National Gallery of Art

1983 ANNUAL REPORT
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Frédéric Bazille, *Negro Girl with Peonies*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon
PREFACE

The National Gallery’s fiscal year ending 30 September 1983 was marked by substantial progress in the growth of its superb collections which form the core of the Gallery’s reason for being. Extraordinary gifts by Paul Mellon and the late John Hay Whitney were received, and both men, long supporters of the Gallery, have provided not only priceless works of art for the immediate enhancement of the collections but also financial gifts of sufficient magnitude to include them among the Founding Patrons of the Patrons’ Permanent Fund.

I have in past years described that fund, which is restricted to the purchase of works of art, as the Board of Trustees’ highest priority. I am pleased to report that the response by old and new friends of the Gallery to this need has been most heartening, and we have now passed the halfway mark in securing our $50 million goal. In recognition of this support, the names of Patrons and Founding Patrons and other donors to the fund are listed immediately following this preface. My fellow trustees and I sincerely thank all of them for their gifts to the nation. We intend shortly to begin inscribing in marble in the East Building the names of the Patrons and Founding Patrons.

During the 1983 year, the Trustees’ Council welcomed three new members—Alexander M. Laughlin of New York City, Gabriele Murdock of Los Angeles, and Frederick H. Mayer of Denver. The council’s spring meeting was held in January to coincide with the dedication and acceptance for the nation by President Reagan of the new ground floor galleries in the West Building; the council’s fall meeting coincided this year with the trustees’ annual meeting held in September. The council’s business continues to be ably administered by Chairman Robert H. Smith. A complete list of Trustees’ Council members appears later in this volume.

During this year also nearly five million people visited the Gallery, and the department of extension programs set its fourth consecutive annual record of increased audience, an estimated ninety-seven million viewers for the year. The department distributes its programs without charge to schools, libraries, community groups,
“Andrew Mellon's original gifts, his collection and the funds for the Gallery, were made on the condition that the Gallery would not bear his name, but that of the nation. This was an act of uncommon humility and generosity. He knew well that a country is as refined and decent as its people. Our cultural future is not in the hands of a minister or commissar of arts but instead depends on far-sighted men and women who are dedicated to the cultural betterment of America; people who yearn to share their love of art with their fellow citizens and who take it upon themselves to do what is necessary for cultural and artistic advancement.”

—The President of the United States
27 January 1983

and individuals across the nation, while actively facilitating television broadcast of its programs nationwide.

Again, consolidated financial statements, audited by Price Waterhouse, covering the Gallery’s federal and non-federal funds are presented in this forty-fourth annual report. Such statements were first included in the report four years ago. I urge you to read them in order to gain a more complete understanding of this unique and multifaceted national resource. I believe the figures will enable the reader to appreciate the importance of the Patrons’ Permanent Fund to the Gallery’s future. We are most grateful to those who have already pledged their support for the fund, thus heeding President Reagan’s call “to take it upon themselves to do what is necessary for cultural and artistic advancement.”

JOHN R. STEVENSON, President

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The executive officers of the Gallery at the end of the fiscal year were:
Paul Mellon, Chairman
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John Wilmerding, Deputy Director
Henry A. Millon, Dean, Center for Advanced Study in the Visual Arts
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DIRECTOR EMERITUS OF THE GALLERY
John Walker

Edouard Manet, Ball at the Opera, Gift of Mrs. Horace Havemeyer in memory of her mother-in-law, Louise W. Havemeyer
Five special exhibitions, collectively spanning five centuries in the history of art, were on view in the East Building in October 1982, the first month of the 1983 fiscal year covered by this review. 

_Claude Lorrain: A Tercentenary Exhibition_, the largest, constituted the first comprehensive exhibition ever devoted to the artist. Claude is one of the most important and most admired landscape painters in the history of western art, but his classical views have often provoked stock responses of quick recognition at the expense of a profounder understanding. Thus, one of the motivating factors in the shaping of this exhibition was the need for a critical look at his career, providing scholars with the opportunity to study his problematical early paintings, to reconsider the relationship between Claude and his well-known contemporary Nicolas Poussin, and for the first time to see all of his etchings together. After its Washington showing the exhibition moved to Paris. Organized by Diane Russell of our graphics department, who wrote the catalogue, the show represented the first such arrangement with our Paris colleagues and was favorably reviewed in newspapers and periodicals both in this country and throughout Europe.

A radically different approach to landscape, though again French-related, was put forward in an exhibition entitled _Visions of City and Country_. This exhibition traced the development of nineteenth-century French attitudes toward urban and rural imagery. Using both prints and photography of the period, the show addressed three themes. “The Explorations of France” documented the repatriation of artists who turned away from traditional views of Italy to concentrate on the sites of their native France. “The Urban Maelstrom and the Pastoral Oasis” illustrated the widely held notion of the city as a place of physical and moral contagion, with the country as a peaceful refuge from both. “The Marriage of the City and Country” presented Napoleon III’s urban planning, which relieved the density of Paris with great public parks and spacious tree-lined boulevards.

The exhibition _Braque: The Papiers Collés _examined in depth thirty collages by the inventor of the medium in its modern form.
Georges Braque. Celebrating the 100th anniversary of the artist’s birth, this show gave Braque his historical due as the creator of an art form which was instantly appreciated and taken up by his fellow cubist and good friend, Pablo Picasso.

Two continuing exhibitions also provided focused examinations of important subjects. *Bellows: The Boxing Pictures* reassembled the six powerful canvases depicting prizefighting by the early twentieth-century American realist George Bellows and placed them in the larger context of his pertinent drawings and prints. The Bellows exhibition was the product of a joint effort between the departments of American painting and twentieth-century art.

Finally, in the realm of decorative arts, the exhibition *Sixteenth-Century Italian Maiolica* drew on the splendid private collection of Arthur M. Sackler and the Gallery’s Widener collection. This exhibition displayed some seven dozen examples of these colorful Renaissance earthenware vessels, many of which demonstrate the influence of important painters of the period.

Collectors Committee gifts

In November the Collectors Committee gave two significant works to the Gallery’s growing collection of twentieth-century art: Frank Stella’s monumental painting, *Sacramento Moposol 4*, and Joseph Cornell’s intimately scaled construction, *Medici Prince*. These donations brought the committee’s total number of gifts to fourteen. Assembled to foster the Gallery’s holdings of twentieth-century art, the committee includes members from all parts of the United States.

David Smith exhibition opens

November also saw the opening of a major exhibition devoted to the welded metal sculpture of David Smith. Spanning the years from 1951 until Smith’s death in 1965, the show included important examples from each of the seven series of sculptures that preoccupied Smith at the end of his career. Generous cooperation on the part of numerous public and private collections, and especially by Smith’s daughters Rebecca and Candida, made it possible to review the achievements of one of America’s most influential and prolific sculptors. All of the works in the exhibition were made on the artist’s farm at Bolton Landing in upstate New York, and most of the pieces were stored by the artist in two open fields surrounding his house and studio. The exhibition’s design referred to Smith’s original placement of his sculpture in the open air. Four of the East Building’s five exhibition levels were used to keep the objects where they could receive natural light as they did at Bolton Landing. Made possible by a grant from the American Medical Association, this monographic exhibition, like the Rodin show the previous year, demonstrated just how flexible the East Building can be as its spaces are adapted to a specific need.

Manet anniversary celebrated

A very different sort of need presented itself in December with *Manet and Modern Paris*. A celebration of Manet’s 150th anniversary, conceived in view of the Gallery’s inability, in terms of bequest, to lend some of its great Manets elsewhere, the exhibition explored
Edward Hopper, **Cape Cod Evening**, National Gallery of Art, John Hay Whitney Collection

scenes in and around Paris at a time when, it has been said, that
great city was becoming the capital of the nineteenth century.
Comprising some one hundred paintings, pastels, prints, and
photographs, the exhibition was organized thematically, and the
catalogue by Professor Theodore Reff of Columbia University has
taken its place as a seminal addition to the Manet literature.

The same month the loan of Samuel F. B. Morse's *Gallery of the
Louvre* came to us from its new owner, Daniel J. Terra, Ambassador-
at-Large for Cultural Affairs to President Reagan. Morse executed
his six-by-nine-foot canvas between 1831 and 1833 at the urging of
his friend, the novelist James Fenimore Cooper. Working within
the tradition of European "gallery pictures," so named because they
depict paintings within paintings, Morse set his scene in the Louvre's
Salon Carré, depicting thirty-eight masterpieces from that museum's
collection, including a picture concurrently on view in the Claude
exhibition in the East Building. In December also, in conjunction
with the Claude exhibition, the Gallery's Center for Advanced
Study in the Visual Arts held a symposium which included scholars
from Great Britain, France, Italy, Switzerland, and the United
States. Their papers were presented in the newly created West
Building lecture hall, which was used for the first time.

As the 1982 calendar year drew to a close, the Gallery found itself
the recipient of some magnificent bequests. Edouard Manet's *Ball
at the Opera*, which had been first a long-term loan and subsequently
one of the most compelling images in the exhibition *Manet and
Modern Paris*, was left to the Gallery by Mrs. Horace Havemeyer.
Mrs. Havemeyer made the gift in honor of her mother-in-law,
Louise W. Havemeyer, who had previously owned the picture.
Modest in scale but powerful in its effect, the painting is one of those historical images that so shocked the viewers of the nineteenth century and so delights the viewers of our own. It joins the other great Havemeyer Manet, *Gare Saint-Lazare*, which was given to the Gallery by this generous family in 1956.

**Major Whitney gift**  
At the end of the calendar year a rare gift of great importance came from a charitable trust established by the late John Hay Whitney. Jock Whitney served this museum as a trustee from 1961 until illness forced him to retire in 1979. He was vice president for many years and one of four members of the building committee for the East Building. Mr. and Mrs. Whitney had assembled an outstanding collection of late nineteenth- and early twentieth-century French and American paintings, from which eight important canvases, four American and four French, have come to enrich the Gallery's holdings. Whistler's *Wapping on Thames* is an early work which includes a portrait of Joanna Heffernan, the artist's mistress and model and the subject of *The White Girl*, another painting by Whistler at the National Gallery. Eakins' *Baby at Play* is a taut, monumental and remarkably unsentimental portrait of the Philadelphia artist's two-and-a-half-year-old niece. Bellows' *Club Night* is the first in a series of only six oils Bellows devoted to the boxing theme of which another picture, *Both Members of This Club*, is already in the Gallery's collection. Hopper's *Cape Cod Evening* is his first painting to enter the Gallery collection and one that typifies the artist's introspective and almost surrealist world.
The four French paintings, too, are major additions. Two paintings by André Derain are key fauve works. *Mountains at Collioure* was done when Derain first worked with Matisse at that small Mediterranean port. *Charing Cross Bridge, London* comes from a series of London cityscapes which were Derain’s response to Monet’s views of the same place; two of the Monet canvases are already in the Gallery’s collection and provide an ideal context for this Whitney gift. Henri Rousseau, so much admired by Picasso, painted his best canvases at the end of his career. *Tropical Forest with Monkeys* comes from that period. Henri-Edmond Cross, a major follower of Seurat whose work is too little seen in the United States, is now represented by *Coast Near Antibes*.

In addition to the eight paintings which so enhance the existing Gallery collection, the Whitney gift included a donation of two million dollars to the Patrons' Permanent Fund for future acquisitions. This generous and significant funding qualified John Hay Whitney as a Founding Patron of the fund. This crucial endowment described in President Stevenson’s preface is to guarantee the Gallery’s ability to acquire art for the nation.

Raphael and America exhibition

January began with the exhibition *Raphael and America*. As museums worldwide were keen to observe the five-hundredth anniversary of the birth of Raphael, “Prince of Painters,” the Gallery anticipated global competition for loans by starting off the Raphael year at its very beginning with this exhibition. The Gallery was the logical place in America to hold such a celebration, in view of the richness of its collection of no less than five works by Raphael, representing all of his major periods. Organized by David Brown, the Gallery’s curator of early Italian painting, this two-part exhibition examined, first, Raphael’s historical importance for American artists, collectors, and our country’s aesthetic history. Then it went on to reevaluate Raphael’s works in American collections. Two highlights of this section of the exhibition were the Gallery’s *Small Cowper Madonna* in the Widener collection, recently cleaned to reveal Raphael’s original spatial conception as well as the subtlety and brilliance of his color, and our newly acquired preparatory drawing for *Saint George and the Dragon* in the Mellon collection. Once again, the Center for Advanced Study in the Visual Arts sponsored an international symposium in conjunction with the exhibition. Seventeen papers were read over a three-day span.

Exhibition of paintings by John F. Peto

The exhibition *Important Information Inside: The Still-Life Paintings of John F. Peto* opened in January. Peto, the nineteenth-century American still-life painter has lived under the shadow of his better known colleague and teacher, William M. Harnett. This first exclusive focus on Peto’s work helped revise the general perception of nineteenth-century American painting to include this evocative colorist and intriguing still-life painter. The show was originated by the National Gallery and shared with the Amon Carter Museum in
Fort Worth. It was organized by John Wilmerding, then curator of American painting and senior curator, whose monographic Peto catalogue was published by the Gallery in conjunction with the exhibition.

Beginning at the end of January the 1983 Andrew W. Mellon Lectures were delivered to a crowded auditorium by Vincent Scully, Yale University's Colonel John Trumbull Professor of the History of Art. Entitled "The Shape of France," the six lectures considered the relationship between man-made and natural environments, focusing specifically on the modern nation of France. Professor Scully examined in detail the development of French Gothic architecture, French garden design, and seventeenth-century fortifications, all constructed environments through which France has been given a national identity, a symbolic structure, and a topographical shape. Scully concluded his series with an analysis of the impact of this architectural legacy on modern urbanism.

On 27 January the Gallery received from Paul Mellon one of the most generous and most important gifts of art in its history. Ninety-three works by nineteenth- and twentieth-century European and American artists, collected by Mr. and Mrs. Mellon over a thirty-year period, came to enrich greatly the Gallery's holdings. In all, the gift comprised fifty paintings, twenty-four sculptures, and nineteen prints and drawings. Among the pictures given were impressionist and post-impressionist works including six paintings by Monet and ten by Boudin, two works by both Gauguin and Mary Cassatt, and one each by Bazille, Van Gogh, Renoir, and Seurat. Five paintings and nineteen prints and drawings by Bellows were also given, along with twenty-four modern sculptures and ten paintings by eighteenth- and early nineteenth-century British painters. Additional artists in the donation include Klee, Miró, Okada, de Staël, Villon, and Vuillard.

The gift was announced by President Reagan at a dinner honoring Andrew W. Mellon, the Gallery founder: "At today's meeting, the Trustees of the National Gallery accepted an extraordinary gift of paintings, sculpture, and graphic art from their chairman, Paul Mellon. I, too, am proud to accept this gift on behalf of the people of the United States." In addition to this staggering gift, Mr. and Mrs. Mellon continued to make numerous loans from their private collection for extended Gallery exhibition. A group of wax studies for sculpture by Degas on view in the newly remodeled West Building ground floor galleries, are among the most notable.

On 31 January Charles Parkhurst, who had served as the Gallery's assistant director from 1971, retired. Chuck first came to the National Gallery in 1941 as a research assistant. His rich and varied career also included serving as deputy chief of monuments in both U.S. zones in Germany after World War II; as assistant director of The Art Museum at Princeton; director of the Allen Memorial Art
Museum at Oberlin; and director of the Baltimore Museum of Art. In his twelve years at the National Gallery he provided countless invaluable services as this institution expanded to include the East Building.

John Wilmerding succeeded Chuck on 1 February, assuming the duties of deputy director. In the director's absence, John exercises his responsibilities and acts at other times as overall deputy, having charge of all works of art and their related activities involving more than twenty departments. Before he joined the National Gallery in 1977, he was a professor of art history at Dartmouth College, where he chaired both the art department and the humanities division.

On 3 February the Gallery realized the most important augmentation if its facilities since the opening of the East Building in 1978. The new ground floor galleries in the West Building were opened to the public, with approximately 75,000 square feet devoted to exhibition space. An additional 2,000 works of art are placed on view, thereby doubling the number of objects to be seen at the Gallery. Some of the most important works on view for the first time in many years are the great Renaissance bronzes and medals from the Samuel H. Kress collection, and decorative arts from the Widener collection, including the Chalice of the Abbot Suger of Saint Denis, the Mazarin Tapestry, superb eighteenth-century French furniture such as Marie-Antoinette's writing desk from the Tuileries.
New ground floor galleries for small sculpture, medieval and Renaissance liturgical arts, and Chinese porcelains. Also part of the remodeling are tiers of galleries which provide for the display, on a permanent rotating basis, of highlights from the Gallery’s wide-ranging collections of works of art on paper, small sculpture, and changing exhibitions.

In addition to the greatly expanded exhibition space, the completion of “Operation Breakthrough,” which virtually began with the 1970 groundbreaking for the East Building, has provided for the more efficient movement of both visitors and art through the two Gallery buildings. The public now can travel along a spine which runs the length of the West Building’s ground floor and parallels the comparable path on the main floor above. As they move through the building, visitors not only have easy access to works of art but find
themselves near an expanded sales area and a new Garden Café, which provides refreshment without necessitating a trip to the East Building or the Concourse. With the reorganization of museum offices, the necessary movement of works of art was made more efficient and sensible. The loading dock and registrar's office, as well as the laboratories for conservation and photography, are now in close proximity with one another, separate from the public areas of the Gallery. The total building complex now comprises over a million square feet, much of which has been tailored for specific exhibition needs.

The graphics galleries were inaugurated with two special exhibitions. One, Alfred Stieglitz, was the first retrospective exhibition of Stieglitz photographs in almost fifty years and traced the development of the great photographer's technique and style from the late nineteenth century to 1935. The show included more than 170 photographs (many exhibited for the first time), and all were drawn from the key, or master set, of 1,600 Stieglitz photographs given to the National Gallery in 1949 by his widow, Georgia O'Keeffe. Miss O'Keeffe was closely involved in all aspects of the exhibition, which was organized by guest curators Sarah Greenough and Juan Hamilton. Their illustrated book, which included many previously unpublished writings by Stieglitz, was published by the Gallery and Callaway Editions. It won the American Booksellers Award, the American Association of Museums Award of Merit, and the Carey-Thomas Award.

The other inaugural graphics exhibition, Drawings from the Holy Roman Empire 1540-1680: A Selection from North American Collections, explored a neglected period in art history—the era following the great German masters of the Renaissance and before the flowering of the baroque—and put forth new scholarship about the influences of the Reformation and the Thirty Years' War on the artistic development of the Holy Roman Empire. The show was organized by The Art Museum, Princeton University, where it was supported by a grant from the National Endowment for the Arts. Professor Thomas Da Costa Kaufmann, guest curator from Princeton and formerly a Finley Fellow at the National Gallery, selected the drawings and wrote the fully illustrated catalogue which accompanied the exhibition. Highly focused loan shows, such as this, will be seen in combination with rotating anthologies drawn from the Gallery's own graphic arts collection.

Yet another goal realized with the completion of the ground floor galleries was the installation of over 60 paintings chosen from the more than 300 American naive pictures given by Edgar William and Bernice Chrysler Garbisch. Colonel and Mrs. Garbisch amassed the most comprehensive collection in the field of American naive art, acquiring over two thousand objects in their lifetime. They eventually donated or bequeathed their collection to museums throughout
the country, with the National Gallery receiving the largest and most impressive group. The Garbisch gifts make up almost one-third of the Gallery’s American holdings and include four canvases by Edward Hicks—among them *Peaceable Kingdom* and *Penn’s Treaty with the Indians*—and several anonymous works that have become icons of the folk tradition: early portraits of Susanna Truax, Dr. Philemon Tracy, Miss Denison of Stonington, Connecticut, and The Cat. Aside from the real interest these pictures generate in their own right, they have an added resonance for a generation of viewers who see parallel concerns with abstraction and flat patterning in naive works and in contemporary American painting.

In mid-February the Gallery also opened *Painting in Naples from Caravaggio to Giordano*, an exhibition of over one hundred paintings, which spanned a century of remarkable artistic activity. This exhibition clarified the development of a fully fledged Neapolitan style, beginning with the works of Caravaggio who arrived in 1606 and running to the start of the following century when Giordano was the preeminent painter not only in Naples but in the whole of Europe. In the seicento Naples was one of Europe’s three largest cities and, with her strategic role as the Mediterranean’s most active port, she constituted a major international center, linked by trade to all of Europe and the East. Naples’ many religious institutions and wealthy merchants were enthusiastic patrons of the arts, bringing the finest painters to the city from throughout Italy and beyond. Never before had an exhibition explored this subject in depth, and the Gallery was privileged to display, on our side of the Atlantic, the pictures which were first brought together at London’s Royal Academy. The Neapolitan exhibition was supported financially by Fiat S.p.A. and the Banca Nazionale del Lavoro. The interest in the show, which included no less than six paintings by Caravaggio, continued to grow, as did the itinerary, which finally included subsequent showings in Paris, Turin, and Naples.

Early in March the Center for Advanced Study in the Visual Arts sponsored a symposium, *Perspectives on Manet*, jointly with the Department of the History of Art of The Johns Hopkins University. Four scholars addressed different aspects of Manet’s career to coincide with *Manet and Modern Paris*. The Gallery also amplified the exhibition with a screening of six films by French director, Jean Renoir. Each of the films was selected for its setting in Paris or its environs, and they explored many of the same themes which were explored by Manet and his fellow artists. For example *La bête humaine* (1938), drawing on Zola’s novel, contained footage shot at the Gare Saint-Lazare, the railway station that appears in Manet’s canvas of the same name. Leo Braudy, film scholar and professor of English at The Johns Hopkins University, introduced three of the films and held informal discussions afterward.
David Smith film premieres
On 17 March, the film *David Smith, American Sculptor, 1906-1965* premiered at the Gallery. Produced by the Gallery in conjunction with the exhibition of Smith’s work, the film revealed both the artist’s ideas about art and his methods in archival footage, as well as through reminiscences of the sculptor by his daughters, by fellow artists Helen Frankenthaler and Robert Motherwell, by photographer Dan Budnick, and through discussions with E. A. Carmean, Jr., curator of twentieth-century art at the National Gallery. The film received a CINE Golden Eagle award and is available both as a film and a videocassette through the Gallery’s department of extension programs.

Ernst painting donated
Dorothea Tanning Ernst, Max Ernst’s widow, gave *A Moment of Calm*, a significant addition to the Gallery’s twentieth-century collection. The large canvas, almost six feet high and over twelve long, was started in 1938 when Ernst bought and began to refurbish a farmhouse north of Avignon. The painting is a transitional work, incorporating the fantastic animal forms of the mid-1930s and the technical experimentation and paradise imagery of Ernst’s later paintings. This major painted work joins Ernst’s great sculpture, *Capricorn*, given by the Collectors Committee in 1978, helping represent Ernst’s achievement at the Gallery by two of his most important works.

American Music Festival
The Gallery’s 40th American Music Festival began on Sunday, 3 April, with the National Gallery Orchestra, Richard Bales, conductor. This annual festival is devoted entirely to works by American composers dating 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 29 May and broadcast live in Washington by radio station WGMS 570 AM and 103.5 FM. National Public Radio recorded the concerts and aired them nationwide through their network of stations. The American Music Festival followed Mr. Bales’ receipt of the Washington Times First Annual Arts Award, an honor which “recognizes those whose accomplishments and achievements have enriched the cultural and spiritual lives of all who live in the nation’s capital.” The day of the award, 5 March, was proclaimed Richard Bales Day in Washington by Mayor Marion Barry.

Whitney collection on view
Seventy-three paintings from one of the most important collections of nineteenth- and twentieth-century art still in private hands went on view at the Gallery on 26 May. Assembled by the late John Hay Whitney and his wife, Betsey Cushing Whitney, the collection focuses on the French impressionists and their successors and includes both an unsurpassed group of fauve paintings and highly important American works. The show, a tribute to one of the National Gallery’s greatest friends and benefactors, was organized by members of our curatorial staff with the great assistance of John
Rewald, long-time consultant and scholarly advisor to the Whitneys. Only once previously was this collection exhibited, when a portion was on loan to the Tate Gallery at the conclusion of Mr. Whitney’s term as Ambassador to the Court of St. James’s. Because many of the paintings have been given to the Yale University Art Gallery and the Museum of Modern Art, as well as the National Gallery, this exhibition was presumably the last opportunity to view the Whitney collection as a whole. Betsey Whitney’s willingness to share these treasures with the public earned her the gratitude of the more than half a million visitors who saw the show.

Two special graphics shows opened in May. *Night Prints*, composed of one hundred works, was the first major exhibition to deal with the subject of nocturnal scenes and surveyed the theme from the sixteenth through the twentieth century. The representation of darkness constitutes a particular technical challenge for a printmaker because it requires a reversal of customary technique. Traditional print images are black on white grounds; depictions of darkness
and night show light images on a black background and are harder to visualize and execute. Guest curator Ruth B. Benedict conceived and organized the show, preparing an illustrated brochure to accompany it.

At the same time, *The Prints of Lucas van Leyden and his Contemporaries* opened, bringing together for the first time in America many of the finest available impressions of Lucas' prints and placing them in the context of prints by more than a dozen of his countrymen. Assembled jointly by Ellen Jacobowitz and Stephanie Stepanek and shared with the Museum of Fine Arts, Boston, the exhibition encouraged a reassessment of Lucas in the history of the graphic arts. The gathering of Lucas' work revealed him as a key transitional figure in art history, an amalgam of both his medieval northern heritage and the influx of Renaissance ideas from the south.

**CASVA activities**

The Center for Advanced Study in the Visual Arts continued its wide ranging programs for promoting scholarly research by awarding fellowships for the 1983-1984 academic year. Four senior fellows were appointed for the full academic term, and four fellows were appointed for shorter periods. The scholars at CASVA represent diverse fields of study and come from a variety of educational institutions. The Gallery's Board of Trustees named four distinguished historians to the CASVA Board of Advisors. They are: Dore Ashton, professor at the Cooper Union School of Art and Architecture; James Cahill, professor at the University of California, Berkeley; Alfred Frazer, professor at Columbia University; and Craig H. Smyth, currently director of the Harvard Center for Italian Renaissance Studies at Villa I Tatti, Florence.

Finally, the board named Phillippe M. Verdier Kress Professor for 1983-1984. A noted authority on European medieval and Renaissance art, Professor Verdier pursued his study of Abbot Suger of Saint Denis, specifically an investigation of the sources of the Abbot's ideas as reflected in his patronage of art and architecture. The Gallery provided something of an ideal locus for such research since its collections include the Chalice of the Abbot Suger, which has been called the most important medieval object in America.

**Menil surrealist works installed**

On 19 June, the Gallery opened an exhibition of works by five masters of surrealism from the collection of Mrs. John de Menil and her family. The paintings, sculptures, and drawings by de Chirico, Ernst, Magritte, Tanguy, and Brauner were accompanied by surrealist books and documents, including the sort of seventeenth- and nineteenth-century found objects so prized by these artists. The exhibition previewed one segment of art that will be housed in The Menil Collection, a new museum scheduled to open in Houston in 1985. A highlight of the collection, which comprises twentieth-century art, European antiquities, and primitive art, is one of the world's finest assemblages of surrealist art.

Films by surrealist artists and filmmakers were screened in con-
Junction with the Menil exhibition. Ten works, ranging in date from 1924 to 1972, included films by Man Ray, Salvador Dali, Luis Buñuel, and Antonin Artaud. The famous *L'age d'or* and *Un chien andalou* were key films in the series.

I.M. Pei honored

Ieoh Ming Pei, the architect of the Gallery’s East Building, received the Pritzker Architecture Prize for 1983 in New York on 2 June. The award cited Pei’s ability to create some of this century’s most beautiful interior spaces and exterior forms and went on to praise the architect’s versatility and skill in the use of materials.

Gallery wins an Emmy

In late June a public service announcement produced in-house by National Gallery staff won an Emmy Award from the D.C. Chapter of the National Academy of Television Arts and Sciences. Two of the Gallery’s public service announcements received nominations: *Bellows: The Boxing Pictures* and *David Smith*, with the Bellows spot winning the award.

Arp exhibition opens

*Arp: The Dada Reliefs* opened to the public on 3 July. The exhibition was the first survey of the artist’s constructed reliefs and the sixth in a series of monographic shows devoted to twentieth-century artists. Arp’s Dada reliefs are his most famous works, and the Gallery is fortunate in owning two of the best known, *The Forest*, acquired in 1977, and *Shirt Front and Fork*, acquired this year. The show provided an ideal context for these important works. Moreover, because Arp’s experimentation with automatism—that spontaneous, unpremeditated creation of art—prepared the way for surrealism, *Arp: The Dada Reliefs* played an especially instructive role vis-à-vis the Menil collection which was on view at the same time. The Arp exhibition was organized at the Gallery by E. A. Carman, Jr., who also wrote the accompanying brochure.

Sydney Freedberg becomes chief curator

New appointments at the senior staff level represented significant and important reinforcements of the Gallery’s professional activities. The most important change in the organization of the Gallery staff was in the appointment of a chief curator, with Sydney J. Freedberg assuming the position on 1 September. The Gallery is extremely fortunate in having secured someone who combines the highest level of scholarship with a longstanding involvement with museums. Formerly Arthur Kingsley Porter Professor of Fine Arts at Harvard University, Professor Freedberg was a member of Harvard’s faculty for thirty years. He served variously as chairman of the Department of Fine Arts, acting director of the Fogg Museum, and chairman of the University Museums Council. Professor Freedberg is a widely known expert on Italian art of the High Renaissance and mannerist periods. He is the author of four books in his field, as well as numerous scholarly articles. In addition he is the editor of the twenty-volume series, *Connoisseurship, Criticism and Art History in the 19th Century*.

Sydney Freedberg has received numerous honors and awards.
including the Faculty Prize of the Harvard University Press and the Rufus Morey Prize of the College Art Association. He has been appointed a Guggenheim Fellow twice, as well as a Faculty Fellow of Wellesley College, and a National Endowment for the Humanities Senior Fellow. He is a member of the Order of the British Empire, a Grand Officer of the Order of the Star of Solidarity (Italy), and a Grand Officer of the Order of Merit of the Italian Republic, and since 1965 had been a Fellow of the American Academy of Arts and Sciences. He has twice served as professor-in-residence at Villa I Tatti (the Harvard University Center for Renaissance Studies, Florence), on whose advisory council he has served since 1971.

Other appointments included the naming of Victor C. B. Covey as chief conservator emeritus and senior conservator for special assignments, in anticipation of his retirement next year. Ross Merrill, who joined the Gallery staff as head of painting conservation in 1981, became chief of conservation as of 1 August. Nicolai Cikovsky, Jr., an authority on American painting and in particular the painter George Inness, was named Curator of American Art, a position left vacant when John Wilmerding became deputy director. Susannah J. Fabing, formerly of Harvard’s Fogg Museum, joined the Gallery staff as chief of curatorial records. Her multiple duties include administrating the publication of a systematic catalogue of the collection as well as supervising the computerization of all curatorial records and archives, making this data available to the public in convenient form for the first time.

The most comprehensive collection of Aztec art ever shown in the United States opened to the public on 28 September. The exhibition was of particular significance because of the international scope of the lending institutions. Many exceptional luxury objects, such as mosaic, featherwork, and hardstone carvings, that were exported to Europe after the Spanish conquest in 1521 were reunited for the first time with works which have remained in Mexico. Among this latter category were a number of finds associated with the Templo Mayor, or Great Temple, of Tenochtitlan, capital of the Aztec empire. The temple, a stepped pyramid crowned by seven sanctuaries, was accidentally discovered in February 1978. The exhibition included both monumental and diminutive stone sculpture, an art in which the Aztecs excelled. Fine examples of metalwork, pottery, and rarely surviving wood carving also figured in the show.

The exhibition, made possible by a generous grant from GTE, was a joint project of the Gallery and Dumbarton Oaks, Harvard University’s center in Washington, whose fields include Pre-Columbian cultures. Coinciding with the show was a conference on the Templo Mayor at Dumbarton Oaks, where fourteen scholars from Mexico and the United States presented papers. Special arrangements were made for them to study the exhibited works of art in conjunction with their colloquium.
Fiscal year 1983 was a year of fruitful activity and healthy challenge. With the realization of Operation Breakthrough and the receipt of the major Mellon and Whitney gifts, the Gallery improved, as it were, both its form and its content. The heavy special exhibition schedule, the ambitious scholarly programs at the Center for Advanced Study in the Visual Arts, the demands of our fund-raising campaign, and the restructuring of the senior staff made for a brisk pace, presenting challenges that were met with efficiency and grace by an extremely dedicated staff, whose activities are reported in greater detail in the pages which follow.
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ACQUISITIONS

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

PAINTINGS

Bazille, Frédéric, French, 1841-1870
Negro Girl with Peonies, 1870
oil in canvas, 0.603 x 0.755 (23¾ x 30¼)
1983.1.6
Collection of Mr. and Mrs. Paul Mellon

Bellows, George, American, 1882-1925
Anne with a Japanese Parasol, 1917
oil on canvas, 1.501 x 0.917 (59¼ x 36¼)
1983.1.5
Collection of Mr. and Mrs. Paul Mellon

Club Night, 1907
oil on canvas, 1.092 x 1.346 (43 x 53)
2867
John Hay Whitney Collection

Little Girl in White (Queenie Burnett), 1907
oil on canvas, 1.580 x 0.370 (62¼ x 14¼)
1983.1.2
Collection of Mr. and Mrs. Paul Mellon

My Family, 1916
oil on canvas, 1.517 x 1.679 (59¼ x 66¼)
1983.1.3
Collection of Mr. and Mrs. Paul Mellon

Boudin, Eugène, French, 1824-1898
Ships and Sailing Boats Leaving Le Havre, 1887
oil on canvas, 1.295 x 1.600 (51 x 63)
1983.1.4
Collection of Mr. and Mrs. Paul Mellon

Festival in the Harbor of Honfleur, 1858
oil on wood, 0.410 x 0.593 (16¼ x 23¼)
1983.1.10
Collection of Mr. and Mrs. Paul Mellon

Coast of Brittany, 1870
oil on canvas, 0.473 x 0.660 (18¾ x 26)
1983.1.11
Collection of Mr. and Mrs. Paul Mellon

Beauvoir, William, American, 1838-1910
Boy and Girl, 1876
oil on canvas, 1.092 x 1.346 (43 x 53)
2867
John Hay Whitney Collection

Burne-Jones, Edward, British, 1833-1898
The Golden Age, 1860
oil on canvas, 0.978 x 0.245 (38½ x 9½)
1983.1.29
Paul Mellon Collection
Gauguin, Paul, French, 1848-1903
_The Birth of the Maia_, 1888
Oil on canvas, 0.75 x 0.927 (29.5 x 36.5)
1983.1.19
Gift of Mr. and Mrs. Paul Mellon

_Landscape at Le Pouldu_, 1900
Oil on canvas, 0.733 x 0.924 (28.8 x 36.5)
1983.1.20
Gift of Mr. and Mrs. Paul Mellon

Gogh, Vincent van, Dutch, 1853-1890
_Flowers in Holland_, 1883
Oil on canvas, 0.489 x 0.660 (19.4 x 26)
1983.1.21
Collection of Mr. and Mrs. Paul Mellon

Hogarth, William, British, 1697-1764
_The Beggar's Opera_, c.1728
Oil on canvas, 0.511 x 0.612 (20 x 24)
1983.1.42
Paul Mellon Collection

Hopper, Edward, American, 1882-1967
_Cape Cod Evening_, 1939
Oil on canvas, 2.006 x 3.504 (79 x 138)
1983.1.27
Collection of Mr. and Mrs. Paul Mellon

Kessel, Jan van, Flemish, 1626-1679
_Study of Butterflies and Insects_, c.1655
Oil on copper, 0.105 x 0.173 (4.1 x 6.8)
1983.1.19.1
Gift of John Dimick

Kessel, Jan van, Attributed to, Flemish, 1626-1679
_Concert of Birds_, 1660/1670
Oil on copper, 0.130 x 0.180 (5.1 x 7.1)
1983.19.4
Gift of John Dimick

Kessel, Jan van, Circle of, Flemish, 1626-1679
_Study of Birds and Monkeys_, 1660/1670
Oil on copper, 0.104 x 0.172 (4.1 x 6.8)
1983.19.2
Gift of John Dimick

Klee, Paul, Swiss, German, 1879-1940
_The White House_, c.1923
Gouache on canvas, 0.364 x 0.464 (14.3 x 18.3)
1983.1.22
Collection of Mr. and Mrs. Paul Mellon

Lichtenstein, Roy, American, 1923-
_Cabaret Sitt Life_, 1954
Oil and magna on canvas, 2.286 x 1.732 (90 x 68)
1983.50.1
Lila Acheson Wallace Fund

Manet, Edouard, French, 1832-1883
_Ball at the Opera_, 1873
Oil on canvas, 0.730 x 0.927 (28.8 x 36.5)
1983.1.19
Gift of Mr. and Mrs. Paul Mellon

Miró, Joan, Spanish, 1893-
The Flight of the Dragonfly before the Sun, 1968
Oil on canvas, 1.739 x 2.438 (68.5 x 96)
1983.1.23
Collection of Mr. and Mrs. Paul Mellon

Monet, Claude, French, 1840-1926
_The Bridge at Argenteuil_, 1874
Oil on canvas, 0.600 x 0.797 (23.6 x 31.5)
1983.1.24
Collection of Mr. and Mrs. Paul Mellon

_Monet, Claude, The Lute Player with the Artist's Son Jean_, 1877
Oil on canvas, 1.168 x 0.889 (46 x 35)
1983.1.25
Collection of Mr. and Mrs. Paul Mellon

_Monet, Claude, Interior, after Dinner_, 1868-1869
Oil on canvas, 0.503 x 0.657 (19.8 x 25.7)
1983.1.26
Collection of Mr. and Mrs. Paul Mellon

_Monet, Claude, Waterloo Bridge, London, at Dusk_, 1904
Oil on canvas, 0.655 x 0.927 (25.7 x 36.5)
1983.1.28
Collection of Mr. and Mrs. Paul Mellon

_Monet, Claude, Waterlily_, 1875
Oil on canvas, 1.000 x 0.810 (39.4 x 31.9)
1983.1.29
Gift of Mr. and Mrs. William Howard Adams

_Monet, Claude, Woman in a Striped Dress_, 1905
Oil on canvas, 0.917 x 0.714 (36 x 28)
1983.1.30
Paul Mellon Collection

_Woman in a Striped Dress_, 1908
Oil on canvas, 1.000 x 0.816 (39.4 x 32.1)
1983.1.31
Collection of Mr. and Mrs. Paul Mellon

Okada, Kenzo, American, 1902-
_Solitude_, 1978
Silkscreen on canvas, 2.625 x 2.621 (103 x 103)
1983.1.32
Gift of Stella and Frank Stella

_Woman with a Parasol—Madame Monet and Her Son_, 1875
Oil on canvas, 1.000 x 0.810 (39.4 x 31.5)
1983.1.29
Collection of Mr. and Mrs. Paul Mellon

_Renoir, Auguste, Flowers in a Vase_, c.1866
Oil on canvas, 0.813 x 0.651 (32 x 25.6)
1983.1.32
Collection of Mr. and Mrs. Paul Mellon

_Renoir, Auguste, Tropical Forest with Monkeys_, 1910
Oil on canvas, 1.295 x 1.626 (51 x 64)
1983.1.32
John Hay Whitney Collection

_Rousseau, Henri, Flowers in a Vase_, c.1866
Oil on canvas, 0.813 x 0.651 (32 x 25.6)
1983.1.32
Collection of Mr. and Mrs. Paul Mellon

_Rousseau, Henri, Tropical Forest with Monkeys_, 1910
Oil on canvas, 1.295 x 1.626 (51 x 64)
1983.1.32
John Hay Whitney Collection

Seurat, Georges, French, 1859-1891
_The Lighthouse at Honfleur_, 1886
Oil on canvas, 0.667 x 0.819 (26.3 x 32.4)
1983.1.33
Collection of Mr. and Mrs. Paul Mellon

_de Stael, Nicolas, Russian/French, 1914-1955
_Ballet_, 1952
Oil on canvas, 2.006 x 3.504 (79 x 138)
1983.1.34
Collection of Mr. and Mrs. Paul Mellon

_Stella, Frank, American, 1936-
Sacramento Maposol #1, 1978
Acrylic on canvas, 2.625 x 2.621 (103 x 103)
1983.1.37
Gift of the Collectors Committee

Villon, Jacques, French, 1875-1903
_Flask with Two Women_, 1874
Oil on canvas, 0.640 x 0.594 (25.5 x 23.4)
1983.1.36
Collection of Mr. and Mrs. Paul Mellon

_Villon, Jacques, Drink to the Chimera_, 1947
Oil on canvas, 2.082 x 2.082 (82 x 82)
2890
Gift of Mr. and Mrs. William Howard Adams

Whistler, James A. McNeill, American, 1834-1903
_Watching the Thames_, 1869-1864
Oil on canvas, 0.723 x 1.022 (28.5 x 40)
2874
John Hay Whitney Collection

Wilson, Richard, British, 1713-1783
_Lake Albano_, 1762
Oil on canvas, 1.219 x 1.704 (48 x 67)
1983.1.44
Paul Mellon Collection

_Wilson, Richard, Solitude, after 1774
Oil on canvas, 1.421 x 1.20 (56 x 47.3)
1983.1.45
Paul Mellon Collection

Wright of Derby, Joseph, British, 1734-1797
_The Corinthian Maid_, 1783-1784
Oil on canvas, 1.063 x 1.308 (41.5 x 51.4)
1983.1.46
Paul Mellon Collection

_Italian Landscape_, 1790
Oil on canvas, 1.035 x 1.304 (40.6 x 51.4)
1983.1.47
Paul Mellon Collection
**Zoffany, Johann.** German; British, 1733–1810

*The Lavie Children*, c.1760–1772

oil on canvas, 1.025 x 1.276 (40% x 50%)

1983.1.48

Paul Mellon Collection

**Algarotti, Alessandro.** Roman, 1598–1654

*The Rest on the Flight into Egypt*, c.1635

bronze, 0.303 x 0.364 x 0.038 (1 l/16 x 14 5/16 x IV")

1983.20.1

Kaiser, Loula D. Lasker, and Edward R. MacCrone Funds

**Cornell, Joseph.** American, 1903–1972

*Untitled (Medici Prince)*, c.1953

mixed media (construction), 0.432 x 0.270 x 0.112 (17 x 10 x 4%)

A-1855

Gift of the Collectors Committee

**Dulon, Jules.** French, 1838–1902

*Mother and Child*, c.1873

terracotta, 0.292 (11 1/4) (height)

A-1811 (1983.1.51)

Collection of Mr. and Mrs. Paul Mellon

**Despiau, Charles.** French, 1874–1946

*Adolescent Girl*, 1929

bronze, 1.254 x 0.495 x 0.454 (49% x 19/4 x 17/8)

A-1863 (1983.1.53)

Collection of Mr. and Mrs. Paul Mellon

**Epstein, Jacob.** British, 1880–1959

*George Bernard Shaw*, 1934

bronze, 0.635 x 0.495 x 0.312 (25 x 19/4 x 12/4)

A-1856

Anonymous Gift

**Fratin, Christophe.** French, 1800–1864

*Cow Leaning over a Fence*, c.1837

bronze relief, 0.279 x 0.438 x .057 (11 x 17/4 x 2 1/4)

1983.65.1

Collection of Mr. and Mrs. Paul Mellon

**French, (?).** last quarter sixteenth century

*Woman Bathing Her Foot*

bronze, 0.165 (1/2) (height)

1983.66.1

Gift of David Edward Finley and Margaret Eustis Finley

**Legé, Fernand.** French, 1881–1955

*Composition with Fruit*, c.1950–1952

bronze, 0.621 x 0.400 x 0.114 (24 1/2 x 15% x 4 1/2)

A-1864 (1983.1.54)

Collection of Mr. and Mrs. Paul Mellon

**Maillot, Aristide.** French, 1861–1944

*Modesty*, c.1900
terracotta, 0.159 x 0.210 (6% x 8 1/4)

A-1866 (1983.1.56)

Collection of Mr. and Mrs. Paul Mellon

**Reclining Nude, c.1900**
terracotta, 0.159 x 0.178 (6 1/4 x 7)

A-1867 (1983.1.57)

Collection of Mr. and Mrs. Paul Mellon

**Rosin, c.1890s**
terracotta, 0.260 (10%) (height)

A-1868 (1983.1.58)

Collection of Mr. and Mrs. Paul Mellon

**Seated Woman, c.1900**
terracotta, 0.216 (8 1/4) (height)

A-1869 (1983.1.59)

Collection of Mr. and Mrs. Paul Mellon

**Torso of a Young Woman, c.1930**
terracotta, 0.184 (7 1/4) (height)

A-1870 (1983.1.60)

Collection of Mr. and Mrs. Paul Mellon

**Two Young Girls, 1930**
stone, bas-relief, 1.219 x 1.270 (40 x 50)

A-1871 (1983.1.61)

Collection of Mr. and Mrs. Paul Mellon

**Women Wrestlers, 1900**
terracotta, 0.184 (7 1/4) (height)

A-1872 (1983.1.62)

Collection of Mr. and Mrs. Paul Mellon

**Manzu, Giacomo.** Italian, 1908–

*Sheaves of Wheat*, 1960

bronze, 1.574 x 1.308 x 0.127 (62 x 51 1/2 x 5)

A-1873 (1983.1.63)

Collection of Mr. and Mrs. Paul Mellon

**Vine Branches, 1960**
bronze, 1.574 x 1.358 x 0.153 (62 x 53 1/2 x 6)

A-1874 (1983.1.64)

Collection of Mr. and Mrs. Paul Mellon

**Model Undressing, II, 1965**
bronze, 0.638 x 0.210 x 0.207 (25% x 8 1/4 x 8 1/4)

A-1875 (1983.1.65)

Collection of Mr. and Mrs. Paul Mellon

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Mother and Child, 1956
bronze, 0.330 x 0.276 x 0.327 (13 x 10½ x 12½)
A-1876 (1983.1.66)
Collection of Mr. and Mrs. Paul Mellon

Lady of 1860—The Actress, 1922
conte crayon
1983.1.77
Collection of Mr. and Mrs. Paul Mellon

Nude Girl Seated, 1919
black crayon
1983.1.78
Collection of Mr. and Mrs. Paul Mellon

drawing for The Wind Bloweth by Don Byrne, 1922 (“Dancing Town”)
crayon, chalk, graphite, and pen and ink
1983.1.79
Collection of Mr. and Mrs. Paul Mellon

A Winter Day, Under the Elevated near Brooklyn
Joseph Cornell,
Untitled (Medici Prince), Gift of the Collectors Committee
watercolor
1983.1.80
Collection of Mr. and Mrs. Paul Mellon

Woodstock Road, Woodstock, New York, 1924
conte crayon
1983.1.81
Collection of Mr. and Mrs. Paul Mellon

Studies of Jean,
c. 1920
black crayon
1983.1.82
Avalon Fund

Moore, Henry, British, 1898-1986
Stone Memorial, 1961-1969
travertine, 1.517 x 1.749 x 1.708 (59½ x 68½ x 67½)
A-1881 (1983.1.71)
Collection of Mr. and Mrs. Paul Mellon

Renoir, Auguste, French, 1841-1919
Maternity: Madame Renoir and Son, c. 1916
terracotta, 0.502 (19½) (height)
A-1882 (1983.1.72)
Collection of Mr. and Mrs. Paul Mellon

Flemish, Brussels, sixteenth century
The Procession to Calvary
wool and silk, gold and silver, 3.047 x 3.606 (120 x 142)
C-555
Gift of Mrs. Rudolf J. Heinemann

DRAWINGS

Achepohl, Keith, American, 1934-
Egypt: Day and Night No. 135, 1978
watercolor
1983.70.1
Gift of Thomas Alexander III

Amman, Jost, German, 1539-1591
Apollo, c. 1580
pen and black ink
B-33.729
Anonymous Gift in honor of Philip Hofer

Anonymous British, nineteenth century
Sea Coast Scene
black chalk, gray wash, white highlighting on green paper
B-33.733
Gift of C. Malcolm Watkins

Barocci, Federico, Italian, 1526-1612
Figure Studies; verso: Half-length
Mary Magdalene
black and white chalk with stumpings on blue paper
1983.17.1
Ailsa Mellon Bruce Fund

Beham, Hans Sebald, German, 1500-1550
Saint Nicholas
pen and black ink
1983.22.1
Ailsa Mellon Bruce Fund

Bellows, George Wesley, American, 1882-1925
Anne and Her Mother, 1917
graphite
1983.1.73
Collection of Mr. and Mrs. Paul Mellon

Sketch for the Arms and Hand of Mrs. Philip Wace, 1924
conte crayon
1983.1.74
Collection of Mr. and Mrs. Paul Mellon

An Irish Girl, 1922
black crayon
1983.1.75
Collection of Mr. and Mrs. Paul Mellon

The Kindliness Came Not from Her (Illustration for The Wind Bloweth by Don Byrne)
crude crayon
1983.1.76
Collection of Mr. and Mrs. Paul Mellon

Boscoli, Andrea, Attributed to, Italian, c. 1560-1607
God the Father in Glory (after Michelangelo)
pen and brown ink with wash
B-33.742
Gift of Charles Parkhurst

Casilear, John William, American, 1811-1893
Rocks Along a Lakeshore; verso: Cove with Cliffs and Boat; Bridge over Rocky Stream
graphite
1983.23.1
American Art Curator’s Fund

Clark, Michael, American, 1946-
Windows
graphite
1983.68.1
Gift of Ruth B. Benedict

Cole, Thomas, American, 1801-1848
The Cross in the Wilderness, c. 1844
pencil and white, gray-green, and green-brown chalks
1983.2.2
Avalon Fund

Colman, Samuel, American, 1832-1920
The Harbor of Seville, 1867
watercolor and gouache
1983.24.1
American Art Curator’s Fund
Gainsborough, Thomas, British, 1727-1788
Wooded Upland Landscape with Bridge and Figures, early 1780s
gray and black washes with additions in black and white chalk
B-33,732
Gift of Robert H. and Clarice Smith

Gheyn, Jacques de II, Dutch, 1565-1629
Saint Matthias, c.1585-1590
pen and brown ink and gray wash
1983.8.1
Ailsa Mellon Bruce Fund

Goetz, Gottfried Bernhard, German, 1708-1774
Saint Ambrose Suppressing Heresy
pen and brown ink with gray washes heightened with white, squared in graphite
1983.26.1
Ailsa Mellon Bruce Fund

Hartley, Marsden, American, 1877-1943
Self-Portrait, c.1918
black crayon
1983.2.3
Avalon Fund

Hasetine, William Stanley, American, 1835-1900
Rock-lined Beach with Distant Boats
pen and black ink with graphite and gray wash
1983.51.1
Ailsa Mellon Bruce Fund

Huet, Jean-Baptiste, French, 1745-1811
Market Scene with a Fantastic Sculpture
pen and black ink with gray wash and watercolor over traces of black chalk
1983.52.1
Ailsa Mellon Bruce Fund

Kirchner, Ernst Ludwig, German, 1880-1938
Bather on the Beach, 1912-1913
black crayon with blue and gray washes
1983.6.1
Gift of Mr. and Mrs. Jacob Kainen, in honor of Charles Parkhurst

Klee, Paul, Swiss, 1879-1938
Dampfer and Segelboote
gouache
1983.1.93
Collection of Mr. and Mrs. Paul Mellon

Lallemand, Jean-Baptiste, French, 1716-1803
Dawn Landscape with Classical Ruins
gouache
1983.41.1
Phillips Family Fund

Lagneau, French, active Paris, early seventeenth century
Bearded Man in a Doublet and Skull Cap
black and red chalk
1983.42.1
Gift of Mr. and Mrs. John Steiner

Lear, Edward, British, 1812-1888
View of Cerignola
pen and brown ink over graphite
1983.53.1
Ailsa Mellon Bruce Fund

Leutze, Emanuel Gottlieb, American, 1816-1868
Studies for Washington Crossing the Delaware, 1849; verso: pencil figure study
pen and sepia ink and pencil
1983.2.4
Avalon Fund

Meidner, Ludwig, German, 1884-1966
Portrait of Hans Freimark, 1915
graphite
1983.73.1
Epstein Family Fund

Menzel, Adolf, German, 1815-1905
Woman in Court Dress
graphite and wash
B-33,740
Gift of Ruth B. Benedict, in memory of her parents Sophie and Carl Boschitz

Montecatini, Francesco (called Cecco Bravo), Italian, 1601-1661
Dream of a Man Fleeting
black and red chalk
1983.7.1
Ailsa Mellon Bruce Fund

Mount, William Sydney, American, 1807-1868
Shepherd Alonzo Mount, Age Twenty-Three, 1827; verso: pencil sketch of a standing man
pencil
1983.2.5
Avalon Fund

Neunhertz, Georg Wilhelm, German, 1689-1749
The Disputation of Saint Catherine of Alexandria, 1727
pen and black ink over black chalk
1983.43.1
Gift of G. C. Boerner

Pillement, Jean, French, 1728-1808
Exotic Flowers: Pagoda Flowers and Roses
black and red chalk
1983.54.1
Ailsa Mellon Bruce Fund

Exotic Flowers: Bamboo Flowers and Cactus
black and red chalk
1983.54.2
Ailsa Mellon Bruce Fund

Exotic Flowers: Trumpet Flowers and Daisies
black and red chalk
1983.54.3
Ailsa Mellon Bruce Fund

Rudolf I and Albert I with Pallas (preparatory drawing for an etching by Theodore van Thulden)  
brush and brown ink and white gouache over red chalk on oiled paper  
B-33,734  
Gift of Emile Wolf

Saint Aubin, Gabriel de, French, 1724-1780  

Draftsmen Outdoors  
black chalk  
B-33,735  
Gift of Ian Woodner

Shegogue, James Hassam, American, 1860-1945  

Cathedral in a Landscape  
pen and brown ink with gray washes  
1983.28.1  
Ailsa Mellon Bruce Fund

Rubens, Peter Paul, Flemish, 1577-1640  

An Optical Experiment  
traces of black chalk, pen and brown ink, light brown wash heightened with white  
1983.9.1  
Ailsa Mellon Bruce Fund

Abularach, Rodolfo, Guatemalan, 1933-  

thirty-two lithographs  
1983.18.41 through 1983.18.432  
Gift of Dorothy J. and Benjamin B. Smith

Adams, Clinton, American, 1918-  

thirty lithographs  
1983.18.31 through 1983.18.62  
Gift of Dorothy J. and Benjamin B. Smith

Adams, Kenneth, American, 1897-  
one lithograph  
1983.18.63  
Gift of Dorothy J. and Benjamin B. Smith

Akagawa, Kinji  
sixteen lithographs  
1983.18.64 through 1983.18.79  
Gift of Dorothy J. and Benjamin B. Smith

Albers, Anni, American, 1889-  

Trade Print C, 1966  
silkscreen  
B-33,755  
Anonymous Gift

Trade Print D, 1969  
silkscreen  
B-33,756  
Anonymous Gift

Trade Print E, 1969  
silkscreen  
B-33,757  
Anonymous Gift

Trade Print F, 1969  
silkscreen  
B-33,758  
Anonymous Gift

nine lithographs  
1983.18.80 through 1983.18.88  
Gift of Dorothy J. and Benjamin B. Smith

Albers, Josef, American, 1888-1976  

Point Blue, Homage to the Square, 1971  
silkscreen  
B-33,761  
Anonymous Gift

Point Black, Homage to the Square, 1971  
silkscreen  
B-33,762  
Anonymous Gift

Point Green, Homage to the Square, 1971  
silkscreen  
B-33,763  
Anonymous Gift

Point Yellow, Homage to the Square, 1971  
silkscreen  
B-33,764  
Anonymous Gift

ten lithographs  
1983.18.89 through 1983.18.107  
Gift of Dorothy J. and Benjamin B. Smith

Alechinsky, Pierre, Belgian, 1927-  

Soleil Con Coupe, 1970  
etching and lithograph  
B-33,751  
Anonymous Gift

Altezinsky, Pierre, Belgian, 1927-  

Soleil Con Coupe, 1970  
etching and lithograph  
B-33,751  
Anonymous Gift

Altdorfer, Albrecht, German, 1480-1538  

Saint Christopher, c. 1515/1520  
engraving  
1983.10.1  
Ailsa Mellon Bruce Fund
Altman, Harold, American, 1924-
*The Park*
soft ground etching
B-33,732
Anonymous Gift

Alton, John, American, 1925-1969
twenty-three lithographs
1963.18.106 through 1983.18.130
Gift of Dorothy J. and Benjamin B. Smith

Amann, Jost, Swiss, 1539-1591
*Anthologia Graeca*, by Henri Estienne, revised by Christian Engelfried
bound volume with woodcut illustrations: 1883-67.1
Gift of Mr. and Mrs. Arthur Vershbow

Anonymous French, eighteenth century
*Catalogue... du feu M. Randon de Boisset*
by Pierre Remy and C. E. Julliot (Paris, 1777)
bound volumes with ten watercolor illustrations: 1883-40.1
Gift of Regina Slatkin

Avedisian, Garo, American, 1922-
thirty-four lithographs
1983.18.131 through 1983.18.164
Gift of Dorothy J. and Benjamin B. Smith

Aubette

Arp, Jean, French, 1886-1966
*Au soleil*
silk screen
1983.69.1
Gift of Mr. and Mrs. B. J. Cutler

Asawa, Ruth, American, 1926-
fifty-two lithographs
1983.18.15 through 1983.18.216
Gift of Dorothy J. and Benjamin B. Smith

Avati, Mario, Italian, 1921-
four lithographs
1983.18.217 through 1983.18.220
Gift of Dorothy J. and Benjamin B. Smith

Axelsson, Edward, American, 1936-
one lithograph
1983.18.221
Gift of Dorothy J. and Benjamin B. Smith

Aznara, Kenjiro
two lithographs
1983.18.222 through 1983.18.223
Gift of Dorothy J. and Benjamin B. Smith

Bayer, Herbert, American, 1900-
nineteen lithographs
1983.18.224 through 1983.18.242
Gift of Dorothy J. and Benjamin B. Smith

Bellows, George Wesley, American, 1882-1925
*Murder of Edith Cavell*
1918
lithograph
B-33,748
Gift of Joshua P. Smith

Alden Dow Puts to Sea, 1923
lithograph
1983.1.82
Collection of Mr. and Mrs. Paul Mellon

Bodner, Peter
three lithographs
1983.18.301 through 1983.18.303
Gift of Dorothy J. and Benjamin B. Smith

Boynton, James, American, 1928-
thirty-eight lithographs
1983.18.304 through 1983.18.341
Gift of Dorothy J. and Benjamin B. Smith

Brach, Paul, American, 1924-
fourteen lithographs
1983.18.342 through 1983.18.355
Gift of Dorothy J. and Benjamin B. Smith

Braquemond, Felix Henri, French, 1833-1914
*Le Soir*, 1882 (after Theodore Rousseau)
silkscreen and drypoint on japan paper
B-33,744
Gift of The Atlas Foundation

Brax, Salvador
twenty-two lithographs
1983.18.356 through 1983.18.377
Gift of Dorothy J. and Benjamin B. Smith

Butke, John
one lithograph
1983.18.378
Gift of Dorothy J. and Benjamin B. Smith

Cain, Fred, American, 1938-
one lithograph
1983.18.379
Gift of Dorothy J. and Benjamin B. Smith

Calcagno, Lawrence, American, 1913-
one lithograph
1983.18.380
Gift of Dorothy J. and Benjamin B. Smith

Canogar, Rafael, Spanish, 1935-
twenty-three lithographs
1983.18.381 through 1983.18.403
Gift of Dorothy J. and Benjamin B. Smith

Caraccioli, Louis Antoine de, French, 1721-1803
*Le livre de quatre couleurs* (Paris: Quatre-Saisons, 1757)
illustrated book
B-33,743
Gift of Charles Parkhurst

Celmins, Vija, American, 1939-
one lithograph
1983.18.404
Gift of Dorothy J. and Benjamin B. Smith

Clark, Michael, American, 1946-
*Classic Windows: Washington I*, 1982
screen print
B-33,749
Gift of Mary Swift and Michael Clark

Clarence, Michael, American, 1946-
*Classic Windows: Washington II*, 1982
color etching
B-33,750
Gift of Mary Swift and Michael Clark
Clinton, Paul

two lithographs
1983.18.405 and 1983.18.406
Gift of Dorothy J. and Benjamin B. Smith

Conner, Bruce, American, 1938-
twelve lithographs
1983.18.467 through 1983.18.478
Gift of Dorothy J. and Benjamin B. Smith

Cornell, Joseph, American, 1903-1972

Untitled (Hotel du Nord), 1972
silkscreen
B-33,765
Anonymous Gift

Untitled (How to Make a Rainbow), 1972
silkscreen
B-33,766
Anonymous Gift

Corot, Jean-Baptiste-Camille, French, 1796-1875
Le Petit Berger, 1855
cliché-verre
1983.11.1
Ailsa Mellon Bruce Fund

Cremean, Robert, American, 1932-
fifteen lithographs
1983.18.419 through 1983.18.433
Gift of Dorothy J. and Benjamin B. Smith

Cruthfield, William, American, 1932-
Brown Pelican, 1970
one-color lithograph
1983.71.1
Gift of David Gensburg

Clipper Ship, 1967
one-color lithograph/watercolor
1983.71.2
Gift of David Gensburg

Model T Ford, 1967
two-color lithograph
1983.71.3
Gift of David Gensburg

Snowy Owl, 1971
three-color lithograph
1983.71.4
Gift of David Gensburg

Stage Coach, 1967
two-color lithograph/watercolor
1983.71.5
Gift of David Gensburg

Cuevas, José, Mexican, 1934-
twenty-five lithographs
1983.18.434 through 1983.18.458
Gift of Dorothy J. and Benjamin B. Smith

Daubigny, Charles-François, French, 1817-1878
Les Îles Vierges à Béatons (La Pêcherie), 1850
etching with drypoint and roulette on chine appliqué
1983.32.1
Ailsa Mellon Bruce Fund

Le Printemps, 1857
etching on chine appliqué
1983.33.1
Ailsa Mellon Bruce Fund

Doganecay, Burhan, American, 1925-
three lithographs
1983.18.459 through 1983.18.471
Gift of Dorothy J. and Benjamin B. Smith

Engel, Jules, American, 1915-
four lithographs
1983.18.472 through 1983.18.475
Gift of Dorothy J. and Benjamin B. Smith

Escher, Maurits Cornelius, Dutch, 1898-1972

Cobwebs
woodcut
B-33,772
Cornelius Van S. Roosevelt Collection

Metamorphosis II
woodcut in black, green, and brown
B-33,773
Cornelius Van S. Roosevelt Collection

Fish and Scales, 1959
woodcut
B-33,774
Cornelius Van S. Roosevelt Collection

Circle Limit III, 1959
woodcut in yellow, green, blue, brown, and black
B-33,775
Cornelius Van S. Roosevelt Collection

Ascending and Descending, 1960
lithograph
B-33,776
Cornelius Van S. Roosevelt Collection

Circle Limit IV (Heaven and Hell), 1960
woodcut in black
B-33,777
Cornelius Van S. Roosevelt Collection

Mobius Strip I, 1961
wood engraving and woodcut in red, green, black, and gold
B-33,778
Cornelius Van S. Roosevelt Collection

Four Regular Solids (Stereometric), 1961
woodcut in black, yellow, and red
B-33,779
Cornelius Van S. Roosevelt Collection

Waterfall, 1961
lithograph
B-33,780
Cornelius Van S. Roosevelt Collection

Mobius Strip II (Red Ants), 1963
wood engraving in red, black and gray-green
B-33,781
Cornelius Van S. Roosevelt Collection

Square Limit, 1964
woodcut in red and gray-green
B-33,782
Cornelius Van S. Roosevelt Collection

Knots (partial proof), 1965
woodcut in black
B-33,783
Cornelius Van S. Roosevelt Collection

Knots (partial proof), 1965
color woodcut in orange and black
B-33,784
Cornelius Van S. Roosevelt Collection

Knots, 1965
woodcut in black, green, and brown
B-33,786
Cornelius Van S. Roosevelt Collection

B-33,787
Cornelius Van S. Roosevelt Collection

Metamorphosis III
woodcut in black, green, and reddish brown
B-33,788
Cornelius Van S. Roosevelt Collection

Ring Snake, 1960
woodcut in orange, green, and black
B-33,789
Cornelius Van S. Roosevelt Collection

Francis, Sam, American, 1923-

Fourteen lithographs
1983.18.476 through 1983.18.489
Gift of Dorothy J. and Benjamin B. Smith

Always In and Out of Need, 1976
fifteen color lithograph
1983.71.6
Gift of David Gensburg

Untitled
lithograph
1983.71.7
Gift of David Gensburg

Frey, Johann Jacob, Swiss, 1813-1865

 Allegory of the Clemency and Triumph of the Theological Virtues, after Carlo Maratti, 1719
etching and engraving
1983.5.1
Gift of Dr. John O'Brien

Gechterf, Sonia, American, 1926-
sixteen lithographs
1983.18.500 through 1983.18.505
Gift of Dorothy J. and Benjamin B. Smith

Goldschmidt, Gertrude

thirty-one lithographs
1983.18.506 through 1983.18.536
Gift of Dorothy J. and Benjamin B. Smith
Goltzius, Hendrick, Dutch, 1558-1617
Banquet at the House of Tarquinius, c. 1548
engraving
1983.12.1
Ailsa Mellon Bruce Fund

Golub, Leon, American, 1922-
twenty-three lithographs
1983.18.357 through 1983.18.359
Gift of Dorothy J. and Benjamin B. Smith

Goya, Francisco de, Spanish, 1746-1828
Cartas (San Francisco de Paula)
etching
1983.71.2
Gift of David Gensburg

Grotjer, William, American, 1897-1977
thirty-one lithographs
1983.18.575 through 1983.18.605
Gift of Dorothy J. and Benjamin B. Smith

Hannula, Simo Pertii, Finnish, 1932-
Shadows in the Light: Moment by Moment, 1967
etching and drypoint
B-33,736
Gift of Ruth B. Benedict

Hansen, Robert, American, 1924-
thirty-five lithographs
1983.18.606 through 1983.18.610
Gift of Dorothy J. and Benjamin B. Smith

Harris, Paul, American, 1933-
eighteen lithographs
1983.18.630 through 1983.18.647
Gift of Dorothy J. and Benjamin B. Smith

Hockney, David, British, 1937-
Celia—Amused, 1979
lithograph
1983.71.8
Gift of David Gensburg

Kelly, Ellsworth, American, 1923-
Blue/Red/Orange/Green, 1971
lithograph
1983.71.17
Gift of David Gensburg

Kelly, Robert, American, 1923-
Blue with Black II, 1974
screen print
1983.71.18
Gift of David Gensburg

Kelly, Robert, American, 1923-
Blue with Black II, 1974
screen print
1983.71.18
Gift of David Gensburg

Kudryashov, Oleg, Russian, 1932-
Composition, 1982
drypoint
B-33,745
Gift of Robert Brown Contemporary Art

Lichtenstein, Roy, American, 1923-
Ball Head I, 1973
color lithograph
1983.71.21
Gift of David Gensburg

Lichtenstein, Roy, American, 1923-
Ball Head II, 1973
color lithograph
1983.71.22
Gift of David Gensburg

Lichtenstein, Roy, American, 1923-
Ball Head III, 1973
color lithograph
1983.71.23
Gift of David Gensburg

Lievens, Jan, Dutch, 1607-1674
Portrait of Daniel Hensius
engraving
1983.13.1
Ailsa Mellon Bruce Fund

Manet, Edouard, French, 1832-1883
Policeinsulle, 1874
lithograph
1983.35.1
Ailsa Mellon Bruce Fund

Marc, John, American, 1870-1953
Bridge over Canal, Amsterdam
etching with monotype wiping
1983.14.1
Ailsa Mellon Bruce Fund

Meader, Jonathan, American, 1943-
Holding 2
four silkscreens
B-33,753 through B-33,756
Anonymous Gift

Millais, John Everett, British, 1829-1896
The Doll House
etching
1983.36.1
Ailsa Mellon Bruce Fund

Millais, John Everett, British, 1829-1896
The Doll House
etching
1983.36.1
Ailsa Mellon Bruce Fund
Monogrammist G. G. N., Italian, sixteenth century
The Conversion of Saint Paul, after Luca Cambiaso, c.1560
woodcut
1983.15.1
Ailsa Mellon Bruce Fund

Moreau, Pierre. French, d. 1762
Imaginary Port Scene
etching
1983.38.1
Ailsa Mellon Bruce Fund

Munthe, E. J. (Errico), Italian, 1849-1929
The Hunchback (Un monstre), 1884
enamel
1983.78.1
Gift of David Gensburg

Munthe, Henrik. Norwegian, 1857-1926
Tina and the Wind (Tina og vinden), 1924
etching
1983.78.2
Gift of David Gensburg

Lizard Cup, 1971
color silkscreen
1983.71.29
Gift of David Ginsburg

Chairs, Table, Rug, Cup, 1971
color silkscreen
1983.71.30
Gift of David Ginsburg

Rembrandt van Rijn, Dutch, 1606-1669
The Raising of Lazarus, 1642
etching
1983.16.1
Ailsa Mellon Bruce Fund

Saenredam, Jan. Dutch, c.1565-1607
Plate’s Cave, after C. C. van Haarlem, 1604
engraving
1983.61.1
Ailsa Mellon Bruce Fund

Stella, Frank. American, 1936-
Ossipee. 1971
color lithograph
1983.71.32
Gift of David Ginsburg

Vuillard, Edouard. French, 1868-1940
Lady with a Rose Bush, c.1655
mezzotint
1983.39.1
Ailsa Mellon Bruce Fund

Wagenbauer, Max Josef. German, 1774-1829
River Landscape with Two Beavers, 1807
lithograph
1983.68.1
Gift of Ruth B. Benedict

Warhol, Andy. American, 1930-
Boîte Enfant (Child’s Room), 1962
lithograph
1983.57.1
Ailsa Mellon Bruce Fund

Ward, James. British, 1760-1839
Mornage, 1821
lithograph on chine appliqué
1983.64.1
Ailsa Mellon Bruce Fund

Wild, John. American, 1846-1932
Cove, 1913
lithograph
1983.70.2
Gift of Mrs. Arthur Vershbow

Woodville, Richard. English, 1664-1730
A Lady with a Lute, 1698
etching
1983.65.1
Ailsa Mellon Bruce Fund

Woodville, William. English, 1667-1741
The Conversion of Saint Paul, 1740
etching
1983.65.2
Gift of Mrs. Arthur Vershbow

Two Figures, 1916
etching
1983.46.2
Gift of David Tunick in honor of Charles Parkhurst

Zeus, Greek. Hellenistic, 300 B.C.-100 B.C.
Between the God and the Devil, 1913
etching
1983.56.1
Gift of Charlotte and Arthur Vershbow

Zadkine, Ossip. French, 1890-1967
Two Figures, 1932
etching
1983.64.1
Gift of Ruth B. Benedict
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JACQUELINE PICASSO
PAUL PROUTÉ S.A.
HER MAJESTY QUEEN ELIZABETH II
SID W. RICHARDSON FOUNDATION
ANDREW ROBISON
MR. AND MRS. RODMAN C. ROCKEFELLER
JOSEPH SHEPPERD ROGERS
DURAND RUEL & CO.
THE ARTHUR M. SACKLER COLLECTIONS
MR. AND MRS. DANIEL SAIDENBERG
MR. AND MRS. EUGENE M. SCHWARTZ
VIRGINIA STEELE SCOTT FOUNDATION
JOY M. SMILEY
CANDIDA SMITH
REBECCA SMITH
MRS. ST. CLAIR M. SMITH
THE COLLECTION OF MR. AND MRS. BERNARD C. SOLOMON
IRA SPANTERMAN, INC.
GUIDO Goldman SPRINKLING TRUST
SIDA-MANNING COLLECTION
MR. AND MRS. JOSEPH H. TANENBAUM
EUGENE V. THAW
THYSSEN-BORNEMISZA COLLECTION
THE TIME MUSEUM
MR. AND MRS. ARTHUR E. VERSHBOY
MRS. NORTON S. WALBRIDGE
ANN MACDONALD WALKER
MRS. JOHN HAY WHITNEY
MR. AND MRS. CARROLL M. WILLIAMSON, JR.
ERVING AND JOYCE WOLF

PUBLIC COLLECTIONS
AUSTRALIA
Canberra, Australian National Gallery
Melbourne, National Gallery of Victoria

AUSTRIA
Vienna, Gemäldegalerie, Kunsthistorisches Museum
Vienna, Graphische Sammlung Albertina
Vienna, Museum für Völkerkunde

CANADA
Ottawa, National Gallery of Canada
Toronto, Art Gallery of Ontario

ENGLAND
Cambridge, The Syndics of the Fitzwilliam Museum
London, The British Museum
London, The British Museum, Museum of Mankind
London, The National Gallery
London, H. M. Treasury and the National Trust
(Egremont Collection, Petworth)
London, The Trustees of the Tate Gallery
Oxford, The Picture Gallery, Christ Church
Oxford, The Visitors of the Ashmolean Museum
Stanford, Lincolnshire, The Governors of the Burghley House Preservation Trust
Windsor, Berks, H. M. Queen Elizabeth II, Royal Collection, Windsor Castle

FRANCE
Nancy, Musée des Beaux-Arts
Paris, Bibliothèque Nationale
Paris, Cabinet des Estampes, Bibliothèque Nationale
Paris, Cabinet des Dessins du Musée du Louvre
Paris, Musée du Louvre Département des Objets d'Art
Paris, Musée du Louvre
Paris, Fondation Custodia Lugt, Institut Néerlandais
Paris, Musée de l'Homme
Paris, École Nationale Supérieure des Beaux-Arts
Paris, Musée Carnavalet
Paris, Musée National d'Art Moderne, Centre Georges Pompidou
Paris, Musée National d'Histoire Naturelle
Paris, Musée d'Orsay
Paris, Musée du Petit Palais
Strasbourg (Bas-Rhin), Musée d'Art Moderne

FEDERAL REPUBLIC OF GERMANY
Berlin, Staatliche Museen Preussischer Kulturbesitz
Nationalgalerie (Eigentum des Vereins der Freunde der Nationalgalerie)
Berlin, Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie
Berlin, Staatliche Museen Preussischer Kulturbesitz, Museum für Völkerkunde
Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Brunswick, Herzog Anton Ulrich-Museum Braunschweig
Coburg, Kunstsammlungen der Veste Coburg
Cologne, Museum Ludwig
Essen, Folkwang Museum
Hamburg, Hamburger Kunsthalle
Hamburg, Hamburgisches Museum für Völkerkunde
Mannheim, Völkerkundliche Sammlungen der Stadt
Mannheim im Reiss-Museum

HUNGARY
Budapest, Szépmüvészeti Muzeum

ISRAEL
Jerusalem, The Israel Museum

ITALY
Florence, Galleria degli Uffizi
Florence, Gabinetto Disegni e Stampe degli Uffizi
Florence, Palazzo Pitti
Florence, Palazzo Vecchio
Florence, Villa I Tatti
Matera, Pinacoteca D’Errico, on deposit to Municipio di Palazzo S. Gervasio, Potenza
Naples, Cathedral
Naples, Certosa di San Martino
Naples, Chiesa dei Gerolamini
Naples, Chiesa di S. Agostino degli Scalzi
Naples, Chiesa di S. Gregorio Armeno
Naples, Chiesa di S. Giuseppe a Pontecorvo
Naples, Chiesa di S. Maria del Pianto
Naples, Chiesa di S. Maria della Stella
Naples, Chiesa del Pio Monte della Misericordia
Naples, Chiesa della Trinità dei Pellegrini
Naples, Museo Civico “Gaetano Filangieri”
Naples, Museo e Gallerie Nazionali di Capodimonte
Naples, Museo Nazionale di S. Martino
Naples, Pinacoteca dei Gerolamini
Nola, Chiesa di S. Chiara
Rome, Galleria Doria-Pamphilj
Rome, Galleria Nazionale Corsini
Rome, Istituto Nazionale Della Previdenza Sociale
Rome, Museo Nazionale Preistorico ed Etnografico Luigi Pigorini
Solofra, Chiesa di S. Domenico
Solofra, San Michele Arcangelo

MEXICO
Mexico, D. F., Instituto Nacional de Antropología e Historia
Mexico, D. F., Proveetó Templo Mayor, Instituto Nacional de Antropología e Historia
Puebla, Museo Regional de Puebla
Tenango, Museo Arqueología del Estado de México

THE NETHERLANDS
Amsterdam, Rijksprentenkabinet, Rijksmuseum
Den Haag, Collection Haags Gemeentemuseum
The Hague, Mauritshuis, Royal Picture Gallery
Haarlem, Teylers Museum
Leiden, Bibliothek der Rijksuniversiteit te Leiden
Rotterdam, Museum Bovmans-van Beuningen
Utrecht, Rijksmuseum Het Catharijneconvent

NORWAY
Oslo, Nasjonalgalleriet

SWITZERLAND
Basel, Kunstmuseum
Basel, Museum für Völkerkunde
Geneva, Musée d’art et d’histoire
Geneva, Petit Palais
Winterthur, Kunstmuseum

SPAIN
Madrid, Museo del Prado
Madrid, Museo de la Real Academia de Bellas Artes de San Fernando

SWEDEN
Stockholm, Nationalmuseum

UNITED STATES
California
Los Angeles, County Museum of Art
Los Angeles, County Museum of Natural History
San Diego, Timken Art Gallery
San Francisco, The Fine Arts Museums of San Francisco
Santa Barbara, Santa Barbara Museum of Art

Connecticut
Hartford, Wadsworth Atheneum
Middletown, Davison Art Center, Wesleyan University
New Haven, Yale University Art Gallery
New Haven, Yale University Library

Delaware
Wilmington, Delaware Art Museum

District of Columbia
Corcoran Gallery of Art
Dumbarton Oaks Research Library and Collection
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
The Library of Congress
The Phillips Collection

Georgia
Atlanta, The High Museum of Art

Illinois
The Art Institute of Chicago
Evanston, Terra Museum of American Art

Iowa
Des Moines Art Center

Maine
Brunswick, Bowdoin College Museum of Art

Maryland
The Baltimore Museum of Art
Baltimore, The Maryland Institute, College of Art
Baltimore, The Walters Art Gallery

Massachusetts
Amherst, Mead Art Museum, Amherst College
Andover, Addison Gallery of American Art, Phillips Academy
Boston Public Library, Print Department
Boston, Museum of Fine Arts
Boston, The Isabella Stewart Gardner Museum
Cambridge, Fogg Art Museum, Harvard University
Cambridge, The Houghton Library, Harvard University
Cambridge, Peabody Museum of Archaeology and Ethnology, Harvard University
Williamstown, Sterling and Francine Clark Art Institute
Williamstown, Williams College Museum of Art
Worcester Art Museum

Michigan
The Detroit Institute of Arts

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Minnesota
The Minneapolis Institute of Arts
Minneapolis, Walker Art Center

Missouri
Kansas City, Nelson Gallery—Atkins Museum

New Hampshire
Manchester, The Currier Gallery of Art

New Jersey
The Newark Museum
Trenton, New Jersey State Museum

New York
Albany, State of New York, Governor Nelson A. Rockefeller Empire State Plaza Art Collection
The Brooklyn Museum
Elmira, Arnot Art Museum
Glens Falls, The Hyde Collection
Mountainville, Storm King Art Center
New York, American Museum of Natural History
New York, The Solomon R. Guggenheim Museum
New York, The Metropolitan Museum of Art
New York, Robert Lehman Collection, The Metropolitan Museum of Art
New York, The Pierpont Morgan Library
Utica, Munson-Williams-Proctor Institute

North Carolina
Raleigh, North Carolina Museum of Art

Ohio
Cincinnati Art Museum
The Cleveland Museum of Art
Columbus Museum of Art
The Toledo Museum of Art

Pennsylvania
Chadds Ford, Brandywine River Museum
Philadelphia, The Pennsylvania Academy of the Fine Arts
Philadelphia Museum of Art
Pittsburgh, Museum of Art, Carnegie Institute

South Carolina
Greenville, Bob Jones University Collection

Texas
Dallas Museum of Fine Arts
Dallas, The Meadows Museum, Southern Methodist University
Fort Worth, Amon Carter Museum
Fort Worth, Kimbell Art Museum
Houston, Museum of Fine Arts

Utah
Salt Lake City, Utah Museum of Fine Arts

Vermont
Shelburne Museum

Virginia
Norfolk, The Chrysler Museum
Richmond, Virginia Museum of Fine Arts

Wisconsin
Milwaukee Art Museum

LENDERS OF WORKS DISPLAYED WITH GALLERY COLLECTIONS
THE BARBA FOUNDATION, INC.
Charles Willson Peale, John Boyle Bordley
MARIETTE M. VAN BEK AND GEIMANN G. SIEMENS
Emmanuel de Witte, Church Interior

BERNARD BERNERMAN
Harry Bertoia, Tonal Sculpture

DESCENDANT OF THE ARTIST AND THE SITTER
John Singleton Copley, Thomas Amory

COLLECTION OF HELEN FRANKENTHALER
Helen Frankenthaler, Mountains and Sea

CARL AND NANCY GEWIRZ
David Smith, Voltri Bolton II

MRS. ERNEST HEMINGWAY
John Mirb, The Farm

MR. AND MRS. RAYMOND J. HOROWITZ
John H. Twachtman, Niagara

PETER JAY
Gilbert Stuart, John Jay

COLLECTION OF MR. AND MRS. BORIS LEAVITT
Willem de Kooning, Woman

MEDICAL MUSEUM OF THE ARMED FORCES INSTITUTE OF PATHOLOGY
Thomas Eakins, Dr. John H. Brinton

MR. AND MRS. PAUL MELLON
Balthasar van der Ast, Basket of Flowers; Basket of Fruit

Edgar Degas, painting: At the Milliner's; bronze sculptures: Dancer Adjusting the Shoulder Strap of Her Bodice; Dancer with Tambourine; study in the nude for the Dressed Ballet Dancer; Woman Arranging Her Hair; Woman Seated in an Armchair, Wiping Her Neck; plaster sculpture: Dressed Ballet Dancer (Little Dancer Fourteen Years Old); wax sculptures: study for The Bow; study for Dancer Adjusting the Shoulder Strap of Her Bodice; study for Dancer Holding Her Right Foot in Her Right Hand; study for Dancer Putting on Her Stockings; study in the nude for the Dressed Ballet Dancer; study for Fourth Position Front, on the Left Leg; study for The Masseuse; study for Picking Apples; study for Pregnant Woman; study for Seated Woman Wiping Her Left Side; study for The Tab; study for Woman Seated in an Armchair, Wiping Her Left Armpit; study for Woman Seated in an Armchair, Wiping Her Neck; study for Woman Stretching; study for Woman Taken Unawares

Richard Diebenkorn, Ocean Park No. 61, 1973
William E. Draper, Portrait of Paul Mellon
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
Mary Cassatt, *Little Girl in a Blue Armchair*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon

**COLLECTION LOIS AND GEORGES DE MENIL, PARIS**
- Anthony Caro, *First Watch; Prairie*
- Helen Frankenthaler, *Seawall*
- Morris Louis, *Verdigris*
- Michael Steiner, *Knossos*

**ROBERT MOTHERWELL**
- Robert Motherwell, *Elegy to the Spanish Republic #124*

**MUNCH-MUSEUM, OSLO**
- Edvard Munch, *Model by Wicker Chair; Starry Night*

**MORTON G. NEUMANN FAMILY COLLECTION**
- Paul Klee, *Capriccio in February*

**THE PELL FAMILY TRUST**
- George Caleb Bingham, *The Jolly Flatboatmen*

**THE PHILLIPS FAMILY COLLECTION**
- Agnolo Bronzino, *Portrait of a Man*

**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*

**COLLECTION OF CANDIDA AND REBECCA SMITH, COURTESY OF M. KNOEDLER & CO., INC., NEW YORK**
- David Smith, *Agricola VIII; Gondola II; Sentinel; Sentinel V; Untitled (zig VI?); Wagon II; The Woman Bandit; Zig V; Zig VII*

**GUIDO GOLDMAN SPRINKLING TRUST**
- Anthony Caro, *Schaherezade*

**ALFRED STIEGLITZ COLLECTION**
- Georgia O’Keeffe, *Lake George with Crows*

**TERRA MUSEUM OF AMERICAN ART**
- Samuel F. B. Morse, *Gallery of the Louvre*

**ANONYMOUS LOANS**
- Giovanni Bologna, *Sleeping Nymph with Satyr; Striding Mars*
- Dirck Bouts, *Madonna and Child*
- Georges Braque, *Studio*
- Burgundian or North French, *Heraclius I*
- Central Italian, mid-sixteenth century, *Apollo and Marsyas; Feast of the Olympian Gods*
- Central or North Italian, sixteenth century, *Madonna and Child with Saint John*
- Paul Gauguin, *Brittany Landscape with Swineherd*
- German or South Netherlandish, c. 1600, *Triumph of Wealth*
- Arshile Gorky, *Self-Portrait*
- Willem C. Heda, *Still Life with Ham*
- Italian, sixteenth century, *Hercules*
- Franz Kline, *Caboose*
- Fitz Hugh Lane, *Entrance of Somes Sound from Southwest Harbor*
- Edvard Munch, *Starry Night*
- Netherlandish, second half sixteenth century, *Amorous Couple*
- Rembrandt van Ryn, *Hendricjke Stoffels*
- David Smith, *Zig I*
- Thomas Sully, *Queen Victoria*
- Circle of Pietro Tacca, *Rape of a Sabine*
Again this year the dimensions of service provided by the department of extension programs show a significant gain. The fiscal year 1983 extension program audience is reported at 97,341,022 persons, double that of fiscal year 1982. Of this number, over ninety-four million persons viewed extension programs on public and educational television. As noted in our previous reports, the department recognizes public and educational television as a major audience area, and during the current fiscal year, the staff has continued its efforts to provide extension programs for television presentation. The success of these efforts is reflected in an increase of over forty-five million persons—equivalent to fiscal year 1982's entire television audience—to whom extension program material was accessible via television in fiscal year 1983. Corresponding to this audience gain, the number of television presentations doubled. Programmatic resources were used not only by PBS stations but also by a substantially increased number of noncommercial, educational networks and stations across the country. Foremost among them is the Appalachian Community Service Network (ACSN—"The Learning Network"), whose frequent presentations of Gallery materials reached millions of viewers in communities in every state in the nation. ACSN alone accounts for well over half of the total public/educational television audience for fiscal year 1983.

Of the overall audience, more than three million persons used extension programs through both regular, direct (short-term) loans and through the extended loan system. Even in a time of diminishing school enrollments, extension program distribution and audiences continued their gradual rise. Of particular interest is videocassette circulation, as the number of both showings and viewers tripled in fiscal year 1983. Twenty new agencies—educational resource centers, public libraries, city school systems, college or university instructional media and television facilities, public museums, and hospitals—joined the extended loan system during the year. These agencies act as affiliate distributors of Gallery resources, providing immediate accessibility to borrowers in each of their particular geographic areas or constituencies.

In addition to serving the American public, the department lent extension programs to numerous borrowers around the world in such diverse countries as Canada, Chile, Italy, Japan, the People's Republic of China, Germany, Spain, Taiwan, the Netherlands, Uruguay, and Panama. The department continues to make programs available internationally to U.S. embassies, through USIA, and to military installations in Europe and in Asia. Gallery films were presented in film festivals in Spain, Yugoslavia, Italy, and Australia. The department's film, Picasso: The Saltimbanques, received a "Golden Mercury" award from the Venice International Documentary/Technological Film Festival.

There was an enhanced level of production and development activity during fiscal year 1983. The department completed production and has introduced for circulation two new films, Gauguin and Picasso, based on works in the Gallery's collections. A thirty-minute film on the American sculptor David Smith was also produced by the Gallery and added to extension program offerings, as was The Quiet Collector: Andrew W. Mellon Remembered, a film that dramatizes Mr. Mellon's efforts in bringing together the masterpieces which served as the nucleus for the Gallery's collections and in making his dream of a national gallery a reality. In the course of fiscal year 1983, the department completed development of several color slide programs: "The Search for Alexander," "The Age of Rembrandt: Dutch Painting of the Seventeenth Century," "Costume from the Index of American Design," and "Rodin Rediscovered." Departmental activities related to coordination and review of content material for a videodisc on the Gallery continued throughout the year; the project is concluding, and publication is projected for the
winter. Development and production has begun on a new program on nineteenth-century American still-life painting. Its focus is on the work of John F. Peto, the subject of a Gallery exhibition during the year; the film is to be available for direct circulation and will be provided to educational and public television as well.

**ART & MAN**

Raphael, Renoir, Klee, and Wyeth are a few of the artists featured in this year’s issues of the magazine, *Art & Man*, published by Scholastic Magazines in cooperation with the Gallery. Circulation of the magazine, used throughout the country’s secondary schools, rose to 170,000, an increase of 30,000 subscriptions over the previous year’s total.

**SUMMARY**

<table>
<thead>
<tr>
<th>Showings</th>
<th>Audience</th>
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</thead>
<tbody>
<tr>
<td>Color slide programs</td>
<td>12,919</td>
</tr>
<tr>
<td>Automated programs</td>
<td>143</td>
</tr>
<tr>
<td>Films</td>
<td>12,766</td>
</tr>
<tr>
<td>Videocassettes</td>
<td>1,734</td>
</tr>
<tr>
<td>Extended loans</td>
<td>15,390</td>
</tr>
<tr>
<td>Special long-term loan</td>
<td>863</td>
</tr>
<tr>
<td>Public/educational television</td>
<td>2,273</td>
</tr>
<tr>
<td><strong>GRAND TOTAL</strong></td>
<td><strong>46,088</strong></td>
</tr>
</tbody>
</table>

**NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS**

**CANADA**

Toronto, Royal Ontario Museum

*The Search for Alexander*, 5 March - 10 July 1983

Donato Creti, *The Quarrel*

**ENGLAND**

London, The Tate Gallery

*The Essential Cubism*, 27 April - 9 July 1983

Pablo Picasso, *Hattequin and Pierrot*

**FEDERAL REPUBLIC OF GERMANY**

Munich, Städtische Galerie im Lenbachhaus

Alexej Jawlensky (1864-1941), 23 February - 17 April 1983

Alexej von Jawlensky, *Murnau*

Circulated to: Staatliche Kunsthalle, Baden-Baden, Federal Republic of Germany, 1 May - 26 June 1983

**FRANCE**

Paris, Réunion des musées nationaux, Grand Palais

*Claude Lorrain: A Tercentenary Exhibition*, 15 February - 16 May 1983

Claude Lorrain, *Landscape with Merchants*

Claude Lorrain, *The Judgment of Paris*

24 prints and drawings

MANET, 15 April - 1 August 1983

Edouard Manet, *The Dead Toreador*

Edouard Manet, *Gare Saint-Lazare*

Edouard Manet, *Still Life with Melon and Peaches*

Edouard Manet, *The Plum*

Edouard Manet, *Ball at the Opera*


Paris, Réunion des musées nationaux, Grand Palais

Jean-Baptiste Oudry, La scène du grand Baguenaudier

Jean-Baptiste Oudry, *Ragotin entiré par la Rancune*

**ITALY**

Venice, Fondazione Giorgio Cini

*Canaletto*, 10 July - 17 October 1982

Canaletto, *The Square of Saint Mark's*

Canaletto, *Ascension Day Festival at Venice*

G. B. Piazzetta, 16 July - 16 October 1983

G. B. Piazzetta, *The Assumption of the Virgin*

G. B. Piazzetta, *Boy with a Lute*

G. B. Piazzetta, *Apollo, the Muses, and Mars: In Praise of Tasso*

**JAPAN**

National Museum of Modern Art, Kyoto

Japanese Artists Who Studied in USA and the American Scene, 14 September - 11 October 1982

Robert Henri, *Young Woman in White*

John Sloan, *The City from Greenwich Village*

National Museum of Modern Art, Tokyo

*Pablo Picasso Exhibition*, 2 April - 29 May 1983

Pablo Picasso, *Lady with a Fan*

Pablo Picasso, *Nude Woman*

Circulated to: Kyoto Municipal Museum of Art, Kyoto, Japan, 7 June - 24 July 1983

**THE NETHERLANDS**

Otterlo, Kröller-Müller Museum

DE STIJL 1917-1931, 8 August - 3 October 1982

Piet Mondrian, *Lozenge in Red, Yellow, and Blue*

**SPAIN**

Madrid, Museo del Prado

Murillo, 8 October - 12 December 1982

Bartolomé Esteban Murillo, *The Return of the Prodigal Son*


**SWITZERLAND**

Kunsthaus Zurich

Matisse, 15 October 1982 - 16 January 1983

Henri Matisse, *Beasts of the Sea*

Henri Matisse, *Palm Leaf, Tangier*

Circulated to: Staatliche Kunsthalle Düsseldorf, Federal Republic of Germany, 28 January - 4 April 1983
UNITED STATES

ARKANSAS

Little Rock, Arkansas Arts Center
LES TEMPS ELEGANTS—THE TIMES OF LOUIS XIII TO XVI
4 March—10 April 1983
Jean-Baptiste Greuze, Girl with Birds

CALIFORNIA

San Diego, Timken Art Gallery
SELECTED FRENCH PAINTINGS, 17 May—12 June 1983
(on display after close of exhibition through 31 August 1983)
Paul Cézanne, Still Life

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, Toronto, Canada, 3 December 1982—6 February 1983

New Haven, Yale University Art Gallery
JOHN TRUMBULL: THE HAND AND SPIRIT OF A PAINTER,
27 October 1982—16 January 1983
John Trumbull, Patrick Tracy

DISTRICT OF COLUMBIA

Washington, National Museum of American History,
Smithsonian Institution
GEORGE WASHINGTON: A FIGURE UPON THE STAGE,
22 February 1982—10 January 1983
American School, A View of Mount Vernon
L. W. Cooke, Salute to General Washington in New York Harbor

Washington, National Portrait Gallery, Smithsonian Institution
THE WORLD OF CHARLES WILLSON PEALE, 4 November 1982—2 January 1983
Charles Willson Peale, John Philip de Haas
Circulated to: Amon Carter Museum of Western Art, Fort Worth, Texas, 11 February—3 April 1983; The Metropolitan Museum of Art, New York, 6 June—4 September 1983
BLESSED ARE THE PEACEMAKERS, 3 September—27 November 1983
Alexis Nicolas Perignon, The Potager of the Château de Valentinnois, Passy
MR. SULLY, PORTRAIT PAINTER, 3 June—7 September 1983
Thomas Sully, Lady with a Harp, Eliza Ridgely
Thomas Sully, The Coleman Sisters
Thomas Sully, The Vanderkemp Children

Washington, Rare Book and Special Collections Division,
Library of Congress
ROSENWALD AND ROSENBAUM: TWO PHILADELPHIA BOOKMEN,
14 September 1983—31 January 1984
Gardner Cox, Lessing J. Rosenwald

Washington, Renwick Gallery of the National Museum of American Art, Smithsonian Institution
CELEBRATION: A WORLD OF ART AND RITUAL, 26 August 1982—21 February 1983
Linton Park, Flax Scutching Bee

FLORIDA

St. Petersburg, Museum of Fine Arts
FRAGONARD & HIS FRIENDS: CHANGING IDEALS IN EIGHTEENTH-CENTURY ART, 20 November 1982—6 February 1983
Jean-Baptiste-Simon Chardin, Still Life with a White Mug
François-Hubert Drouais, Madame du Barry
Jean-Honoré Fragonard, Love as Folly
Jean-Honoré Fragonard, Love as Conqueror
Jean-Baptiste Greuze, Girl with Birds

West Palm Beach, Norton Gallery of Art
MAX WEBER: AMERICAN MODERN, 25 February—17 April 1983
Max Weber, Rush Hour, New York
Circulated to: Joslyn Art Museum, Omaha, Nebraska, 27 August—5 November 1983

GEORGIA

Atlanta, The High Museum of Art
FRENCH SALON PAINTINGS FROM SOUTHERN COLLECTIONS,
21 January—13 March 1983
Jean-Baptiste-Camille Corot, Saint Sebastian Succored by the Holy Women

ILLINOIS

The Art Institute of Chicago
FRANCE IN THE GOLDEN AGE: SEVENTEENTH-CENTURY FRENCH PAINTINGS FROM AMERICAN COLLECTIONS, 18 September—28 November 1982
Sebastien Bourdon, The Finding of Moses
Follower of Michelangelo Caravaggio, Still Life
Philippe de Champagne, Omer Talon
Louis Le Nain, Landscape with Peasants
Louis Le Nain, A French Interior
Nicolas Poussin, The Feeding of the Child Jupiter
Nicolas Poussin, The Assumption of the Virgin
Simon Vouet, Saint Jerome and the Angel

Evanston, Terra Museum of American Art
SOLITUDE—INNER VISIONS IN AMERICAN ART, 24 September—30 December 1982
Ivan Albright, There Were No Flowers Tonight
Mary Cassatt, Children Playing on the Beach

INDIANA

Notre Dame, The Snite Museum, University of Notre Dame
RELIGIOUS NARRATIVE IN ROME FROM JULIUS II TO CLEMENT VIII,
11 September—23 October 1983
Giovanni Battista Franco, Melchizedek Offering Bread and Wine to Abraham
Giovanni Battista Franco, Moses Drawing Water from the Rock
Giulio Bonasone, The Birth of Saint John the Baptist
Marcantonio Raimondi, Joseph and Potiphar’s Wife
Marcantonio Raimondi, Massacre of the Innocents

**Kansas**

Lawrence, Helen Foresman Spencer Museum of Art, The University of Kansas

The Medieval Garden, 20 March – 1 May 1983
Anonymous German, Saint Altho
Anonymous German, Saint Altho and Saint Bridget
Anonymous German, The Genealogical Tree of Christ
Anonymous Flemish, The Genealogical Tree of the Dominicans

Van Meckenum, Circular Ornament

**Maryland**

The Baltimore Museum of Art

Grace Hartigan, Morris Louis, Clyfford Still, Annette Truit

Thomas Cole, The Voyage of Life: Childhood
Thomas Cole, The Voyage of Life: Youth
Thomas Cole, The Voyage of Life: Manhood
Thomas Cole, The Voyage of Life: Old Age
Winslow Homer, Right and Left
Fitz Hugh Lane, Lumber Schooners at Evening on Penobscot Bay
Albert Pinkham Ryder, Siegfried and the Rhine Maidens

**New Jersey**

New Brunswick, Jane Voorhees Zimmerli Art Museum, Rutgers University

Harlem: The Seventeenth Century, 19 February – 17 April 1983
Willem Buytewech, Meadow with a Shepherd and Cows
Willem Buytewech, Woodland Pond with a Fisherwoman

**New York**

Mountaineville, Storm King Art Center

Henry Moore, 14 May – 31 October 1983
Henry Moore, Three Motives against Wall (bronze)
Henry Moore, Two Piece Mirror Knife Edge (bronze)

New York, The Metropolitan Museum of Art

Albrecht Dürer and the Holy Family, 7 December 1982 – 6 February 1983
Master B. M., The Rest on the Flight into Egypt
Martin Schongauer, The Small Madonna and Child

New York, The Metropolitan Museum of Art

Constable’s England, 13 April – 4 September 1983
John Constable, Wivenhoe Park, Essex

**Michigan**

The Detroit Institute of Arts

American Art and the Quest for Unity, 1876-1893, 22 August – 30 October 1983
John Singer Sargent, Mrs. Adrian Iselin

Holland, De Pree Art Center and Gallery, Hope College

Maurits Cornelis Escher, Still Life and Street

**Minnesota**

Minneapolis, Minneapolis Institute of Arts

Felix Buhot, 2 April – 29 May 1983
Felix Buhot, Une matinée d’hiver au quai de l’Hôtel Dieu
Felix Buhot, Un débarquement en Angleterre
Felix Buhot, Les esprits des villes mortes
Felix Buhot, Liseuse à la lampe
Felix Buhot, Seascape with a Fortified City
Circulated to: Baltimore Museum of Art, Maryland, 10 July – 28 August 1983; The St. Louis Art Museum, Missouri, 27 September – 13 November 1983; Fine Arts Museums of San Francisco, California, 13 January – 4 March 1984

**Massachusetts**

Boston, Museum of Fine Arts

Lucas van Leyden and His Contemporaries, 14 September – 27 November 1983
Lucas van Leyden, Arthur, Charlemagne, Godfrey of Boulogne
Lucas van Leyden, Joshua, David, Judas Machabeus
Lucas van Leyden, Hector, Alexander, Julius Caesar
Lucas van Leyden, Ornament with Two Sphinxes
Lucas van Leyden, Solomon’s Idolatry
Lucas van Leyden, The Daughter of Herodias
Lucas van Leyden, Joel Killing Sisera
Lucas van Leyden, Jezebel
Lucas van Leyden, Tribute Money
Jan Wellens de Cock, Stragglers
Dirck Vellert, Temptation of Christ
Frans Crabebe, Life of Saint John

Boston, Museum of Fine Arts

A New World: American Paintings, 1760-1900, 7 September – 13 November 1983
Thomas Cole, The Voyage of Life: Childhood
Thomas Cole, The Voyage of Life: Youth
Thomas Cole, The Voyage of Life: Manhood
Thomas Cole, The Voyage of Life: Old Age
Winslow Homer, Right and Left
Fitz Hugh Lane, Lumber Schooners at Evening on Penobscot Bay
Albert Pinkham Ryder, Siegfried and the Rhine Maidens

Worcester, Worcester Art Museum

Camille Corot, Le cavalier en forêt et le Piéton
Circulated to: Ackland Art Museum, Chapel Hill, North Carolina, 6 March – 10 April 1983
New York, National Academy of Design
ITALIAN STILL-LIFE PAINTING FROM THREE CENTURIES
1 February —20 March 1983
Follower of Michelangelo Caravaggio, Still Life
Antonio Maria Vassallo, The Larder
Circulated to: Philbrook Art Center, Tulsa, Oklahoma, 9 April —30 June 1983; Dayton Art Institute, Dayton, Ohio, 30 July —11 September 1983

OHIO
The Toledo Museum of Art
EL GRECO OF TOLEDO, 26 September —21 November 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, Laocoon
El Greco, Christ Cleansing the Temple
El Greco, The Holy Family
Circulated to: Dallas Museum of Fine Arts, Texas, 12 December 1982 —6 February 1983

PENNSYLVANIA
Philadelphia, Pennsylvania Academy of the Fine Arts
AMERICANS IN BRITTANY AND NORMANDY: 1860-1910, 24 September —28 November 1982
Willard Leroy Metcalf, Midsummer Twilight

Philadelphia, Philadelphia Museum of Art
Karl Munch, Taufsehine for Margareta Munch

Philadelphia, Rosenbach Museum & Library
ROSENWALD AND ROSENBACK: THE BIRTH OF A COLLECTION, 29 April —31 July 1983
Gardner Cox, Lessing J. Rosenwald

TEXAS
Austin, Archer M. Huntington Art Gallery, The University of Texas at Austin
NUREMBERG: RENAISSANCE CITY 1500-1600, 2 September —16 October 1983
Joachim Deschler, Margarethe Balbus (silver)
Mathes Gebel, Hieronymus Holzschuher (silver)
German, First Half Sixteenth Century, Seated Boy Holding a Bird (bronze)
Hans Schwarz, Melchior Pfinzing (bronze)
Barthel Beham, Bookplate of Hieronymus Baumgartner
Hans Sebald Beham, Design for a Medal of King Ferdinand of Hungary
Hans Sebald Beham, Fountain of Youth
Hans Lautensack, View of Nuremberg to East
Hans Lautensack, View of Nuremberg to West
Wolfgang Traut, Man of Sorrows
Erhard Etzlaub, Road Map for Central Europe

Dallas, The Meadows Museum, Southern Methodist University
GOYA AND THE ART OF HIS TIME, 7 December 1982 —6 February 1983
Giovanni Battista Tiepolo, The World Pays Homage to Spain

Fort Worth, Amon Carter Museum of Western Art
IMPORTANT INFORMATION INSIDE: THE STILL-LIFE PAINTINGS OF JOHN F. PETO, 15 July —18 September 1983
John F. Peto, The Old Violin

WYOMING
Cody, Buffalo Bill Historical Center
THE ROCKY MOUNTAINS: A VISION FOR ARTISTS IN THE NINETEENTH CENTURY, 1 May —30 September 1983
George Catlin, A Crow Village and the Salmon River Mountains
George Catlin, Falls of the Snake River

LOANS FROM THE GALLERY'S COLLECTIONS

AUSTRIA
Vienna, United States Embassy
American School, The Strawberry Girl
George Catlin, four paintings of Indian life

COLOMBIA
Bogotá, United States Embassy
American School, Five Children of the Budd Family
George Catlin, four paintings of Indian life

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

FRANCE
Paris, Ambassador to UNESCO
George Catlin, four paintings of Indian life
John Singer Sargent, Mathilde Townsend

Paris, Musée du Louvre
Attributed to Bartolommeo Bellano, Christ Child (bronze)

PARIS, United States Embassy
American School, Civil War Battle (returned)
George Catlin, two paintings of Indian life
John Singer Sargent, Mrs. Joseph Chamberlain
Gilbert Stuart, Dr. William Hertigani
Thomas Sully, John Quincy Adams
Jeremiah Theus, Mrs. Cathbert
GERMAN DEMOCRATIC REPUBLIC
East Berlin, United States Embassy
American School, Village by the River (returned)
George Catlin, The Cheyenne Brothers Starting on Their Fall Hunt (returned)
Julian Stanczak, Shimmer (returned)
Marguerite Zorach, Christmas Mail (returned)

IRELAND
Dublin, United States Embassy
George Catlin, two paintings of Indian life
George Ropes, Mount Vernon

ITALY
Rome, United States Embassy
American School, Fruit and Flowers
American School, Boston and North Chuckahachie Express
American School, View of Concord
Leila T. Bauman, U.S. Mail Boat
Walt Kuhn, Green Apples and Scoop

MEXICO
Mexico City, United States Embassy
George Catlin, four paintings of Indian life

THE NETHERLANDS
The Hague, United States Embassy
American School, Civil War Battle
Billy Morrow Jackson, Eve
Walt Kuhn, Pumpkins
Walt Kuhn, Dryad
Allen Tucker, Madison Square, Snow

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

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
Edward Greene Malbone, Maria Miles Heyward (locket)
Jean Petiot, the Elder, Louis de Bourbon, Prince de Condé (miniature) (returned)
Jean Petiot, the Elder, Henri Jules, Duc d'Albret (miniature) (returned)

WASHINGTON, National Museum of American History, Smithsonian Institution
American School, The President’s Fan
American School, Catharine Hendrickson
Jacob Eichholtz, Robert Coleman
Robert Edge Pine, General William Smallwood
Charles Peale Polk, George Washington at Princeton
Thomas Sully, Major Thomas Biddle

WASHINGTON, National Portrait Gallery, Smithsonian Institution
Gardner Cox, Earl Warren
Chester Harding, Self-Portrait
Daniel Huntington, Henry Theodore Tuckerman
Daniel Huntington, Dr. James Hall
John Wesley Jarvis, Thomas Paine
Gilbert Stuart, Stephen Van Rensselaer

WASHINGTON, National Trust for Historic Preservation
American School, Birds
Bernard Hailstone, David E. Finley
F. Mullen, Confederate Blockade Runner

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

WASHINGTON, The Secretary of Agriculture
American School, Composite Harbor Scene with Castle
James Bard, Towboat John Birkbeck
George Catlin, two paintings of Indian life
Thomas Chambers, Threatening Sky, Bay of New York

WASHINGTON, The Secretary of Defense
After Greuze, Benjamin Franklin
Edward Savage, George Washington
Titian and Assistant, Girolamo and Cardinal Marco Corner
Investing Marco, Abbot of Carrara, with His Benefice
Douglas Volk, Abraham Lincoln

Washington, The Secretary of Education
American School, New England Farm in Winter
Mary Gallery, Amity (bronze)
Dutch School, Flowers in a Classical Vase

Washington, The Secretary of Transportation
American School, A City of Fantasy
American School, Northwestern Town
George Catlin, two paintings of Indian life
G. W. Mark, Marion Feasting the British Officer on Sweet Potatoes (returned)

Washington, Supreme Court of the United States
Mr. Justice Harry A. Blackmun
American School, Washington at Valley Forge (returned)

Mr. Chief Justice Warren Earl Burger
American School, Portrait of a Man
American School, Boy in Blue
American School, Pink Roses
American School, Boy and Girl
Lily Cushing, Chapala Beach
Lily Cushing, Posada Garden with a Monkey
Jacob Eichholz, Julianna Hazlehust
Attributed to Sturtevant Hamblin, Little Girl with a Pet Rabbit
Ammi Phillips, Mrs. Day (returned)
Ammi Phillips, Jane Storm Teller
John Toole, Skating Scene
Susanne Walters, Memorial to Nicholas M. S. Catlin

Mr. Justice Thurgood Marshall
American School, Leaving the Manor House
Castro, Untilled
Unknown, Landscape

Mme. Justice Sandra Day O'Connor
George Catlin, five paintings of Indian life

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

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

Washington, The Vice President's House
American School, Girl with Toy Rooster
American School, Flowers and Fruit
John Bradley, Little Girl in Lavender
Frederick Carl Frieseke, Memories
Child Hassam, Oyster Sloop

Washington, The White House
American School, Attack on Bunker's Hill with the Burning of Charles Town
George Catlin, forty-three paintings of Indian life (five returned)
John Frederick Kensett, Landing at Sabbath Day Point, Lake George
A. A. Lamb, Emancipation Proclamation
Thomas Sully, Andrew Jackson

FLORIDA
St. Petersburg, Museum of Fine Arts
School of Gerard Ter Borch, The Concert

MASSACHUSETTS
Pittsfield, The Berkshire Athenaeum
Ezra Ames, Maria Canservee Melville (returned)

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

VIRGINIA
Alexandria, Boyhood Home of Robert E. Lee, Lee-Jackson Foundation, Inc.
American School, Portrait of a Man
British School, Honorable Sir Francis N. P. Burton (?)
James Frothingham, Ebenezer Newhall
After Stuart, William Constable

Fairfax, George Mason University
Alfredo Halegua, Untitled (Going-Up) (steel)
Lila Katzen, Antecedent (steel)

WYOMING
Cody, Buffalo Bill Historical Center
George Catlin, five paintings of Indian life (returned)

TEMPORARY EXCHANGE LOANS

ENGLAND
London, The National Gallery
Francisco de Goya, The Marquesa de Pontejos
17 October 1982—2 January 1983

NORWAY
Oslo, Munch-museet
Edgar Degas, Woman Ironing
23 April 1982—14 April 1983
Georges Seurat, Seascape at Port-en-Bessin, Normandy
7 April 1983 to end of the fiscal year
DEPARTMENT OF TOURS AND LECTURES
The department continued to serve Gallery visitors with a broad spectrum of talks, auditorium lectures, recorded tours, films, texts, and exhibition labels. In addition, new programs were introduced to further public appreciation of the visual arts.

The heart of the education program was in gallery talks delivered to the public. The professional staff addressed organizations of all kinds, clubs, school groups, as well as individual museum visitors. Volunteer docents from the American Association of University Women and the Junior League of Washington, trained by the education division, gave talks for elementary school children from the metropolitan area, while members of The Hospitality and Information Service (THIS) provided tours in Dutch, French, German, Russian, and Spanish.

Special appointment tours of the permanent collections or temporary exhibitions remained the most popular single departmental activity, and the number of these talks given in March, April, and May was exceptionally high. The increased attendance during those months was partially due to the success of a unique program developed jointly by the National Gallery staff and Prince George’s County teachers. Students in the Talented and Gifted Programs of that area school system participated in the series of tours specially tailored to incorporate the visual arts into English and Social Studies curricula. Students used materials written by the department of tours and lectures to prepare for their visits, and many classes made repeated trips to the Gallery. A total of 117 tours were given for 2,776 Prince George’s County students.

STATISTICAL SUMMARY

<table>
<thead>
<tr>
<th>Type of Tour</th>
<th>Number Given</th>
<th>Attendance</th>
</tr>
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<tbody>
<tr>
<td>Introduction to the Collection</td>
<td>803</td>
<td>24,177</td>
</tr>
<tr>
<td>Tour of the Week</td>
<td>241</td>
<td>10,758</td>
</tr>
<tr>
<td>Painting of the Week</td>
<td>610</td>
<td>13,416</td>
</tr>
<tr>
<td>Special scheduled tours and lectures</td>
<td>1,219</td>
<td>34,607</td>
</tr>
<tr>
<td>Scheduled visits for area school children</td>
<td>1,427</td>
<td>23,201</td>
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<tr>
<td>and in foreign languages</td>
<td>59</td>
<td>1,070</td>
</tr>
<tr>
<td>Sunday auditorium lectures</td>
<td>52</td>
<td>17,312</td>
</tr>
<tr>
<td>Scheduled film programs</td>
<td>713</td>
<td>67,198</td>
</tr>
<tr>
<td>Recorded Tours (number used)</td>
<td>17,328</td>
<td>17,328</td>
</tr>
</tbody>
</table>

TOTAL PUBLIC RESPONSE 3,124 209,067

For the opening of the West Building’s new ground floor galleries, a staff member was temporarily appointed acting curator of decorative arts, designing the permanent installation for Renaissance furniture and tapestries, Chinese porcelains, and the suite of eighteenth-century furniture rooms. The project also entailed writing seventy-nine object labels, two text panels, and an illustrated plaque on “Chinese Porcelains and European Taste.”

One of this year’s innovations was a self-guided tour—The Great Picture Hunt—for children and their parents. The brochure asks questions about selected masterpieces in the West Building, encouraging visitors to look carefully. Also helpful to young people was the slide package with explanatory notes prepared for Art of Aztec Mexico: Treasures of Tenochtitlan. The kit was used in local schools before coming for guided tours at the museum.

As in past years, interpretive material was produced for temporary exhibitions. Working with the Gallery’s audiovisual services and an outside architectural photographer, a staff member created an eleven-minute multi-image program to accompany Painting in Naples from Caravaggio to Giordano. The presentation described seventeenth-
century Naples, introduced her major artists, and demonstrated the original architectural context for the paintings on exhibition. During the Italian version of the exhibition, the National Gallery's program was adapted for use at the Turin museum.

In cooperation with curators, staff composed wall and object labels for many special shows, including *Raphael and America, Painting in Naples from Caravaggio to Giordano*, *The Prints of Lucas van Leyden and His Contemporaries*, and *Art of Aztec Mexico: Treasures of Tenochtitlan*. The staff also advised on other exhibition material written outside the department.

This year, seven recorded tours were produced. Department members wrote scripts for four exhibitions: *Claude Lorrain: A Tercentenary Exhibition; Painting in Naples from Caravaggio to Giordano; The John Hay Whitney Collection; and Art of Aztec Mexico: Treasures of Tenochtitlan*. Also, tours were written and narrated by the guest curator for *Alfred Stieglitz*, the curator of sculpture on Renaissance small bronzes, and the acting curator of decorative arts about eighteenth-century French furniture.

An estimated 10,000 listeners a week heard thirty-seven radio talks produced in the National Gallery's recording studio and broadcast over station *WGMS* during the intermission of the Sunday concerts. In most cases, each fifteen-minute program consisted of two parts: Mr. Richard Bales' short concert notes, and a twelve-minute talk or an interview on art.

Fifty-two texts, summarizing the painting of the week talks, were prepared and distributed free of charge to visitors. A new service began in April, when the sheets were available in the pertinent exhibition gallery.

**SUNDAY LECTURERS**

With the exception of two feature-length films, the Sunday auditorium programs each consisted of a one-hour formal lecture with slides. Thirteen Sunday talks were given by the education and curatorial staff members: Marilyn B. Brockway, David Brown, E. A. Carmean, Jr., J. M. Edelstein, Gail Feigenbaum, Pamela E. Loos, John Kent Lydecker, Donna C. Mann, John Russell Sale, Beth Schneider, William J. Williams, John Wilmerding, and Christopher With.

There were thirty-three guest speakers: *Vincent Scully* was the 1983 Andrew W. Mellon Lecturer in the Fine Arts, giving six talks on "The Shape of France." The other guest speakers were:

**MARY BLACK**, lecturer and author, New York
"American Folk Art from the French and Indian Wars to the Centennial"

"The Ritual Context of Aztec Art"

**RICHARD R. BRETTELL**, curator of European painting and sculpture, The Art Institute of Chicago
"Impressionism and American Collecting: Some Thoughts on the John Hay Whitney Collection"

**JOHN CUNNALLY**, department of the history of art, University of Pennsylvania, Philadelphia
"Picasso’s Early Cubism: The Struggle of Chaos and Structure"

**W. R. DALZELL**, author and lecturer, Bedford, England
"London’s Medieval Churches"

**ALAIN DE LEIRIS**, art historian and author, Middletown, Rhode Island
"The Drawings of Manet: Their Form and Function"

**SYDNEY J. FREEDBERG**, Arthur Kingsley Porter professor of fine arts, Harvard University, Cambridge
"A Consideration of Caravaggio"

**BONNIE L. GRAD**, Clark University, Worcester
"The Devil and the Garden: Two Visions of Paris—Nineteenth-Century Prints and Photographs"

**SARAH GREENOUGH**, guest curator, Alfred Stieglitz exhibition, National Gallery of Art
"Stieglitz, Photography, and Modern Art"

**JANE H. HANCOCK**, The Minneapolis Institute of Arts, Minneapolis
"Jean Arp’s Earthly Forms"

**ANN SUTHERLAND HARRIS**, Amon Carter visiting professor of art history, University of Texas, Arlington
"Claude and Vergil"

**JANE C. HUTCHISON**, professor of art history, University of Wisconsin, Madison
"The Graphic Art of Lucas van Leyden"

**ELIZABETH JOHNS**, professor of art, University of Maryland, College Park
"Thomas Eakins’ Paintings: The Heroic in the Unexpected"

**MARY THOMPSON LEWIS**, professor of art history, Parsons School of Design, New York
"Cézanne’s Early Fantasy Pictures"
PHOEBE LLOYD, professor of the history of art, University of Pennsylvania, Philadelphia
"Raphaelle: The Peales' Prodigal Son"

"George Washington's Washington"

ALVIN MARTIN, professor of art, Southern Methodist University, Dallas
"Georges Braque and the Vocabulary of Cubism and Collage"

MALCOLM MILLER, lecturer and author, Chartres Cathedral, Chartres, France
"The Medieval Stained Glass and Sculpture of Chartres Cathedral"

JAMES MUNDY, professor of art, Mount Holyoke College, South Hadley, Massachusetts
"Gerard David and the Historical View of the Rise and Fall in Bruges"

WENDY NELSON-CAVE, department of extramural studies, University of London, London, England
"Women Artists through the Ages"

EDWARD J. NYGREN, curator of collections, The Corcoran Gallery of Art, Washington, D.C.
"America through British Eyes: Landscape Art before 1830"

KONRAD OBERHUBER, curator of drawings, Fogg Art Museum, Harvard University, Cambridge
"Reflections on Claude Lorrain's Development"

BENNYARD B. PERLMAN, professor and chairman, department of fine and applied arts, Community College of Baltimore, Baltimore
"Robert Henri and 'The Eight': A 75th-Anniversary Review"

JULES D. PROW, professor of the history of art, Yale University, New Haven
"Beneath the Surface: Thomas Eakins' Search for Truth"

THEODORE REFF, professor of art history, Columbia University, New York
"Manet and Modern Paris"

TIMOTHY A. RIGGS, Worcester Art Museum, Worcester
"The Devil and the Garden: Two Visions of Paris — Nineteenth-Century Prints and Photographs"

ERIC SHANES, author and editor of Turner Studies, London, England
"Turner's Human Landscape"

MICHAEL STOUGHTON, professor of art history, University of Minnesota, Minneapolis
"Revolution in Neapolitan Seventeenth-Century Painting: The Influence of Caravaggio"

GARY VIKAN, associate for Byzantine art studies, Dumbarton Oaks, Washington, D.C.
"Fakes and Forgers among the Arts of Byzantium"

PAUL E. WATSON, professor of the history of art, University of Pennsylvania, Philadelphia
"The Imagery of Scholarship in Renaissance Art"

HAROLD E. WETHEY, Kress professor, National Gallery of Art
"Titian's Paintings of the Loves of the Ancient Gods"

THE ANDREW W. MELLON LECTURERS IN THE FINE ARTS

1952 Jacques Maritain, "Creative Intuition in Art and Poetry"
1953 Sir Kenneth Clark, "The Nude: A Study of Ideal Form"
1954 Sir Herbert Read, "The Art of Sculpture"
1955 Etienne Gilson, "Art and Reality"
1956 E. H. J. Gombrich, "The Visible World and the Language of Art"
1957 Sigfried Giedion, "Constancy and Change in Art and Architecture"
1958 Sir Anthony Blunt, "Nicolas Poussin and French Classicism"
1959 Naum Gabo, "A Sculptor's View of the Fine Arts"
1960 Wilmarth Sheldon Lewis, "Horace Walpole"
1961 Andrzej Grabar, "Christian Iconography and the Christian Religion in Antiquity"
1962 Kathleen Raine, "William Blake and Traditional Mythology"
1964 Jakob Rosenberg, "On Quality in Art: Criteria of Excellence in the Past and Present"
1965 Sir Isaiah Berlin, "Sources of Romantic Thought"
1966 Lord David Cecil, "Dreamer or Visionary: A Study of English Romantic Painting"
1967 Mario Praz, "On the Parallel of Literature and the Visual Arts"
1968 Stephen Spender, "Imaginative Literature and Painting"
1969 Jacob Bronowski, "Art as a Mode of Knowledge"
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 Blanckenburg, "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"
1982 Leo Steinberg, "The Burden of Michelangelo's Painting"
1983 Vincent Scully, "The Shape of France"

SUMMER INTERN PROGRAM
For the nineteen graduate 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 twelve-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: Marilyn B. Brockway, education; Andrew Butterfield, graphic arts; Gretel Chapman, library; Pia de Santis, conservation; Peter Flagg, French painting; Christopher Fulton, sculpture; Garland Holloway, library; Helen Ingalls, conservation; Patricia Johnston, American painting; Pamela E. Loos, education; Joan Pachner, photographic archives; John Radulski, northern/later Italian painting; John Scott, conservation; Rachel Simons, northern European painting; Laurent Sozanni, conservation; Judith Steinhoff, early Italian painting; Gwen Tauber, conservation; Dennis Weller, northern European painting; Richard Wright, graphic arts.

In addition to the federally supported students, three volunteer interns participated in the orientation sessions as well as assisting in offices. Laura Gobretch worked in the secretary/general counsel's office, while Erica Marks and Richard Mellon both served in the curatorial archives.

SLIDE LIBRARY
A total of 131,844 slides are now in the education division's library. During the year, 12,040 accessions (counting 1,154 replacements) were made. This figure includes new photography of Gallery objects (3,853), coverage of exhibitions (1,857), and material for lectures (1,597). Purchases from outside sources numbered 2,911 slides. In addition, Francis D. Weeks donated slides on European cities, and Karl Kamin, F.F.A., allowed the Gallery to duplicate his slide collection on Frank Lloyd Wright's architecture. Furthermore, an exchange program was begun with the Nationalmuseum, Stockholm.

The number of new slides cataloged was 7,540, and, with receipt of new information, 691 were recataloged. During the year the staff mounted 12,314 slides in metal binders and approximately 5,000 slides in cardboard.

A total of 30,341 slides were borrowed from the library. The staff used 14,276 slides, a 20 percent increase over last year's loans, and 16,065 slides were borrowed by 534 people outside the Gallery, a decrease of 19 percent.

FILMS
Films were screened in the auditorium every day except Monday throughout the year. To complement temporary exhibitions as well as the National Gallery's permanent collection, 103 different titles were selected. Of special interest during the Alfred Stieglitz exhibition were programs devoted to early photography and filmmaking in New York. Besides archival footage from the Museum of Modern Art, this series included Manhattan, a rarely revived art film by the photographer Paul Strand and the painter Charles Sheeler.

David Smith, a new film produced by the National Gallery's extension service, was shown twice daily from 29 March through 24 April, the closing weeks of the David Smith exhibition.

Leo Braudy, professor of English at The Johns Hopkins University and noted film historian, was the guest speaker for a spring series, "The Films of Jean Renoir." This was the second year in which a program was devoted to the work of a contemporary filmmaker. Opening the sequence was one of Renoir's early films—Nana; a silent film, it was accompanied by a live performance of the original musical score. The six features, which played on consecutive Saturdays in March and April, drew 3,007 visitors.

Complementing the exhibition Five Surrealists from the Menil Collection was a summer festival celebrating surrealist cinema. Although early films by Man Ray, Picabia, and Dali were included, the principal focus was the work of Luis Bunuel. His L'Age d'or, Exterminating Angel, Discreet Charm of the Bourgeoisie and Simon of the Desert attracted 3,309 viewers.

AUDIOVISUAL SERVICES
Three television public service announcements were made to promote the National Gallery's temporary exhi-
Exhibitions. The spots publicized *Claude Lorrain: A Tercentenary Exhibition; Painting in Naples from Caravaggio to Giordano*; and *David Smith*. In addition, a promotional announcement produced in the previous fiscal year for *El Greco of Toledo* was used by two other museums showing the exhibition. Another of last year’s productions — *Bellows: The Boxing Pictures* — received the 1983 Emmy award for best public service announcement from the Washington Chapter of the National Academy of Television Arts and Sciences. This year’s spot for *David Smith* was nominated for the same category.

The video documentation of temporary exhibitions was continued. The seven special shows recorded were: *Claude Lorrain: A Tercentenary Exhibition; Sixteenth-Century Italian Maiolica; David Smith; Painting in Naples from Caravaggio to Giordano; Raphael and America; Important Information Inside: The Still-Life Paintings of John F. Peto*; and *Five Surrealists from the Menil Collection*.

In cooperation with the curator in charge of tours, the audiovisual unit produced the multi-image program for *Painting in Naples from Caravaggio to Giordano*. Also, working with the Index of American Design, the staff recorded a documentary interview on videotape with Millia Davenport, an early supervisor of the Index of American Design and a pioneer authority on costume.

When the audiovisual program accompanying *The Search for Alexander*, produced at the National Gallery in 1981, traveled to The Metropolitan Museum of Art, New York, and the Royal Ontario Museum, Toronto, Canada, a staff member advised the museums on the installation of the multi-image presentation.

The audio facility was used in support of the Gallery’s radio talks, slide programs, and television productions. It was also made available to outside groups such as the Voice of America and Radio Smithsonian.

The productions accomplished in this unit were carried out essentially by one staff member. After an employee resigned, the position of audiovisual assistant could not be filled because of the hiring freeze. On 1 September, however, Helen Bard, a communications major at American University, became a part-time intern. She has participated in the recording of the video documentation of *Five Surrealists from the Menil Collection* and the planning of the public service announcement for *Art of Aztec Mexico: Treasures of Tenochtitlan*.

**ART INFORMATION SERVICE**

Visitors stopping at the three information desks in the West and East Buildings were provided information and assistance by ten staff members. Four additional part-time employees helped to cover the extended summer evening hours. The staff also gave general tours of the collections and special talks on particular subjects or exhibitions as requested.

A new, expanded *Brief Guide* was prepared, combining information on both the West and East Buildings in one booklet. For the gallery leaflet program, twenty-three texts for the rooms of paintings on the main floor were revised and reprinted, and six produced for the ground floor galleries.

The annual survey of visitors during a single week in the summer showed a considerable increase in persons asking for assistance, as well as the number of foreign countries represented.

**Visitors Stopping at Information Desks, 15-21 August**

- 4,185 from 50 states
- 1,434 from 74 foreign countries
- **5,619 TOTAL**

Letter and telephone inquiries and their geographic distribution indicate the national and worldwide scope of the art information service. Only those inquiries that required significant research were recorded; about ten times as many were answered immediately.

**Inquiries Requiring Special Research**

- 633 letters from 49 states and 22 foreign countries
- 136 telephone inquiries
- **769 TOTAL**
The Center's third academic year was spent continuing to formulate patterns of activity, with new developments in the programs of fellowships, scholarly meetings, and research. In addition to the Kress professor and senior fellows, there was for the first time a group of predoctoral fellows in residence, thereby adding to the diversity of the Center's membership. Current and past members met at an annual reunion in February. This year also marked the second year of a two-year joint appointment of a senior fellow with the Department of Art History at George Washington University.

In the program of scholarly meetings, the Center experimented with linking different types of gatherings. The Claude symposium in December, for instance, was followed by a day-long seminar in which a limited group, including the symposium speakers and other specialists on Claude, continued their discussions of the artist and his work. The Center also ushered in the five-hundredth anniversary of Raphael's birth with a three-day symposium in early January 1983. Joint sponsorship of certain meetings with area universities was continued. Many of the Center's seminars, symposia, and lectures during the year were monographic in theme, focusing on individual artists including El Greco, David Smith, and Manet, in addition to Claude and Raphael, or on a single monument, the Pantheon.

The Center also maintained ties with sister institutions in North America through participation in the association or research institutes in art history. This group held its annual meeting in Philadelphia at the time of the College Art Association and brought together representatives of the American Academy in Rome, Dumbarton Oaks, the Yale Center for British Art, the J. Paul Getty Museum, The Metropolitan Museum of Art, the Huntington Library, Villa I Tatti, and the Smithsonian Institution. The Center initiated these meetings three years ago to provide a forum for the discussion of matters of mutual concern, particularly those relating to the institutions' fellowship programs, and continues to be responsible for organizing the annual meeting and compiling and distributing the record of the discussions and other information.

The papers of one Center symposium held in the spring of 1982 and two held in 1982-1983 were gathered during the year and prepared for publication in separate volumes of the Gallery's Studies in the History of Art. In the winter of 1983, the Center published the second listing of sponsored research in the history of art and, toward the end of the summer, Center 2, a volume of research reports by members of the Center in 1981-1982 and record of the Center's activities during the same period.

The Center's third year saw the initiation of a program of research at the Center, made possible by the endowment grant received from the Andrew W. Mellon Foundation the previous year. This program will enable the Center to sponsor long-term research projects of potential value to scholarship in various fields of the history of art, such as indices and corpora.

In addition to funding from the Mellon Foundation endowment, the Center received support in 1982-1983 from the Samuel H. Kress Foundation for the Kress Professorship and post- and predoctoral fellowships in 1982-1983. Robert and Clarice Smith continued to fund two fellowships in northern painting, and Lawrence and Barbara Fleischman contributed funds toward a new fellowship in American art to begin in the academic year 1983-1984.

BOARD OF ADVISORS AND SELECTION COMMITTEE MEMBERS

Three members of the Board of Advisors initially appointed in 1979 continued to serve in 1982-1983. They are Professors Marvin Eisenberg (University of Michigan), George Heard Hamilton (Sterling and Francine Clark Art
Members of the board convened in selection committees at five times during the year to consider a total of 120 applications to the Center: 46 for senior fellowships, 18 for visiting senior fellowships, one for the National Gallery of Art curatorial fellowships, and 55 for predoctoral fellowships. The selection committee recommended 18 appointments to the senior fellowship program and nine to the predoctoral program.

Members
The community of scholars in residence during 1981-1982 included the Kress professor, nine senior fellows, five visiting senior fellows, one National Gallery of Art curatorial fellow, two associates, and four predoctoral fellows. The members' research covered many diverse topics in western, near eastern, and Asian art historical studies from the first millennium B.C. to the twentieth century.

Throughout the academic year the members met as a group for lunch each 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. New approaches to the history of art continued to be of concern to the members. 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, lecturers at the Center, and other guests were invited to these various regular gatherings.

On 17 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 research. 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 22 September in the refectory in the East Building. In mid-February the Center held its second annual reunion of past and current members at the College Art Association meeting in Philadelphia.

Kress Professor
Harold Wethey, a distinguished historian of Spanish and Italian art, is professor emeritus at the University of Michigan, Ann Arbor, where he has taught since 1940. He has also held lectureships and professorships at Harvard University; Bryn Mawr College; Washington University, Saint Louis; the University of Tucuman, Argentina; the University of Mexico; and the Escuela de Estudios Hispano-American, La Rábida, Spain.

During his tenure as Kress professor, Professor Wethey completed two separate publications. The first, Alonso Cano: Pinto, Escultor, Arquitecto, is the Spanish translation of a volume published in English in 1955. This new edition, to be published in Madrid, contains a revised and expanded text, an updated catalogue raisonné with new attributions, and many new photographs. Professor Wethey's other major project during the year was the completion of the fourth in his series of publications on Titian. This volume, entitled Titian and His Drawings, follows volume one on the religious paintings (1969), volume two on the portraits (1971), and volume three on the mythological and historical paintings (1975). It considers the master's portraits, preparatory studies, nudes, landscape drawings and also includes a full chapter on the "Battle of Spoleto" (one of Titian's major lost works), a complete catalogue raisonné, and an appendix on several of Titian's close followers. While at the Center Professor Wethey gave a colloquium on "El Greco: True and False, a Matter of Connoisseurship" and a Sunday afternoon lecture on "Titian's Paintings of the Loves of the Ancient Gods."

Senior Fellows
1982-1983

Nicolas Cikovsky, Jr.
University of New Mexico
Research topic: Meaning and Content in Winslow Homer's Art

Beatrice Farwell
University of California, Santa Barbara
Research topic: Popular Imagery and High Art in Nineteenth-Century France

Alan Gowans
University of Victoria, British Columbia
[Joint appointment with George Washington University]
Research topic: Studies in Social Functions of Art and Architecture

Anne McGee Morganstern
Ohio State University
Research topic: The Genealogical Tomb: Thirteenth to Fifteenth Century
AMY L. NEFF
University of Tennessee
Research topic: The Supplications variae as a Franciscan Manuscript
Fall 1982

DORIS M. SRINIVASAN
Fairfax, Virginia
Research topic: Origins of Divine Multiplicity in Indian Art: Meaning and Form
Fall 1982

HUBERT H. DAMISCH
Ecole des Hautes Études en Sciences Sociales, Paris
Research topic: Perspective Story
Spring 1983

BARBARA MILLER LANE
Bryn Mawr College
Research topic: The Uses of History in Modern Architecture: Government Buildings and Urbanism since 1870
Fall 1982-Winter 1983

LYNNE LAWNER
New York, New York
Research topic: I modi: Giulio Romano, Marcantonio Raimondi, Pietro Aretino
Spring-Summer 1983

CHARLOTTE STOKES
Oakland University
Research topic: The Problems of Surrealist Form and Content in Max Ernst’s Capricorn
Spring-Summer 1983

SHEILA FFOLLIOTT
George Mason University
Research topic: Civic Sculpture in the Renaissance: Montorsoli’s Fountains at Messina
Spring 1983

EDITH W. KIRSCH
The Colorado College
Research topic: Bartolomeo dei Bartoli’s Canzone delle virtù e delle Scienze: Transformations in the Iconography of the Virtues in Fourteenth-century Bologna
Spring 1983

ROBERT W. SCHELLER
University of Amsterdam
Research topic: State Symbolism in France, c. 1370-1530, in Art, Literature, and State Theories
Fall 1982

MAREN ELIZABETH STANCE
Washington, D.C.
Research topic: American Social Documentary Photography, 1900-1943
Fall 1982

NATIONAL GALLERY OF ART CURATORIAL FELLOW
Fall 1982

MARSHA WOLFF
National Gallery of Art
Research topic: Early Engravings in Northern Europe
Fall 1982

IRENE A. BIERMAN
University of California, Los Angeles
Research topic: Connotative Meaning in Arabic Script: The Lam /Alif Ligature
Fall 1982

ALDEN RAND GORDON
Trinity College
Research topic: Royal Art Patronage in Ancien Régime France: The Role of the Marquis de Marigny
Fellows
1982-1985

HILARY MEG BALLON
[Massachusetts Institute of Technology]
Chester Dale Fellow, 1982-1983
Research topic: The Places Royales of Henri IV and the Urban Development of Paris 1600-1610

SUSAN BARNES
[New York University, Institute of Fine Arts]
David E. Finley Fellow, 1981-1984
Research topic: The Italian Period of Anthony Van Dyck, c. 1621-1627

DAWSON W. CARR
[New York University, Institute of Fine Arts]
Chester Dale Fellow, 1982-1983
Research topic: The Fresco Decorations of Luca Giordano in Spain

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: Frederic Church and the North American Landscape

CATHERINE LEVESQUE
[Columbia University]
Robert H. and Clarice Smith Fellow, 1982-1983
Research topic: God, Man, and Nature: Dutch Landscape Painting 1560-1660

LUCY MACCLINTOCK
[Harvard University]
David E. Finley Fellow, 1982-1985
Research topic: Eugène Delacroix and The Significance of Finish in Romantic Painting

THOMAS S. MICHIE
[Yale University]
Samuel H. Kress Fellow, 1982-1984
Research topic: The Willards and Associated Artisans in Boston, 1780-1830

STEVEN OSTROW
[Princeton University]
Samuel H. Kress Fellow, 1982-1984
Research topic: The Sistine and Pauline Chapels in Santa Maria Maggiore

MARCUS L. RAUTMAN
[Indiana University]
Chester Dale Fellow, 1982-1983

GEORGE T. M. SHACKELFORD*
[Yale University]
David E. Finley Fellow, 1980-1983
Research topic: The Dance Compositions of Edgar Degas

FRONIA E. WISSMAN*
[Yale University]
Samuel H. Kress Fellow, 1981-1983
Research topic: The Lyric Landscape: Poetry and Music in the Late Salon Paintings of Camille Corot

MEETINGS

COLLOQUIA

The Kress professor and senior fellows were invited to present papers on their current research in the Center's continuing colloquium series. Ten meetings (XXII-XXXI) 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.

7 October 1982   HAROLD E. WETHEY
El Greco: True and False, a Matter of Connoisseurship

28 October 1982   ANNE MCGEE MORGANSTERN
Hieronymus Bosch, The Seven Deadly Sins, and the Washington-Yale-Louvre Connection

18 November 1982   ALAN GOWANS
Temples for True Believers: On the Social Function of Galleries and Museums in the Modern World

9 December 1982   HUBERT H. DAMISCH
The Urbino, Baltimore, and Berlin Panels: A Structuralist Approach

20 January 1983   NIKOLA GIKOVSKY, JR.
Winslow Homer's Harvest of Death: The Veteran in a New Field

10 February 1983   DORIS M. SRINIVASAN
Divine Multiplicity in Indian Art: Some Problems and Solutions

10 March 1983   ALDEN RAND GORDON
The Private Collecting and Patronage of the Marquis de Marigny: Brother of Mme de Pompadour and Director of Works to Louis XV

31 March 1983   GABRIEL P. WEISBERG
The Importance of S. Bing's Art Nouveau Craftsmen Workshops: 1898-1904

14 April 1983   BEATRICE FARWELL
Popular Images and High Art of Nineteenth-Century France: The Rural versus Urban Question in Courbet

5 May 1983   BARBARA MILLER LANE
Government Buildings in the Cityscape: Some Aspects of Modern Architecture since 1870
Four predoctoral fellows in residence and one nonresident fellow presented shop talks on their dissertation research in progress. Art historians on the Gallery staff were invited. These gatherings provided fellows with an opportunity to discuss their work and ideas and to receive advice and criticism.

13 January 1983  FRONIA WISSMAN
Corot’s Salon Paintings
22 February 1983  GEORGE T.M. SHACKELFORD
A Closer Look at Degas’ Working Methods
24 March 1983  FRANKLIN KELLY
Frederic Church and the North American Landscape, 1844-1854
19 April 1983  DAWSON W. CARR
The Fresco Decorations of Luca Giordano in Spain
11 May 1983  M. E. WARLICK
Max Ernst’s Collage Novel, Une semaine de bonte: Sources and Scheme

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 four such gatherings were held at the Center, each with approximately twenty scholars in classical, sixteenth- and seventeenth-century, and contemporary studies. Each seminar was linked to another gathering on the same theme. The El Greco seminar brought together many of the scholars who had participated in an international symposium held in Toledo, Spain, in April 1982, under the joint sponsorship of the Instituto Diego Velázquez in Madrid and the Center for Advanced Study, for further discussion of the research and ideas presented at the symposium and in the catalogue of the exhibition, El Greco of Toledo. The seminar on David Smith preceded a symposium at the Hirshhorn Museum and Sculpture Garden on the occasion of the opening of two major exhibitions, one at the National Gallery and the other at the Hirshhorn, of Smith’s work in a variety of media. The Claude Lorrain seminar considered papers delivered at the Center’s symposium on the artist held the previous day, while the Pantheon gathering discussed issues raised by a pair of lectures, presented at the Center the night before, on the Pantheons of Agrippa and Hadrian.

Two additional seminars at the end of the year concerned the development of standards and research tools for the cataloguing of architectural drawings and American sculpture, respectively.

8 October 1982  Recent Research on El Greco and Sixteenth-Century Spanish Studies
5 November 1982  David Smith
3 December 1982  Claude Lorrain, 1600-1682
22 March 1983  The Pantheon
16 May 1983  Catalogue of Architectural Drawings
18 May 1983  A Computerized Inventory of American Sculpture

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. The theme of the four meetings of Washington area art historians called in 1982-1983 was research in various aspects of art in the United States during the nineteenth and twentieth centuries. These gatherings were held in the lecture hall of the West Building and were followed by discussion and a reception intended to encourage informal exchange.

14 October 1982  EGON VERHEYEN, The Johns Hopkins University
“Embellishing the Temple of Liberty:” Observations on the Decoration of the U.S. Capitol

14 December 1982  HARRY RAND, National Museum of American Art, Smithsonian Institution
The After Effects of American Impressionism

1 January 1983  JOHN WILMERDING, National Gallery of Art
John E. Peto: A Case Study for Historians of American Art

26 April 1983  JANE LIVINGSTON, Corcoran Gallery of Art
Black Folk Art in the United States, 1930-1980

LECTURES
Two lecture series were held at the Center during the spring. The first, consisting of a pair of presentations on Italian bronzes, marked the reinstallation of the Kress and Widener collections of small sculpture and associated decorative arts in the ground floor of the West Building of the National Gallery. The other “twin bill” concentrated on the Pantheon in Rome. Issues raised by the two Pantheon papers were discussed further the following day at a small seminar for specialists in Roman architecture.
Both series were held in the lecture hall of the West Building and were followed by a discussion period and reception. The audience included art historians and other scholars in the humanities.

1 March 1983  Italian Bronzes
DOUGLAS LEWIS, National Gallery of Art
Washington Small Bronzes: Widener, Kress, and Later Collections in the National Gallery
JAMES DRAPER, The Metropolitan Museum of Art
Paduan Bronzes Around Riccio

21 March 1983  The Pantheon
WILLIAM LOERKE, Dumbarton Oaks and Catholic University
Agrippa's Pantheon
WILLIAM L. MACDONALD, Smith College
Hadrian's Pantheon: Theoretical Considerations

SYMPOSIA
The Center once again sponsored four symposia during the academic year. Two of these are annual gatherings jointly sponsored with local universities. Specialists in the relevant art historical fields, as well as art historians and other scholars in the Washington area, were invited to these gatherings.

The one-day symposium on Claude Lorrain, held in conjunction with the conclusion of a tercentenary exhibition at the Gallery, consisted of papers on individual paintings by the master, his formation, influence, and design principles, as well as critical evaluation of his oeuvre. The speakers included authorities from London, Paris, Geneva, Florence, and Washington, D.C. Their papers will be published in a volume of the Gallery's Studies in the History of Art. The symposium was followed the next day by a seminar at which the speakers and other scholars in seventeenth-century French and Italian painting discussed recent research on Claude.

Recent scholarship on Raphael has tended to concentrate on his Roman period. To stimulate a reexamination and reevaluation of his earlier work during this formative phase of his career, and particularly the years up to 1504, the Center sponsored a three-day symposium devoted to Raphael before Rome. This gathering was held at the Center at the beginning of 1983, the five-hundredth anniversary of Raphael's birth. Seventeen papers dealing with historical, formal, iconographic, and technical studies, as well as an overview of current research, were presented by scholars from Italy, France, Great Britain, and the United States. These symposium papers will also be published in a special volume of Studies in the History of Art.

In March, the Center cosponsored a second annual symposium with the Department of Art at The Johns Hopkins University. This year's gathering comprised four papers on the work of Edouard Manet, with particular attention to the artist's career in the early 1860s. The limited number of papers allowed for more developed presentations and more extensive discussion among the speakers and other participants than was possible at other symposia during the year.

The nine speakers at the thirteenth annual meeting of the Middle Atlantic Symposium in the History of Art, jointly sponsored by the Center and the Department of Art at the University of Maryland, were all graduate students at universities in Washington and neighboring regions. Their papers concerned diverse periods and media in the history of western art, ranging from medieval gems to nineteenth-century sculpture.

2 December 1982  Claude Lorrain 1600-1682
PAMELA ASKEW, Vassar College
Chairman
CLOVIS WHITFIELD, London
Claude and a Bolognese Revival
MARCO CHIARINI, Soprintendenza per i Beni Artistici e Storici, Palazzo Pitti, Florence
The Importance of Filippo Napoletano for Claude's Early Formation
H. DIANE RUSSELL, National Gallery of Art
Claude's Psyche Pendants (London and Cologne)
MARCEL ROETHLISBERGER, University of Geneva
Reflections on Claude, Three Centuries Later
HUBERT H. DAMISCH, Ecole des Hautes Etudes en Sciences Sociales, Paris
Claude: A Problem in Perspective
MICHAEL KITTSON, Courtauld Institute of Art
Interpreting a Composition by Claude

6-8 January 1983  Raphael Before Rome
•  Session I
CRAG H. SMYTH, Villa I Tatti
Chairman
CHARLES DEMPEY, The Johns Hopkins University
The Early Raphael and Bologna
SYLVIA FERINO PAGDEN, Bibliotheca Hertziana
The Early Raphael and His Umbrian Contemporaries
GERMANO MULAZZANI, Soprintendenza per i Beni Ambientali e Architettonici, Milan
Raphael and Venice: Giovanni Bellini, Dürrer, and Bosch
L. D. ETTLINGER, University of California, Berkeley
Raphael's Early Patrons
4 March 1983  Perspectives on Manet
Jointly sponsored with the Department of the History of Art, The Johns Hopkins University
THEODORE REFF, Columbia University
New Light on the Old Musician
BEATRICE FARWELL, University of California, Santa Barbara
Manet’s Prints: The Medium as the Message
GEORGE MAUNER, The Pennsylvania State University
Manet and the Playing Card Principle
MICHAEL FRIED, The Johns Hopkins University
The Structure of the Past in Baudelaire and Manet

23 April 1983  The Thirteenth Annual Middle Atlantic Symposium in the History of Art
Jointly sponsored with the Department of Art, University of Maryland
MARY ALICE LEE, [The Johns Hopkins University]
Michelangelo’s “Figura Serpentinata”
SHIRLEY K. BENNETT, [University of Maryland]
Caricatures by Cornelis Dusart: Shadows of Derision Cast Upon the Sun King
SUSAN BABAIE, [American University]
Caravaggio’s Death of the Virgin Reconsidered
PENNY CYD LAZARUS, [University of Pittsburgh]
Annibale Carracci’s Pietàs: The Development of a New Devotional Image
GENEVRA A. KORNBLUTH, [University of North Carolina, Chapel Hill]
Carolingian Engraved Gems: A New Phenomenon
MARK R. PETERSON, [University of Virginia]
Pietro Cavallini and Byzantine Art: A Reconsideration
LISA B. REITZES, [University of Delaware]
Anne Whitney’s Roma
JOHN J. TAORMINA, [George Washington University]
Charles-Émile Jacque and the Reemergence of Printmaking in Nineteenth-Century France
GILLIAN GREENHILL, [The Pennsylvania State University]
A Pair of Unequal Lovers: Two Paintings from the Circle of Godfried Schalcken

RESEARCH PROGRAMS
This year the Center initiated a program of long-term research projects. One such project, under the direction of the dean and with the participation of two research assistants, involves the compilation of a photographic archive of architectural drawings and the development of an automated system for cataloguing and to aid research. It is envisioned that the archive will eventually include
photos of architectural drawings up to the year 1800 held in public collections of North America and Europe. The work of compilation and documentation will begin with medieval drawings and Italian drawings in the Uffizi in Florence. A corpus of architectural dictionaries, encyclopaedias, and thesauri is also being gathered. An advisory group comprised of representatives of research institutes, libraries, museums, and archives with architectural drawings in the United States, Canada, and England has been formed to establish standard cataloguing forms and terms. This group met twice during the year to begin preliminary work toward an international standard for short- and long-form catalogue entries based on a MARC-compatible system.

Another research project now underway, although still in a preliminary phase, aims to develop a standard method of gathering and processing information on illustrated Islamic manuscripts and to organize the documentation into a centralized and easily accessible compilation. The project will deal with manuscripts written in Arabic and Persian and produced in Egypt, Syria, Iraq, Iran, Central Asia, and Afghanistan during the eleventh through fifteenth centuries. In the fall of 1982 a pilot study was begun to study the material composition, textual contents, illumination, illustration, provenance, and bibliography of several dozen thirteenth- and fourteenth-century manuscripts in the Topkapi Seray Museum in Istanbul. The ultimate goal of this project, which is under the direction of the assistant dean, is to permit the study of broad technical and historical issues (e.g., the circumstances of manuscript production, the formulation and transmission of illustrative cycles, the formation of libraries) and to encourage the exploration of various methodologies which might be employed to evaluate the Islamic manuscript tradition as a whole.

PUBLICATIONS

The Center intends to issue two annual publications: one a listing of sponsored research in the history of art and the other a record of the Center’s activities and research reports by its members. In the spring of 1983 the Center published Sponsored Research in the History of Art 1981-1982 and 1982-1983, containing some 650 research projects sponsored by thirty-three granting institutions in the United States. The projects are concerned primarily or secondarily with the history, theory, criticism, and historiography of the visual arts and material culture and are multiply listed in the volume in subject categories relating to geographic area, period, field, theme, and medium. During the summer, work began on the next volume of this publication which will be expanded to include additional granting institutions in the United States and Canada and additional subject categories for the multiple classification of some 900 research projects.

Center 3: Research Reports and Record of Activities was published at the end of the summer. In addition to general information about the Center’s programs, this volume contains a list of the Center’s staff, Board of Advisors, members, and meetings (including titles of all papers, participants, and seminar readings) for 1982-1983. The third section consists of short reports discussing work accomplished by members in residence at the Center during the period June 1982 to May 1983 and by several predoctoral fellows not in residence whose terms ended in August 1982.

By the spring of 1983, most of the editing, translating, and abstracting of the papers presented at the El Greco symposium the previous spring under the joint auspices of the Instituto Diego Velázquez in Madrid had been completed, and the preparation of volume 13 of Studies in the History of Art was well underway. During the summer, papers from the Claude and Raphael symposia, held in December 1982 and January 1983, respectively, were gathered for publication in two subsequent volumes of Studies.
Major acquisitions this year came as gifts from Mr. and Mrs. Paul Mellon and through a charitable trust established by the late John Hay Whitney during his lifetime. Mr. Whitney’s gift of eight landmark paintings greatly enhanced our holdings. Among them are the large, late Tropical Forest with Monkeys by Henri Rousseau, Coast near Antibes by the neo-impressionist, Henri-Edmond Cross, not previously represented in the Gallery’s collection, and two works by André Derain: Charing Cross Bridge, London, and Paysage à Collioure (The Mountains, Collioure). The Whitney gift also included George Bellows’ Club Night (1907), the first in that artist’s series of six oils on the boxing theme, which capture the action and drama of the prize fight ring. Thomas Eakins’ Baby at Play (1876) is a monumental and unsentimental depiction of Eakins’ two-and-one-half-year-old niece. Cape Cod Evening (1939) by Edward Hopper is the first work by that artist to enter the Gallery’s collection and is a fine example of his paintings reflecting an introspective mood. The gift also included James McNeill Whistler’s Wapping on Thames (1860-1864), an early and unusual painting by this American expatriate artist.

Mr. and Mrs. Paul Mellon presented the Gallery with a large collection of outstanding paintings and graphics in 1983, and among the works were a superb group of five paintings by George Bellows, a leading member of the Ash Can School of realists. The paintings ranged from examples of Bellows’ early style of 1907, such as Little Girl in White (Queenie Burnett), to one of his last and most colorful paintings, Nude with Hexagonal Quilt (1924). Portraits of his family were also included: Anne with a Japanese Parasol (1917), a sympathetic likeness of his six-year-old daughter, and My Family (1916), a large informal portrait of his wife and daughters painted at Camden, Maine. A large, unfinished Newport scene entitled Tennis Tournament (1920) shows Bellows’ interest in the spectators as well as the action. The Mellon gifts included not only these five major paintings but also nineteen prints and drawings by Bellows.

Mr. and Mrs. Mellon also gave the Gallery two handsome paintings by Mary Cassatt. Little Girl in a Blue Armchair (1878) is one of her most unconventional and intriguing early works, created shortly after she met the French artist Edgar Degas. Child in a Straw Hat (c. 1886) also shows Cassatt’s affinity for natural and unsentimental portraits of children.

Among the French paintings included in the Mellon gift are ten paintings by Boudin; the Manet-influenced Negro Girl with Peonies by Bazille; an unusual early still life, Flowers in a Vase, by Renoir; six paintings by Monet, among them the dark early Interior, after Dinner, two scenes of intimate family life, The Cradle—Camille with the Artist’s Son, Jean and Woman with a Parasol—Madame Monet and Her Son, the shimmering impressionist Bridge at Argenteuil, as well as two views of Waterloo Bridge, London, painted in 1904; two important Breton paintings by Gauguin; an early Dutch landscape by van Gogh, Flower Beds in Holland; Seurat’s brilliantly luminous The Lighthouse at Honfleur; and the rich Woman in a Striped Dress by Vuillard. Mr. Mellon also presented us some remarkable British paintings: A Scene from “The Beggar’s Opera” by Hogarth, which helped launch Hogarth’s career; the landscapes Moonlight on the Yare by John Crome, Lake Albano and Solitude by Richard Wilson, and Italian Landscape by Joseph Wright of Derby; the intimate conversation pieces Arthur Holdsworth, Thomas Taylor, and Captain Stancombe Conversing by the River Dart by Arthur Devis, Family Group by Francis Wheatley; The Lavie Children by Johann Zoffany; and two important history paintings, Oedipus Cursing His Son Polydectes by Fuseli and The Corinthian Maid by Joseph Wright of Derby.
Other important gifts this year included the magnificent Ball at the Opera by Manet, a gift of Mrs. Horace Havemeyer in memory of her mother-in-law, Louisa W. Havemeyer. The Gallery was pleased to accept, for its Special Collection, a portrait of its former Secretary-General Counsel, Huntington Cairns. The painting was a gift from the artist, Henrietta Hoopes Heath. The Collectors Committee voted to purchase a painting by Frank Stella and a construction by Joseph Cornell, and Lila Acheson Wallace gave a major Pop art painting, Cubist Still Life by Roy Lichtenstein. We were also grateful to receive a spirited crayon drawing by Bellows, Study of Arms (1916), given by Rita and Daniel Fraad.

The collection of Dutch and Flemish paintings was greatly enhanced this past year by a number of paintings that were donated to the Gallery. Mr. John Dimick’s gift consisted of four small paintings on copper: Study of Butterflies and Insects, by Jan van Kessel (1626-1679); Study of Birds and Monkeys and Study of Birds and Monkeys, circle of Jan van Kessel; and Concert of Birds, attributed to Jan van Kessel. These precisely detailed paintings, which add a new dimension to the Flemish collection, were restored by the conservation department and are hung together in a period frame in Gallery 44.

The paintings that have been generously deposited on long-term loan to the National Gallery include three early seventeenth-century still lifes from the collection of Mr. and Mrs. Paul Mellon: Abraham Bosschaert’s Vase of Flowers in a Niche, and two paintings by Balthasar van der Ast, Basket of Flowers and Basket of Fruits. A fine Church Interior, dated 1690, by Emmanuel de Witte, has also been lent by Mariette M. van Beek and Oltmann G. Siemens. The Rijksmuseum in Amsterdam has generously extended their loan of five Dutch paintings. These works
include: G. A. Berekheyde, The Town Hall of Amsterdam; J. Lingellbach, Italian Harbor; J. Steen, The Supper at Emmaus; J. C. Verspronck, Portrait of a Man. Mr. and Mrs. Raymond Horowitz kindly lent John Twachtman's Niagara from their outstanding collection of American impressionists.

The National Gallery has been the major outside lender to the retrospective Manet exhibition organized by the Musée d'Orsay, Paris, and The Metropolitan Museum of Art, New York. Paintings from our collection lent to that exposition include the recently acquired Ball at the Opera, The Dead Toreador, Gare Saint-Lazare, Still Life with Melon and Peaches, The Plane, and The Tragic Actor (New York only). Wivenhoe Park, Essex by John Constable was lent to The Metropolitan Museum of Art for their exhibition Constable's England.

The department of twentieth-century art organized two exhibitions, the large-scale David Smith, and Arp: The Dada Reliefs. In conjunction with Isabelle Monod-Fontaine, the department organized Braque: The Papiers Collés, which was first shown in Paris at the Musée national d'art moderne at the Centre George Pompidou. Five Surrealists from the Menil Collections was organized in conjunction with Walter Hopps of the Menil Foundation. The American Medical Association made possible a film on David Smith, in conjunction with the exhibition, which they also supported. The film was produced by Robert Pierce Films/Inc., and was codirected and narrated by a Gallery curator, who also discussed the David Smith exhibition on the CBS program "Sunday Morning."

After three years of concerted effort, the department of early Italian paintings completed preparations for the Raphael and America exhibition, which opened at the Gallery in January 1983. Conceived and organized to commemorate the five-hundredth anniversary of Raphael's birth, the show featured the Gallery's five paintings by the artist.

Important Information Inside: The Still Life Paintings of John F. Peto opened at the Gallery and then traveled to the Amon Carter Museum in Fort Worth, Texas. Generously supported by Johnson Wax, the show gave a fresh look at the evocative works of this nineteenth-century trompe l'oeil American artist. The color plates in the accompanying catalogue were funded by the Alex and Marie Manoogian Foundation. In conjunction with The Dunlap Society, the Gallery produced a Peto slide set which was made possible by a gift from Sandra and Jacob Terner. Curators worked with the department of extension programs on a Peto film which should be completed within the next year.

The exhibition The John Hay Whitney Collection, presented in tribute to that former trustee, one of the Gallery's great friends and benefactors, included seventy-three works from his collection. Gallery curators contributed to the catalogue for the exhibition, largely based on John Rewald's catalogue of the 1960 exhibition of the Whitney collection at the Tate Gallery, London.

Gallery of the Louvre (1831-1833) by Samuel F. B. Morse, one of the most important nineteenth-century American paintings, went on view for two months at the National Gallery through the generosity of Daniel J. Terra, Ambassador-at-Large for Cultural Affairs. The work was recently acquired by Ambassador Terra on behalf of the Terra Museum of American Art in Evanston, Illinois.

At the end of January 1983, a large installation of our Garbisch collection of American naive paintings opened in the newly renovated ground floor galleries of the West Building. In the past, we were able to exhibit only about fifteen objects from this renowned folk art collection of over 300 paintings, given to the Gallery by Colonel Edgar and Bernice Chrysler Garbisch over a period of some twenty-five years. Sixty-two of the best examples from the American folk art tradition were installed as a tribute to these generous benefactors. A brochure was published in conjunction with this installation.

When the Garbisch paintings moved to the West Building ground floor, a group of nineteenth-century American landscape and genre scenes were installed in Gallery 66, and a representative sampling of George Catlin's Indian paintings were hung in Gallery 69A. Gallery 60 had been relung earlier in the year with four canvases comprising Thomas Cole's allegorical series, The Voyage of Life, resplendent in their newly refinished original gilded frames. In late summer, the four Cole paintings, along with Albert Pinkham Ryder's Siegfried and the Rhine Maidens, Fitz Hugh Lane's Lumber Schooners at Evening on Penobscot Bay, and Winslow Homer's Right and Left, went out on loan to a landmark exhibition of American paintings which traveled to Paris.

As part of the year-long commemoration of three hundred years of German emigration to America, a pamphlet entitled German Art of the Late Middle Ages and Renaissance in the National Gallery of Art was produced. During the year a curator worked with the extension service to help write and narrate a slide program on Dutch paintings.

Curators worked in close conjunction with the conservation department during the year. Besides the four paintings by Jan van Kessel that were cleaned, the following paintings underwent treatment: Hans Memling, Saint Veronica; Gerard David, The Saint Anne Altarpiece; Sir Anthony van Dyck's Filippo Cattaneo and Clelia Cattaneo; Rembrandt van Rijn, An Old Lady with a Book; Isaac
van Ostade, The Halt at the Inn, and Frans Hals, Portrait of a Gentleman. Thomas Eakins' Biglin Brothers, a still life by A. M. Randall, Portrait of a Child attributed to Edward Hicks, a portrait of Mrs. Lothrop by John Durand, Young Woman with a Fan by the Gansevoort Limner, Bellows' Club Night, Homer's Right and Left, and Edward Savage's monumental painting, The Washington Family. The curators also worked with the conservators in examining paintings in connection with systematic catalogue research.

Appropriate period frames were purchased for John F. Peto's Old Violin, John Twachtman's Winter Harmony, Willard Metcalf's Midsummer Twilight, Frank Benson's Portrait in White, and Joseph Goodhue Chandler's Gage Family: Joshua Johnson's Family Group and Edward Hicks' Penn's Treaty with the Indians were reframed for the Garbisch installation in the West Building, and several other American frames were repaired.

Work continued on the systematic catalogue of early Netherlandish paintings, which is scheduled for publication in 1984. Catalogue entries on thirty-nine American paintings were also completed.

On 1 February 1983 John Wilmerding, formerly curator of American art and senior curator, became deputy director of the Gallery. Linda Ayres served as acting curator of American art. In other staff changes during the year Martha Wolff was promoted to curator of German painting, Florence E. Concom, formerly a research assistant, became assistant curator of French painting, and Gretchen A. Hirschauer, formerly research assistant for early Italian painting, became assistant curator of Italian painting. Sara Morris joined the northern baroque painting department as secretary, replacing Samantha Johnston, who went to the registrar's office. Anne Hovinga, from the Williams College Graduate Program in the History of Art, spent a January term working on northern baroque painting. After twenty-two years of service at the National Gallery of Art, David Rust retired as of 1 September 1983.

SCULPTURE AND DECORATIVE ARTS
A collaboration that had stretched over two years, involving the Gallery's curators and Charles B. Froom Design, of Brooklyn, came to fruition in February with the public opening of the new ground floor galleries of small sculpture and associated decorative arts. The new permanent exhibition of some one thousand small-scale works of art (especially Renaissance bronzes) extends along the northern side of the central spine, in the western half of the West Building. It includes re-creations of the original appearance of the entrance lobbies, inside the newly opened 7th Street door (GC-2, 3), with large Chinese porcelains and Renaissance furniture, tapestries, and bronzes.

A new sculpture hall on the central spine (GC-5) houses the Gallery's superb collection of ten Italian and French baroque busts, together with four decorative marbles from the nineteenth century, including the romantic masterpiece of Gaetano Monti's Head of a Bull from 1824. Another re-created original installation is the Widener tapestry hall (GN-1), with its superb Renaissance furnishings set off by the great Mazarin Tapestry, which gives access to a "medieval treasury" incorporating such masterpieces as the Chalice of Abbot Suger (GN-2), and also to a suite of three rooms (GN-3, A-C) reinstalled with the Widener collection of seventeenth- through nineteenth-century oriental porcelains.

The main external circuit on the north side of the ground floor comprises ten gallery spaces (GN-4 through 12) given over to one of the National Gallery's greatest collections, the extensive holdings of Renaissance medals, plaquettes, small bronzes, ceramics, enamels, and crystals, that were donated in 1942 by the Widener family and in 1957 by the Samuel H. Kress Foundation. These are followed by four galleries of Widener eighteenth-century furniture and decorative arts (GN-14, A-D), and by an adjacent gallery (GN-13) of larger rococo sculpture. Four further galleries (GN-15 through 18) present the Gallery's very significant assemblage of nineteenth-century sculpture from Europe and America, augmented by a generous loan of twenty-two sculptures by Edgar Degas from the collection of Mr. and Mrs. Paul Mellon. The sequence culminates with an early twentieth-century gallery (GN-19) of masterworks in traditional figural modes. The full series of these twenty-six gallery areas incorporates over twenty thousand square feet and presents for public exhibition well over one thousand objects, almost all of which had formerly been in long-term storage.

An ambitious campaign of public interpretation coincided with the physical installation of the new galleries. Room leaflets were produced for all these areas, and two acoustiguide tours were recorded to accompany them. Curators produced an annotated checklist of Renaissance Small Bronze Sculpture and Associated Decorative Arts. The new galleries were inaugurated on 1 March with a symposium on Renaissance small bronzes, sponsored by the Center for Advanced Study. In October and April, respectively, the sculpture department hosted seminar groups from Syracuse and Rutgers Universities, which discussed works in storage as well as those on exhibition.

The department's summer activities turned to the reorganization of the several hundred Renaissance medals and plaquettes in study-storage, in rooms adjacent to the exhibition areas that are now being prepared for scholarly consultation. Stylistic and historical groupings of Italian
plaquettes were developed, preparatory to the drafting of that volume for the systematic catalogue and to the construction of cases for the study-storage rooms. Meanwhile the long-awaited reinstallation of the large Italian Renaissance sculptures in the main-floor galleries of the West Building was recommenced in cooperation with the department of installation and design.

A Renaissance small bronze and three medals were loaned to the Huntington Art Gallery of the University of Texas at Austin in September.

**GRAPHIC ART**

Our primary energy this year was focused on the final design and preparation of the new suite of fourteen galleries for prints and drawings in the West Building. This extraordinary commitment to the public exhibition of graphic art increased the number of works which we exhibit per year from an average of three hundred to an average of one thousand.

Since works on paper are sensitive to damage by light, they can be exhibited for only short periods. This necessitates repeated changes in exhibitions and interruptions of traffic. To solve the problem, in consultation with the design department, we worked out a series of intimate rooms scaled to the works on view and arranged in two concentric semicircles, with optional connecting doors at multiple points, to allow great flexibility in sizes of exhibitions and traffic patterns. Thus, when any one group of works is being changed, the others are still fully available.

The fourteen new galleries consist of an outer tier of nine and an inner tier of five. In the outer tier, we will have exhibitions on a specific theme, both those organized here and those lent by other institutions. For example, we opened in February with a monographic exhibition on the photographs of Alfred Stieglitz, drawn from the great "key" set of Stieglitz's work given to the Gallery by Georgia O'Keeffe beginning in 1949. The outer tier also opened with a period exhibition, *Drawings from the Holy Roman Empire 1540-1680*. While these thematic exhibitions continue the Gallery tradition, the inner tier is for a new type of exhibition, a rotating series drawn entirely from the Gallery collections, which will provide a survey of the history of fine prints and drawings, always available to the visitor, like the survey of the history of painting given on the upper floor. During the first year of rotation, the survey exhibitions of prints showed many of the earliest donations to the Gallery, as well as some recent gifts, while the surveys of Gallery drawings focused on recent acquisitions.

Another highlight of our activities was the culmination of years of discussion for the combined purchase and donation of two hundred of the finest works in Julius S. Held's collection of old master and modern drawings. Built over many decades by the accomplished scholar and connoisseur, the Held collection will be a very great help to the Gallery's representation of European and American draftsmen. The collections coalesce remarkably well—of the 156 artists in the Held group being acquired, the Gallery formerly had works by only 36. The Held collection adds fine and rare individual items, such as Eakins' *Poleman in the Match*, one of the finest works by the important early German mannerist Master of the Lichtenstein Adoration, excellent classical French baroque examples by both Le Brun and de La Hire, powerful works in color by Benjamin West, and an entire album of Robert sketches made in Rome. The Held collection also provides numbers of fine drawings in whole areas where the Gal-

![Salvator Rosa, Diogenes, Ailsa Mellon Bruce Fund](image-url)
lery had very little, such as sixteenth-century French drawings, works from the great circle of artists around the Court of Rudolf II, nineteenth-century German drawings including the important Nazarenes as well as the landscapists and the romantics, works by the English pre-Raphaelites and academics, and especially Julius Held's own scholarly specialty—seventeenth-century Flemish drawings.

Among the finest individual gifts of drawings from other donors were a group of excellent works from the eighteenth century: Gainsborough's *Wooded Upland Landscape with a Bridge* from Robert and Clarice Smith, a late drawing closely related to the Gallery's landscape painting; a swift Gabriel de Saint-Aubin, *Two Draftsmen Seated Outdoors*, given by Jan Woodner; a lovely Trinquesses red chalk of *A Lady Sewing* from Mrs. Hans Schaeffer; Lallemand's fine gouache *Dawn Landscape with Classical Ruins* from Neil and Ivan Phillips; and the extraordinary Pile-ment pastel landscape, his largest and most important, *Shepherds Resting Near a Stream*, given by Robert and Clarice Smith. Emile Wolf gave his fine Rubens and van Menzel's sketch of *Portrait of Hans Freimark* from Mrs. Hans Schaeffer; Lallemand's fine gouache *Dawn Landscape with Classical Ruins* from Neil and Ivan Phillips; and the extraordinary Pile-ment pastel landscape, his largest and most important, *Shepherds Resting Near a Stream*, given by Robert and Clarice Smith. Emile Wolf gave his fine Rubens and van

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In our purchases of prints this year we had opportunity to upgrade greatly our impressions of a number of important works: Altdorfer's *Saint Christopher*; Rembrandt's *Raising of Lazarus* and his *Diana at the Bath*; and Rosa's *Diogenes*, the new impression being one of the finest known of any Rosa etching. We also added a remarkable Corot *cliche-verre*, which gives the appearance of being printed in two different colors, and an early Marin *Bridge in Amsterdam*, printed with strong monotype wiping to add sparkling lights and reflections in the nighttime scene.

Among exhibitions organized by department members this year a special place is held by *Claude Lorrain, A Tercentenary Exhibition*, the most comprehensive show ever assembled of this major seventeenth-century landscape artist's work. The two hundred paintings, drawings, and prints permitted a penetrating view of Claude's extraordinary vision of landscape, which dominated later centuries. Special scholarly attention was focused on Claude's early paintings, which present thorny problems of authenticity and chronology, and on his little-known etchings, which were shown in fine and multiple states and in a number of unique and hand-corrected impressions. Department members also helped guest curators organize *The Prints of Lucas van Leyden and his Contemporaries*, which gathered the very elusive fine impressions by Lucas which are scattered throughout the world; the extremely popular *Night Prints*; and *Gainsborough Drawings*, a selection of his finest works. Each of these exhibitions was accompanied by a scholarly catalogue or brochure.

As part of the reinstallations for graphic art in the West Building the old print room was redesigned to accommodate the Index of American Design as well as other works in course of preparation for exhibition in the new suite of galleries. The 17,000 watercolor renderings of the Index were then moved to their new home and reorganized for the new location, which includes both storage and offices as well as the public study room. As a special project, contact has been established with twenty-eight Index artists still alive, as well as with relatives and former supervisors of Index artists, in order to interview them and document their histories and experiences in relation to their method of work and their views of the late 1930s when they produced the renderings.

Work proceeds on the computerization of our graphic art collection, and we were happy to welcome to the staff Marc Simpson and Patricia Waters, who will help with
that project. We received 607 visitors to work in our two study rooms this year. 1,146 works of art were accessioned or catalogued, and 60 works were lent to 18 exhibitions in this country and abroad.

DEPARTMENT OF CURATORIAL RECORDS
The newly constituted department of curatorial records brings together under one umbrella a number of ongoing activities pertaining to compiling, maintaining, and making available to the scholarly community information about the National Gallery’s collections.

A principal activity of the department is to keep extensive files on the works of art in the painting, sculpture, and decorative arts collections and to operate the record room for the benefit of staff and authorized museum visitors. During the year improved procedures for the use of the record room were implemented. Through extensive consultations with the curators, a system for organizing the material in the records according to category was further refined, and work was begun on the massive task of reorganizing the folders on paintings and sculpture. During the summer the records were physically transferred into a new set of file cabinets, and an extensive collection of x-radiographs was catalogued, preparatory to their transfer to the conservation department. The department is deeply indebted to former staff member Anna Voris, whose diligent efforts over the years have made the curatorial records an invaluable resource, and to Elise V. H. Ferber, head of art information, who ably maintained the records during the years between Miss Voris’ retirement and the formal formation of the department.

One of the department’s primary mandates is to oversee the preparation of the systematic catalogue of the collections. This undertaking—to publish a complete scholarly catalogue of the Gallery’s holdings of paintings, sculpture, and decorative arts—is among the highest priorities of the institution for the decade ahead. As currently projected, the catalogue will be published in twenty-six volumes, the first of which is slated to appear in 1985. The authors are Gallery curators, as well as a host of other European and American scholars. During the spring and summer negotiations with prospective authors were carried out, a detailed series of guidelines for authors was drawn up, and sample entries were edited in order to develop a format for the catalogue that will meet the highest scholarly standard.

A third major focus of the department is to coordinate the efforts to computerize information about the Gallery’s holdings. Work on the artist data base continued, creating approximately 6,000 artist records. The task is now virtually complete, with all but a handful of the sculptors recorded. Concurrently, further refinement of the fields for the records on works of art took place. Late in the year the department began to develop a manuscript for the next edition of the Summary Catalogue of European Paintings, using the computerized data base and, at the same time, adding to it. At the end of the project, the computer will be able to furnish users on-line with accurate, up-to-date information on the European paintings.

While the goals of the National Gallery’s art object data system are to provide information necessary for collection management and basic research purposes, we have also agreed to collaborate on a two-year pilot project headed by the J. Paul Getty Trust, in which a half-dozen major museums will work together to try to develop a very extensive, research-oriented data base on a small portion of their holdings. This opportunity to open new vistas upon the use of the computer for humanistic research presents a special challenge in the coming year.

Suzannah Fabing joined the staff in February as the first curator of records. Nancy Iacomini became assistant in the department in June, succeeding Joan Michaelson. Patricia Waters and M. E. Warlick joined Robin Dowden in the computerization of information on the collections, and Marc Simpson left the computerization project in September to assume a curatorial position at the Fine Arts Museums of San Francisco.

CHANGES IN ATTRIBUTION
The following changes in attribution are the result of scholarly research based on the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes in attribution were made and approved by the Gallery’s Board of Trustees during 1982–1983.

**PAINTING**
(Listed in alphabetical order by artist)

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<td>Bacci Bandinelli The Adoration of the Magi</td>
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<td>Bacci Bandinelli Venus</td>
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<td>Bacci Bandinelli Perseus Mounted on Pegasus</td>
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<td>Bacci Bandinelli Hercules and Antaeus</td>
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<td>Bernardi Cupid on a Flying Swan</td>
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<td>Bernardi Apollo and Marsyas</td>
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<td>Bertoldo di Giovanni (?) Mathias Gozzi</td>
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<td>Boldù (?) The Emperor Caracalla</td>
<td>After Giovanni Boldù</td>
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<td>Giovanni Bologna Hercules Carrying the Boar of Erminthus</td>
<td>After Giovanni Bologna, xvii century</td>
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<td>Pseudo Fra Antonio da Brescia A Satyr Uncovering a Nymph</td>
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<td>Benvenuto Cellini Virtue Overcoming Vice</td>
<td>Roman, late xvi or early xvii century</td>
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<td>Classicizing Artist Bronze Horse</td>
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<td>Donatello, <em>Saint Jerome</em> Widener Collection 1942</td>
<td>Paduan or Venetian, late xv or early xvi century</td>
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<td>A-285.8B</td>
<td>After Donatello, <em>Madonna and Child with Four Angels</em> Samuel H. Kress Collection 1957</td>
<td>Florentine, after Donatello, c.1456</td>
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<td>Attributed to Donatello, <em>A Satyr (Making the Cuckold's Sign)</em> Samuel H. Kress Collection 1957</td>
<td>Mantuan, last quarter xv century</td>
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<td>Attributed to Donatello, <em>The Virgin and Child</em> Samuel H. Kress Collection 1957</td>
<td>Follower of Donatello, mid-xv century</td>
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<td>A-286.9B</td>
<td>Attributed to Donatello, <em>Dead Christ Supported by Two Angels</em> Samuel H. Kress Collection 1957</td>
<td>North Italian, last quarter xv century</td>
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<td>A-289.1B</td>
<td>Attributed to Donatello, <em>Five Cupids at Play</em> Samuel H. Kress Collection 1957</td>
<td>North Italian, early xvi century</td>
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<td>Dutch School, xvii century <em>Ecce Homo</em> Widener Collection 1942</td>
<td>German, second half xvi century</td>
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<td>A-996.258A</td>
<td>N. Fiorentino (?), <em>Innocent vii</em> Samuel H. Kress Collection 1957</td>
<td>Attributed to Nicolò Fiorentino</td>
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<td>A-1518</td>
<td>Flamingo (Style of) <em>Infant Bacchanalians</em> Widener Collection 1942</td>
<td>After François Duquesnoy</td>
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<td>A-700.422B</td>
<td>Flemish, xv century <em>Dead Christ Between the Virgin and Saint John</em> Samuel H. Kress Collection 1957</td>
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<td>Flemish, xvi century <em>The Triumph of Religion</em> Samuel H. Kress Collection 1957</td>
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<td>Flemish School, xv century <em>Judgment of Paris</em> Widener Collection 1942</td>
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<td>Florentine, <em>Antinous (?)</em> Samuel H. Kress Collection 1957</td>
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<td>Florentine, xv century <em>The Spinario</em> Samuel H. Kress Collection 1957</td>
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<td>North Italian (Ferrarese?), xv or early xvi century</td>
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<td>Florentine, xv century <em>A Panther</em> Samuel H. Kress Collection 1957</td>
<td>Central or North Italian, c. 1500</td>
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<td>A-296.19B</td>
<td>Florentine, xv century <em>The Triumph of Cupid</em> Samuel H. Kress Collection 1957</td>
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<td>A-297.20B</td>
<td>Florentine, xv century Romulus and Remus</td>
<td>Italian, late xv or early xvi century</td>
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<td>A-301.24B</td>
<td>Florentine, xv century Apollo and Marsyas</td>
<td>Florentine, after the Antique, xv century</td>
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<td>A-305.28B</td>
<td>Florentine, xv century Minerva on a Chariot</td>
<td>Italian, after the Antique, xv or xvi century</td>
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<td>A-308.31B</td>
<td>Florentine, xv century Neptune</td>
<td>North Italian or Florentine, late xv century</td>
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<td>A-309.32B</td>
<td>Florentine, xv century Hercules and the Nemean Lion</td>
<td>Italian, after the Antique, xv century</td>
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<td>Florentine, xv century The Triumph of Silenus</td>
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<td>Florentine, xv century Diomedes and the Palladium</td>
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<td>Florentine, xv century Bust of Minerva</td>
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<td>Florentine, xv century Bust of a Youth</td>
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<td>German, xvi century Leda and the Swan</td>
<td>Paul Hübner, (fl. 1582-1614)</td>
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<td>A-731.453B</td>
<td>German, xvi century Venus and Cupid</td>
<td>Paul Hübner, (fl. 1582-1614)</td>
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<td>German, xvi century Christ on Tomb with Two Angels</td>
<td>German follower of Antonio Abondio, late xvi century</td>
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<td>Giovanni da Pisa The Holy Family</td>
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<td>Italian, before c.1530 Gianfrancesco Pallavicino</td>
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<td>German, probably Nuremberg, first half xvi century</td>
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Kneeling Man<br>
Samuel H. Kress<br>Collection 1957 | Spanish, xvi century                  | A-1346  | Italian, xvi century<br>
Madonna and Child with St. John<br>Widener Collection 1942 | Venetian, mid-xvi century            |
| A-677.399B | Italian, xvi century<br>
Lamentation Over the Dead Christ<br>Samuel H. Kress<br>Collection 1957 | Emilian, second quarter xvi century | A-1549  | Italian, xvi century<br>
Madonna and Child with Saints<br>Widener Collection 1942 | Style of Jacopo Sansovino, mid-xvi century |
| A-681.403B | Italian, xvi century<br>
Lot and his Daughters<br>Samuel H. Kress<br>Collection 1957 | German or Netherlandish, c.1600      | A-1550  | Italian, early xvi century<br>
Madonna and Child With Saints<br>Widener Collection 1942 | Style of Jacopo Sansovino, mid-xvi century |
| A-685.407B | Italian, xvi century<br>
Mars and Frieze of Trophies<br>Samuel H. Kress<br>Collection 1957 | North Italian, first quarter xvi century | A-1479  | Italian School, xv century<br>
Pope Paul II<br>Widener Collection 1942 | After Giuliano di Scipione, 1470    |
| A-686.408B | Italian, xvi century<br>
Spring and Summer<br>Samuel H. Kress<br>Collection 1957 | German, late xvi or early xvii century | A-1558  | Lautizio da Perugia<br>
Madonna and Child With Saints<br>Widener Collection 1942 | Style of Andrea Sansovino            |
| A-687.409B | Italian, xvi century<br>
Autumn and Winter<br>Samuel H. Kress<br>Collection 1957 | German, late xvi or early xvii century | A-1164.427A | Leone Leoni<br>
Pietro Aretino<br>Samuel H. Kress<br>Collection 1957 | Leone Leoni (?)                     |
| A-690.412B | Italian, xvi century<br>
Lamentation Over the Dead Christ<br>Samuel H. Kress<br>Collection 1957 | Emilian, mid-xvi century              | A-1559  | Leoene Leoni<br>
Fountain of Knowledge<br>Widener Collection 1942 | Jacopo da Trezzo                     |
| A-692.414B | Italian, xvi century<br>
Cupid Playing on a Lute<br>Samuel H. Kress<br>Collection 1957 | German, second quarter xvi century    | A-1227.489A | Manner of Leone Leoni<br>
Giroldo Cardano of Pavia<br>Widener Collection 1942 | Leone Leoni (?)                     |
| A-693.415B | Italian, xvi century<br>
Bull-Baiting<br>Samuel H. Kress<br>Collection 1957 | After Giovanni Bernardi              | A-716.438B | Master F. Mar.<br>
A Nymph on a Dolphin<br>Samuel H. Kress<br>Collection 1957 | Francesco Marti                     |
| A-733.455B | Italian, xvi century<br>
An Allegorical Scene<br>Samuel H. Kress<br>Collection 1957 | Riccio                              |
| A-1225.487A | Italian, xvi century<br>
Barbara Borromeo<br>Samuel H. Kress<br>Collection 1957 | Attributed to Pier Paolo Galicotti   | A-502.224B | Master I.S.A.<br>
An Allegorical Scene<br>Samuel H. Kress<br>Collection 1957 | Riccio                              |
| A-1542 | Italian, xvi century<br>
Adoration of the Shepherds<br>Widener Collection 1942 | Emilian, 1561                      | A-503.223B | Master I.S.A.<br>
An Allegorical Scene<br>Samuel H. Kress<br>Collection 1957 | Riccio                              |
| A-1543 | Italian, xvi century<br>
Beheading Christ<br>Widener Collection 1942 | Emilian, c. 1560                   | A-504.226B | Master I.S.A.<br>
An Allegorical Scene<br>Samuel H. Kress<br>Collection 1957 | Riccio                              |
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</tr>
<tr>
<td>B-4420</td>
<td>School of Dürer, *Apollo on Parnassus* Rosenwald Collection 1944</td>
<td>HANS SUESS VON KULMBACH</td>
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<td>B-5240</td>
<td>Hans Burgkmair, *The Old White King Sending His Messengers to Portugal* Rosenwald Collection 1943</td>
<td>LEONHARD BECK</td>
</tr>
<tr>
<td>B-5241</td>
<td>Hans Burgkmair, *Three Men and a Boy in the Court of a Castle, to the Right Three Men on a Staircase* Rosenwald Collection 1943</td>
<td>LEONHARD BECK</td>
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<tr>
<td>B-5242</td>
<td>Hans Burgkmair, *A Legation before a King, Near Him Two Women Standing* Rosenwald Collection 1943</td>
<td>LEONHARD BECK</td>
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<td>B-5244</td>
<td>Hans Burgkmair, *Saints Connected with the House of Habsburg: *Saint Remigius* Rosenwald Collection 1943</td>
<td>LEONHARD BECK</td>
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<tr>
<td>B-5245</td>
<td>Hans Burgkmair, *Assembly of Four Kings, in the Foreground Four Men* Rosenwald Collection 1943</td>
<td>LEONHARD BECK</td>
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<tr>
<td>B-6720</td>
<td>School of Dürer or Dürer, *Coats of Arms of the Family Kress von Kressenstein* Rosenwald Collection 1943</td>
<td>HANS SEBALT BEHAM</td>
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<tr>
<td>B-6722</td>
<td>School of Dürer, *Saint Stephen and Two Bishops* Rosenwald Collection 1943</td>
<td>ATTRIBUTED TO WOLF TRAUT, SAINTS MAXIMILIAN, STEPHEN, AND VALENTINE</td>
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<tr>
<td>B-11,012</td>
<td>Anonymous German, *Endpapers with Twenty-Five Animals* (Seven contemporary impressions from the old German blocks) Rosenwald Collection 1943</td>
<td>JOHANN MAISCH</td>
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<tr>
<td>B-11,018</td>
<td>Anonymous German, *Endpapers with Twenty-Five Animals* (Seven contemporary impressions from the old German blocks) Rosenwald Collection 1943</td>
<td>JOHANN MAISCH</td>
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<tr>
<td>B-11,019</td>
<td>Anonymous French, *Austrian, German* *Gilt Endpaper* Rosenwald Collection 1943</td>
<td>GIOVANNI ANTONIO REMONDINI AND GIOVANNI BATTISTA</td>
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<tr>
<td>B-11,020</td>
<td>Anonymous, French *Austrian, German* *Gilt Endpaper* (with large floral pattern) Rosenwald Collection 1943</td>
<td>ANONYMOUS ITALIAN, XVIII CENTURY</td>
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<tr>
<td>B-11,021</td>
<td>Anonymous, French *Austrian, German* *Gilt Endpaper* (with small floral pattern) Rosenwald Collection 1943</td>
<td>ANONYMOUS ITALIAN, XVIII CENTURY</td>
</tr>
<tr>
<td>B-11,022</td>
<td>Anonymous, French *Austrian, German* *Gilt Endpaper* (with small floral pattern) Rosenwald Collection 1943</td>
<td>GIOVANNI ANTONIO REMONDINI AND GIOVANNI BATTISTA</td>
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<tr>
<td>B-11,025</td>
<td>Anonymous German, *XVI CENTURY* *Gilt Endpaper with Trades* Rosenwald Collection 1943</td>
<td>JOHANN CARL MUNCK</td>
</tr>
<tr>
<td>B-11,027</td>
<td>Anonymous German, *XVI CENTURY* *Gilt Endpaper with Saints* Rosenwald Collection 1943</td>
<td>AFTER JOHANN LECHNER</td>
</tr>
<tr>
<td>B-11,028</td>
<td>Anonymous German, *XVI CENTURY* *Gilt Endpaper* Rosenwald Collection 1943</td>
<td>JOHANN LECHNER</td>
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<tr>
<td>Number</td>
<td>Former Attribution</td>
<td>Changed to</td>
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<tr>
<td>B-11,029</td>
<td>Anonymous German, xviii century Gilt Endpaper</td>
<td>Johann Lechner</td>
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<tr>
<td></td>
<td>Rosenwald Collection 1943</td>
<td></td>
</tr>
<tr>
<td>B-11,030</td>
<td>Anonymous German, xviii century Gilt Endpaper with Birds</td>
<td>Johann Georg Eckart</td>
</tr>
<tr>
<td></td>
<td>Rosenwald Collection 1943</td>
<td></td>
</tr>
<tr>
<td>B-11,033</td>
<td>Anonymous German, xviii century Gilt Endpaper with Trades</td>
<td>Paul Reimund</td>
</tr>
<tr>
<td></td>
<td>Rosenwald Collection 1943</td>
<td></td>
</tr>
<tr>
<td>B-11,034</td>
<td>Anonymous German, xviii century Gilt Endpaper with Fifty Animals</td>
<td>Johann Georg Eckart</td>
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<tr>
<td></td>
<td>Rosenwald Collection 1943</td>
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<tr>
<td>B-19,398</td>
<td>Käthe Kollwitz Hedwig Weiss</td>
<td>Hedwig Weiss</td>
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<tr>
<td></td>
<td>Rosenwald Collection 1950</td>
<td>Käthe Kollwitz</td>
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<tr>
<td>B-19,399</td>
<td>Herman Verierleir(?) Richard Hoelscher</td>
<td>Richard Hoelscher</td>
</tr>
<tr>
<td></td>
<td>Rosenwald Collection 1950</td>
<td>Hermann Keyserling(?)</td>
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<tr>
<td>B-22,902</td>
<td>Anonymous German, xviii century Endpaper: Peasant Wedding</td>
<td>Paul Reimund</td>
</tr>
<tr>
<td></td>
<td>Rosenwald Collection 1964</td>
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<tr>
<td>B-22,903</td>
<td>Anonymous German, xviii century Endpaper: Scenes From the Life of a Knight Rosenwald Collection 1964</td>
<td>Paul Reimund</td>
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<tr>
<td>B-22,904</td>
<td>Anonymous German, xviii century Endpaper: Scenes of Trades Rosenwald Collection 1964</td>
<td>Paul Reimund</td>
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<tr>
<td>B-24,280</td>
<td>Hautai (?) Composition II, Dark Rosenwald Collection 1964</td>
<td>Simon Hantai</td>
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<tr>
<td>B-24,281</td>
<td>Hautai (?) Composition III, Dark Rosenwald Collection 1964</td>
<td>Simon Hantai</td>
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<tr>
<td>Number</td>
<td>Former Attribution</td>
<td>Change to</td>
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<tr>
<td>C-6</td>
<td>Rhenish, xii century</td>
<td>Rhenish/Mosan Style, second half</td>
</tr>
<tr>
<td></td>
<td>Cross of Copper Gilt with Champlevé Enamel</td>
<td>xii century</td>
</tr>
<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-7</td>
<td>Flemish (Tournai), c. 1290</td>
<td>After Colard de Donai and Jacques de Nivelles, 1272-1298</td>
</tr>
<tr>
<td></td>
<td>Figure of Saint Agnes, Copper Gilt</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-10</td>
<td>Italian School, xv century</td>
<td>Franco-Flemish, xv century</td>
</tr>
<tr>
<td></td>
<td>Pax, Carved on a Shell</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-15</td>
<td>Couly II Nouailher</td>
<td>Attributed to Jean de Court</td>
</tr>
<tr>
<td></td>
<td>Large Plate with the Birth of Adonis</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-19</td>
<td>Italian, first half xvi century</td>
<td>Italian, probably Milanese, c. 1580-1590 (style of Saracchi Workshop)</td>
</tr>
<tr>
<td></td>
<td>Rock Crystal Altar Cross in Gold and Enamel</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-21</td>
<td>South German</td>
<td>South German, Freiburg im Breisgau and Augsburg</td>
</tr>
<tr>
<td></td>
<td>Covered Vase of Rock Crystal with the Arms of the Schonburg Family</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-22</td>
<td>Italian or German, xvi century</td>
<td>South German, Freiburg im Breisgau, second half xvi century (with later mountings)</td>
</tr>
<tr>
<td></td>
<td>Covered Vase of Rock Crystal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-23</td>
<td>Italian, xvi century</td>
<td>Italian, probably Milanese, third quarter xvi century</td>
</tr>
<tr>
<td></td>
<td>Rock Crystal Vase in the Form of a Dragon</td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
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<tr>
<td>C-24</td>
<td>Italian, xvi century</td>
<td>Italian, probably Milanese, second half xvi century</td>
</tr>
<tr>
<td></td>
<td>Vase Engraved with Hunting Scenes</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-25</td>
<td>Italian, c. 1550</td>
<td>Italian, probably Milanese, third quarter xvi century</td>
</tr>
<tr>
<td></td>
<td>Rock Crystal Beaker with Gold Foot</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
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<tr>
<td>C-29</td>
<td>Style of Benvenuto Cellini</td>
<td>Netherlands, probably Antwerp, c. 1580-1590</td>
</tr>
<tr>
<td></td>
<td>Pendant Representing Europa and the Bull</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-31</td>
<td>North Italian, probably Milanese, c. 1570</td>
<td>Italian, probably Milanese, second half xvi century</td>
</tr>
<tr>
<td></td>
<td>Agate Representing the Head of Medusa</td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
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<tr>
<td>C-32</td>
<td>North Italian, Florentine (?), c. 1570</td>
<td>Netherlands, last quarter xvi century</td>
</tr>
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<td>Enamelled and Jeweled Gold Necklace with Pendant Representing the Sphinx</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-34</td>
<td>Spanish (?)</td>
<td>South German, last quarter xvi century</td>
</tr>
<tr>
<td></td>
<td>Pendant Representing a Triton</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
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<tr>
<td>C-36</td>
<td>Florentine, xv century</td>
<td>Executed by Giovanni di Domenico</td>
</tr>
<tr>
<td></td>
<td>Polychrome Window in Two Parts Representing the Annunciation</td>
<td></td>
</tr>
<tr>
<td>C-37</td>
<td>The Virgin</td>
<td>Castel Durante, c. 1520</td>
</tr>
<tr>
<td></td>
<td>The Angel</td>
<td></td>
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<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
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<tr>
<td>C-38</td>
<td>Caffaggiolo, c. 1510</td>
<td>Faenza, c. 1520</td>
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<tr>
<td></td>
<td>Small Plate with a Cupid in the Center</td>
<td>Gubbio Deruta</td>
</tr>
<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-39</td>
<td>Siena (Maestro Benedetto?), c. 1510</td>
<td>Siena, c. 1510</td>
</tr>
<tr>
<td></td>
<td>Plate with Shields Containing the Maltese Cross</td>
<td>Gubbio Deruta</td>
</tr>
<tr>
<td></td>
<td>Widener Collection 1942</td>
<td></td>
</tr>
<tr>
<td>C-40</td>
<td>Siena (Maestro Benedetto), c. 1500</td>
<td>Nicolò da Urbino or a Follower</td>
</tr>
<tr>
<td></td>
<td>Dish with Narcissus in the Center</td>
<td>Gubbio, c. 1525-1535</td>
</tr>
<tr>
<td></td>
<td>Widener Collection 1942</td>
<td>Nicolò da Urbino</td>
</tr>
<tr>
<td>C-41</td>
<td>Urbino, c. 1540</td>
<td>Duchy of Urbino, c. 1535</td>
</tr>
<tr>
<td></td>
<td>Sauce Dish with Clio</td>
<td>Duchy of Urbino</td>
</tr>
<tr>
<td></td>
<td>Widener Collection 1942</td>
<td>Workshop of Guido Durantino</td>
</tr>
<tr>
<td>C-42</td>
<td>Faenza, c. 1520</td>
<td>Francesco Durantino (?)</td>
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<tr>
<td></td>
<td>Upright Plaque with the Adoration of the Magi</td>
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</table>
The reader services staff completed another exceptionally busy year. The statistics show that there were fewer outside readers than in the previous year but that these readers used more of the library’s resources and in different ways. General retrieval of books from the stacks increased, as did retrievals from the backlog, restricted access, special collections, folios, and the rare book collection. The special searches for “missing” books increased four-fold, chiefly as a result of the staff’s concentrated effort to locate this body of material. The circulation section developed a “missing” book list, which can also be used as a want list.

Because of the steady growth of the library’s collection, many books were shifted as stacks in some areas became overcrowded. All members of the circulation section deserve special praise for performing a very difficult job. The circulation desk’s reserve shelf was nearly always full. More patrons this year were repeat library users, sometimes coming every day for months at a time.

Again this year, the library was used extensively by graduate students in the Washington area as well as by staff members and visiting scholars from local museums. Other users included people from museums across the country, commercial organizations, and the federal government. There were also representatives from Albert-Ludwigs Universität, Freiburg; Università Cattolica, Milan; Museum of Fine Arts, Budapest, Ashmolean Museum, Oxford; the Israel Museum, Jerusalem; Warburg Institute, London; University of Vienna; Leiden University; University of Newcastle upon Tyne; Museum für Kunsthandwerk, Frankfurt; and the China Children’s Publishing House, Beijing.

The statistics for reference work, including a separate breakdown for DIALOG, a computer-based information retrieval system, reflect the growing activities of this section. In addition, there was continued close liaison with members of CASVA who came and went throughout the year and who received a wide variety of assistance from the reference staff. Tours and contacts with the Library of Congress were also arranged through the reference section. As usual, tours of the library were given to individuals and groups, including architects, librarians, and scholars from many parts of the United States, as well as from London, Geneva, Jerusalem, Rome, Vienna, and Beijing. Special orientations to library resources were given to classes from American University, Georgetown University, George Mason University, and the University of Maryland. Students in these classes (three of which were taught by National Gallery staff members) used the library.

Throughout the year, members of the reference section received training on displaywriters and in the use of its three computer data bases: OCLC—a new addition, DIALOG, and RLIN. They participated in recommendations and preparations for minimal cataloguing on the Integrated Library System (ILS). Computer-based files and union lists provide rich resources for bibliographic checking, reference queries, and interlibrary loan procedures, all aided by the monthly list of material catalogued by the library.

The New York Times Information Bank with its full text access is no longer available via the general purpose terminal which the reference sections uses. However, citations to the New York Times and other important United States newspapers are available via the National Newspaper Index.

There were 71 titles in 162 volumes added to the refer-
ence collection in fiscal 1983. Because space has become so tight on the ground floor, the auction indexes were shifted to the concourse reading room. With the reference shelves so crowded, plans are underway for a shelf reading of the collection and a relabeling of the shelves. The addition of the National Union Catalog Index to Names, Titles, Subjects and Series on microfiche has necessitated a review as to how it can best be made available to readers. Other reference works on microfiche are expected to follow (see listings below for two major library catalogues on microfiche).

Important new reference works for fiscal 1983 include:

- *Lexikon iconographicum Mythologie Classicae (LIMC)* vol. 1-Zurich, Artemis Verlag, 1981-.

Interlibrary loan services to the Gallery curatorial staff and CASVA members continued to increase. This past year, 76 percent of all requests to the Library of Congress were filled and 48 percent of requests to other libraries, or an overall retrieval rate of 72 percent.

Information about the library’s growing collection of microforms is provided by a combination of information from the card catalogue, an on-line system, and descriptive brochures, primarily to researchers demanding access to our large architectural collections available on microfiches. In fiscal 1983, 200 persons used the microforms room, in contrast to 173 in fiscal 1982.

Study space in the library is in heavy demand and very short supply: all carrels on the concourse level were in use throughout the year, all tables in the concourse reading room were assigned to visiting scholars and summer interns, and all desks in stack areas were used.

The staff of the gifts and exchange section continued throughout fiscal 1983 to process large amounts of material from other institutions and individual donors in addition to assuming responsibilities for the maintenance of the vertical files, the rare book collection, book preservation, and, in part, library automation. A major effort was made to clear the vertical file room of scores of cartons containing unprocessed Library of Congress surplus duplicates, ephemera, and other pamphlets. The section was fortunate in having the assistance of several volunteers throughout the year, which enabled it to maintain a minimum level of service for the vertical file collection. File folder labels were typed for all institutional headings. Volunteers labeled the folders, updated the name authority file, filed artist pamphlets, and organized and began processing our large offprint collection.


National Gallery of Art publications were sent to exchange institutions as part of the library’s regular exchange program. Currently there are 266 institutions on the exchange list, of which 127 are in the United States and 139 are foreign.

During fiscal year 1983, 2,166 monographs were sent to be bound. In addition, 1,013 serials volumes and 1,032
auction catalogues were sent to the bindery. Staff also repaired more than 35 books.

The library’s serials budget is used for the acquisition of auction sales catalogues, as well as serials proper. One hundred six serial titles were added to the collection this year.

Serials binding increased by 24 percent over last year; over 7,300 issues were bound into 1,838 volumes. These, in addition to 178 prebound volumes received and 327 volumes transferred, brought the number of serials volumes to 15,192.

The library’s holdings of art auction sales catalogues received several important additions: 58 catalogues concerning prints sales and dating from 1833 to 1913 and dealing with prints, primarily from the collection of A. Freiherr von Lanna; 945 early twentieth-century American catalogues; 1,458 nineteenth-and early twentieth-century European catalogues in the Haro-Rice collection were offered to us — of these we lacked only 205 which were subsequently purchased; 18 early twentieth-century auction catalogues of sales held in Milan and Rome; 9 nineteenth-century French and English catalogues, including The Thomas Banks’... Catalogue of the Extensive and Valuable Collection of Original Models in Terra Cotta... held in 1805.

For the first time the cataloguing section began to create an on-line catalogue using the Integrated Library System. Also for the first time it broke away from the traditional approach to cataloguing which emphasizes fullness and the highest possible standards to experiment with minimal level cataloguing.

At the end of April, the chief librarian called a meeting to discuss ways to gain bibliographic control over the uncatalogued special collections. Various automated alternatives were investigated, and the system that offered the library’s staff and patrons the best possible on-line access at a reasonable cost was the ILS. The Gallery signed a contract with Avatar Systems, Inc., for this special cataloguing project to extend from 1 June through 30 September.

Several basic decisions about the cataloguing to be done on the ILS were made at the beginning of the project: 1) bibliographic records would be available only on-line (no cards or paper products would be produced); 2) all books would be classified and shelved with the rest of the collection; and 3) in an effort to speed up the cataloguing process it was decided that those records found in OCLC would be edited minimally and that original records created by the cataloguers would conform to national standards for permanent minimal level cataloguing. This approach was considered possible because of the sophisticated searching capabilities and the authority files offered by the ILS, as well as authority files available from other vendors that could be used to ensure consistency of headings.

The first collection chosen to be catalogued was the Lotz collection. The summer interns searched 1,252 titles in the card catalogues, and 712 titles were selected for cataloguing. Sixty-six percent of these titles were found in OCLC.

At the end of July, Avatar loaded a test data base of 600 records from our OCLC tapes and conducted a one-day training session on the system. The first three weeks of August were spent testing the indexes, the displays, and learning the system as well as starting to catalogue the Lotz books. On 9 September, the section completed the transfer of 220 records from OCLC to the ILS, and the library could celebrate the birth of its first on-line catalog. It is too early to evaluate fully this project (both the ILS itself and the advantages and disadvantages of minimal level cataloguing), but indications are that the project will be successful.

Before work began on the ILS project, the section wrote seven new policies and substantially revised eleven other policies. Among the new policies were ones on the cataloguing of sound recordings, photocopies, microfilm and microfiche of previously published works, and adding dates to monographic call numbers. A great deal of time was spent on two other important subject heading policies — one on modifiers and subdivisions expressing origin and/or current location in art media headings and the other on chronological subdivisions.

During the first eleven months of the year, the section catalogued 3,908 monographic titles in 4,828 volumes. Of this total, 3,649 titles in 4,202 volumes were new accessions; 259 titles in 358 volumes were revisions; 143 volumes were processed as added copies; and 125 volumes were processed as added volumes. The 3,649 new monographic titles processed by the section were catalogued using the following types of records: 1,763 titles in 1,986 volumes were catalogued from LC records; 1,642 titles in 1,948 volumes were catalogued semi-originally; and 244 titles in 268 volumes were catalogued originally. All of the newly catalogued monographs were catalogued using the OCLC cataloguing subsystem. Of the 143 copies added, 80 were done manually and the rest were done on OCLC. Of the 125 volumes added, 53 were done manually and the rest were done on OCLC. During the first eleven months, the section also catalogued 163 serial titles in 1,022 volumes. Of the total number of catalogued serials, 119 titles in 816 volumes were new accessions and 44 titles in 206 volumes were revisions. The section filed 46,000 new cards into the card catalogues and changed 368 headings in the card catalogue from pre-AACR2 to AACR2 form. It also issued 8
individual lists of changed headings and 2 cumulated lists.

The section did original cataloguing for twice as many monographic titles as last year. It filed 3,000 more cards into the card catalogues and changed 88 more headings to AACR2 form than last year. Most of these increases are due to an increase in clerical help over the previous year. The dramatic increase in original cataloguing, however, is due more to the introduction of minimal level original cataloguing in connection with the ILS.

The order section acquired 2,474 titles in 3,488 volumes, 16 pamphlets for the vertical file, and 22 microforms. There were 1,402 titles in 1,640 volumes, 11 pamphlets and 22 microforms purchased with federal funds. There were 1,072 titles in 1,848 volumes and 5 pamphlets purchased with trust funds.

The order section staff, despite having been reduced from three to two for the better part of the year, was occasionally helped by other library staff spared from regular duties and successfully tackled the enormous task of maintaining control of the bibliographic checking, ordering, and accessioning.

Some of the more notable acquisitions by purchase made during the year were a collection of over 200 titles on Russian architecture bought from Professor Anatole Kopp of Paris; a collection of 122 titles, including several multi-volume sets, on the architecture and decorative arts of Sweden in the twentieth century; a virtually complete collection of publications by and about Hendrik Petrus Berlage, perhaps the dominant figure in Dutch architecture for the first third of this century. Other notable purchases include:
Because the vertical files section continues to lack staffing, its resources have been made available on a very limited basis. For three months of the current fiscal year it was closed entirely to outside readers. Requests for its use come primarily from researchers working on museum and exhibition catalogues. Prime users have been Gallery staff and curators from the Phillips Collection and the Hirshhorn Museum and Sculpture Garden.

Beginning in January 1983, the library launched a program of recruiting and training volunteers to work in various areas. The initial group of five volunteers came in through the auspices of the Gallery's volunteer docent program. Of those, only one remains as a regular volunteer. A more fruitful source has been persons who call the Gallery on an individual basis offering their services. The volunteer statistics for fiscal 1983 (through 31 August) are as follows:

- **Number of volunteers**: 11
- **Total hours worked**: 316
- **Vertical files**: 285
- **Microforms**: 7
- **Cataloguing**: 24
This year the library selected two library science graduate students to work as summer interns. Their assignments were primarily in the area of bibliographic checking. In addition they performed detailed preliminary cataloguing of 42 rare books from the Lotz collection, made an evaluation of the manuscript holdings in the library, prepared a bibliographic guide for iconographic studies in the library, and made a list of recommended acquisitions for the iconography reference collection.

Staff changes and awards during the year: Celine Alvey, associate librarian, received a cash award for outstanding performance; Mrs. Alvey resigned in July to accept the post of manager of information systems at the J. Paul Getty Center for the History of Art and the Humanities; Gretl Cox, a temporary staff member, assisted in cataloguing artist monographs; J. M. Edelstein, chief librarian, was recognized as having accomplished “consistent stellar work in building what has become a significant reference library among art libraries” by the National Gallery of Art and presented with a cash award; Tempie Harris, Lynette Hill, and Linda Kersey joined the staff as student aids in the cataloguing and administrative sections; Bruce Hebblethwaite and Peter Symolon joined the staff as circulation assistants; Katie Heflin, Beatrice Poindexter, Cathy Quinn, and Julia Wisniewski received awards for outstanding performances; Carolyn Mauler, secretary to the chief librarian, received a quality increase for outstanding performance; Frances Lederer joined the staff as head of the gifts and exchange section; Thomas McGill, as a result of a revised position description, is now performing special assignments for the chief librarian in addition to other duties; Delores Stachura, circulation assistant, resigned; Arthur Gross transferred to the library’s order section from the reference section, and Julia Wisniewski transferred to the reference section from the order section.

### COMPARATIVE LIBRARY STATISTICS - FISCAL YEARS 1982 & 1983

<table>
<thead>
<tr>
<th>Collection</th>
<th>Fiscal 1982</th>
<th>Fiscal 1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Added monographs titles/volumes</td>
<td>4,398/5,153</td>
<td>3,838/4,985</td>
</tr>
<tr>
<td>Titles/volumes acquired with federal funds</td>
<td>1,413/1,656</td>
<td>2,474/3,488</td>
</tr>
<tr>
<td>Titles/volumes acquired with trust funds</td>
<td>1,159/1,262</td>
<td>1,402/1,640</td>
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<tr>
<td>Titles/volumes acquired by gift</td>
<td>1,328/1,703</td>
<td>1,325/1,418</td>
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<tr>
<td>Titles/volumes acquired by exchange</td>
<td>502/532</td>
<td>825/865</td>
</tr>
<tr>
<td>Added microform titles</td>
<td>73</td>
<td>22</td>
</tr>
<tr>
<td>Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)</td>
<td>97,236</td>
<td>106,294</td>
</tr>
</tbody>
</table>

**Library Services**

- Reference inquiries: 12,032 (1982), 6,810 (1983)
- New registrants: 446 (1982), 466 (1983)
- Volumes retrieved from the stacks: 7,211 (1982), 7,127 (1983)
- Interlibrary loans obtained for NGA staff and CASVA fellows: 1,185 (1982), 1,061 (1983)
- Interlibrary loans to other institutions: 158 (1982), 143 (1983)
- NGA publications distributed to exchange partners: 1,279 (1982), 1,640 (1983)

**Technical Services**

- Serials titles/volumes catalogued: 150/771 (1982), 163/1,022 (1983)
- Catalogue cards filed: 43,000 (1982), 46,000 (1983)
- Serials volumes, including auction catalogues, bound: 1,482 (1982), 1,838 (1983)
- Bibliographic checking
  - Total titles checked: 9,996 (1982), 8,577 (1983)

**PHOTOGRAPHIC ARCHIVES**

The photographic archives, after careful and lengthy investigation, has begun a pilot project in the use of a computer for information retrieval suited specifically to its needs. The program is designed to provide various means of access to the images contained in the collection. This year-long project has been funded through the generosity of the Samuel H. Kress Foundation. Its continued support has allowed the archives to grow to its present size—over 1,000,000 photographs and 2,500,000 images on microforms.

The archives was the recipient of three remarkable gifts this past year: Anthony Geber gave a substantial number of photographs and other types of reproductions primarily of eastern European art; the Archives of American Art transferred the non-American photos from the Royal...
Cortissoz collection; and Henry-Russell Hitchcock gave over 3,000 photographs connected with the research and publication of his book, *German Renaissance Architecture*.

Both by purchase and by gift, the collection was greatly enhanced by the addition of nine books or albums dating from the 1860s and 1870s illustrated with photographs. An album illustrating sculpture displayed at the Centennial in Philadelphia in 1876 and another showing renovations in the Château at Blois, dated 1875, have provided our users with important insights into the taste of that period.

Among the other acquisitions of the year are all the photographs from the Bolognese firm, A. Villani e figli, the collection of the Palazzo Durazzo-Pallavicini, Genoa, all the paintings in the Schack-Galerie, Munich, and a selection of colonial architecture in Nicaragua.

The Kress Foundation initiated a new program of grants to scholars for photographs with the stipulation that copies of the photographs be deposited in the archives. We are most grateful for this program, as it adds formerly unrecorded images to the collection.

**CONSERVATION DIVISION**

**PAINTING**

Among the thirteen major treatments completed this year, the most significant was *The Small Cowper Madonna* by Raphael, treated in conjunction with the Gallery exhibition *Raphael and America* and the 500th anniversary of Raphael's birth. The examination prior to treatment revealed an interesting underdrawing not previously known. The cleaning uncovered the original stone parapet behind the Madonna concealed for centuries under a restorer's painted black drapery. In preparation for the opening of the new ground floor space in the West Building, two early American paintings from the Garbisch collection underwent major conservation treatment, and many more underwent varying degrees of minor treatment ranging from grime cleaning to the toning in of discolored repaint. Of the sixteen major treatments now in progress, the longest is that of George Savage’s large and very popular *The Washington Family*, being worked on under contract to the Gallery by Robert Scott Wiles.

The major examinations of forty-six works were carried out in connection with curatorial research and to set priorities for treatment. They included two distinct groups. All of the Gallery’s Raphaels and all the paintings by artists closely related to Raphael were examined by Carol Christensen in conjunction with the Raphael exhibition. Secondly, examinations of northern European paintings of the fifteenth and sixteenth centuries continued in order to meet the first deadlines of the systematic catalogue. In addition to these major examinations, numerous minor examinations were carried out to respond to individual curatorial questions and guard reports.

The examination of paintings for and during exhibitions was another important staff activity. A total of 392 paintings were inspected. Members of the staff traveled as couriers for many of these exhibitions to inspect non-Gallery and Gallery paintings prior to packing and shipment and to help ensure their safe arrival.

Over one hundred guests visited the painting conservation laboratory during the year, including foreign conservators, art historians, and graduate student groups to whom special tours were given.

**PAPER**

The paper conservation department completed 102 major and 274 minor treatments on a variety of prints and drawings. Among the major treatments were *Q XX*, a collage by Moholy-Nagy; *Guitar and Bottle*, a drawing by Picasso; *Rudolf I and Albert I with Pallas*, a two-sided architectural study by Rubens and van Thulden; and *Premier Salon de la Societe des Dessinateurs Humoristes*, a large poster designed by Forain.

As time allowed, prints and drawings from specific areas of the graphics collection were examined, treated as necessary, and rematted. A systematic survey of the early German woodcuts in the Rosenwald collection was completed this year, and a similar survey of the Rembrandt prints is underway at present.

Technical examination with the stereo microscope and with ultraviolet and infrared illumination was used by paper conservators to elucidate the media present in a number of graphics. The staff has found ultraviolet examination particularly useful in visually enhancing partially obliterated designs or inscriptions executed in pigments or inks containing iron, such as sienna or umber.

Two interesting pieces by Felix Buhot posed a challenging problem. They are landscapes incised in thin, rigid sheets of unknown material, which have incorrectly been described as mica or gelatin. Paper conservators working closely with the analytic scientist, as well as with outside consultants, have ascertained that the unknown material is celluloïd, an early and novel use of an unusual art support.

Paper conservators again worked together with the analytic scientist in using x-ray fluorescence to identify the chemical elements present in various pigments, inks, and photographic images. This superb technique requires no sampling and reads characteristic energy emissions. It has regularly confirmed identifications of brown inks as common iron gall ink rather than as sepia or bistre, two
specific types of ink which are found less frequently.

In addition, paper conservators recorded fifty watermarks found on prints and drawings in beta-radiographs, a detailed exact-size image on x-ray film. A number of watermarks on Rembrandt prints and drawings in the collection have been recorded this year.

With the opening of the West Building graphics galleries, paper conservators have found that exhibition-related activities occupy a rapidly expanding segment of their time. Paper conservators examined 492 works of graphic art for incoming and outgoing condition in several major loan exhibitions: *Braque: The Papiers Collés; Claude Lorrain; Manet and Modern Paris; Raphael and America; The Prints of Lucas van Leyden; and Gainsborough Drawings*. In addition, staff paper conservators checked 274 works proposed for in-house exhibitions or for loan to other institutions to determine that each piece could be exhibited and travel safely. Of the paper treatments completed this year, more than one-third involved graphics to be exhibited or loaned. Paper conservators also advised on designing wedges and “cradles” for the safe display of the rare books increasingly included in Gallery exhibitions.

A paper conservator traveled to Kyoto to courier paintings for the Gallery and to observe Japanese scroll mounting techniques which profoundly influence western paper conservation methods.

A photographic conservator served as a consultant to prepare a report on preventive care of the Stieglitz collection and to recommend any conservation treatment needed.

The newly completed West Building matting framing workshop and frame storage was very active with preparation for the cluster of inaugural graphics exhibitions in the adjacent West Building graphics galleries.

The ongoing care of the graphics collection has focused on systematic rematting of groups of prints. This year rematting was completed for the Rosenwald collection of early German woodcuts and the manuscript illuminations on vellum. Rematting of the Rembrandt and Dürer collections is in progress. In addition, hundreds of prints and drawings were rematted for in-house shows and for the rotating exhibitions of Gallery graphics during 1983, as well as for presentations to the board of trustees. A total of 2,695 works were matted or framed during the year.

**OBJECT**

Fiscal 1983 opened with a flourish of activity in the object conservation department in preparation for the opening of the sculpture galleries in the renovated ground floor of the West Building. Over 1,000 objects were examined or treated for this new installation. Noteworthy in these figures are some of the finest examples of Renaissance medals, reliefs, plaquettes, and statuettes in the western hemisphere; the two sixteenth-century stained glass windows from the church of S. Maria Maddalena dei Pazzi in Florence; a collection of terracotta figures by the French sculptor, Claude Michel Clodion; the impressive walnut Renaissance table in the first sculpture gallery; and part of the Mellon collection of Degas’ wax models. As well as opening the new galleries to the press and public, the conservation laboratories were open for press tours during the three days of symposia and receptions. Under contract to the Gallery, Stephen Tatti treated the Henry Moore Sculpture *Knife Edge Mirror Two Piece* at the entrance to the East Building to coincide with the West Building opening.

Among the 590 works that received major treatment during the year were Giacometti, *The Chariot*; Oskar Schlemmer, *Homo*; and a new acquisition by Monti, *Head of Bull*. An all-night radiography session was scheduled with the Naval Explosive Ordnance Technology Disposal Center for a unique opportunity to radiograph the figure of
Mercury from atop the Rotunda fountain. At the same time samples of the core material remaining inside the statue were removed for thermoluminescent testing, and determination of the surface composition was achieved by x-ray fluorescence analysis. The combined data should help in the dating and attribution of Mercury. Long-term treatment is continuing on two della Robbia reliefs and an unfired terracotta putto attributed to Verrochio.

Ninety-seven incoming objects were inspected for condition, and some required treatment, for the following exhibitions: David Smith: Five Surrealists from the Menil Collections; Arp: The Dada Reliefs; and Art of Aztec Mexico: Treasures of Tenochtitlan. A conservator traveled twice to Mexico to assist in preparations for the Aztec exhibition and to help ensure the safe arrival of the fragile terracotta Eagle Warrior and the six-ton stone Jaguar.

Among requests for advice, the object conservation staff was asked to consult on treatments for The National Archives and Dumbarton Oaks’ Byzantine collection.

CHIEF CONSERVATOR
The following position appointments within the conservation division became effective during the fiscal year. In August, Ross M. Merrill, formerly head of painting conservation and assistant chief conservator, accepted the position of chief of conservation. Victor C. B. Covey was appointed chief conservator emeritus and conservator for special projects. Sarah L. Fisher was appointed acting head of painting conservation, and Shelley G. Sturman appointed acting head of object conservation.

The staff department heads worked extensively on a program for the development of the division. This program includes four areas for future development: advanced training for conservators as a means of furthering practical experience in the field of conservation; a visiting research program to bring in outside expertise to augment conservation research and provide an influx of ideas, different interpretations, and viewpoints; a staff exchange program to provide the opportunity to observe and participate in restoration and research in other museums; and a staff research program to provide the time and funds needed for in-depth study of conservation-related questions. These programs will dramatically enhance the services and research the conservation division provides in the maintenance and care of the National Gallery’s collections.

In addition to the interns who worked in conservation as part of the Gallery’s summer internship program, the following people served internships during the year: Luci Kinsolving, painting; Pia DeSantis, paper; Claudia Deschu, frames; Joanne Yam, frames; and Barbara Buckley, textiles. Beatrix Graf, a paintings conservator from the Gemäldegalerie in West Berlin, spent six months in the Gallery’s painting conservation laboratory as part of an exchange program. Tamsen Fuller, working on contract, aided the object conservation staff in treating the Renaissance medals.

SCIENCE
Much of the analytic and scientific work was related to special exhibitions and the new installations of the sculpture and decorative arts collections. Work on exhibitions included Raphael and America, Alfred Stieglitz, and The John Hay Whitney Collection. Most frequently the purpose of the work was to verify artist’s materials and technique to ensure that the catalogue entries and labels were accurate. In the case of Raphael’s Small Cooper Madonna, full analytical study was done during its treatment in the painting conservation laboratory. A number of Stieglitz photographs were analyzed using x-ray fluorescence analysis to verify the type of print (platinum, palladium, etc.) for the catalogue entries. Items from the sculpture and decorative arts collections were analyzed to determine alloy, plating, and gilding. A total of sixty-five works of art were analyzed and tested.

Refinements were made in an electrochemical method for removing tarnish from silver threads in tapestries. This work was the basis for the successful treatment of the tapestry Christ and the Woman Taken in Adultery by the textile conservators.

In November new equipment for x-ray diffraction was installed. This equipment permits rapid identification of extremely minute quantities of crystalline materials. Using this equipment, the summer intern prepared a reference library of diffraction patterns for pigments and other materials of interest to conservators. Now by simply matching a diffraction pattern from an unknown pigment with one of our reference patterns, the pigment can be identified immediately.

The intern also developed a system using the conservation division’s word processor to maintain records of all analysis, tests, and samples handled by the analytical lab. The system will be used to keep a log of the requests for service and their status; to produce automatically various types of reports; to index and cross-reference reports with spectra, chemical tests, photomicrographs, and prepared samples.

FRAMES
Forty frames in special exhibitions received minor treatment, and frames from the permanent collection received routine cleaning.
The 1983 fiscal year was a particularly active and productive one for textile conservation. Substantial work was performed for the exhibits in the new West Building galleries opening in February. Anticipation of the approach of the occasion to show the culmination of ten years of work on the tapestries gave further impetus to our search for a better and safer method to clean the tarnish from the metallic yarns in the tapestries. This project had been started in the National Gallery in 1975 prior to a "Corrosion Week," held in Washington in 1976 and ultimately published by the National Bureau of Standards in 1977, but remained without satisfactory results until this year. The final outcome, which is the result of many hours of research on experimental materials that were contributed from several sources, is now evident in the metallic yarns of The Lamentation as well as the Christ and The Woman Taken in Adultery. These objects are on view in Gallery N1 with the newly acquired The Procession to Calvary.

Major treatments were done for nine textiles, and minor treatments for forty-four. The practice of a semi-annual cleaning of the tapestries on exhibition has been continued. In addition, the temporary removal and storage of the Miró tapestry was overseen and is now back in place. The textile workroom was moved from Gallery 63 in the West Building to new quarters on the ground floor. This new location provides convenient access to textile storage and conservation supply storage.

EDITORS OFFICE
This year several National Gallery publications produced by the editors office received recognition for their outstanding design. Alfred Stieglitz won the American Booksellers Award, an award of merit from the American Association of Museums, and a Carey-Thomas Award. Raphael and America and Important Information Inside: The Art of John F. Peto and the Idea of Still-Life Painting in Nineteenth-Century America earned awards of merit from the American Association of Museums, which also gave Claude Lorain: 1600-1682 an honorable mention. A silver award was granted to Lessing J. Rosenwald, Tribute to a Collector by the Typographer's International Association.

Other exhibitions catalogues edited and designed in-house during the year include The Prints of Lucas van Leyden and His Contemporaries, The John Hay Whitney Collection, Braque: The Papiers Collés, Manet and Modern Paris, and Art of Aztec Mexico: Treasures of Tenochtitlan. Petits journals were created for Jean Arp: The Dada Reliefs and Five Surrealists from the Menil Collections, and brochures for Alfred Stieglitz and American Naive Paintings. Special sales posters were produced for Important Information Inside, American Naive Paintings, and Alfred Stieglitz.

In a continuing program to expand distribution of National Gallery catalogues, the following copublishing arrangements were made: Important Information Inside with Harper & Row Publishers, Stieglitz with Callaway, Manet and Modern Paris with University of Chicago Press, and Lucas van Leyden with Princeton University Press.

All wall texts and labels for temporary exhibitions were typeset, and a wall map was designed for Art of Aztec Mexico. A booklet for Night Prints was typeset and designed, as was a walking tour booklet, German Art of the Middle Ages and Renaissance in the National Gallery of Art, prepared in celebration of the German-American Tricentennial. In addition, over 1,400 labels were typeset for the new ground floor galleries in the West Building.

Aside from exhibition-related activities, this office was responsible for the design and production of most Gallery announcements, fliers, forms, and invitations, as well as a brochure for the Andrew W. Mellon dinner. A new combined map and brief guide was designed for the East and West Buildings, along with posters for each. Gallery leaflets were produced for the new ground floor galleries, and a handlist was issued: Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art. In conjunction with The Center for Advanced Study in the Visual Arts, Center 3: Research Reports and Record of Activities: Sponsored Research in the History of Art 3; and volume 12 of Studies in the History of Art were produced. Abstract-Expressionist Painting in America by William C. Seitz was published for the Gallery by Harvard University Press. It is the third volume in the series of Ailsa Mellon Bruce Studies in the History of American Art.

The editors office selected and designed all of this year's notefolders and Christmas cards. A wall calendar for 1984, American Impressionism, and a desk calendar, The Artist's Garden, were copublished with Universe Books.

Mary Yakush joined the staff as an editor.

EXHIBITIONS AND LOANS
During the past year the department of exhibitions and loans administered the loans to twenty-one exhibitions held at the National Gallery of Art and prepared for thirteen future exhibitions. The department administered the loan of 76 National Gallery objects on out-going loan to exhibitions at 47 other institutions and 235 objects on extended loan to 46 museums, U.S. government officials, and U.S. embassies abroad. The loans of 254 works of art
to 43 sites in the U.S. and 23 sites abroad were administered through the National Lending Service.

The department designed and began the implementation of automated technology in the preparation of exhibitions in anticipation of computerizing the exhibition and loan processes in the near future.

A number of staff changes occurred during the year. Stephanie Belt was hired at the beginning of the fiscal year as assistant for exhibitions and loans, assuming the position vacated by Mary Jane Pagan. Jack Spinx, chief of exhibitions and loans since 1973, retired at the end of January. Ann M. Bigley, previously with the department of installation and design, was selected to succeed him as exhibitions officer and head of the department. The department, along with that of the registrar’s office, was reorganized under the newly created division of exhibition programs, headed by D. Dodge Thompson.

The temporary exhibitions and their dates were:

**PICASSO: THE BULL**
continued from the previous fiscal year to 10 October 1982
coordinated by Andrew Robison

**MAURITSHUIS: DUTCH PAINTING OF THE GOLDEN AGE FROM THE ROYAL PICTURE GALLERY, THE HAGUE**
continued from the previous fiscal year to 31 October 1982
coordinated by Arthur K. Wheelock, Jr.
supported by GTE Corporation

**BELLOWS: THE BOXING PICTURES**
continued from the previous fiscal year to 2 January 1983
coordinated by E. A. Carmean, Jr.

**SIXTEENTH-CENTURY ITALIAN MAIOLICA: SELECTIONS FROM THE ARTHUR M. SACKLER COLLECTION AND THE NATIONAL GALLERY OF ARTS WIDENER COLLECTION**
continued from the previous fiscal year to 9 January 1983
coordinated by Douglas Lewis in conjunction with Deborah Shinn, New York University

**VISIONS OF CITY AND COUNTRY**
PRINTS AND PHOTOGRAPHS OF NINETEENTH-CENTURY FRANCE
10 October to 5 December 1982
coordinated by Bonnie L. Grad, Clark University, and Timothy A. Riggs, Worcester Art Museum, in conjunction with The American Federation of Arts

**CLAUDE LORRAIN: A TERCENTENARY EXHIBITION**
17 October 1982 to 2 January 1983
coordinated by H. Diane Russell

**BRAQUE: THE PAPIERS COLLES**
31 October 1982 to 16 January 1983
coordinated by E. A. Carmean, Jr., in conjunction with Isabelle Monod-Fontaine, Musée nationale d’art moderne, Paris

**DAVID SMITH: SEVEN MAJOR THEMES**
7 November 1982 to 24 April 1983
coordinated by E. A. Carmean, Jr.
supported by American Medical Association

**MANET AND MODERN PARIS**
5 December 1982 to 6 March 1983
coordinated by Theodore Reff, Columbia University, with Florence E. Coman

**GALLERY OF THE LOUVRE, SAMUEL F. B. MORSE**
19 December 1982 to 13 February 1983

**RAPHAEL AND AMERICA**
9 January to 8 May 1983
coordinated by David Alan Brown

**IMPORTANT INFORMATION INSIDE: THE STILL-LIFE PAINTINGS OF JOHN E. PETO**
16 January to 19 June 1983
coordinated by John Wilmerding
supported by Johnson Wax

**DRAWINGS FROM THE HOLY ROMAN EMPIRE, 1540-1680: A SELECTION FROM NORTH AMERICAN COLLECTIONS**
30 January to 10 April 1983
coordinated by Thomas Da Costa Kaufmann, The Art Museum, Princeton University

**PHOTOGRAPHS BY ALFRED STIEGLITZ**
3 February to 8 May 1983
coordinated by Sarah Greenough and Juan Hamilton
supported by Springs Industries, Inc.

**PAINTING IN NAPLES FROM CARAVAGGIO TO GIORDANO**
13 February to 1 May 1983
coordinated by Clovis Whitfield and Jane Martineau, Royal Academy of Arts, London
supported by FIATS.P.A., Turin, and BANCA NAZIONALE DEL LAVORO, Rome

**THE JOHN HAY WHITNEY COLLECTION**
26 May 1983 to the end of the fiscal year
coordinated by John Rewald

**LUCAS VAN LEYDEN AND HIS CONTEMPORARIES**
5 June to 14 August 1983
coordinated by Ellen S. Jacobowitz, Philadelphia Museum of Art, and Stephanie Loeb Stepanek, Museum of Fine Arts, Boston

**NIGHT PRINTS**
5 June 1983 to the end of the fiscal year
coordinated by Ruth B. Benedict
REGISTRAR'S OFFICE
During the past year the registrar's office recorded the accession of 64 paintings, 31 pieces of sculpture, 1 decorative art object, and 996 works of graphic art—a total of 1,092 objects. The Gallery received 625 shipments, containing 3,028 works of art, and sent out 394 shipments of 2,178 works of art. Some 128 permits to copy works of art in the Gallery's collections were issued.

DEPARTMENT OF INSTALLATION AND DESIGN
During the past year, the department of installation and design produced thirteen exhibitions in the East Building, five exhibitions in the West Building, and designed and installed four new permanent exhibition areas in
the new ground floor galleries. The department was charged with the design and installation of over 130,000 square feet of exhibition space in both buildings, an increase of 60 percent over any previous year.

**Visions of City and Country: Prints and Photographs of Nineteenth-Century France** was installed in the East Building ground floor northwest galleries. A panel system was used to accentuate changes in subject groups and to give spatial focus to this exhibition.

The first major exhibition of the artist's work in the United States, **Claude Lorrain: A Tercentenary Exhibition** was installed in the East Building concourse galleries. The fifty-three paintings were installed in a sequence of large galleries with appropriate period moldings and rich, sumptuous colors. The sixty-eight prints were exhibited in one gallery and unified behind a panel system which masked the diversity in frames and mats. The exhibition concluded with a selection of seventy-six drawings, which were provided with French mats and period frames to enhance their appearance.

**Braque: The Papiers Collés** was installed in ground floor east galleries of the East Building and included thirty works by the inventor of modern collage. The galleries were simplified and painted in an off white to provide an understated context for the objects.

Installed on three levels in the East Building, the exhibition **David Smith** could be viewed from many vantage points. The sixty-three works were divided into seven major series. Each series commanded its own space on the ground, mezzanine, and upper levels of the building, utilizing the open atrium and balcony spaces to take advantage of the effects of natural light on sculpture during the day, and the different but equally dramatic effects created by artificial light at night.

**Manet and Modern Paris**, marking the centennial of Manet's death in 1883, was installed in six galleries on the upper two levels of the northwest galleries in the East Building. Each gallery was devoted to one or two themes. The galleries were outfitted with period moldings and rich, saturated colors.

**Raphael and America** was installed in the 7,000-square-foot upper level north bridge gallery. The exhibition, which included paintings, drawings, prints, sculpture, books, photographs, and newscippings, posed an interesting and difficult design problem. A complex system of recessed book display boxes, masking panels, and silkscreened graphics was devised to unify didactic and supporting material, while essential visual emphasis was reserved for the major works by Raphael from the National Gallery of Art and other collections.

**When Small French Paintings from the Ailsa Mellon Bruce Bequest and other National Gallery Collections** was reinstalled in the ground floor northwest gallery of the East Building, a new molding scheme was incorporated and has so far proven to be the most successful articulation of those galleries for viewing small paintings.

**Important Information Inside: The Still-Life Paintings of John F. Peto** consisted of sixty paintings by Peto and was installed in the 3,000-square-foot ground floor northwest galleries, which were divided into four small and two larger galleries. The moldings and colors of the galleries were derived from period documentation.

One of the major undertakings of the department during this fiscal year was the preparation of the new ground floor galleries, opened to the public on 3 February 1983, which entailed the detailing, construction, and installation of some 29,000 square feet on the ground floor of the West Building. Much of the planning for these spaces had begun in the previous year. The projects included designing the baroque sculpture hall to achieve a sense of continuity with John Russell Pope's original design for the West Building. The redesign of the central gallery space to house the Garbisch collection of American naive paintings also reflects this desire to replicate the existing galleries.

In addition, the design department undertook the responsibility for the fourteen ground floor print galleries, a gallery exhibiting medieval and Renaissance liturgical arts, and galleries of nineteenth- and early twentieth-century sculpture. The sculpture gallery prominently displays the collection of Degas waxes which had been in storage for several years. These renovations not only included a new gallery configuration but also a new environmental and lighting system.

For the opening of the ground floor galleries, the design department was responsible for the presentation of **American Native Paintings, Drawings from the Holy Roman Empire, Alfred Stieglitz**, the National Gallery prints and drawings survey, as well as for installing the previously mentioned aspects of the permanent collection.

**Drawings from Holy Roman Empire 1540-1680: A Selection from North American Collections** was installed in four ground floor galleries at the west end of the outer galleries tier. The galleries were enhanced by a panel system with moldings. In contrast **Alfred Stieglitz** was installed on the simplest of panels in specially designed frames which reflected Stieglitz's own framing conventions.

The **Painting in Naples from Caravaggio to Giordano** exhibition traced the painting of seventeenth-century Naples in 120 works, many of which were among the largest oil paintings ever exhibited at the Gallery. The entire 18,000-square-foot concourse exhibition space in the East...
Building was divided into twelve galleries, with works grouped historically. A work from the ceiling of a Neapolitan church was exhibited on the ceiling in the concourse gallery. The small auditorium adjoining the exhibition was redesigned for a three-screened audiovisual program, which established the historical and architectural context of the art.

The John Hay Whitney Collection, installed in the 6,000 square feet of the galleries on the upper and mezzanine levels in the northeast of the East Building, presented the works in six chronological sections. Two exhibitions, The Prints of Lucas van Leyden and His Contemporaries and Night Prints, were installed concurrently in the outer tier of the print galleries in the West Building. These galleries were designed to be reinstalled with print exhibitions with a minimum of reconstruction and alteration, essentially allowing a two-week turnover period between exhibitions. They are scaled to the exhibition of graphics and have been provided with a lighting system specially designed for the illumination of these works.

Forty-two surrealist paintings, sculptures, drawings, and objects from the collection of Mrs. John de Menil and her family were presented in one large room to give the sense of the intensity of the exhibitions held by the surrealists themselves earlier in the century. The presentation included two special vignettes, one a miniature space for Magritte’s Madame Récamier de David and the other a large vitrine containing a profusion of the surrealists’ “found objects”—books, drawings, and memorabilia.

Jean Arp: The Dada Reliefs was installed in two small galleries on the ground floor northeast. Those reliefs that necessitated special protection were encased in plastic vitrines whose backboards were mounted flush in the walls to minimize visual interference with the works of art.

The East Building’s 7,000-square-foot upper level west bridge housed Art of Aztec Mexico: Treasures of Tenochtitlan. The space was undivided to enhance the experience of the monumentality of the key objects in each section of the exhibition. The essential design philosophy of the exhibition was derived from the Aztec room in the anthropological museum in Mexico City. The objects of stone, wood, and terracotta were set off against rich, dark background colors and presented on supports which were covered with material that simulates dark brown stone. The viewer’s experience of the objects was augmented by extensive graphics which explained the iconography and history of the objects and their archaeology.

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.

During the past year photographic services’ policies and procedures, as well as our forms and prices, were revised and updated. A new labeling system for the photographs was designed and implemented, using the word processor. This has resulted in photographic materials having a more attractive and professional appearance, as well as making our identification system more efficient and accurate. In addition to the photographs distributed as listed below, several large groups of photographs were exchanged, through the photographic archives, with such diverse institutions as the Cleveland and Ringling Museums of Art in this country, and the Gulbenkian Museum, Lisbon, and the Courtauld Institute, London, abroad.
A committee for media projects was formed to review and oversee all audiovisual projects involving the Gallery, both by outside producers and Gallery staff. The coordinator of photography serves as executive secretary to the committee.

The photographic laboratory continued to provide photographic support for all departments of the Gallery. During the year more than 1,600 requests for photography were received by the photo lab. A large portion of these were generated by the various conservation programs for painting, paper, and sculpture. For the opening of the new West Building galleries the photo lab provided photography of the construction progress, exhibit installations, and the special opening events associated with them.

The continuing schedule of special exhibits required photography for preparation, news releases, documentation of the installations, and slides for lectures and for the slide library. The photo lab provided a large part of the photography for the catalogue of the Aztec exhibit. A staff photographer spent four weeks in Mexico photographing objects. The photo lab also made all the color transparencies for the Christmas card mail-order catalogue produced by the publications service of the Gallery. Photography was begun on the Chinese porcelains for the systematic catalogue of oriental ceramics.

Black and white photographs added to the files of prints available 9,016
Black and white photographs sold 3,398
Black and white photographs distributed for official use within the Gallery 5,461
Permits authorizing reproduction of works of art from Gallery collections 1,101
Color transparencies lent for reproduction 942
Black and white photographs sold for reproduction 1,144
Permission given for individual works where photos were already owned by the applicant 577
Black and white negatives produced 5,408
Black and white prints produced 36,133
Slides produced, black and white and color 15,772
Color transparencies produced 2,800
Color negatives produced 652
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 on the boards of the Corning Museum of Glass, Arts International, the Newport Restoration Foundation, Storm King Art Center, and the American Federation of Arts and was chairman of its national exhibitions committee. He continued as a member of the advisory board of the Morris and Gwendolyn Cafritz Foundation, The National Portrait Gallery Commission, the Advisory Board of the British Institute of the United States, and the art advisory committees of Brown University Department of Art and of the Federal Reserve System. He was elected a trustee of the Association of Art Museum Directors and continued as trustee of the American Academy in Rome and the Institute of Fine Arts, New York University. He serves as a member of the President’s Committee on the Arts and the Humanities.

JOHN WILMERDING, deputy director, continued 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, Archives of American Art (Washington Committee), American Art Program of Wellesley College, and the American Galleries of the Fine Arts Museums of San Francisco, on the editorial boards of The American Art Journal and Smithsonian Institution Press, as well as on the board of trustees of Monticello, the Thomas Jefferson Memorial Foundation, and as a panelist for the National Endowment for the Humanities to review senior fellowship applications. He concluded his term on the art advisory panel for the Internal Revenue Service. Mr. Wilmerding was also installed as an honorary fellow of The Athenaeum, Philadelphia.

In September Mr. Wilmerding participated in a symposium sponsored by the Amon Carter Museum (Fort Worth, Texas). It was entitled “Important Information about John F. Peto” and was held in conjunction with the exhibition: Important Information Inside: The Still-Life Paintings of John F. Peto. During the year he presented lectures on various American artists and aspects of American art at the New-York Historical Society, The Athenaeum (Philadelphia), Randolph-Macon Women’s College (Lynchburg, Virginia), Bowdoin College Museum of Art, American Antiquarian Society (Worcester, Massachusetts), Reynolda House Museum of American Art (Winston-Salem, North Carolina), C. W. Post Center, Long Island University, Portland Museum of Art, Gilcrease Institute (Tulsa), and the Young Women of the Arts (Houston and Dallas).

HENRY A. MILLON, dean of the Center for Advanced Study in the Visual Arts, was elected a member of the board of directors of the College Art Association and continued to serve as vice chairman of the board of trustees of the American Academy in Rome, chairman of the senior fellows of the Program of Studies in Landscape Architecture at Dumbarton Oaks, and on the advisory council of the Department of Art and Archaeology at Princeton University, the committee to visit the Department of Fine Arts at
Harvard University, the house committee of the American Academy of Arts and Sciences, the translation committee of the Society of Architectural Historians, the committee on computerization of art historical information of the J. P. Getty Trust, the National Conservation Advisory Council, the Council of American Overseas Research Centers, as a representative of the American Academy in Rome, and as an alternate member of the U.S. delegation to the International Committee of the History of Art. In addition, he was appointed to the committee on publications of the J. P. Getty Trust, and the committee to visit the School of Historical Studies of the Institute for Advanced Study at Princeton, New Jersey. He also served on the review panel for the Gladys Kreible Delmas Foundation and the architectural design awards jury for the Washington-based architectural periodical Design Action.

He chaired a session on Renaissance architecture at the annual meeting of the Society of Architectural Historians in Phoenix, Arizona. Mr. Millon served as convenor of the Architectural Drawings Advisory Group, with members from museums and galleries that collect architectural drawings, in order to develop international cataloguing standards for architectural drawings. He also conducted a seminar on Michelangelo and Saint Peter's at the Massachusetts Institute of Technology in the spring and, together with Professor Craig Hugh Smyth, presented a paper on Michelangelo's use of architectural models at a symposium on Renaissance architecture in Tours, France, in May. In addition, Mr. Millon delivered a paper on palaces by Bernini and Guarini at the School of Architecture, University of Virginia, and to the members of the History of Art Department at Southern Methodist University.

LINDA AYRES, acting curator of American art, taught a course on nineteenth-century American painting at Georgetown University's School of Summer and Continuing Education and lectured on "The Hudson River School and Luminism" as part of Georgetown University's Youth Initiative Exchange Program. She was elected to the editorial board of Studies in the History of Art.

CAROLINE BACKLUND, head of reader services, conducted a class at American University in "Art Methodology and Bibliographic Sources" and was a visiting lecturer at Syracuse University Graduate School of Information Studies, conducting a two-day class in "Art and Museum Librarianship." She served as chairman of ARLIS/NA for the completion of the one-year term through February 1983, as chairman of the ARLIS/NA annual conference in Philadelphia in February, and as coeditor of the second edition of Art Libraries and Visual Resource Collections in North America, scheduled for publication in 1984.

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 1982 he gave ten lectures before the Alexandria, Virginia, Monday Music Class. His compositions were played on a number of National Gallery programs and on various concerts throughout the country, including the Cosmos Club, and in Newport News, Virginia. His string quartet was played on 6 May during the 25th Inter-American Music Festival in The Pan-American Union. He was recipient of the First Annual Arts Award from The Washington Times on 5 March. The date was proclaimed Richard Bales Day by the Mayor of Washington.

DAVID BROWN, curator of early Italian painting, continued as a member of the advisory board to the Center for Renaissance and Baroque Studies at the University of Maryland. In the spring of 1983 Mr. Brown taught a course on Raphael at Georgetown University. At the international symposium on "Raphael Before Rome," organized by the Center for Advanced Studies in the Visual Arts and held at the Gallery in January, Mr. Brown gave a paper entitled "Saint George in Raphael's Washington Painting." Mr. Brown also participated at the international conference on Raphael, jointly sponsored by the Vatican and the Biblioteca Hertziana in Rome. He lectured on the Raphael exhibition and showed the film "Raphael and America," produced by the Gallery, at the Isabella Stewart Gardner Museum in Boston in January 1983, at the America-Italy Society in New York in May 1983, and at the Virginia Museum of Fine Arts in May 1983. In addition, Mr. Brown spoke about how the Raphael exhibition was organized to groups of faculty members and their families from the University of Maryland in February 1983 and from Georgetown University in April 1983.

E. A. CARMEAN, JR., curator of twentieth-century art, spoke on Robert Motherwell at the National Arts Club dinner honoring the artist; served as a juror for the Manufacturer Hanover Trust Co./Art World award for distinguished criticism in the daily news media; and received an honorary doctorate in fine arts from MacMurray College, Jacksonville, Illinois.

CARROLL J. CAVANAGH, secretary-general counsel, continued as a director of the Irish Georgian Society, as a member of the executive committee of the Friends of American Arts at Yale, and as a member of the board of consultants of the Abbey School in Portsmouth, Rhode Island.
DEBORAH CHOTNER, assistant curator of American art, served as a judge at the 36th Annual Neighborhood Art Show, The Plains, Virginia, in May.

CAROL CHRISTENSEN, assistant conservator of paintings, presented a paper on the examination of the National Gallery’s Raphael paintings and closely related pictures at the CASVA symposium, “Raphael Before Rome.” She coauthored, with Ross Merrill, a paper on the same subject presented at the American Institute for Conservation’s annual meeting in Baltimore. Ms. Christensen spent six months at the conservation studio of the Gemälde Galerie of the Berlin-Dahlem Museum in Germany on an exchange program.

JOSEPH V. COLUMBUS, textile consultant, presented a paper entitled “An Optional Method of Mounting a Textile” at the New York University Conservation Center and another on the subject of handling large textiles for the Textile Group at the American Institute for Conservation’s annual meeting in Baltimore.

ELIZABETH A. CROOG, associate secretary-general counsel, participated in a panel discussion on international loan exhibitions at the Northeast Museums Conference of the American Association of Museums in Montreal, Canada.

ERIC DENKER, art information, gave two courses for the Smithsonian Resident Associate Program, lecturing on “Venetian Art and Culture” in the fall and “New Views at the National Gallery of Art” during the summer. In the spring term, he served as adjunct assistant professor at George Mason University, where he taught “A Survey of European Printmaking, 1400-1900.”

LAMIA DOUMATO, reference librarian, chaired a session on reference sources and techniques and presented a paper on computer-based searching in architectural data bases at the Association of Architectural Librarians Conference in New Orleans.

J. M. EDELSTEIN, chief librarian, was elected to the board of directors of the Center for Book Arts in New York. He also continued to serve as a member of the board of directors of The Jargon Society, Inc. He taught a course on rare book librarianship at The Catholic University of America, where he holds the post of lecturer. As the second representative of the National Gallery in the exchange program between museums in the United States and Italy, Mr. Edelstein spent June and July 1983 at the Uffizi Gallery in Florence, where he worked on a biography of Vespasiano da Bisticci and was on hand to discuss with museum and library officials in Florence the latest developments in American art libraries. On 27 March, “Vespasiano da Bisticci: Renaissance Historian and Bookseller” was the subject of Mr. Edelstein’s Sunday lecture at the Gallery.

SUZANNAH FABING, curator of records, was named head of the visiting committee of the Fitchburg Art Museum, Fitchburg, Massachusetts, where she had been a trustee until moving to Washington to assume her position at the National Gallery in February. She also continued to serve on the visiting committee of the Williams College Museum of Art.

FRANCES FELDMAN, art information, lectured on “Sculpture in the Hirshhorn Collection” for the American Society of Agronomists at the Hirshhorn Museum and Sculpture Garden.

RUTH FINE, curator, department of graphic arts, lectured on “Gemini G.E.L.: Art and Collaboration” at Carnegie Mellon University and on “Lessing J. Rosenwald and James McBev” at the Boston Public Library Wiggin Symposium. She also continued to serve on the advisory board of the Philadelphia Print Club; served on the board and the advisory board of the Washington Print Club; served as an associate to the artist advisory committee of the Offset Institute of Brandywine Workshop, Philadelphia; and joined the editorial board of Tamarind Technical Papers, Tamarind Institute, Albuquerque, New Mexico.

SARAH FISHER, acting head of painting conservation, participated as a panel member in the College Art Association meeting in Philadelphia in a session entitled “The Art Historian in the Laboratory.” She also organized a weeklong refresher course for conservators, “Recent Developments in Lining Techniques,” sponsored by the Foundation for the American Institute for Conservation and held at the Regional Art Conservation Laboratory in Williams- town, Massachusetts.

MARGOT E. GRIER, serials librarian, continued to serve as chief editor on the ARLIS/NA Serials Special Interest Group project to compile and publish a historical bibliography of art museum serials. She is Serials SIG Column editor in Art Documentation and has continued to serve on the editorial board of the Washington Art Library Resources Committee.

JOHN HAND, curator of northern European painting, was Tyler lecturer at the University of Missouri-Kansas City and in this capacity lectured at the Nelson Gallery on “Joos van Cleve, an Antwerp Painter of the Sixteenth Century,” gave a seminar for faculty and students “On Being a Curator: Facets of the Profession,” and delivered a public lecture at the university, “The Northern Renaissance Paintings in the National Gallery of Art: Their History and Importance.” As second reader, he participated in the oral examination of Jean Wilson’s doctoral dissertation on Adrien Isenbrant at The Johns Hopkins University. Mr. Hand was appointed curatorial representa-
tive for the predoctoral fellowship program of CASVA and was elected chairman of the editorial board of *Studies in the History of Art*.

L. PHILIP LEONARD, art information, taught three courses for the Smithsonian Resident Associate Program: “The Post-Impressionists,” “The Impressionists,” and “The Art of the Eighteenth Century.” Also for the same organization, he gave a lecture entitled “Winterthur at Odessa, Delaware.” In both the fall and winter terms, he taught “Introduction to Art Appreciation” courses at Southeastern University, Washington, D.C.

DOUGLAS LEWIS, curator of sculpture, participated in the Society of Architectural Historians’ four-day field tour of the architecture of Historic Natchez in October. In October he conducted a seminar on “Renaissance Medals and Small Bronzes” for the Syracuse University Graduate Department of Art History and in the spring semester offered a course of seminars for Georgetown University on “Seventeenth-Century Painting in Italy,” to coincide with the exhibition *Painting in Naples 1606-1705*. In February at the annual meetings of the College Art Association of America, in Philadelphia, he chaired a search committee to select a full-time director for the Mount Holyoke College Museum of Art, where as a member of the advisory committee he also helped to establish the newly endowed chair for that position.

Dr. Lewis participated in a two-day CASVA seminar on Hadrian’s Pantheon in March, and that same month in a symposium on Italian Bronzes to celebrate the opening of the new ground floor galleries, with his talk on “Washington Small Bronzes: Widener, Kress, and Later Collections at the National Gallery of Art.” In April he traveled to the El Paso Museum of Art to study Venetian sculpture given by the Kress Foundation, and in Washington conducted a seminar on “Renaissance Sculpture” for Rutgers University. In conjunction with an exhibition of drawings from the Royal Institute of British Architects, he lectured in April at The Drawing Center in New York on “The Concept of Palladio’s Teatro Olimpico, as Interpreted in the Designs of Inigo Jones.” For Georgetown University’s Villa Le Balze at Fiesole, near Florence, he led a two-week alumni seminar on Renaissance art, during May, following which he spent a week each at the American Academy in Rome and in Naples, conducting research on Renaissance sculpture. In July he lectured at Great Barrington, Massachusetts, on “The Palace Architecture of the Southern European Courts,” for the Aston Magna Academy on “European and American Arts in the Age of Revolution,” and later that month on “The City of Washington in the Context of American Urban Design,” in addition to leading on-site discussions, for the Georgetown University School of Summer and Continuing Education. Throughout the year he continued to serve on the visiting committee of the Smith College Museum of Art and the advisory board of the Centro Palladiano in Vicenza.

ALISON LUCHS, assistant curator of sculpture, presented a paper at the College Art Association in Philadelphia, “The Widener Annunciation Windows: Stained Glass Above Renaissance Altars,” in February. In May Dr. Luchs made a presentation on local architectural and social history at a hearing before the Joint Committee on Landmarks of the National Capital, in support of a proposal to expand the Dupont Circle historic district in Washington, D.C.

JOHN KENT LYDECKER, curator in charge of tours, delivered a paper titled “Il ceto dirigente fiorentino e la committenza artistica” at a conference in Florence. He also lectured on “The Art of Edouard Manet” to the Art Seminar Group in Baltimore.

DONNA C. MANN, staff lecturer, spoke to the Art Seminar Group in Baltimore on “American Painting of the Nineteenth Century.” She traveled to Birmingham, Alabama, to lecture on “West of Eden” at the Birmingham Museum of Art. In Washington, she talked about “Art of the Twentieth Century” for the Smithsonian Resident Associate Program and about “Alfred Stieglitz” for Arts Alive. She also taught two courses for the Smithsonian Resident Associate Program: “American Art: Post-War to Present” and “Masters of American Art: The Nineteenth Century.”

ROSS M. MERRILL, chief of conservation, presented a lecture on Raphael’s *Small Cowper Madonna* to the American Institute for Conservation’s annual meeting in Baltimore and one on “Painting Materials and Techniques” at the Pennsylvania Academy of Fine Arts. Mr. Merrill also presented a paper on the treatment of Raphael’s *Small Cowper Madonna* at the CASVA symposium, “Raphael Before Rome.”

MELANIE B. NESS, managing editor, won an award of distinction in the American Association of Museums publications competition for *Raphael and America*. Three publications were accepted for the Council for the Advancement and Support of Education *Greatest Covers in the World* exhibition.

RITA OFFER, research assistant at the Center for Advanced Study in the Visual Arts, completed her Ph.D. in Near Eastern studies at Princeton University.

MARGARET B. PARSONS, coordinator of auditorium programs, continued as an arts juror for the Council on International Nontheatrical Events. In addition, she served as documentation specialist for the Maryland Arts Council’s folk arts division.
R. Wayne Reynolds, frame conservator, prepared and presented two lectures on frames: one to the National Gallery summer interns and one to the department of tours and lectures.

Charles M. Ritchie, art information, reviewed a high school art competition for the Congressional Arts Caucus.

Andrew Robison, curator of prints and drawings, was promoted to senior curator and took responsibility for supervising curatorial activities in research, travel, and acquisitions. He lectured on the historical background and conceptual problems for the new survey exhibitions of graphic art to various groups, and on “Goya’s Caprichos and Disparates” at the Cleveland Museum of Art. He served as an outside evaluator for the National Endowment for the Humanities Museum Panel and continued to serve on the international editorial advisory board of *Master Drawings* and the advisory board of the Washington Print Club.

Hi Diane Russell, assistant head of the department of graphic arts, helped to arrange and participated in the Claude Lorraine symposium, held in Washington under the auspices of CASVA in December. She gave a paper entitled: “Claude’s Psyche Pendants: London and Cologne.” As adjunct professor at The American University in the fall she taught a course entitled “Claude and the Seventeenth-Century Landscape Painting.” She participated in the opening of the *Claude Lorraine* exhibition at the Grand Palais, Paris, in February and gave a talk on Claude at The Johns Hopkins University in early February.

Lynn P. Russell, staff lecturer, spoke about “Medieval Art and Architecture” to members of the Junior League of Washington. She also gave a talk on “The Art of John F. Peto” for a morning program at Lord and Taylor’s Chevy Chase store.

David Rust, judged the annual Coconut Grove Art Association exhibition in February.

Michael B. Sassani, audiovisual specialist, was commissioned by the Smithsonian Institution’s National Museum of American History to produce four figurative sculptures to be used in recreating a hospital operating room in the Hall of Medicine. For the same exhibit, he also did the photography for display panels.

David Scott, planning consultant, visited twelve American museums to serve as planning consultant and in February spent a week in Paris developing program proposals for the Louvre. In April, he gave two lectures at Pomona College, in Claremont, California, on J. C. Orozco’s *Prometheus* fresco.

Marianna Shreve Simpson, assistant dean at the Center for Advanced Study in the Visual Arts, took several trips during the year to study medieval Arabic and Persian manuscripts in collections in Istanbul, Madrid, London, and Paris. She was joint organizer and co-chair of a session on “The Status of Writing in Asia” at the annual meeting of the College Art Association in Philadelphia. In May she presented a paper on “The Medieval Iranian *Kitab-Khana*” at a colloquium on “Artistes, artisans et production artistique au moyen âge,” held at the Université de Haute Bretagne in Rennes, France, and in July gave a three-day course on the “Visual Arts in the Islamic World” at the Alumni College of Georgetown University. She also discussed careers in art history with seniors at the Holton-Arms School.

Frances P. Smyth, editor-in-chief, served as co-chair of the American Association of Museums’ Publications Competition and as a counselor at the publications clinic during the 1983 AAM annual meeting.

Shelley Sturman, acting head of objects conservation, completed her first year of a three-year term as director of the American Institute for Conservation. She chaired the poster sessions at the American Institute for Conservation’s annual meeting in Baltimore and also coauthored a paper during that conference entitled “A Radiographic Study of an Egyptian Bronze Falcon.” During the summer, Ms. Sturman prepared an exhibit at the Walters Art Gallery in Baltimore on “Papyrus: Technical Investigations.”

Ginger Tuttle, assistant curator in the department of graphic arts, taught a survey of art history (Paleolithic to High Renaissance) for the Smithsonian Resident Associate Program in the fall.

Arthur K. Wheelock, Jr., curator of Dutch and Flemish painting, taught an undergraduate course on Dutch and Flemish art and a graduate seminar on Dutch prints and drawings at the University of Maryland, where he is an assistant professor in the art department. He also wrote and narrated a video program that was shown at the exhibition *Haarlem: The Seventeenth Century* that was held at the Jane Voorhees Zimmerli Art Museum, Rutgers University. The program was also shown on New Jersey public television. He presented the following lectures during the year: “Vermeer and His Vision of Reality,” at a symposium held at the opening of the Maurithuis exhibition at the Kimbell Art Museum, Fort Worth, Texas, and again at the Los Angeles County Museum of Art when the exhibition moved there; “Attribution and Connoisseurship Problems with the Dutch Paintings in the National Gallery of Art,” Art Seminar Group, Baltimore. He gave a lecture series on the Haarlem School for the Smith-
sonian Resident Associate Program and also spoke about the art historian in the laboratory to students at Alice Deal Junior High School, Washington, D. C. He received CASVA's curatorial fellowship for the academic year 1983 for a project on the relationship of Vermeer's painting techniques and style of painting.

WILLIAM J WILLIAMS, staff lecturer, spoke on “What's American about American Art?” to the American Association of University Women and twice on the same topic to Adventures in Learning, Inc., Baltimore. He led three day trips for the Smithsonian Resident Associate Program: two to the “Egypt’s Golden Age” exhibition at the Walters Art Gallery, Baltimore, and a trip to the Barnes Foundation, Merion, Pennsylvania. At Lord and Taylor’s Chevy Chase store, he gave morning presentations on “Animals in Art” and “Fantasy in Art.”

JEAN C WILSON, research assistant to the Kress Professor at the Center for Advanced Study in the Visual Arts, completed her doctorate at The Johns Hopkins University. She was invited to present a paper, “Marketing Paintings in Late Medieval Belgium,” at the colloquium, “Artistes, artisans et production artistique au moyen âge” at the Université de Haute-Bretagne, Rennes, France.

CHRISTOPHER B WITH, staff lecturer, spoke twice to the Art Seminar Group in Baltimore; he lectured first on “The Sculpture of David Smith” and then on “The Modernist Movement in Munich.” He also lectured about “Manet and Modern Paris” in Baltimore for The Lecture Group.

MARTHA WOLFF, curator of German painting, was on leave from the Gallery during September-November 1982. As the CASVA curatorial fellow she spent this time in Europe studying early German engraving. She was one of five editors, headed by Anne-Marie Logan of the British Art Center, Yale University, who coordinated the publication of a festschrift in honor of Egbert Haverkamp Begemann’s sixtieth birthday. The volume was presented to Professor Begemann in New York on 6 March 1983. In April Ms. Wolff lectured at the University of Virginia on “The Master of the Playing Cards and the Beginnings of Engraving.”

SCHOLARLY PUBLICATIONS


BACKLUND, CAROLINE II [column] “From the Chair.” Art Documentation (December 1982 and February 1983).


BROWN, DAVID. Raphael and America (Washington, National Gallery of Art, 1983).


—. David Smith (Washington, National Gallery of Art, 1982).

—. Arp: The Dada Reliefs (Washington, National Gallery of Art, 1983).


—. “John F. Peto.” Collier’s Encyclopedia and Merit Students (New York, in press).


---. "Late Renaissance, Baroque, and Rococo Sculpture." in *Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art* (Washington, National Gallery of Art, 1983), 175-220.


O'MALLEY, THERESE. "The Smithsonian Grounds at Mid Century." *Design Action* (September-October 1983).

Jules Dalou, *Mother and Child*, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon


—. “The Garbisch Collection at the National Gallery of Art.” *The Magazine Antiques* 124, no. 3 (September 1983), 486-491.


—. *William Stanley Haseltine (1835-1900), Drawings of a Painter* (New York, Davis & Langdale Company, 1982).


—. “John F. Peto: Important Information Inside.” *Portfolio* 4, no. 6 (November/December 1982), 72-77.


Thirty-eight Sunday evening concerts were given in the east garden court between 1 October 1982 and 30 September 1983. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot 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 3 April through 29 May comprised the 40th American Music Festival held at the Gallery. The National Gallery Orchestra, conducted by Richard Bales, played eleven 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 40th 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, with standees at the orchestral programs. A complete 1982-1983 schedule of the Sunday evening concerts follows:

3 October — National Gallery Orchestra
10 October — National Gallery Orchestra, Carlos Moseley, pianist
17 October — Thomas J. Flagg, pianist
24 October — Deborah Kieller, mezzo-soprano; Frank Conlon, pianist
31 October — The Evelyn White Chorale, Evelyn White, director; Clyde Parker, accompanist
7 November — Beverly Benso, contralto; George Manos, pianist
14 November — Jean and Kenneth Wentworth, piano four-hands
21 November — National Gallery Orchestra
28 November — Deniz Gelenbe, pianist
5 December — Shirley Taylor Moore, soprano; William H. More, pianist
12 December — Jeffrey Jacob, pianist
19 December — National Gallery Orchestra; Margaret Willig, soprano; Richard Roekelien, organ; Helmut Braunlich, violin; Eugene Dreyer, violin; Timothy Butler, violoncello; Keith Jones, trumpet; Robert Hazen, trumpet
9 January — National Gallery Orchestra, Music of Vienna
16 January — Joseph Smith, pianist
23 January — Rachelle McCabe, pianist
30 January — New String Art Quartet, Boris Robinson, violinst; Cynthia H. Montooth, violinst; Margaret Motier Ward, violinst; Robert Hofmekler, cellist; Gene Montooth, oboist
6 February — Raymond F. Williams, classical guitar
13 February — Trio Cassatt, Dana Meryl Edison, violinst; Kathleen Mattis, violinst; Catherine Lehr, cellist
20 February — The Ron Freeman Chorale, Ron Freeman, music director and conductor
27 February — Ian Hobson, pianist
6 March — Dora Marshall Mullins, violinst; Cary McMurray, pianist
13 March — National Gallery Orchestra
20 March — Robert Gartsise, tenor; Laurence Berman, pianist; Songs by Francis Poulenc
27 March — National Gallery Orchestra

Fortieth American Music Festival: 3 April-29 May
3 April — National Gallery Orchestra
10 April — Margaret Willig, soprano; Margaret Singer, pianist
17 April — Washington Music Ensemble, Jerome Barry, managing director; Alan Mandel, artistic director; Jerome Barry, baritone; Mary Findley, violinst; Elizabeth Kirkpatrick, soprano; Alan Mandel, pianist; Richard McCandless, percussion; Jan Pompolo, flutist; J. Charles Stier, clarinet; Timothy Butler, cellist
24 April — Columbia University Composers Retrospective, Penelope Fischer, flutist; Judith Shapiro, violinst; Dorothy Jarvinen, cellist; Alice Takemoto, pianist
1 May — Charles Fierrro, pianist
8 May — Rumon Salvatore, pianist
15 May — The Choir of the National Shrine, Robert Shafer, music director
22 May — National Gallery Orchestra, Beverly Benso, contralto
29 May — National Gallery Orchestra
Peter Cornelius, *Woman in Armor*, National Gallery of Art, Julius S. Held Collection; Ailsa Mellon Bruce Fund

*Short Piano Series V:*
- 5 June — Peter Armstrong
- 12 June — Emily Corbato
- 19 June — Bonnie Kellert
- 26 June — Morton Estrin

*A Concert Commemorating the Bicentennial of the Treaty of Paris:*
- 3 July — National Gallery Orchestra, Martha Steiger Ellison, soprano; Richard Roeckelein, harpsichord

*WORLD PREMIERES*

**RICHARD BALES**
Suite for Orchestra “To Elmira with Love,” 3 April 1983

**GEORGE CRUMB**
Gnomic Variations, 12 December 1982

**HUBERT DORIS**
Sonata for Violin Alone, 24 April 1983

**JAMES FURMAN**
Hehlehlooyuh: A Joyous Expression, 31 October 1982

**C. ADOLPHUS HAILSTORCK**
Set Me as a Seal upon Thine Heart, 31 October 1982

**RUSSELL WOOLLEN**
Dante’s Praises to the Virgin Mother, 15 May 1983

*FIRST WASHINGTON PERFORMANCES*

**LESLIE ADAMS**
Hosanna to the Son of David, 31 October 1982

**DAVID BURGE**
Fourth Sonata, 8 May 1983

**T. HELEN DUESBERG**
Four William Blake Songs, 17 April 1983

**MIRIAM GIDEON**
Rhymes from the Hill, 17 April 1983

**RICHARD HOYT**
Five Songs, 24 October 1983

**MEYER KUPFERMAN**
The Garden of my Father’s House, 17 April 1983

**DAI-KEONG LEE**
Symphony No. 1, 29 May 1983

**KNOWLES JOHN PAINE**
Symphony No. 2, “In Spring,” 29 May 1983

**ROBERT PALMER**
Epigrams, 8 May 1983

**ROBERT PALMER**
Third Sonata, 8 May 1983

**RONALD ROSEMAN**
Three Psalms, 10 April 1983

**HARVEY SOLLBERGER**
met him pike hoses, 24 April 1983

**SIR ARTHUR SULLIVAN**
Symphony in E, “Irish,” 13 March 1983
During the year 53,824 catalogues of special exhibitions were sold to the visiting public, and sales of posters related to these exhibitions amounted to 94,744 copies. In addition, 9,332 copies of scholarly publications of related subject matter were purchased. The most popular of these exhibitions was the *John Hay Whitney Collection*, of which 5,042 copies of the catalogue and 7,038 copies of the poster were sold. The publications fund now maintains a considerable inventory of back list titles on these special exhibitions.

Ninety subjects from the permanent collection were added to the printed reproduction selection this year, twenty-five from the graphic collections and sixty-five from other collections. A total of 1,793,052 reproductions were purchased by the public. Approximately 1,500 books on art and related subjects were added to the book selection, and sales of books amounted to 56,086 copies. The number of visitors who purchased printed reproductions, exhibition catalogues, books, and related educational materials totaled 474,848.

Through the worldwide mail order service 5,016 requests for merchandise were filled. Telephone requests for information about available materials amounted to 5,321 and 2,000 letters were received requesting additional information about services offered. Christmas card and notecard sales amounted to 48,955 cards sold both through the mail and to the visiting public.

Staff increases included one internal cash auditor, as well as an assistant book advisor, who provides specialized knowledge to inquiries about art books. Revenues generated as a direct result of sales were used to lend support to the automation programs in the financial, administrative, and cataloguing projects not funded by federal funds.
BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

The last of the design construction projects for Operation Breakthrough was finished in January, and work on the cloak room and print galleries was completed the same month. Craftsmanship awards were given by the Washington Building Congress for the marble work done in Operation Breakthrough (Grunley-Walsh Construction Co.) and for the relocation of the Widener Rooms (Corning Construction Co.). The Gallery and the architect, Keyes, Condon and Florance, were given awards for achievement of excellence in architecture by the Washington chapter of the A.I.A. for Operation Breakthrough.

Design work on the renovation program was started early in the year, leading to the start of construction on the following projects: sixteenth- and seventeenth-century galleries, photo services, service elevator, support area, and oculus. Work continued on the replacement of air conditioning systems.

We are working with the Vitetta Group, Studio Four, and the department of installation and design to develop the design of the new nineteenth-century galleries to be built in the old gym area. We are also working with Nash M. Love and Associates to prepare construction documents for the replacement of four of the existing chillers and to design extensive changes to the existing chilled water and condensing water piping.

During the past year, a project was initiated and completed for the renovation of the pistol range. The primary work consisted of a total replacement of the air-handling system to comply with OSHA requirements. Some lighting and partition changes were also completed. In the area formerly occupied by a proposed photo lab, a new area was developed and constructed to house the accounting and payroll offices. Another new area was developed in a formerly unfinished space to be used for archival study and storage. The renovation of air-handling systems is continuing in the various exhibition areas to allow closer control of environmental conditions. These three projects were completed by the in-house shops.

While the year did not have a major exhibit featuring plant material, it was, nonetheless, very busy for the horticulture staff. The year brought many special exhibits to the Gallery in which plants were used to enhance the space, for example, the Naples exhibit, the John Hay Whitney exhibit, and the Aztec show. The dinners, luncheons, and receptions needed foliage and floral displays. The most elaborate of these was the de Menil dinner in which a backyard garden was recreated for the dinner guests. For the Mellon dinner in January, the rotunda fountain was banked with white azaleas, white tulips, and white hyacinth, and the whole dining area was screened with a wall of foliage plants.

The new West Building galleries have two areas designed to accommodate plant material. Both feature relaxing seating areas with foliage plants in the corners.

There were no major changes in the exterior plantings this year. We had the usual replacement of sod in many heavily trafficked areas. The sod area in the Sixth Street drive was raised several inches to alleviate the heat problem created by the steam pipe below. The area behind the northwest moat wall was beautified with landscaping to enhance the view from the new ground floor galleries. American holly and English boxwood are the main elements in the landscape, along with a large turf area. Several boxwoods were replaced on the plaza, and a holly and magnolia hedge was added to the fountain areas on the Madison Drive side of the West Building.

During the months of December 1982 and January 1983, thirty additional security guards were added to the staff. This increase in personnel was necessary to provide security coverage in the new ground floor galleries of the West Building. In addition to training all the new employees, the protective staff has been conducting supervisory training classes for guard force supervisors on a continuing basis during the past year. Extensive renovation of the
pistol range was completed this year, and guards are now using the range for instruction and to qualify with their weapons.

The usual number of high-ranking government officials and dignitaries from both the United States and foreign countries visited the Gallery during the past year. The protective staff worked closely with representatives of the United States Secret Service and the Department of State to provide security for these visitors. Special security was provided for the President of the United States and the many other officials who attended the second Andrew W. Mellon memorial dinner on 27 January 1983.

A number of sophisticated sensing devices and monitors were installed in the new ground floor galleries to protect the medals, sculptures, and vases on exhibition. Alarm sensing devices were replaced on all the exterior windows of the West Building. These modern sensing devices will increase security and reduce the number of false alarms from the windows. A new detection system has been installed in the basement of the West Building to protect the exterior openings in this area. All wiring for the security and fire alarm systems was protected by conduit. Work has started on the installation of a halon fire suppressant system in the photo archives area of the East Building.

Two new members on the construction manager’s staff are Veronica Nash and Keith Reynard.

During fiscal year 1983, a total of 4,893,795 persons visited the Gallery. This represents a decrease of 1,223,439 compared to fiscal year 1982, when 6,117,234 persons visited both buildings.
The beginning of the fiscal year found the National Gallery just four months from the opening of forty-four new or newly refurbished galleries in the western half of the West Building’s ground floor. The planning office was particularly involved in the completion and installation of galleries for sculpture and decorative arts. At the same time, the office staff supervised the preparation of orientation graphics, lobby furnishings, and checkrooms at both the Seventh Street and Constitution Avenue entries. Concurrently, just behind the scenes, the new lecture hall and conference rooms were readied for their first meetings, the Index of American Design was moved to its new quarters, storage areas were equipped to receive frames and decorative arts, and work rooms were furnished for matting, framing, and exhibits preparation. After the public opening of the new galleries, the completion of the ground floor projects proceeded at a more leisurely pace. By April, the tapestry laboratory was installed in its ground floor quarters, and by the end of the fiscal year substantial progress had been made on preparations for the new photo services office, conference room, and central service elevator.

Gallerywide space utilization surveys were undertaken for staff and storage requirements, and both short- and long-term proposals were developed. “Landscape” units were constructed on two levels of the study center, and work on an architectural archive room was begun in a space on the 48-foot level of the West Building. Other projects included complete installations for the data processing section and the accounting office, and space modifications for curatorial records, librarians’ offices, the editors office, and the information office.

The architects of the Vitetta Group, Studio Four developed plans for four areas of the West Building’s main floor. Construction was well advanced on two projects: Galleries 31 and 32 and the support area (future offices for music, planning, and installation and design). At the same time, design went forward on the oculus and the French nineteenth-century galleries.

The street improvement program of the Pennsylvania Avenue Development Corporation progressed eastward to the zone between Sixth and Third Streets, and this year saw the completion of plans and the beginning of construction to the north of the Gallery buildings. The planning office was involved in studies of the landscape design of the Constitution Avenue frontage, which will be modified by the diversion of Constitution Avenue traffic into Pennsylvania Avenue at a point east of Sixth Street.

On an ongoing basis, the office staff continued with the provision for offices and reception areas, of lighting installations, furnishings and refurbishments, acoustical treatments, word processor stations, and handicapped facilities. The planning office also responded to numerous inquiries concerning the Gallery buildings and functions and conducted architectural tours for museum planning personnel from a dozen foreign countries.

Sterling Eagleton, who had returned to the Gallery to assist in the survey of architectural record material, completed the job in January. Betsy Fletcher Wilding also returned to the Gallery for five months to assist in the filing of architectural records. Jonathan Rodvien worked part-time as a designer/draftsman, developing plans for fourteen of the office’s projects.

In June Anne Hartzell and Joan Michaelson, under joint supervision of the planning office and the secretary/general counsel, began a year-long project including a survey of Gallery archival materials and the development of a proposal for the establishment of a permanent archival office.
# FINANCIAL STATEMENTS

**BALANCE SHEETS SEPTEMBER 30, 1983 and 1982**

|                      | **Non-Federal Funds** |                  | **Total Non-Federal** |                  |                      | **Federal Funds** |                  |                      |                  |                      | **Total Funds** |                  |                      |                  |                      |
|----------------------|-----------------------|------------------|------------------------|------------------|-------------------|-------------------|------------------|------------------|------------------|------------------|------------------|-------------------|------------------|------------------|-------------------|------------------|------------------|
| ASSETS               |                       |                  |                        |                  |                   |                   |                  |                   |                   |                  |                  |                   |                  |                   |                   |                  |                   |
| Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1) | $326,587 | $154,883 | $481,470 | $326,587 | $154,883 | $481,470 | $4,876,149 | $9,357,619 | $7,515,033 |                  |                  |                  |                  |                  |                  |                  |
| Investments (Note 2) | 58,723,739            | 3,459,208        | 62,182,947             | —                |                   |                   |                  | 62,182,947 | 52,511,627 |                  |                  |                  |                  |                  |                  |
| Publications inventory, at the lower of cost or market | — | 1,919,757 | 1,919,757 | — |                   |                   |                  | 1,919,757 | 1,801,620 |                  |                  |                  |                  |                  |                  |
| Receivables (Note 3) | 2,090,755             | 233,093          | 2,373,848              | —                |                   |                   |                  | 2,373,848 | 2,477,364 |                  |                  |                  |                  |                  |                  |
| Buildings and equipment (Note 4) | 123,024,533 | 554,149 | 123,578,682 | 15,577,564 | — |                       |                  | 139,156,246 | 134,326,298 |                  |                  |                  |                  |                  |                  |
| Collections (Note 1) | — | — | — | — | — | — | — | — | — | — |                  |                  |                  |                  |                  |                  |
| Total Assets         | $184,165,614          | $6,371,090       | $190,536,704           | $24,453,713      |                  |                  |                  | $198,631,942 |                  |                  |                  |                  |                  |                  |
| LIABILITIES AND FUND BALANCES |                      |                  |                        |                  |                   |                   |                  |                   |                   |                  |                  |                  |                  |                  |                  |
| Liabilities:         |                       |                  |                        |                  |                   |                   |                  |                   |                   |                  |                  |                  |                  |                  |                  |
| Accounts payable and accrued expenses | $407,199 | $111,895 | $519,094 | $1,808,390 | $2,327,484 | $2,348,923 |                  |                  |                  |                  |                  |                  |                  |                  |
| Undelivered orders (Notes 1 and 5) | — | — | — | 5,208,978 | 5,208,978 | 4,694,361 |                  |                  |                  |                  |                  |                  |                  |                  |
| Unobligated appropriations for construction (Notes 1 and 4) | — | — | — | 1,858,781 | 1,858,781 | 1,084,106 |                  |                  |                  |                  |                  |                  |                  |                  |
| Deferred grants and pledges | 672,480 | — | 672,480 | — | 672,480 | 873,296 |                  |                  |                  |                  |                  |                  |                  |                  |
| Total Liabilities    | 1,079,679             | 111,895          | 1,191,574              | 8,876,149        |                  |                  |                  | 10,067,723 | 9,000,696 |                  |                  |                  |                  |                  |
| Fund Balances:       |                       |                  |                        |                  |                   |                   |                  |                   |                   |                  |                  |                  |                  |                  |                  |
| Restricted Purpose Funds (Note 6) | 55,338,898 | 5,703,046 | 61,043,944 | — | 61,043,944 | 51,192,437 |                  |                  |                  |                  |                  |                  |                  |                  |
| Capital Invested in Buildings and Equipment | 60,061,402 | 5,703,046 | 65,766,448 | — | 65,766,448 | 55,304,958 |                  |                  |                  |                  |                  |                  |                  |                  |
| Total Fund Balances  | 183,085,935           | 6,259,195        | 189,345,130            | 15,577,564       |                  |                  |                  | 139,156,246 | 134,326,298 |                  |                  |                  |                  |                  |
| Total Liabilities and Fund Balances | $184,165,614 | $6,371,090 | $190,536,704 | $24,453,713 | $214,990,417 | $198,631,942 |                  |                  |                  |                  |                  |                  |                  |                  |

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## Statements of Activity for the Years Ended September 30, 1983 and 1982

<table>
<thead>
<tr>
<th></th>
<th>Non-Federal Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Trust Funds</td>
<td>Publications Fund</td>
</tr>
<tr>
<td><strong>Support and Revenues:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government Appropriation (Note 1)</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Net Return on Investments (Note 2)</td>
<td>$7,545,290</td>
<td>$8,443,935</td>
</tr>
<tr>
<td>Gifts and Bequests</td>
<td>$7,545,290</td>
<td>$8,443,935</td>
</tr>
<tr>
<td>Publication Sales</td>
<td>$3,238,898</td>
<td>$8,443,935</td>
</tr>
<tr>
<td>Other</td>
<td>$239,694</td>
<td>$239,694</td>
</tr>
<tr>
<td><strong>Total Support and Revenues</strong></td>
<td>$15,621,704</td>
<td>$3,846,113</td>
</tr>
<tr>
<td><strong>Current Operating Expenses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art Purchases</td>
<td>$1,197,152</td>
<td>$1,197,152</td>
</tr>
<tr>
<td>Curatorial</td>
<td>$796,617</td>
<td>$796,617</td>
</tr>
<tr>
<td>Special Exhibitions</td>
<td>$1,703,233</td>
<td>$1,703,233</td>
</tr>
<tr>
<td>Editorial and Photography</td>
<td>$692,188</td>
<td>$692,188</td>
</tr>
<tr>
<td>Research Services</td>
<td>$240,973</td>
<td>$240,973</td>
</tr>
<tr>
<td>Educational Services</td>
<td>$418,590</td>
<td>$418,590</td>
</tr>
<tr>
<td>Fellowships</td>
<td>$116,983</td>
<td>$116,983</td>
</tr>
<tr>
<td>Music</td>
<td>$100,731</td>
<td>$100,731</td>
</tr>
<tr>
<td>Publications</td>
<td>$3,650,574</td>
<td>$3,650,574</td>
</tr>
<tr>
<td><strong>Total Program Expenses</strong></td>
<td>$4,574,279</td>
<td>$3,650,574</td>
</tr>
<tr>
<td><strong>Operations, Security and Administration:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations and Maintenance</td>
<td>$73,259</td>
<td>$73,259</td>
</tr>
<tr>
<td>Administration, Fiscal and Legal</td>
<td>$407,504</td>
<td>$407,504</td>
</tr>
<tr>
<td><strong>Total Operations, Security and Administration</strong></td>
<td>$480,763</td>
<td>$480,763</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$5,055,042</td>
<td>$3,650,574</td>
</tr>
<tr>
<td><strong>Support and Revenues Net of Current Operating Expenses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restricted</td>
<td>$10,021,289</td>
<td>$195,539</td>
</tr>
<tr>
<td>Unrestricted</td>
<td>$545,373</td>
<td>$545,373</td>
</tr>
<tr>
<td>Fixed Asset Expenditures (Note 4)</td>
<td>$10,566,662</td>
<td>$195,539</td>
</tr>
<tr>
<td>Net Increase for the Year</td>
<td>$296,917</td>
<td>$3,794</td>
</tr>
<tr>
<td><strong>Fund Balances, excluding Capital Invested in Buildings and Equipment:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of Year</td>
<td>$49,791,657</td>
<td>$5,513,301</td>
</tr>
<tr>
<td>End of Year</td>
<td>$60,061,402</td>
<td>$5,705,046</td>
</tr>
</tbody>
</table>
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, 1983 and 1982, and the results of its operations and changes in its fund balances for the years then ended, in conformity with generally accepted accounting principles consistently applied. Our examinations of these statements were made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

Price Waterhouse
December 5, 1983

Note 1—Summary of Significant Accounting Policies

Non-Federal Funds—The accounts of the Non-Federal Funds are prepared on the accrual basis of accounting, which basis is in accordance with generally accepted accounting principles. Under this method, revenues are recorded when earned and expenses are recorded when incurred without regard to receipts or disbursements of cash.

Federal Funds—The accounts of the Federal Funds are prepared on the obligation basis of accounting, which basis is in accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the Policy and Procedures Manual for Guidance of Federal Agencies. The obligation basis of accounting differs in some respects from generally accepted accounting principles. Under this basis of accounting, commitments, such as purchase orders and contracts, are recognized as expenditures and the related obligations are carried as liabilities even though goods and services have not been received. Such amounts relate principally to building and equipment obligations and such amounts are available until expended (see Note 5).

In 1983, the gross federal appropriation was $33,137,000, of which $28,237,000 was the normal “one-year” appropriation for the operations of the Gallery and the remaining $4,900,000 represents a “no-year” 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. 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 represented the “no-year” appropriation.

The 1983 “no-year” appropriation of $4,900,000 together with the 1982 “no-year” appropriation of $3,700,000 brought the total “no-year” appropriations for
The regular "one-year" federal appropriation for a given fiscal year is reduced by that amount which is not obligated by year-end. Of the gross 1983 and 1982 federal appropriations, $983 and $1,088 were not obligated in the respective fiscal years and hence were retained by the U.S. Treasury. In addition, during 1983 and 1982, previously obligated funds amounting to $976,276 and $190,817, 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 (see Note 6) 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.

Investments are carried on the Balance Sheet in the aggregate at the lower of cost or market value.

**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 Gallery to the extent that shared costs are incurred by the Gallery.

**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 twenty-five years.

**Note 2—Investments**

Effective July 1, 1983 the investments were combined into three pooled funds: the Capital Appreciation Fund, the Balanced Fund and the Special Purpose Fund. The Capital Appreciation and Balanced Funds include high-grade debt and equity securities which are generally held for longer periods, whereas the Special Purpose Fund is primarily comprised of short-term securities so as to be available to meet current operating expenses.

At September 30, 1983, the aggregate cost and market values of the investments for each of the pools were as follows:

<table>
<thead>
<tr>
<th>Investment Pool</th>
<th>September 30, 1983</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
</tr>
<tr>
<td>Capital Appreciation Fund</td>
<td>$21,110,635</td>
</tr>
<tr>
<td>Balanced Fund</td>
<td>28,193,750</td>
</tr>
<tr>
<td>Special Purpose Fund</td>
<td>7,878,562</td>
</tr>
<tr>
<td>Permanent Loan to U.S. Treasury</td>
<td>57,182,947</td>
</tr>
<tr>
<td>Total</td>
<td>$62,182,947</td>
</tr>
</tbody>
</table>

A summary of the investment portfolio by type of security follows:

<table>
<thead>
<tr>
<th>Carrying Value by Type of Investment</th>
<th>September 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent Loan to the U.S. Treasury</td>
<td>$ 5,000,000</td>
</tr>
<tr>
<td>Other U.S. Treasury Obligations</td>
<td>22,199,965</td>
</tr>
<tr>
<td>Short-Term Certificates of Deposit and Commercial Paper</td>
<td>4,418,094</td>
</tr>
<tr>
<td>Bonds and Notes</td>
<td>3,437,567</td>
</tr>
<tr>
<td>Preferred Stocks</td>
<td>—</td>
</tr>
<tr>
<td>Common Stocks</td>
<td>27,127,321</td>
</tr>
<tr>
<td>Total Carrying Value</td>
<td>$62,182,947</td>
</tr>
</tbody>
</table>

At September 30, 1982, the cost and market values of the investments were $52,511,627 and $53,633,474, respectively. A detailed listing of all securities held by the Gallery as of September 30, 1983 has been included in this report at Note 8.

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 (ranging from approximately 10 to 12% during fiscal year 1983), less 1/4%, and is reflected on the Balance Sheet under investments. Interest income on this loan was $541,806 in 1983 and $696,458 in 1982.

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

<table>
<thead>
<tr>
<th>Year Ended September 30</th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest and Dividends</td>
<td>$4,535,097</td>
<td>$4,905,261</td>
</tr>
<tr>
<td>Realized Gains</td>
<td>3,010,193</td>
<td>43,945</td>
</tr>
<tr>
<td>Unrealized Gain</td>
<td>—</td>
<td>1,385,382</td>
</tr>
<tr>
<td>Net Return</td>
<td>$7,545,290</td>
<td>$6,334,588</td>
</tr>
</tbody>
</table>

The unrealized gain on investments for 1982 represents a reversal of the valuation allowance recorded in 1981 to reduce the carrying value of investments to the lower of cost or market value at September 30, 1981.

Note 3—Receivables
The following items were included in receivables:

<table>
<thead>
<tr>
<th>September 30</th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued Investment Income</td>
<td>$1,383,139</td>
<td>$1,206,274</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>283,229</td>
<td>346,335</td>
</tr>
<tr>
<td>Pledges and Gifts Receivable</td>
<td>707,480</td>
<td>924,755</td>
</tr>
<tr>
<td>Total Receivables</td>
<td>$2,373,848</td>
<td>$2,477,364</td>
</tr>
</tbody>
</table>

Note 4—Buildings and Equipment
Changes in the capital invested in buildings and equipment during the year were as follows:

<table>
<thead>
<tr>
<th></th>
<th>1983</th>
<th>1982</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non-Federal</td>
<td>Federal</td>
</tr>
<tr>
<td></td>
<td>Funds</td>
<td>Funds</td>
</tr>
<tr>
<td>Fixed asset expenditures</td>
<td>$300,711</td>
<td>$5,404,658</td>
</tr>
<tr>
<td>Retirements</td>
<td>(23,947)</td>
<td>—</td>
</tr>
<tr>
<td>Depreciation charges</td>
<td>(117,329)</td>
<td>(607,664)</td>
</tr>
<tr>
<td>Amounts obligated in prior years returned to U.S. Treasury</td>
<td>—</td>
<td>(126,481)</td>
</tr>
<tr>
<td>Net increase</td>
<td>159,435</td>
<td>4,670,513</td>
</tr>
<tr>
<td>Balance, beginning of year</td>
<td>123,419,247</td>
<td>10,907,051</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$123,578,682</td>
<td>$15,577,564</td>
</tr>
</tbody>
</table>

The buildings and equipment category on the Balance Sheet consists of the following:

<table>
<thead>
<tr>
<th></th>
<th>September 30, 1983</th>
<th>September 30, 1982</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non-Federal Funds</td>
<td>Federal Funds</td>
</tr>
<tr>
<td>Buildings</td>
<td>$122,402,016</td>
<td>$3,987,504</td>
</tr>
<tr>
<td>Equipment</td>
<td>1,585,872</td>
<td>8,114,259</td>
</tr>
<tr>
<td>Construction in Progress</td>
<td>79,540</td>
<td>6,817,585</td>
</tr>
<tr>
<td></td>
<td>124,062,428</td>
<td>18,919,348</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(488,746)</td>
<td>(3,341,784)</td>
</tr>
<tr>
<td></td>
<td>$123,578,682</td>
<td>$15,577,564</td>
</tr>
</tbody>
</table>
A summary of "no-year" unobligated appropriations available for construction follows:

<table>
<thead>
<tr>
<th></th>
<th>1983</th>
<th>1982</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No-year appropriation</td>
<td>$4,900,000</td>
<td>$3,700,000</td>
<td>$8,600,000</td>
</tr>
<tr>
<td>Expended for construction</td>
<td>(2,227,915)</td>
<td>(451,736)</td>
<td>(2,679,651)</td>
</tr>
<tr>
<td>Obligated (Note 5)</td>
<td>(1,397,410)</td>
<td>(2,164,158)</td>
<td>(4,061,568)</td>
</tr>
<tr>
<td>Unobligated appropriation available for construction</td>
<td>$ 774,675</td>
<td>$1,084,106</td>
<td>$1,858,781</td>
</tr>
</tbody>
</table>

**Note 5—Undelivered Orders**

The accompanying Balance Sheet includes Undelivered Orders amounting to $5,208,978 and $4,694,361 at September 30, 1983 and 1982, 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:

<table>
<thead>
<tr>
<th></th>
<th>September 30</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1983</td>
</tr>
<tr>
<td>One-year current appropriation</td>
<td>$1,085,779</td>
</tr>
<tr>
<td>One-year prior appropriations</td>
<td>61,631</td>
</tr>
<tr>
<td>No-year appropriation available for construction until expended (Note 1)</td>
<td>4,061,568</td>
</tr>
<tr>
<td>Total obligations for undelivered orders</td>
<td>$5,208,978</td>
</tr>
</tbody>
</table>

The above amounts do not include the "no-year" unobligated appropriation for construction of $1,858,781 shown in Note 4.

**Note 6—Restricted Purpose Funds**

The composition of restricted purpose fund balances was as follows:

<table>
<thead>
<tr>
<th></th>
<th>September 30</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1983</td>
</tr>
<tr>
<td>Endowment Funds</td>
<td>$39,264,365</td>
</tr>
<tr>
<td>Capital Construction Funds</td>
<td>3,012,861</td>
</tr>
<tr>
<td>Publications Fund</td>
<td>5,705,046</td>
</tr>
<tr>
<td>Other Specific Purpose Funds</td>
<td>13,061,672</td>
</tr>
<tr>
<td>Total Restricted Purpose Funds</td>
<td>$61,043,944</td>
</tr>
</tbody>
</table>

**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 $1,080,000 and $990,000 for the years ended September 30, 1983 and 1982, respectively.
### Note 8—Summary of Investments

The following is a detailed listing of all securities held by the Gallery as of September 30, 1983.

<table>
<thead>
<tr>
<th>Face Value</th>
<th>Interest Rate</th>
<th>Maturity Date</th>
<th>Description</th>
<th>Total Market</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 5,000,000</td>
<td>Various</td>
<td>None</td>
<td>PERMANENT LOAN TO U.S. TREASURY</td>
<td>$ 5,000,000</td>
<td>$ 5,000,000</td>
</tr>
<tr>
<td>4,540,000</td>
<td>Various</td>
<td></td>
<td></td>
<td>4,173,489</td>
<td>4,173,489</td>
</tr>
<tr>
<td>18,620,000</td>
<td>Various</td>
<td></td>
<td></td>
<td>18,038,039</td>
<td>17,561,976</td>
</tr>
<tr>
<td>520,000</td>
<td>Various</td>
<td></td>
<td></td>
<td>434,100</td>
<td>464,500</td>
</tr>
<tr>
<td>4,100 SHS</td>
<td>—</td>
<td>—</td>
<td>Weyerhaeuser Co. $2.80 Cum. Conv. Pfd.</td>
<td>176,300</td>
<td>251,059</td>
</tr>
<tr>
<td>1,112,300</td>
<td>—</td>
<td>—</td>
<td>MCI Com. Corp. Sub. Conv. Deb.</td>
<td>1,112,300</td>
<td>1,107,559</td>
</tr>
<tr>
<td>200,000</td>
<td>7.75%</td>
<td>3/15/03</td>
<td>MCI Com. Corp. Sub. Conv. Deb.</td>
<td>176,000</td>
<td>221,000</td>
</tr>
<tr>
<td>200,000</td>
<td>4.75</td>
<td>7/19/91</td>
<td>McDonnell Douglas Corp. Sub. Conv. Deb.</td>
<td>334,000</td>
<td>172,000</td>
</tr>
<tr>
<td>600,000</td>
<td>4.50</td>
<td>8/1/92</td>
<td>RCA Corp. Conv. Sub. Deb.</td>
<td>426,000</td>
<td>463,500</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Weyerhaeuser Co. 82.80 Cum. Conv. Pfd.</td>
<td>176,300</td>
<td>251,059</td>
</tr>
<tr>
<td>3,139,300</td>
<td>—</td>
<td>—</td>
<td>Subtotal Convertible Bonds and Stock Equivalents</td>
<td>3,139,300</td>
<td>3,437,567</td>
</tr>
<tr>
<td>22,645,628</td>
<td>—</td>
<td>—</td>
<td>Subtotal Bonds and Notes</td>
<td>22,199,965</td>
<td>22,199,965</td>
</tr>
<tr>
<td>22,199,965</td>
<td>—</td>
<td>—</td>
<td>Subtotal Other U.S. Treasury Obligations</td>
<td>22,199,965</td>
<td>22,199,965</td>
</tr>
<tr>
<td>1,325,425</td>
<td>—</td>
<td>—</td>
<td>Subtotal Short-Term Certificates of Deposit and Commercial Paper</td>
<td>1,321,578</td>
<td>1,321,578</td>
</tr>
<tr>
<td>1,321,578</td>
<td>—</td>
<td>—</td>
<td>Subtotal Medium-Term Bonds and Notes</td>
<td>1,321,578</td>
<td>1,321,578</td>
</tr>
<tr>
<td>1,000,000</td>
<td>9.30</td>
<td>3/26/84</td>
<td>North Carolina National Bank, CD</td>
<td>1,000,000</td>
<td>1,000,000</td>
</tr>
<tr>
<td>1,918,094</td>
<td>8.70</td>
<td>—</td>
<td>Scudder Cash Investment Trust</td>
<td>1,918,094</td>
<td>1,918,094</td>
</tr>
<tr>
<td>1,918,094</td>
<td>—</td>
<td>—</td>
<td>Subtotal Short-Term Certificates of Deposit and Commercial Paper</td>
<td>4,418,094</td>
<td>4,418,094</td>
</tr>
<tr>
<td>22,199,965</td>
<td>—</td>
<td>—</td>
<td>Subtotal Other U.S. Treasury Obligations</td>
<td>22,199,965</td>
<td>22,199,965</td>
</tr>
<tr>
<td>1,321,578</td>
<td>—</td>
<td>—</td>
<td>Subtotal Medium-Term Bonds and Notes</td>
<td>1,321,578</td>
<td>1,321,578</td>
</tr>
<tr>
<td>1,325,425</td>
<td>—</td>
<td>—</td>
<td>Subtotal Short-Term Certificates of Deposit and Commercial Paper</td>
<td>1,321,578</td>
<td>1,321,578</td>
</tr>
<tr>
<td>1,321,578</td>
<td>—</td>
<td>—</td>
<td>Subtotal Medium-Term Bonds and Notes</td>
<td>1,321,578</td>
<td>1,321,578</td>
</tr>
<tr>
<td>200,000</td>
<td>7.75%</td>
<td>3/15/03</td>
<td>MCI Com. Corp. Sub. Conv. Deb.</td>
<td>176,000</td>
<td>221,000</td>
</tr>
<tr>
<td>200,000</td>
<td>4.75</td>
<td>7/19/91</td>
<td>McDonnell Douglas Corp. Sub. Conv. Deb.</td>
<td>334,000</td>
<td>172,000</td>
</tr>
<tr>
<td>600,000</td>
<td>4.50</td>
<td>8/1/92</td>
<td>RCA Corp. Conv. Sub. Deb.</td>
<td>426,000</td>
<td>463,500</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Weyerhaeuser Co. 82.80 Cum. Conv. Pfd.</td>
<td>176,300</td>
<td>251,059</td>
</tr>
<tr>
<td>1,112,300</td>
<td>—</td>
<td>—</td>
<td>Subtotal Convertible Bonds and Stock Equivalents</td>
<td>1,112,300</td>
<td>1,107,559</td>
</tr>
<tr>
<td>3,139,300</td>
<td>—</td>
<td>—</td>
<td>Subtotal Bonds and Notes</td>
<td>3,139,300</td>
<td>3,437,567</td>
</tr>
<tr>
<td>Shares</td>
<td>Description</td>
<td>Market</td>
<td>Cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------</td>
<td>--------</td>
<td>-------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12,200</td>
<td>Air Products and Chemicals, Inc.</td>
<td>$581,025</td>
<td>$382,963</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6,000</td>
<td>Alcan Aluminum Ltd.</td>
<td>217,500</td>
<td>228,600</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6,300</td>
<td>American Broadcasting Companies, Inc.</td>
<td>370,125</td>
<td>406,655</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14,400</td>
<td>American Express Co.</td>
<td>531,000</td>
<td>461,520</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24,000</td>
<td>American Greetings Corporation</td>
<td>651,000</td>
<td>603,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8,100</td>
<td>American Home Products Corporation</td>
<td>391,838</td>
<td>182,888</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9,600</td>
<td>American Hospital Supply</td>
<td>405,600</td>
<td>396,298</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5,950</td>
<td>American Telephone &amp; Telegraph</td>
<td>386,750</td>
<td>341,357</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13,335</td>
<td>Archer-Daniels-Midland Co.</td>
<td>296,703</td>
<td>310,533</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6,400</td>
<td>Atlantic Richfield Co.</td>
<td>296,800</td>
<td>264,056</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13,300</td>
<td>Bank of Boston Corporation</td>
<td>548,550</td>
<td>511,618</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10,000</td>
<td>Baxter Travenol Laboratories, Inc.</td>
<td>591,249</td>
<td>593,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10,900</td>
<td>Bearings, Inc.</td>
<td>400,575</td>
<td>318,493</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14,000</td>
<td>Best Products Co., Inc.</td>
<td>516,250</td>
<td>424,187</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2,500</td>
<td>Betz Laboratories, Inc.</td>
<td>95,625</td>
<td>72,170</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6,300</td>
<td>Burlington Northern, Inc.</td>
<td>613,446</td>
<td>553,555</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13,650</td>
<td>C. R. Bard, Inc.</td>
<td>569,887</td>
<td>397,575</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9,300</td>
<td>CSX Corporation</td>
<td>683,550</td>
<td>409,411</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10,250</td>
<td>Caterpillar Tractor Co.</td>
<td>447,155</td>
<td>367,355</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18,400</td>
<td>Central &amp; South West Corporation</td>
<td>334,800</td>
<td>331,773</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22,600</td>
<td>Champion International Corporation</td>
<td>555,350</td>
<td>431,422</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7,300</td>
<td>Cigna Corporation</td>
<td>323,025</td>
<td>361,167</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3,400</td>
<td>Clark Equipment Co.</td>
<td>115,175</td>
<td>122,323</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30,300</td>
<td>Clorox Co.</td>
<td>757,500</td>
<td>677,465</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12,000</td>
<td>Cox Communications, Inc.</td>
<td>570,000</td>
<td>381,785</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6,900</td>
<td>Dart &amp; Kraft, Inc.</td>
<td>470,924</td>
<td>405,027</td>
<td></td>
<td></td>
</tr>
<tr>
<td>222</td>
<td>Digital Equipment Corporation</td>
<td>94,735</td>
<td>63,404</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10,300</td>
<td>Eaton Corporation</td>
<td>473,800</td>
<td>342,732</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5,500</td>
<td>Ex-Cell-O Corporation</td>
<td>222,750</td>
<td>216,040</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15,000</td>
<td>Fleming Companies, Inc.</td>
<td>399,374</td>
<td>307,987</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9,000</td>
<td>GTE Corporation</td>
<td>393,750</td>
<td>378,900</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6,500</td>
<td>Gannett Co., Inc.</td>
<td>380,250</td>
<td>245,985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12,500</td>
<td>General Dynamics Corporation</td>
<td>670,312</td>
<td>401,785</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10,250</td>
<td>General Motors Corporation</td>
<td>754,655</td>
<td>536,155</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7,350</td>
<td>Halliburton Co.</td>
<td>313,293</td>
<td>195,504</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20,500</td>
<td>Harris Bankcorp, Inc.</td>
<td>1,409,374</td>
<td>619,600</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14,300</td>
<td>Harvey Hubbell, Inc.</td>
<td>481,000</td>
<td>467,448</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35,000</td>
<td>Hercules, Inc.</td>
<td>607,975</td>
<td>490,885</td>
<td></td>
<td></td>
</tr>
<tr>
<td>750</td>
<td>Hewlett-Packard, Co.</td>
<td>31,030</td>
<td>30,164</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15,900</td>
<td>Holiday Inns, Inc.</td>
<td>882,450</td>
<td>555,112</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3,800</td>
<td>Ingersoll-Rand Co.</td>
<td>203,775</td>
<td>228,332</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8,000</td>
<td>Intel Corporation</td>
<td>330,000</td>
<td>101,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6,500</td>
<td>International Business Machines Corporation</td>
<td>824,687</td>
<td>203,512</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21,075</td>
<td>International Flavors &amp; Fragrances, Inc.</td>
<td>684,937</td>
<td>387,945</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5,500</td>
<td>Interpublic Group of Companies, Inc.</td>
<td>328,624</td>
<td>297,550</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8,000</td>
<td>J. C. Penney Co., Inc.</td>
<td>465,000</td>
<td>282,800</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6,400</td>
<td>J. P. Morgan &amp; Co., Inc.</td>
<td>440,800</td>
<td>403,226</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21,500</td>
<td>K-Mart Corporation</td>
<td>767,624</td>
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<td>Total Market</td>
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</table>

Subtotal—Common Stock 35,389,698 27,127,321

Total Investments (Note 2) $70,592,720 $62,182,947
ROSTER OF EMPLOYEES AND DOCENTS

Acampora, Ralph A.
Adams, Alvin L.
Adams, Joyce A.
Alarcon, Antonio C.
Alexander, Harold
Allen, Christy A.
Allen, Richard, Jr.
Allen, Robert A.
Allen, Wilbur Jr.
Allison, James C., Jr.
Amist, Carolyn Engel
Amt, Richard C.
Andrews, Tyrone E.
Andrews, Zukunft
Andrews, Nathaniel V.
Andrews, Tyrone E.
Andrews, Nathaniel V.
Andrews, Zukunft
Andrews, Nathaniel V.
Andrews, Zukunft
Andrews, Nathaniel V.
Annis, Bonnie S.
Ash, Nancy E.
Ashfield, Allan L.
Arthur, Linda K.
Armstrong, Donald B.
Arnold, Orville C., Jr.
Arnold, Quentin Parr
Artis, Cleveland R.
Arzadon, Yolanda M.
Ash, Nancy E.
Ashley, Lawrence Q.
Ashman, Richard A.
Aspinwall, Martha H.
Atkinson, Donna
Aukard, Steven P.
Ayres, Linda L.
Backlund, Caroline H.
Bailey, Daniel J.
Bailey, William
Baker, Michael E.
Bales, Richard H.
Barclay, Sammy J.
Barnes, Joseph J.
Barnes, Willie C.
Barnett, Robert E.
Barry, Lester Lenox
Bartfield, Ira A.
Bartfield, Kathryn K.
Battle, Mary J.
Battle, Stacey
Bauer, Frank K.
Baumann, Christoper A.
Baytop, William D.
Beason, Dean A.
Becker, Robert G.
Beck, Grace E.
Bell, Reginald E.
Bellofatto, Roberta
Belt, Stephanie T.
Benjamin, James R.
Bennett, Mike
Bernard, Barbara
Bernard, Kathryn A.
Bethune, Nathaniel
Bigelow, Judith
Bigley, Ann Margaret
Bishop, Lawrence
Blake, Shirley J.
Bland, Robert E.
Blankenaker, Eileen
Bloom, Michael B.
Booker, Nelson
Boomer, George A.
Bouton, Margaret L.
Bowen, Robert L., Jr.
Bowen, Susan
Bowman, Dorolce R.
Bowser, William R.
Boyd, Charles T.
Boyes, Carol A.
Boyette, Tommi C.
Boykin, James S.
Bozeman, Ira S.
Brandon, Darrell
Brannum, Michel
Brantley, Donald E.
Brennan, William F.
Brinson, Curtis
Briscoe, Donald R.
Britt, George E.
Brooke, Marline
Brookfield, Marilyn
Brookie, Reginald L.
Bromfield, Carolyn M.
Brooks, George L.
Brooks, Johnnie M. C.
Brooks, Robert C.
Bromley, Loyal
Brown, Catherine E.
Brown, Cleveon O.
Brown, David A.
Brown, Dwight L.
Brown, J. Carter
Brown, Sylvester, Jr.
Brown, Thomas W.
Brown, Tyrone
Brownlee, Paul Jr.
Bryant, Larry
Bryant, Michael G.
Buchanan, Ernest, Jr.
Buckalew, Kathleen M.
Burch, Curtis L.
Burnham, Florence M.
Burkett, David
Burton, Adlade O.
Burton, George R.
Butler, Alvin K.
Butler, Edwin T.
Butler, Lawrence
Butler, Michael L.
Bynum, Rosa A.
Byrd, Felton W.
Byrd, James B.
Byrd, J. S.
Caca, Rita M.
Caesar, Raleigh
Cain, Shirley D.
Callis, Marion M.
Campbell, Alvia R.
Cantey, John
Capoto, Michele M.
Carneaux, E. A., Jr.
Carr, Albert Jr.
Carroll, Louis W.
Carson, Robert J.
Carter, Ivon, Jr.
Casey, Charles W.
Cass, Stephen R.
Catucci, Angelo J.
Cavagnac, Carroll J.
Chamberlain, Carolyn K.
Chamberlain, Harry L.
Chapman, Donald L.
Chapman, Donald L.
Charles, Philip A., Jr.
Chosanoff, Ivan S.
Choutier, Deborah R.
Christensen, Carol A.
Chung, Waylon
Cikovsky, Nicholas Jr.
Cina, Dianne K.
Clark, Frederick
Clark, Clifton L.
Clark, Henry B.
Clark, James W.
Clay, Carlton B.
Clayton, Charlie
Clearwaters, Gladys A.
Clements, Barnard
Cline, Judith
Clark, Edward
Clark, James D.
Cohen, Gerald M.
Cone, J. B.
Codman, Barbara A.
Coleman, Barbara A.
Coleman, Elvis
Collins, Jack S. D.
Collins, Philip T.
Collins, Sally
Colman, Florence E.
Coopers, Robert L.
Cook, Susanne L.
Cooke, Milton N.
Copeland, Joseph W.
Corbitt, Robert J.
Coutzens, Frederick L.
Covey, Victor C. B.
Cowan, Ophelia C.
Cowart, William J., Ill
Cox, Bascom S.
Cox, Grel W.
Cox, Milton E.
Crow, Laura A.
Crawford, Willie E.
Crichton, Sandra M.
Crickemerger, Fred W.
Croop, Elizabeth A.
Crosoy, G. P.
Curry, Anita
Cutler, Deborah J.
Cutler, Deborah J.
Dale, Paul J.
Dantignac, Paul N.
Daughters, Welden
Davidson, Joseph E.
Davidick, Peter, Jr.
Davis, Jack, Jr.
Davis, Judy A.
Davis, Zetta Mae
Dawkins, Oswald
Deceur, Rick B.
Defreeze, Franklin J.
Degrazia, Diane M.
Delano, Juan F.
Denker, Eric
Dennis, Lyle E.
Devoti, George
Dewald, Marquita
D’Italia, William P.
Dobbs, Lewis
Dodson, William E.
Donaldson, Dennis N.
Donovan, Patricia A.
Dotty, Mary Louise B.
Douma, Lamen
Dozier, Michael
Drummond, Frank
Dubur, George T.
Dudley, Mary L.
Duggin, David H.
Dunn, Robert T.
Dunning, Roger Anthony
Dyson, Thomas R.
Ebb, Frank K., Jr.
Edelstein, J. M.
Edwards, Howard C.
Edwards, Jerome R.
English, Joseph G.
Estes, Ronald L.
Ettienne, Louberto M.
Evans, Gregory L.
Evans, Robert N.
Evans, Samuel L.
Evans, Virtus E.
Everett, Gwendolyn F.
Everly, Floyd E.
Fahing, Suzannah
Fantasia, John J.
Farmer, Joseph M.
Farr, S. E.
Farr, Dorothy W.
Frey, Cindy
Feigenbaum, Gail
Feldman, Ande G.
Feldman, Frances L.
Ferrebee, Eisele V., H.
Ferguson, Benjamin C.
Entrance to the American naive paintings galleries in the West Building