen of The Netherlands. While the exhibit did not have extensive plantings, the queen's visit prompted much horti-

cultural activity. Over forty boxes of flowers were flown to the Gallery to be used for floral displays for related dinners and receptions. Several days were spent in preparation, arranging flowers and strategically placing foliage plants throughout the East Building. The extremely cold winter caused us to lose some plants throughout the grounds. In particular, we lost all of our *Camellia Sasanqua* and most of our *Camellia Japonica*. Many other plants suffered but managed to recover (notably boxwood, ligustrum, magnolia, and holly). In addition, all of the flower buds on the wisteria were killed. In other areas of the landscape, only slight changes were made during the year. The vinca was removed from around the magnolia trees on the plaza and replaced with shredded mulch. The flowering cherries at the East Building were thinned out in order to insure proper growth and a large dead oak was removed. It was also necessary to remove and replace 100 boxwood as a disease problem continued to appear in certain areas of the planting. Turf areas were maintained well during the year with replacement needed only on a small portion at the East Building. Additional steel grates were added to the heavily traveled areas of the lawns. All turf areas were overseeded during the fall to insure healthy, full lawns next spring.

The usual number of high-level government officials and dignitaries from the United States and foreign countries visited the Gallery this year. Special security had to be provided during the visits of the following dignitaries:
14 October 1981: First Lady Nancy Reagan and Queen Sofia of Spain
25 March 1982: His Excellency, Sandro Pertini, President of the Italian Republic
20 April 1982: The Vice President of the United States, Queen Beatrix and Prince Claus of The Netherlands, and a number of other high-level government officials from the United States and foreign countries.

A number of necessary improvements were made to the main security computer in the guard office. These improvements will allow for future expansion if necessary. In addi-

tion, a number of projects were completed which will improve security throughout the Gallery. Members of the electronics shop also spent in excess of 3,300 man hours maintaining both the fire alarm and security systems within the buildings.

The performance of the guard force continued at the same high level as in the past. Sergeant George Martin, selected as the guard training officer in February of 1982, has made several changes in the guard training program. New guards now spend their first week attending a formalized orientation and training class in which the duties, responsibilities, and importance of their position are emphasized. They return later for an additional week of classroom instruction, which completes their basic training. In addition, Sergeant Martin conducted a workshop in "Decision Making," which was attended by all supervisors. Corporals attended a one-hour training session at which they received instruction in the use of handcuffs. A training session in the use of a fire extinguisher was conducted for the staff of the conservation laboratory and the photography section. In-service training programs are being developed for all guards who are above the rank of private and work is continuing on rewriting the guard force manual and in updating post orders.

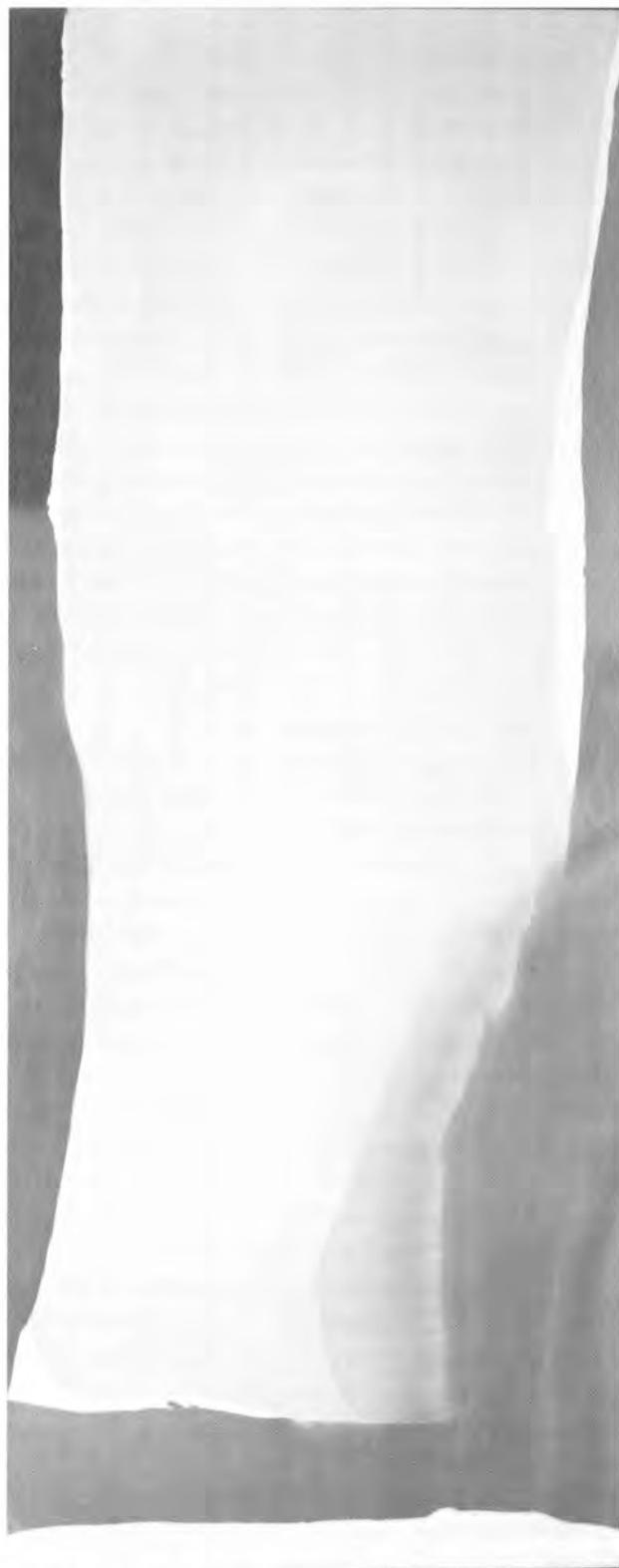
Captain Nathaniel McLin and Lieutenant Ronald J. Lowe both attended a three-day security training seminar sponsored by the Smithsonian Institution. Captain McLin also attended a workshop on museum security at the Metropolitan Museum of Art in New York City.

Superior Performance Awards were given to eighteen employees of the guard force. The overall performance of these employees substantially exceeded the standards established for their positions. Three other members of the guard force received awards for taking immediate and positive action in assisting a fellow member of the guard force who started choking in the cafeteria. Their prompt response to a fellow employee in distress probably prevented a serious incident.

Lieutenant George Boomer was reassigned from his position as the guard training officer to that of a floor supervisor in January of 1982. There were also several promotions to the position of Private First Class made during this year.

Lieutenant George W. Lee retired from the guard force in May of 1982. Lieutenant Lee was appointed to the guard force in May of 1948, and served for a period of thirty-four years. At the time of his retirement, Lieutenant Lee was the senior member of the force. Private First Class Jervis Collins, with twenty-six years of service at the Gallery, also retired during the last year.

During fiscal year 1982, a total of 6,117,234 visitors were counted entering both Gallery buildings. This represented a decrease of 617,954 as compared to fiscal year 1981, when a total of 6,735,188 visitors entered both buildings.



Helen Frankenthaler, *Wales*, Anonymous Gift

PLANNING OFFICE

The main focus of the year's work was on the completion of the remodeling of the ground floor of the West Building. Architectural planning was largely finished by the beginning of the year, though the galleries for prints and for sculpture of the nineteenth and twentieth centuries were modified as construction progressed. Keyes, Condon, and Florance completed their ground floor remodeling plans with two final projects, the photo services office and the Constitution Avenue checkroom.

Nearly half of the West Building ground floor was affected by construction work, finishing, and installation. In April the Garden Café opened at the center of the ground floor, bringing "Operation Breakthrough" beyond the halfway point on the east-west axis.

By the end of the fiscal year some of the western areas were ready for occupancy (the painting storage areas) and others nearly so (the lecture hall and central gallery). At that time the remodeled areas (some 40,000 square feet and forty-four galleries) were scheduled for public opening in four months. Preparations of every sort were in full swing, and the planning department was especially involved in finishing staff and storage areas, ordering carpet and furniture, planning graphics, and coordinating installation projects for the decorative arts and sculpture areas.

Richard Saito was active in collecting and ordering archival material. Together with Sterling Eagleton, who returned from retirement to assist in the project, he began identifying record plan material deposited on the eighty-one foot level. In preparation for planning the completion of the three unfinished areas remaining on the main floor, a review of architectural proposals was conducted, and in July, Studio Four of the Vitetta Group from Philadelphia was chosen. In August and September the former director's office and Board room area of the West Building was prepared to serve for the Patrons' Permanent Fund office and Trustees' Council Room.

The planning office continued to prepare general plans for space use for both buildings. Dr. Scott made a survey of all storage areas and potential for enhancement of East Building work spaces. William Karjala was retained to plan "landscape" work stations, while Susan Ritterpusch and Chris Karras modified work areas and designed desks to accommodate about thirty word processors which were delivered to the Gallery in the last quarter of the year. Five custom-designed study carrels were installed in the concourse library area, the print study room was provided with tables, desks, and cork flooring, and projects planned in earlier years were brought to completion.

FINANCIAL STATEMENTS

BALANCE SHEETS SEPTEMBER 30, 1982 and 1981

	1982				1981	
	Non-Federal Funds			Federal Funds	Total Funds	
	Trust Funds	Publications Fund	Total Non-Federal			
ASSETS						
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 48,493	\$ 62,876	\$ 111,369	\$ 7,403,664	\$ 7,515,033	\$ 4,368,357
Investments (Note 2)	48,588,448	3,923,179	52,511,627	—	52,511,627	41,423,560
Publications inventory, at the lower of cost or market	—	1,801,620	1,801,620	—	1,801,620	1,414,583
Receivables (Note 3)	2,178,501	298,863	2,477,364	—	2,477,364	2,071,305
Buildings and equipment (Note 4)	122,785,780	633,467	123,419,247	10,907,051	134,326,298	128,550,554
Collections (Note 1)	—	—	—	—	—	—
Total Assets	<u>\$173,601,222</u>	<u>\$6,720,005</u>	<u>\$180,321,227</u>	<u>\$18,310,715</u>	<u>\$198,631,942</u>	<u>\$177,828,359</u>
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	\$ 153,339	\$ 570,387	\$ 723,726	\$ 1,625,197	\$ 2,348,923	\$ 2,310,006
Undelivered orders (Notes 1 and 5)	—	—	—	4,694,361	4,694,361	2,265,761
Unobligated appropriation for construction (Note 1)	—	—	—	1,084,106	1,084,106	—
Deferred grants and pledges	870,446	2,850	873,296	—	873,296	775,035
Total Liabilities and Deferred Revenues	<u>1,023,785</u>	<u>573,237</u>	<u>1,597,022</u>	<u>7,403,664</u>	<u>9,000,686</u>	<u>5,350,802</u>
<i>Fund Balances and Capital Invested in Buildings and Equipment:</i>						
FUND BALANCES:						
Unrestricted	4,112,521	—	4,112,521	—	4,112,521	3,397,969
Restricted Purpose Funds (Note 6)	45,679,136	5,513,301	51,192,437	—	51,192,437	10,529,034
Subtotal Fund Balances	<u>49,791,657</u>	<u>5,513,301</u>	<u>55,304,958</u>	<u>—</u>	<u>55,304,958</u>	<u>13,927,003</u>
CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT	<u>122,785,780</u>	<u>633,467</u>	<u>123,419,247</u>	<u>10,907,051</u>	<u>134,326,298</u>	<u>128,550,554</u>
TOTAL FUND BALANCES AND CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT	<u>172,577,437</u>	<u>6,146,768</u>	<u>178,724,205</u>	<u>10,907,051</u>	<u>189,631,256</u>	<u>172,477,557</u>
Total Liabilities and Deferred Revenues and Fund Balances and Capital Invested in Buildings and Equipment	<u>\$173,601,222</u>	<u>\$6,720,005</u>	<u>\$180,321,227</u>	<u>\$18,310,715</u>	<u>\$198,631,942</u>	<u>\$177,828,359</u>

STATEMENTS OF ACTIVITY FOR THE YEARS ENDED SEPTEMBER 30, 1982 AND 1981

	1982				1981	
	Non-Federal Funds			Federal Funds	Total Funds	
	Trust Funds	Publications Fund	Total Non-Federal			
SUPPORT AND REVENUES:						
U.S. Government Appropriation (Note 1)	\$ —	\$ —	\$ —	\$28,729,806	\$28,729,806	\$24,601,976
Net Return on Investments (Note 2)	5,879,144	455,444	6,334,588	—	6,334,588	3,918,075
Gifts and Bequests	10,940,664	—	10,940,664	—	10,940,664	4,782,303
Publication Sales	—	3,330,513	3,330,513	—	3,330,513	2,862,542
Other	232,880	39,704	272,584	—	272,584	201,619
Total Support and Revenues	<u>17,052,688</u>	<u>3,825,661</u>	<u>20,878,349</u>	<u>28,729,806</u>	<u>49,608,155</u>	<u>36,366,515</u>
CURRENT OPERATING EXPENSES:						
<i>Programs:</i>						
Art Purchases	1,593,940	—	1,593,940	—	1,593,940	1,215,517
Curatorial	580,685	—	580,685	2,330,927	2,911,612	2,174,589
Special Exhibitions	543,294	—	543,294	1,896,850	2,440,144	2,949,130
Editorial and Photography	—	—	—	618,721	618,721	558,960
Research Services	236,561	—	236,561	1,129,456	1,366,017	1,168,697
Educational Services	273,339	—	273,339	1,514,681	1,788,020	1,762,335
Fellowships	184,666	—	184,666	100,694	285,360	200,788
Music	94,850	—	94,850	75,289	170,139	172,689
Publications	—	3,110,497	3,110,497	—	3,110,497	2,635,989
Total Program Expenses	<u>3,507,335</u>	<u>3,110,497</u>	<u>6,617,832</u>	<u>7,666,618</u>	<u>14,284,450</u>	<u>12,838,694</u>
OPERATIONS, SECURITY AND ADMINISTRATION:						
Operations and Maintenance	68,425	—	68,425	9,145,706	9,214,131	8,710,600
Security	—	—	—	4,700,074	4,700,074	4,675,200
Administration, Fiscal and Legal	431,701	—	431,701	2,949,948	3,381,649	3,379,975
Total Administration, Operations and Security	<u>500,126</u>	<u>—</u>	<u>500,126</u>	<u>16,795,728</u>	<u>17,295,854</u>	<u>16,765,775</u>
Total Expenses	<u>4,007,461</u>	<u>3,110,497</u>	<u>7,117,958</u>	<u>24,462,346</u>	<u>31,580,304</u>	<u>29,604,469</u>
SUPPORT AND REVENUES NET OF CURRENT OPERATING EXPENSES:						
Restricted	12,286,347	715,164	13,001,511	4,267,460	17,268,971	6,411,176
Unrestricted	758,880	—	758,880	—	758,880	350,870
	<u>13,045,227</u>	<u>715,164</u>	<u>13,760,391</u>	<u>4,267,460</u>	<u>18,027,851</u>	<u>6,762,046</u>
FIXED ASSET EXPENDITURES (NOTE 4)	<u>2,345,348</u>	<u>37,088</u>	<u>2,382,436</u>	<u>4,267,460</u>	<u>6,649,896</u>	<u>5,291,232</u>
Net Increase for the Year	<u>\$10,699,879</u>	<u>\$ 678,076</u>	<u>\$11,377,955</u>	<u>\$ —</u>	<u>\$11,377,955</u>	<u>\$ 1,470,814</u>
Fund Balances, Beginning of Year	\$39,091,778	\$4,835,225	\$43,927,003	\$ —	\$43,927,003	\$42,456,189
Net Increase for the Year	<u>10,699,879</u>	<u>678,076</u>	<u>11,377,955</u>	<u>—</u>	<u>11,377,955</u>	<u>1,470,814</u>
Fund Balances, End of Year	<u>\$49,791,657</u>	<u>\$5,513,301</u>	<u>\$55,304,958</u>	<u>\$ —</u>	<u>\$55,304,958</u>	<u>\$43,927,003</u>

NOTES TO THE FINANCIAL STATEMENTS FOR THE
YEARS ENDED SEPTEMBER 30, 1982 AND 1981



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WASHINGTON, D.C. 20006
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December 26, 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, 1982 and 1981, 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.

**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 (see Note 5). Such commitments, aggregating \$4,694,361 and \$2,265,761 at 30 September 1982 and 1981, respectively, relate principally to building and equipment obligations and 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.

In 1982, the gross federal appropriation was \$29,815,000 of which \$26,115,000 was the normal "one-year" appropriation for the operations of the Gallery and the remaining \$3,700,000 represents an appropriation for the program of repair, renovation, and restoration of the West Building which Congress authorized, and may be retained by the Gallery until expended. Of the \$3,700,000 appropriation, the Gallery obligated \$2,615,894 during 1982 of which \$451,736 was expended by 30 September 1982, the remaining balance of \$2,164,158 is included in Undelivered Orders in the accompanying Balance Sheet. The unobligated balance of \$1,084,106 at 30 September 1982 is included in Unobligated Appropriation for Construction.

The regular federal appropriation for a given fiscal year is reduced by that amount which is not obligated by year-end. Of the gross 1982 federal appropriation for operations, \$1,088 was not obligated by 30 September 1982 and,

accordingly, was retained by the U.S. Treasury. The gross 1981 appropriation was \$24,651,000 of which \$49,024 was not obligated and hence lapsed. In addition, during 1982 and 1981, previously obligated funds amounting to \$190,817 and \$82,448, respectively, were deobligated and the funds withdrawn by the U.S. Treasury.

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 art collections and research materials 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 art collections and research materials, and only current year purchases, 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:

Carrying Value by Type of Investment	September 30	
	1982	1981
Permanent Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000
Other U.S. Treasury Obligations	14,645,984	3,680,150
Short-Term Certificates of Deposit and Commercial Paper	11,397,697	15,265,060
Bonds and Notes	4,120,583	3,363,495
Preferred Stocks	107,748	83,150
Common Stocks	17,239,615	14,031,705
Total Carrying Value	<u>\$52,511,627</u>	<u>\$41,423,560</u>
Total Market Value	<u>\$53,633,474</u>	<u>\$41,423,560</u>

The market value of the portfolio exceeded its aggregate cost basis by \$1,121,847 at 30 September 1982, accordingly, the portfolio is recorded at cost on the accompanying Balance Sheet at 30 September 1982. A detailed listing of all securities held by the Gallery as of 30 September 1982 has been included at the end of this report.

The following tabulation summarizes the components of the net return on investment assets:

	Year Ended September 30	
	1982	1981
Interest and Dividends	\$4,905,261	\$4,722,209
Realized Gains for Year	43,945	581,248
Unrealized Gain (Loss)	<u>1,385,382</u>	<u>(1,385,382)</u>
Net Return	<u>\$6,334,588</u>	<u>\$3,918,075</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 30 September 1981.

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 1/2%, and is reflected on the Balance Sheet under investments.

Note 3—Receivables

The following items were included in receivables:

	September 30	
	1982	1981
Accrued Investment Income	\$1,206,274	\$ 996,077
Accounts Receivable	346,335	372,995
Construction Grants	—	75,000
Other Receivables	924,755	627,233
Total Receivables	<u>\$2,477,364</u>	<u>\$2,071,305</u>

Note 4—Buildings and Equipment

Changes in the capital invested in buildings and equipment during the years ended 30 September 1982 and 1981 were as follows:

	1982			1981
	Non-Federal Funds	Federal Funds	Total All Funds	Total All Funds
Fixed asset expenditures	\$ 2,382,436	\$ 4,267,460	\$ 6,649,896	\$ 5,291,232
Retirements	(238,606)	—	(238,606)	(14,490)
Depreciation charges	(111,450)	(524,096)	(635,546)	(568,555)
Net increase	2,032,380	3,743,364	5,775,744	4,708,187
Balance, beginning of year	121,386,867	7,163,687	128,550,554	123,842,367
Balance, end of year	<u>\$123,419,247</u>	<u>\$10,907,051</u>	<u>\$134,326,298</u>	<u>\$128,550,554</u>

The buildings and equipment category on the Balance Sheet as of 30 September 1982 and 1981 consisted of the following:

	1982			1981
	Non-Federal Funds	Federal Funds	Total All Funds	Total All Funds
Buildings	\$114,156,061	\$ 2,459,988	\$116,616,049	\$116,632,766
Equipment	1,144,452	6,387,400	7,531,852	6,535,941
Construction in Progress	8,471,351	4,793,783	13,265,134	7,821,576
	123,771,864	13,641,171	137,413,035	130,990,283
Accumulated depreciation	(352,617)	(2,734,120)	(3,086,737)	(2,439,729)
	<u>\$123,419,247</u>	<u>\$10,907,051</u>	<u>\$134,326,298</u>	<u>\$128,550,554</u>

Note 5—Undelivered Orders

The accompanying Balance Sheet includes Undelivered Orders amounting to \$4,694,361 and \$2,265,761 at 30 September 1982 and 1981, respectively, which represent the balance of purchase orders and contracts which are expected to be paid from Federal Funds for which the related goods or services have not been received. These obligations are expected to be paid from the following federal appropriations:

	September 30	
	1982	1981
Current year appropriation	\$2,091,135	\$2,007,521
Prior years appropriations	439,068	258,240
Appropriation available for construction until expended (Note 1)	2,164,158	—
	<u>\$4,694,361</u>	<u>\$2,265,761</u>

Note 6—Restricted Purpose Funds

The composition of restricted purpose fund balances was as follows:

	September 30	
	1982	1981
Endowment Funds	\$30,787,586	\$20,388,961
Capital Construction Funds	3,181,882	5,137,232
Publications Fund	5,513,301	4,835,225
Other Specific Purpose Funds	11,709,668	10,167,616
Total Restricted Purpose Funds	<u>\$51,192,437</u>	<u>\$40,529,034</u>

Note 7—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 \$990,000 and \$890,000 for the years ended 30 September 1982 and 1981, respectively.

NON-FEDERAL FUNDS SUMMARY OF INVESTMENTS AS OF SEPTEMBER 30, 1982

<i>Face Value</i>	<i>Interest Rate</i>	<i>Maturity Date</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
\$ 5,000,000	Variable		PERMANENT LOAN TO THE U.S. TREASURY	\$ 5,000,000	\$ 5,000,000
			OTHER U.S. TREASURY OBLIGATIONS		
5,515,000	9.25%	08/15/83	United States Treasury Notes	5,357,900	5,352,079
10,220,000	10.75	08/15/90	United States Treasury Notes	9,720,675	9,256,925
43,000	4.25	08/15/92	United States Treasury Notes	37,840	36,980
			Subtotal Other U.S. Treasury Obligations	<u>15,116,415</u>	<u>14,645,984</u>
			SHORT-TERM CERTIFICATES OF DEPOSIT AND COMMERCIAL PAPER		
1,500,000	10.12%	11/15/82	Bankers Trust	1,500,000	1,500,000
950,000	12.12	12/20/82	Centerre Bank, N.A.	950,000	950,000
850,000	13.62	10/05/82	Exxon Credit Corporation	850,000	850,000
1,000,000	10.12	11/15/82	Mellon National Bank & Trust Co.	1,000,000	1,000,000
1,000,000	14.00	12/08/82	Republic National Bank of Dallas	1,000,000	1,000,000
6,255,882	10.00	10/01/82	Scudder Cash Investment Trust	<u>6,097,697</u>	<u>6,097,697</u>
			Subtotal Short-Term Certificates of Deposit and Commercial Paper	<u>11,397,697</u>	<u>11,397,697</u>
			MEDIUM-TERM BONDS AND NOTES		
500,000	9.55%	12/03/84	Federal Farm Credit Bank	480,000	460,937
50,000	12.35	05/01/89	Northwest Bancorp. Floating Rate Note	46,500	49,453
235,000	4.50	01/01/90	Bethlehem Steel Corp. Sub. Deb.	130,425	230,638
150,000	7.30	07/15/85	GMAC Note	132,000	125,264
150,000	8.00	06/15/85	Monsanto Co. Note	135,000	119,994
200,000	14.40	05/01/89	Northwest Bancorp. Floating Rate Note	186,000	197,813
150,000	9.55	06/01/86	Philip Morris Inc. Notes	138,000	137,478
200,000	8.63	02/01/83	Sohio BP Trans Alaska Pipeline Guar. Note	198,000	180,236
200,000	11.87	02/01/83	Tenneco Inc.	<u>200,000</u>	<u>196,000</u>
			Subtotal Medium-Term Bonds	<u>1,645,925</u>	<u>1,697,813</u>
			LONG-TERM BONDS AND NOTES		
300,000	5.87%	07/01/97	Cincinnati Gas & Electric 1st Mort. Bond	169,500	222,000
125,000	7.75	06/01/11	Michigan Bell Telephone Co. Deb.	78,125	121,563
200,000	7.37	10/01/01	Mobil Oil Corp. Deb.	130,000	200,000
165,000	4.87	01/01/06	New York Telephone Co. Mort. Bond Series P	73,425	165,000
250,000	8.25	08/01/13	South Central Bell Telephone Co. Deb.	166,250	239,867
250,000	9.20	07/15/04	Standard Oil Co. of Indiana Deb.	<u>195,000</u>	<u>260,000</u>
			Subtotal Long-Term Bonds	<u>812,300</u>	<u>1,208,430</u>

NON-FEDERAL FUNDS SUMMARY OF INVESTMENTS AS OF SEPTEMBER 30, 1982

<i>Face Value/Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
	CONVERTIBLE BONDS AND STOCK EQUIVALENTS		
5,400	Household International Inc., \$2.50 Conv. Pfd.	\$ 179,550	\$ 327,781
\$200,000	McDonnell Douglas Corp. 4.75% Conv. Sub. Deb.	244,000	172,000
\$600,000	RCA Corp. 4.50% Conv. Sub. Deb.	330,000	463,500
4,100	Weyerhaeuser Co. \$2.80 Cum. Conv. Pfd.	153,750	251,059
	Subtotal Convertible Bonds and Stock Equivalents	<u>907,300</u>	<u>1,214,340</u>
	Subtotal Bonds and Notes	<u>3,365,525</u>	<u>4,120,583</u>
SHARES	PREFERRED STOCK		
6,800	Empire District Electric Co. 5% Cum. Pfd.	28,051	70,608
300	General Motors Corp. \$5.00 Cum. Pfd.	12,413	37,140
	Subtotal Preferred Stock	<u>40,464</u>	<u>107,748</u>
	COMMON STOCK		
7,500	Air Products and Chemicals, Inc.	201,563	219,317
16,800	American Home Products	693,000	414,068
2,500	American Telephone and Telegraph Co.	140,313	132,438
1,000	AMP Inc.	54,000	54,070
11,300	Atlantic Richfield Co.	457,650	470,145
4,000	Avon Products, Inc.	91,501	186,733
5,300	Bearings, Inc.	152,375	140,059
5,000	Best Products, Inc.	105,625	79,375
11,900	Betz Laboratories, Inc.	380,800	269,325
5,900	C. R. Bard, Inc.	227,150	187,008
1,400	Cameron Iron Works	25,726	74,088
5,440	Carnation Co.	197,880	243,999
10,250	Caterpillar Tractor Co.	345,938	362,048
18,400	Central and Southwest Corporation	303,600	331,774
6,100	Champion International Corporation	99,125	85,248
4,700	Chesebrough Ponds, Inc.	167,438	161,494
3,400	Clark Equipment Co.	72,676	122,323
30,300	Clorox Co.	515,100	677,465
6,023	Corning Glass Works	311,691	345,193
8,100	Cox Communications, Inc.	273,376	242,559
7,200	CPC International, Inc.	250,200	229,902
2,900	Dart & Kraft Inc.	170,738	143,115
5,208	Digital Equipment Corporation	410,781	351,962
5,900	Eastman Kodak Co.	480,850	421,545
7,300	Eaton Corporation	221,738	248,683
3,900	Eli Lilly and Co.	201,825	156,566
10,800	Emerson Electric Co.	535,950	416,299
17,764	Exxon Corporation	497,392	367,355
10,000	Gannet Co., Inc.	445,000	349,164
4,400	General Mills, Inc.	195,250	179,740
8,200	General Motors Corporation	382,326	472,999
11,230	Gulf Oil Corporation	359,360	68,574
7,350	Halliburton Co.	177,319	195,504
5,000	Hanna Mining Co.	96,875	243,274
6,100	Harris Bankcorp, Inc.	177,663	165,249
1,500	Honeywell, Inc.	117,376	137,705
3,800	Ingersoll Rand Co.	139,650	228,334
4,000	Intel Corporation	131,000	101,500
7,300	International Paper Co.	284,700	315,869
5,900	International Telephone and Telegraph Corporation	150,450	153,477
9,500	International Business Machines Corporation	697,063	313,661
21,075	International Flavors and Fragrances	503,165	387,946
6,100	Kerr McGee Corporation	176,900	230,104

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
8,100	Kroger Co.	\$ 341,213	\$ 246,360
3,000	Manufacturers Hanover Corporation	92,250	84,200
5,200	Merk and Co., Inc.	406,251	293,246
7,100	Minnesota Mining and Manufacturing Co.	451,739	357,521
3,800	Monsanto Co.	275,500	264,625
4,600	Motorola, Inc.	325,450	311,911
3,400	Northern Telecom, Ltd.	144,075	104,615
2,000	Norton Co.	52,500	87,300
9,000	Owens Corning Fiberglas Corporation	182,250	242,153
5,300	Pepsico, Inc.	241,150	185,183
5,000	Perkin Elmer Corporation	118,125	105,663
3,500	Prime Computer Inc.	82,688	68,163
9,600	Schering-Plough Corporation	334,801	347,848
5,200	Schlumberger Ltd.	182,000	181,370
2,000	Scientific Atlanta	28,250	26,200
8,600	Scovill, Inc.	144,050	165,869
9,300	Scudder Development Fund	425,382	408,522
9,500	Sears Roebuck & Co.	212,564	174,304
14,000	Southland Corporation	546,000	436,285
3,100	Sundstrand Corporation	96,875	114,773
6,400	Tandy Corporation	183,201	184,391
6,900	Tektronix Inc.	278,590	346,716
8,350	Tenneco Inc.	247,369	302,721
3,800	Texas Instruments, Inc.	353,400	341,797
10,300	Texas Pacific Land Trust	215,013	85,404
8,000	Union Oil Co. of California	216,000	151,400
4,600	United Technologies Corporation	212,750	176,650
4,100	Upjohn Co.	177,839	247,870
5,400	Wachovia Corporation	174,150	132,015
4,700	Warner Communications, Inc.	178,600	182,771
6,000	Weyerhaeuser Co.	173,250	204,513
	Subtotal Common Stock	<u>18,713,373</u>	<u>17,239,615</u>
	Total	<u>\$53,633,474</u>	<u>\$52,511,627</u>
SUMMARY BY TYPE OF INVESTMENT			
	Permanent Loan to U.S. Treasury	\$ 5,000,000	\$ 5,000,000
	Other U.S. Treasury Obligations	15,116,415	14,645,984
	Short-Term Certificates of Deposit and Commercial Paper	11,397,697	11,397,697
	Bonds and Notes	3,365,525	4,120,583
	Preferred Stocks	40,464	107,748
	Common Stocks	<u>18,713,373</u>	<u>17,239,615</u>
		<u>\$53,633,474</u>	<u>\$52,511,627</u>

ROSTER OF EMPLOYEES

Acampora, Ralph A.
 Adams, Alvin L.
 Adams, Eileen L.
 Adams, Joyce A.
 Alarcon, Antonio C.
 Albrecht, Martha
 Alexander, Harold
 Allen, Richard, Jr.
 Allen, Wilbur, Jr.
 Allison, James C., Jr.
 Alvey, Celine
 Amt, Richard C.
 Anderson, James A.
 Anderson, Maurice
 Anderson, Nathaniel V.
 Andrews, Tyrone E.
 Anson, Gordon O.
 Appenfelder, Allan L.
 Applebaum, Vasiliki G.
 Arbizu, Linda K.
 Arnold, Quentin Parr
 Artis, Cleveland R.
 Arzadon, Yolanda M.
 Ash, Nancy E.
 Aspron, Martha H.
 Aukard, Steven P.
 Ayres, Linda L.
 Backlund, Caroline H.
 Badgley, Gail S.
 Bailey, Daniel J.
 Bailey, William
 Baker, Eleanor C.
 Baker, Michael E.
 Bales, Richard H.
 Bardley, Sammy J.
 Barnes, Evelyn C.
 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
 Bernard, Barbara
 Bethune, Nathaniel J.
 Bigelow, Judith
 Bigley, Ann Margaret
 Bishop, Lawrence
 Blake, Shirley J.
 Bland, Robert E.
 Bloom, Michael B.
 Blyther, Bernard
 Bohlin, Diane M.
 Booker, Nelson
 Boomer, George A.
 Boone, Calvin L.
 Bouton, Margaret L.
 Bowen, Robert L., Jr.
 Bowman, Delorance D.
 Bowser, William R.
 Boyd, Charles T.
 Boyes, Carol A.
 Boykin, James S.
 Boykin, Robert F.
 Bozeman, Ira S.
 Brandon, Darnell
 Brennan, Michael T.
 Brinson, Curtis
 Britt, George W.
 Brooks, Carolyn M. C.
 Brooks, George L.
 Brooks, Robert C.
 Broom, Keith
 Brown, Catherine F.
 Brown, Cleven O.
 Brown, David A.
 Brown, Dwight L.
 Brown, Frank
 Brown, J. Carter
 Brown, Sylvester, Jr.
 Brown, Thomas W.
 Brown, Tyrone
 Browner, Paul, Jr.
 Bryant, Larry
 Buchanan, Ernest, Jr.
 Buckalew, Kathleen M.
 Buckingham, Kenneth
 Burch, Curtis L.
 Burigan, Florentina I.
 Burnett, David
 Burton, Adelaide O.
 Burton, George R.
 Butler, Alvin E.
 Butler, Edwin T.
 Butler, Lawrence
 Butler, Michael L.
 Bynum, Jacqueline
 Bymum, Rosa A.
 Byrd, James B.
 Byrd, Judson
 Byrd, Murriel W.
 Cacas, Rita M.
 Cain, Shirley D.
 Campbell, Alvia R.
 Canady, Tommie
 Canteley, John
 Cardwell, Alan S.
 Carey, Albertha Y.
 Carmean, E. A., Jr.
 Carr, Albert, Jr.
 Carroll, Louis L.
 Carson, Robert J.
 Casey, Charles W.
 Catucci, Angelo J.
 Cavanagh, Carroll J.
 Chambers, Harry Lamont
 Chapman, Bernard L.
 Charles, Philip A., Jr.
 Chobanoff, Ivan 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 B.
 Clark, James W.
 Clark, Jane B.
 Clary, Sharon A.
 Clay, Carlton B.
 Claypool, Cynthia
 Clearwaters, Gladys A.
 Clemons, Bernard
 Cline, Judith
 Coates, Margie L.
 Cogswell, John S.
 Cole, David R.
 Coleman, Elsie
 Coleman, Tawanda K.
 Collins, Jane S. D.
 Collins, Phillip T.
 Coman, Florence E.
 Conyers, Robert L.
 Cook, Susanne L.
 Cooke, Milton N.
 Cooper, Johnnie M.
 Copeland, Joseph W.
 Corbitt, Robert J.
 Couzzens, Frederick L.
 Covey, Victor C. B.
 Cowan, Ophelia C.
 Cox, Bascom S.
 Cox, Milton E.
 Coyle, Laura A.
 Crawford, Willie E.
 Creighton, Sandra M.
 Crickenberger, Fred W.
 Groog, Elizabeth A.
 Dale, Paul J.
 Daugherty, Welden
 Davenport, Joseph E.
 Davidock, Peter, Jr.
 Davis, Jack, Jr.
 Davis, Judy A.
 Davis, Zetta Mae
 Dawkins, Larry G.
 Dawkins, Oswald
 Decuir, Rick B.
 Defreco, Franklind
 Delano, Juan F.
 Denker, Eric
 Devolt, George
 Dewald, Marquita
 D'Italia, William P.
 Dixon, Jimmy R.
 Dodson, William E.
 Donaldson, Dennis N.
 Doty, Mary Louise B.
 Douglas, J. Scott
 Doumato, Lamia
 Doyle, Melvin R.
 Drummond, Frank
 Dudley, Graham G.
 Dudley, Mary L.
 Duggin, David H.
 Dunham, Georgiana P.
 Dunn, Robert T.
 Dunning, Roger Anthony
 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.
 Ennis, Talmadge
 Estes, Ronald L.
 Etienne, Louberta M.
 Evans, Gregory L.
 Evans, Virtus E.
 Everett, Gwendolyn F.
 Everett, Lavon
 Everly, Floyd F.
 Fantasia, John J.
 Farmer, Joseph M.
 Faul, Dorothy W.
 Feldman, Ande G.
 Feldman, Frances L.
 Fennell, Curtis L.
 Ferber, Elise V. H.
 Ferguson, Benjamin G.
 Ferguson, Eugene A.
 Fichtner, Harry J.
 Figgins, Frank I.
 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.
 Frazier, Raymond E.
 Freitag, Sally R.
 Frieello, Kathleen M.
 Frisby, James
 Fukui, Lisa J.
 Fuller, David L.
 Gadson, Jacob N., Sr.
 Gadson, Martha
 Gaima, Helen Anne
 Gaines, Carlton R.
 Gallagher, Cecelia A.
 Gallas, E. Irene
 Galloway, Bernard
 Gamble, Jimmy

Gant, Clyde T.
 Gant, Edward A.
 Garcia, Gabriel
 Garren, Joseph E.
 Gatling, Carnell
 Gause, Norman L.
 Genwright, Melvin E.
 Gibbs, Andrea R.
 Gibbs, Marlowe G.
 Gill, Terrence R.
 Gillespie, Charles M.
 Givens, Eugene P., Jr.
 Givens, Walter T.
 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.
 Greathart, Ulysses
 Creatorex, Linda
 Greene, Jerome L.
 Greer, Cameron
 Gresham, Sharman J.
 Grice, Michael E.
 Grier, Russell L.
 Grier, Marguerite E.
 Griffin, Sidney R.
 Grissom, Carol A.
 Gross, Arthur
 Grossman, Sheldon
 Gunn, Rual, Jr.
 Hall, David L.
 Hall, Joann
 Hall, Leroy
 Hall, Valerie
 Haller, Edward A.
 Halper, Audrey
 Hamilton, George H.
 Hancock, Gary W.
 Hand, Donald C.
 Hand, John O.
 Hansom, 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
 Harvey, Christian J.
 Hatton, John M.
 Hatton, William H.
 Hawkins, Joyce A.
 Hawley, Rosa L.
 Head, Felix K.
 Head, Johnny B.
 Headley, Robert L.
 Heath, Paul D.
 Hebblethwaite, Bruce
 Hecht, Phyllis S.
 Hefflin, Catherine P.
 Helm, Marshall E.
 Hemby, Simon, Jr.
 Hester, Laura T.
 Higgindotham, Wallace
 Higgins, Jane E.
 Higginson, Geneva O.
 Hill, Doris J.
 Hilton, Paul C.
 Hines, Gwendolyn
 Hinant, Cherrill Y.
 Hirschauer, Gretchen A.
 Hoenigswald, S. Ann
 Hollands, Bleuse E., Jr.
 Holloman, Alice L.
 Holt, Alphonso
 Honeycutt, Raymond J.
 Horn, Karen G.
 Howard, Michael M.
 Humphries, James W.
 Hunter, Richard W.
 Hutton, Richard W.
 Iriek, Willie J.
 Jackson, Agnes, C.
 Jackson, Edward G.
 Jackson, Calvin 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, Maurice E., Jr.
 Johnson, Raymond
 Johnson, Virginia H.
 Johnson, William R.
 Johnson, Yamashita S.
 Johnston, D. Samantha
 Johnston, Steven D.
 Jones, Nathaniel
 Jones, Ronald S.
 Jones, Steven C.
 Jones, Virgil S.
 Jordan, Kelvin R.
 Jordan, Lafayette
 Joyner, Willie J.
 Karras, Chris
 Kasun, Leo J.
 Kelley, Carol Williams
 Kelley, Kathleen V.
 Kellibrew, Reginald
 Kelly, Stinson
 Kennedy, Alonzo
 Kettler, Doris H.
 Keyes, Barbara A.
 Kinard, Michael P.
 Klugh, Melvin
 Koeh, Susan L.
 Kornegay, Vildred
 Koznowsky, Steve A.
 Kraft, Roger W.
 Kreysa, Charles G.
 Krieger, Andrew H.
 Kubicki, Joel E.
 La Borwit, Melanie
 Land, Herbert E.
 Langley, Harvey
 Larkin, Richard R.
 Lawrence, Joseph, Jr.
 Laws, Lawrence U.
 Lawson, Roger C.
 Lawson, Russell
 Leason, Max A.
 Lee, A. B.
 Lee, Douglas
 Lee, Raymond N.
 Leeper, Charles W.
 Leggett, Charles P.
 Leithauser, Mark A.
 Lemmon, William A.
 Lenard, Ralph P.
 Leonard, Lawrence P.
 Levine, Amy S.
 Levine, Michael W.
 Lewis, C. Douglas, Jr.
 Lewis, Claudine A.
 Lewis, Joe M.
 Lewis, Sonny
 Lightner, Ysabel L.
 Liljedahl, Ronald L.
 Lim, Frank H.
 Lindemeyer, Norman A.
 Lindsay, Peggy J.
 Lippitt, Carol F.
 Little, Michael G.
 Lloyd, Humberto L.
 Loeb, Bonnie
 Lofty, Giovanna D.
 Long, Leroy R.
 Long, William
 Lopez, Juan E.
 LoRé, 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.
 Mallus, Maria M.
 Malone, Cornell
 Mancini, Lynn A.
 Manigault, Edmund, Jr.
 Mann, Donna C.
 Manuel, Ricky L.
 Marshall, Keith R.
 Marshall, Lawrence A.
 Martin, George S.
 Martin, Roland M.
 Mason, Paul F.
 Mason, Rusty
 Massey, Debra K.
 Mathis, Erika D.
 Matthews, Steven A.
 Matthews, Sylvia E.
 Mauler, Carolyn J. G.
 McCoy, Robin M.
 McCoy, Rudolph V.
 McEachin, Elaine
 McEvitt, Stephen R.
 McFarland, Curtis
 McGill, Thomas F. J., Jr.
 McGrath, Michael
 McIntyre, Pamela J.
 McKinnie, Benjamin
 McLin, Nathaniel
 McMurray, Frank Y.
 McNew, Cynthia W.
 McPhatter, Wade F.
 Meltzer, Phyllis J.
 Menson, Willard
 Merrill, Ross M.
 Mewborn, Micheal
 Meyer, Frank Joseph, Jr.
 Michael, Harold E., Jr.
 Michaelson, Joan M.
 Midgette, Joseph T.
 Miles, John A.
 Miller, Barbara A.
 Miller, Bettye D.
 Miller, Carrington W.
 Miller, Leroy
 Millon, Henry A.
 Mills, Donald
 Milner, Arve L.
 Mingo, Zery C.
 Minnifield, Grant K.
 Mishler, Laura
 Mitchell, Albert J.
 Mitchell, Melvin G.
 Monroe, Walter T.
 Moody, Charles S.
 Moon, Edward C.
 Moon, Willie B.
 Moore, Clara A.
 Moore, Dianne
 Moore, Harvey R.
 Moore, Henry L., Jr.
 Moore, Patricia A.
 Moore, Tettie I.
 Morehead, Jimmy
 Moreno, Leroy B.
 Morgan, Julius
 Morris, James L.
 Morris, Jasper
 Morris, Sara E.
 Moss, Anthony B.
 Moss, Robert
 Muise, Michelle
 Murray, Evelyn K.
 Mutts, Clifton B.
 Naranjo, Jose A.
 Nash, Veronica F.
 Nashwinter, Robert B.
 Navat, Laury R.
 Nelson, Clarence E., Jr.
 Nelson, Elliott B.
 Ness, Melanie B.
 Newmark, Carolyn W.
 Nicholson, Catherine B.
 Norman, Albert J.
 Norris, John C.
 Nortcutt, Walter T.
 Offenbacher, Hurley
 Olin, Brenda B.
 Olivetti, Gertrude W.
 O'Neil, Peggy M.
 O'Reilly, Rosemary C.
 Ortmann, Alma
 Owens, Carlotta J.
 Paire, Richard M.
 Palmer, John W.
 Palumbo, Nick
 Paper, Anne
 Parker, Frederic G.
 Parker, Willie J.
 Parker, Willie James
 Parkhurst, Charles
 Parks, Leslie, Jr.
 Parr, Barbara J.
 Parsons, Margaret B.
 Payne, Reginald W.
 Pena, Jesus J.
 Perlin, Ruth R.
 Perry, Bennie A., Jr.
 Peters, Michael O.
 Peterson, James A., Jr.
 Peterson, Joe W.
 Pettiford, Linda Iris
 Phibbs, Hugh C.
 Philbrick, Ruth Rowe
 Phillips, James E.
 Pithman, Fletcher
 Plush, James, Jr.
 Poindexter, Beatrice D.
 Poliszuk, John F., Jr.
 Pollock, Lucia Ellen
 Pope, Tommy, Jr.
 Poston, Willie J.
 Potter, Carol R.
 Pratt, Henry, III
 Price, Marla J.
 Purnell, Joann S.
 Queen, Walter E.
 Quenroe, Elroy E.
 Quinn, Catherine F.
 Ramsey, Eldridge B.
 Randall, Ronald L.
 Randolph, Gloria S.
 Raspberry, Cassandra A.
 Rathbone, Eliza E.
 Ravenel, Gaillard F.
 Ray, Earl P.
 Reaves, Jerry L.
 Redd, Clifton D.
 Redman, Dion L.
 Reed, Gary
 Reeves, Sallie M.
 Reichard, Muriel Moody
 Reis, Joseph J.
 Reynolds, Ernest C.
 Reynolds, R. Wayne
 Rhoades, Floyd M.

Rhoton, Thomas S.
 Rice, Robert L., Jr.
 Richardson, Gregory V.
 Richardson, Vernon
 Richardson, Vernon W.
 Richardson, William R.
 Riggles, Allan L., Jr.
 Riggs, George W.
 Riley, Oscar
 Riley, William B., Jr.
 Ritchie, Charles M.
 Ritterpusch, Susan A.
 Roache, William H.
 Roberts, Edward O.
 Robie, Carol E.
 Robinson, Andrew G.
 Robinson, Morris B.
 Robinson, Robert L.
 Robison, Andrew C., Jr.
 Roche, William R.
 Rogers, Anna M.
 Rogue, Jeannette V.
 Rose, Joseph E.
 Rosenthal, Stuart B.
 Rouse, Henry L.
 Rowe, Kenneth K.
 Russ, Michael E.
 Russell, H. Diane
 Russell, Lynn P.
 Rust, David E.

Saito, Richard E.
 Sale, John R.
 Sanders, Roderick A.
 Santiago, Diane A.
 Sassani, Michael B.
 Saville, Jennifer
 Savoy, Thomas J.
 Sayre, Elora A.
 Schaeffer, William L.
 Schiavone, Frank M.
 Schneider, Beth B.
 Schneider, Laura T.
 Schrepel, Patricia A.
 Scott, David W.
 Scott, Eugene C.
 Scott, Patricia A.
 Shelley, Margaret A.
 Shen, Sze-Tsung
 Short, James P.
 Short, John T.
 Short, Robert B.
 Silberfeld, Kay
 Simms, Zewdie M.
 Simpkins, Alvin
 Simpson, Marianna S.
 Sledd, Nathaniel E.
 Smalls, Franklin
 Smalls, Sam, Jr.
 Smiley, Paula McDonough
 Smith, Billy N.
 Smith, Larry
 Smith, Larry L.
 Smith, Laura E.
 Smith, Leroy K.
 Smith, Lester N.
 Smith, Mary Anna
 Smith, Vernon L.
 Smyth, Frances P.

Snowden, Rubina M.
 Snyder, Richard C.
 Snyder, Terrence W.
 Souder, Curley
 Speight, Howard G.
 Spicer, Buddie R.
 Spicknall, James L.
 Spieth, Marsha D.
 Spinx, Jack C.
 Stachura, Delores M.
 Stanley, Ellen C.
 Stanley, Frank J.
 Steele, Lima A.
 Stensland, Jean B.
 Stevanus, Thomas E.
 Stevens, Adele
 Stevens, James T.
 Stewart, James A.
 Stewart, Joyce Y.
 Stewart, Violet B.
 Stokes, Mable E.
 Straughter, Enoch W.
 Strother, Carl C.
 Stubbs, Billy
 Sturman, Shelley G.
 Sumits, William J.
 Sumter, Jay Bee
 Sumter, Wade
 Suplee, Charles I.
 Sutton, William H.
 Swales, James V., Jr.
 Sweeney, Walter A.
 Sysma, Kathleen K.

Tasker, James H.
 Taylor, Eleanore
 Taylor, Larry
 Taylor, William
 Teng, Margurita M.
 Teng, Mei Su
 Terrell, Ronald
 Thomas, Anthony G.
 Thomas, Chandra Y.
 Thomas, Harold W.
 Thomas, Joseph W.
 Thomas, Stanley V.
 Thompson, Anthony W.
 Thompson, David Dodge
 Thompson, James E.
 Thompson, James H.
 Thompson, Maurice D.
 Thorne, William L.
 Tinsley, George H.
 Tolbert, Martin D.
 Tonic, Alexander
 Travis, Carl A.
 Trojan, Anthony L.
 Trosky, Cheryl
 Tucker, Anthony E.
 Tucker, Gloria J.
 Turner, Jackie L.
 Turner, Sarah E.
 Turner, William
 Tuttle, Virginia G.
 Tyler, Sheila M.
 Tyndle, Raymond H.

Verrier, Francis E.
 Vick, Milton E.
 Viebranz, Alfred C.
 Vines, Harold S.
 Vogel, James C.
 Von Rebhan, Elinor A.

Wagstaff, Lemuel E.
 Walker, John M.
 Walker, Robert F.
 Wallace, Margaret
 Walls, David M.
 Walrabenstein, Susan E.
 Walton, Ronald G.
 Warner, Mark E.
 Warren, Alvester Winford
 Warrick, Michael D.
 Warwick, Katherine
 Washington, Darrell L.
 Washington, Tyrone
 Washington, Tyrone C.
 Watoma, Pauline M.
 Watson, Edward L.
 Webber, Gary L.
 Webster, Queen E.
 Weedon, George A., Jr.
 Weiser, Meredith A.
 Welhaf, Donna J.
 Wert, John A.
 Wheeler, Tyrone P.
 Wheelock, Arthur K., Jr.
 White, Jesse C.
 Whitney, Paul
 Whittington, William F.
 Wiggins, William D.
 Will, Sharon J.
 Williams, Alfred, Jr.
 Williams, Bessie A.
 Williams, Carlton T.
 Williams, Francine
 Williams, Herbert R.
 Williams, Isiah, Jr.
 Williams, James L.
 Williams, Richard M.
 Williams, William J.
 Willis, Bennie W.
 Wilmerding, John
 Wilson, George
 Wilson, Jean C.
 Wilson, Mary E.
 Wilson, Patrick A.
 Wilson, Willie R.
 Wiltshire, Clarence I.
 Winston, Don E.
 Winston, Frances C.
 Wisniewski, Julia L.
 With, Christopher B.
 Wolff, Martha A.
 Wood, Teresa M.
 Woodall, George O.
 Woolridge, Dennis J.
 Worthington, Roddie J.
 Wright, Carolyn D.
 Wright, Ralph L.
 Wright, Willie L.

Yancey, James S.
 Yeager, Carolyn A.
 Yeatts, John H.
 Young, Donald P.



