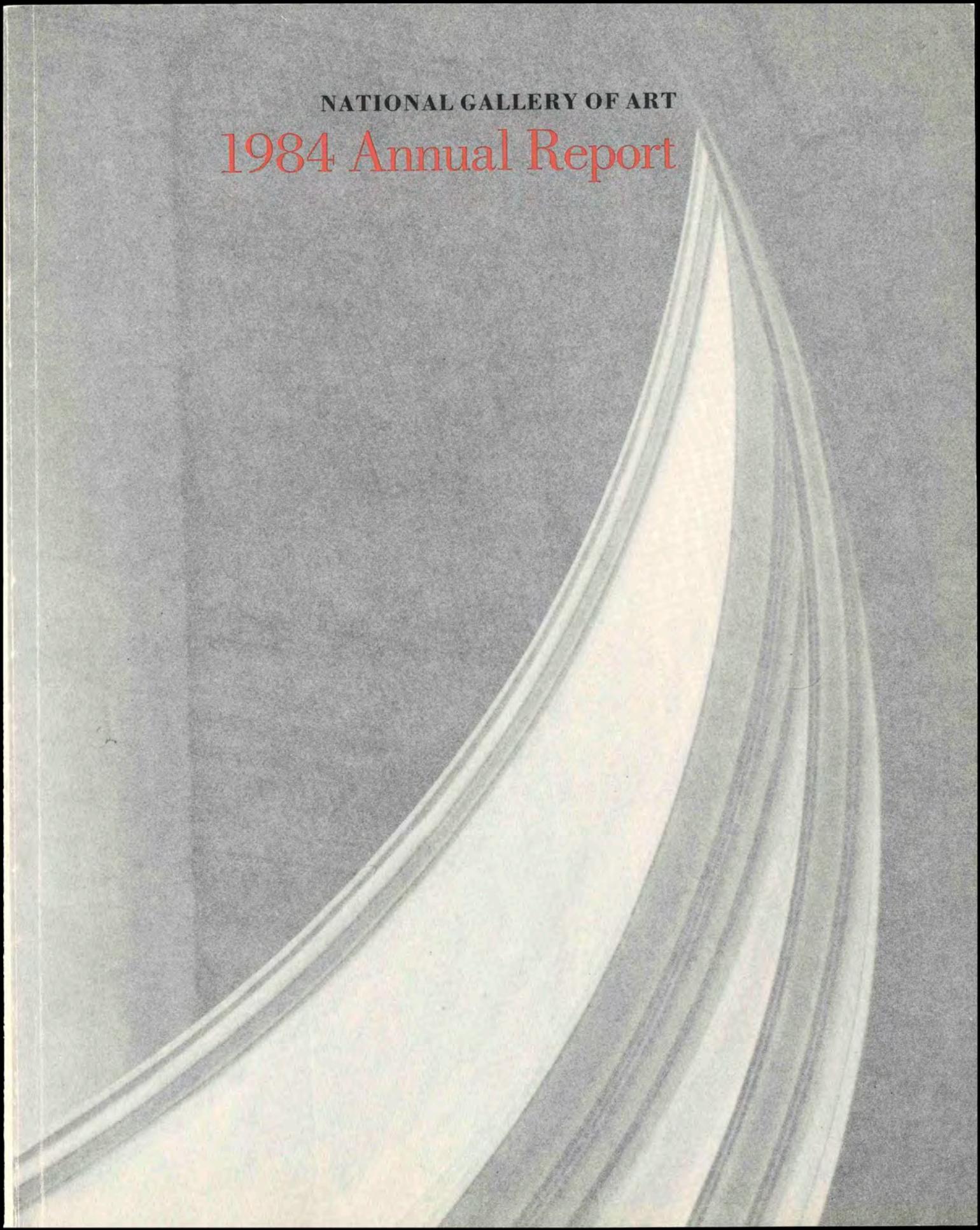
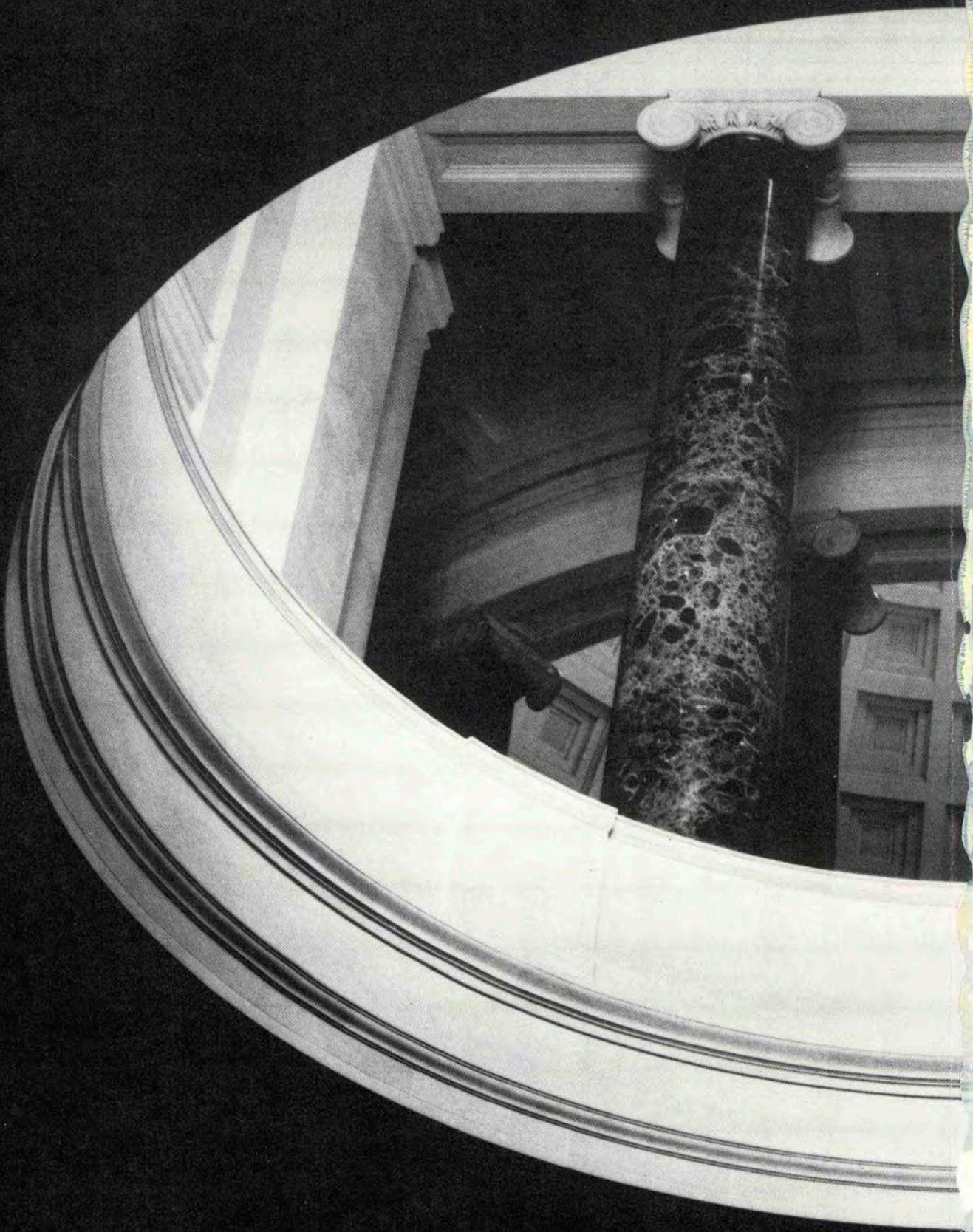
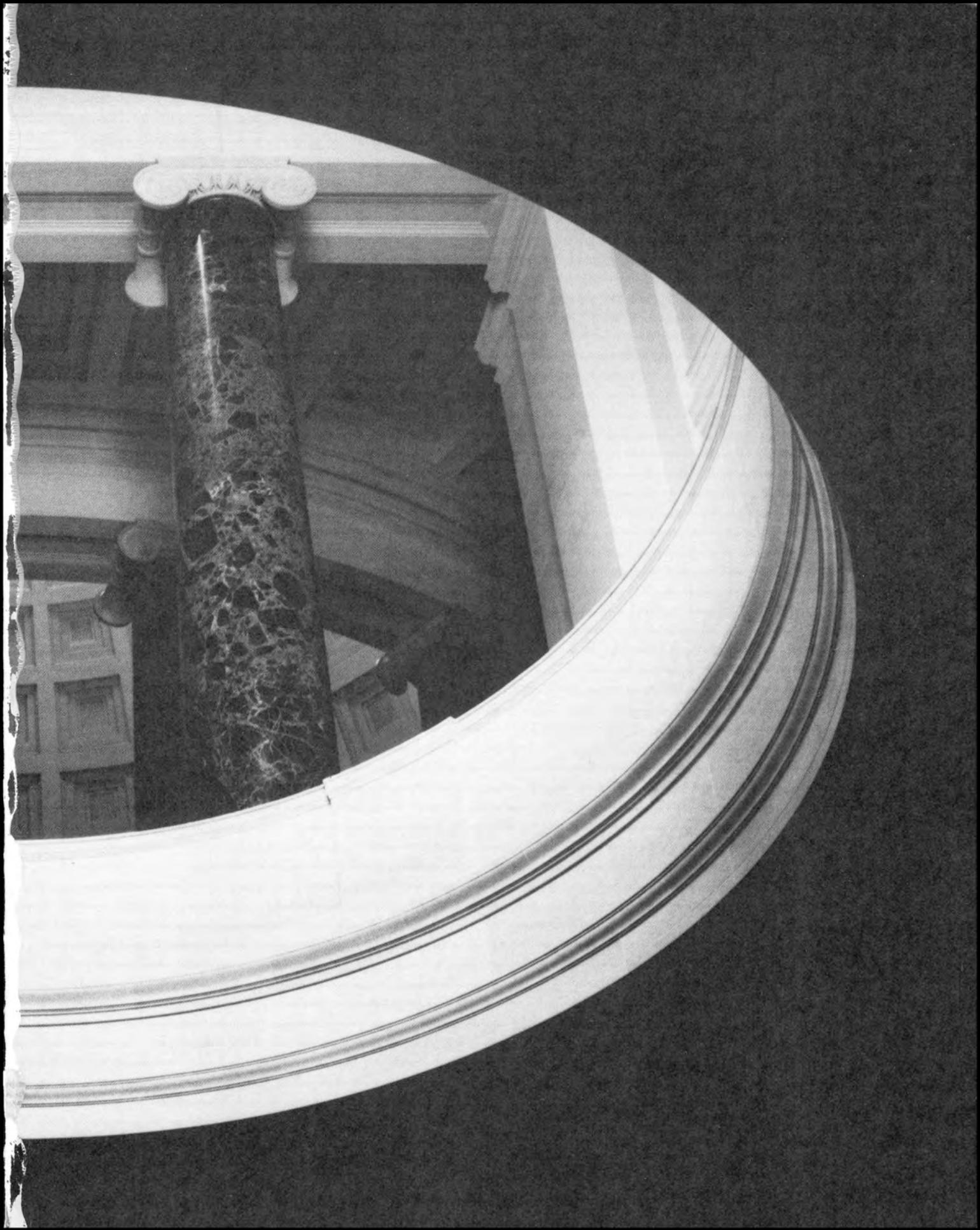


NATIONAL GALLERY OF ART

1984 Annual Report







On block  $3\frac{1}{2} \times 4\frac{1}{2}$

The Poleman  
in the Ma'ch



NATIONAL GALLERY OF ART

# 1984 Annual Report

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Inside front cover and page 1: View of Oculus, West Building

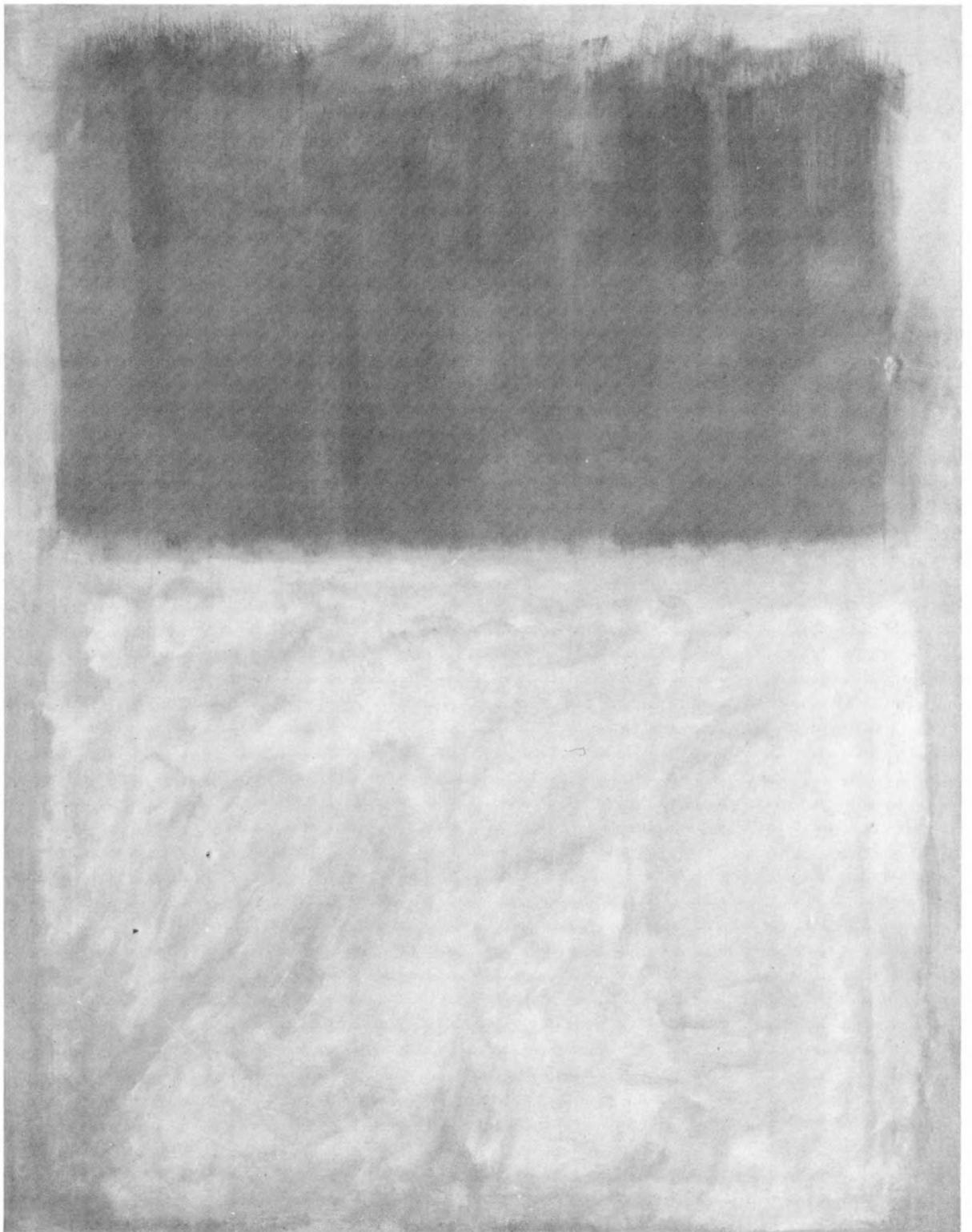
Frontispiece: Thomas Eakins, *The Poleman in the Marsh*, Julius S. Held Collection, Avalon Fund, 1984.3.9

Cover photograph and view of oculus by James Pipkin. All other photographs by National Gallery of Art Photographic Laboratory

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Mark Rothko, *Orange and Tan*, National Gallery of Art, Gift of Enid A. Haupt, 1977.47.13

# PREFACE

The Gallery's fiscal year ending 30 September 1984 was rewarding. The Trustees' Council, I am delighted to say, is flourishing under the chairmanship of Robert H. Smith and Alexander M. Laughlin, the new vice chairman. Four new members—Donald M. Blinken of New York City, Ronald S. Lauder of Washington, D.C., Perry R. Bass of Fort Worth, Texas, and John C. Fontaine of New York City—have joined this year.

The national character of the Gallery has been evidenced by the broad geographic spread of donors to the Patrons' Permanent Fund. The growth in the size of this fund constitutes clear recognition that the Gallery's collections are the cornerstone of all of its activities.

In fiscal 1984 we were pleased to receive support for the fund of an additional \$10 million, putting the balance of pledges at the \$36 million level and reaching over \$40 million by the end of the calendar year. Interestingly, a large number of donors to the fund come from our capital city, many of them donors to the Gallery for the first time. The year's great progress for the fund was also stimulated by a challenge grant from The Andrew W. Mellon Foundation.

Inscription of names of Founding Patrons and Patrons has begun, publicly acknowledging the Gallery's gratitude on behalf of the entire nation to these generous contributors to this special effort to assure the Gallery's future.

I also wish to express the special thanks of the Trustees to the Mark Rothko Foundation for its munificent gift which, in addition to making the Gallery the definitive repository of the works of this great artist, significantly expands by more than 150 works the already exciting offerings that are constantly made by the Gallery through its national lending service to qualified museums across the country.

The service of the Gallery also continued on a broad national scale in many other ways, as spelled out in the follow-

ing report. I am particularly gratified by the growth in the audience reached through the department of extension programs—the Gallery's free distribution service—to 114 million, an increase of some 15 percent. This audience is reached primarily via television broadcasts but also through the use of videotapes, films, slide shows, and our new laser-read videodisc by schools, libraries, community groups, and individuals all across the nation.

JOHN R. STEVENSON, *President*

#### PATRONS' PERMANENT FUND

(as of September 1984)

##### FOUNDING PATRONS

---

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Robert H. and Clarice Smith  
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Stonecarver inscribing Patrons' names in East Building

Lucille and George F. Jewett, Jr.  
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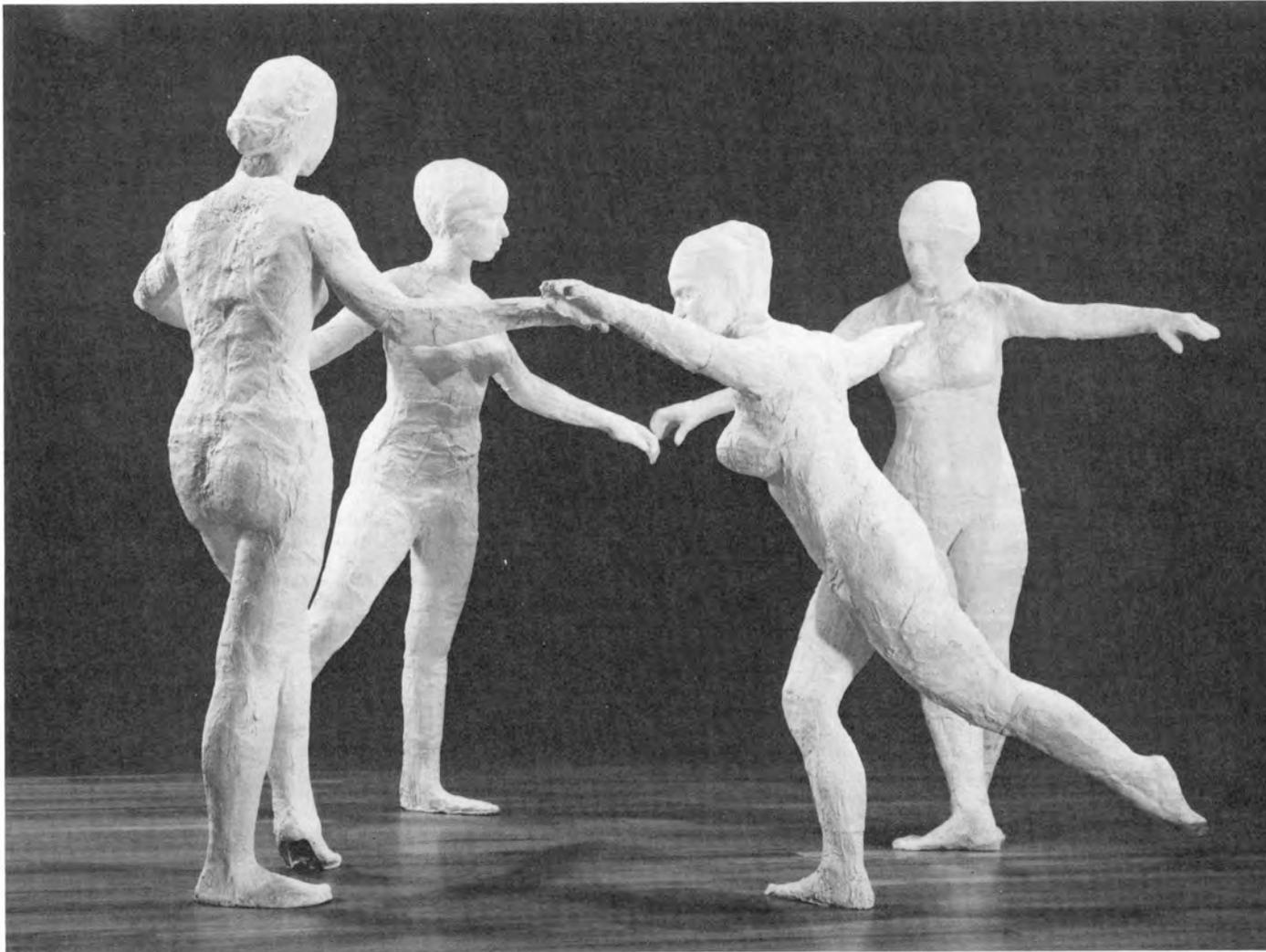
OTHER PLEDGES AND GIFTS

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Acacia Mutual Life Insurance Company  
American Security Bank  
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Suburban Bancorp  
The Washington Post Company  
George W. Wyckoff

George Segal, *The Dancers*, Gift of the Collectors Committee, 1983.78.1



# ORGANIZATION



Paul Mellon



The Chief Justice of the United States, Warren E. Burger



The Secretary of State, George P. Shultz



The Secretary of the Treasury, Donald T. Regan



The Secretary of the Smithsonian Institution, Robert McCormick Adams



Franklin D. Murphy



Ruth Carter Stevenson

## BOARD OF TRUSTEES (as of September 1984)

Paul Mellon, *Chairman*

The Chief Justice of the United States, Warren E. Burger

The Secretary of State, George P. Shultz

The Secretary of the Treasury, Donald T. Regan

The Secretary of the Smithsonian Institution, Robert McCormick Adams

John R. Stevenson

Carlisle H. Humelsine

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Ruth Carter Stevenson

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Institution, Robert McCormick Adams  
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Anne W. Sowell  
Baron Thyssen-Bornemisza  
John C. Whitehead  
Ian Woodner



John R. Stevenson



Carlisle H. Humelsine

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

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

DIRECTOR EMERITUS

John Walker



Jean-Antoine Watteau, *Pierrot* (formerly *Gilles*), Musée du Louvre, Paris

# DIRECTOR'S REVIEW OF THE YEAR

In the fiscal year covered by this report, from 1 October 1983 through 30 September 1984, the Gallery progressed on many fronts simultaneously, moving forward at full stride into its fifth decade. The principal areas of activity which we shall review here are those of scholarship and education; acquisitions and their support; construction and renovation; and exhibitions and loans.

*Preparations for systematic catalogue*

As the year began, our serious scholarly commitment was made tangible by a new momentum in the preparation of the full-dress catalogue of the collection, now projected for twenty-seven volumes, and under the overall guidance of Professor Sydney Freedberg, our new chief curator. Suzannah Fabing, managing curator of records and loans, took charge of this cataloguing effort in a reorganization of the art-support functions of the Gallery initiated by our able deputy director, John Wilmerding. This undertaking is a logical outgrowth of the computerization of our art records which, aided by a new IBM Mainframe 4331-2 computer, made outstanding progress toward completion during the fiscal year.

*Gallery archives established*

In a related innovation, a department for Gallery archives was established, systematizing the records that have been generated here for the past forty-two years and helping us to look toward the celebration of our fiftieth anniversary in 1991.

*CASVA data system and meetings*

With the start of the academic year, the scholars assembling at our Center for Advanced Study in the Visual Arts began to occupy their offices. They, too, benefited from the computer revolution through access to a new, highly efficient centralized data system and accompanying high-speed laser printer, installed during the course of the year. CASVA visitors included the Kress Professor in Residence, Philippe Verdier, appointed for the 1983-1984 academic term.

The Center sponsored a rich calendar of activities throughout the year. These included symposia, conferences, and

seminars involving participants from the art historical community at large. In addition, informal colloquia and "shop talks" were held to afford CASVA fellows in-progress reports on their colleagues' research. Topics of discussion ranged from a three-day symposium on Italian medals to Professor Verdier's presentation concerning the costs of Abbot Suger's renovation of Saint Denis.

*Margaret Bouton retires;  
Danielle Rice appointed curator in  
charge of education*

Scholarship and education are, of course, a seamless web, and the Gallery's education department moved its programs forward energetically. The most significant change came with the retirement of the curator in charge of education, Margaret Bouton. Miggy had been at the Gallery for thirty-six years and is one of the few people to have worked with each of the three directors in the Gallery's history. Her dedication and high standards were an inspiration to all who worked with her. Miss Bouton's successor, Danielle Rice, joined us on 19 May 1984. Among her innovations during the year was a three-week series of gallery talks on design elements entitled "The Language of Art." These talks proved so popular that a ten-week series of lectures, "The Great Styles of Western Art," defining major period styles, was planned to begin in October. Another innovation has been the growth of our film program offerings under the leadership of Peggy Parsons, our film coordinator. The Gallery now offers a daily program of films on art as well as numerous feature film series related to special exhibitions. For example, during the Orientalism exhibition, a Saturday afternoon film series in the East Building auditorium included such classics as Alexander Korda's silent film, *The Thief of Bagdad* (1940), *Morocco* with Marlene Dietrich (1930), and David Lean's *Lawrence of Arabia* (1962).

*Videodisc produced*

The Gallery's department of extension programs continued to reach increasing numbers of people, this year breaking all previous records and topping the one hundred million mark for the first time. A dramatic upsurge in public and educational television's use of Gallery films increased our audience by almost 14,000,000 viewers, and communities in every state in the nation now receive broadcasts of Gallery programs. The Gallery's outreach effort was also served by innovative technology in the release of the first videodisc ever produced on an art museum. Available for nine-month loan periods through the department of extension programs, the disc provides an introduction to the history of the Gallery, a tour of its collections, and a visual "still frame" archive of 1,645 major works of art in the Gallery's collections. Occupying no more shelf space than a 12-inch LP phonograph record, the disc, read by laser, has excellent clarity and image

resolution and provides a long-lasting archive of the Gallery's collections in a medium that promises far better staying power than the present conventional film image. The project was given an award for "Best Visual Data Base Application" by the University of Nebraska.

*Major Rothko gift announced* Closely related to our commitment to scholarship and educational services is our commitment to improving the collections. The most spectacular news of the year was the announcement by the Mark Rothko Foundation that its entire core collection of the artist's works, comprising 177 oils on canvas or board, 108 works on paper, as well as archival material of the greatest interest, would come to the nation and be administered by the Gallery in perpetuity. Physical transfer will take place in 1986, and after that, our national lending service will be responsible for putting these marvelous works of art on loan to museums throughout the United States. This wider public benefit is, of course, over and above the display of Rothko's achievement that will be available to our visitors here in the capital. In January, after long negotiations with the foundation, which surveyed all possible recipients for this collection, a final agreement was worked out between their trustees and ours for an announcement at the beginning of May. Contrary to all our expectations, considering the way word gets around in the art world, the gift was kept a complete secret, as requested by the Rothko Foundation, until a formal announcement could be made at the unveiling of the exhibition *Mark Rothko: Works on Paper*, organized jointly by the Rothko Foundation and the American Federation of Arts, which began its national tour at the Gallery on 3 May.

*Veronese, Cesari paintings acquired* We were also very fortunate in being able to acquire a major old master painting, which takes its place in our Venetian sixteenth-century galleries alongside the great Titians and Tintoretos there. It is a Veronese, *The Martyrdom and Last Communion of Saint Lucy*, painted in the fluent style of his last years. This masterwork is full of the spiritual resonance achieved by the artist only in full maturity. Its purchase was made possible by a grant from the Morris and Gwendolyn Cafritz Foundation, combined with an appropriation from the income of the Ailsa Mellon Bruce Fund.

Strengthening an area in which the Gallery's paintings collections are limited, namely the seventeenth century in Italy, was the acquisition of a fine Guiseppe Cesari, called Cavaliere d'Arpino, *The Martyrdom of Saint Margaret*, once again under the keen eye of Professor Freedberg.



Paolo Caliari (called Veronese), *The Martyrdom and Last Communion of Saint Lucy*.  
The Morris and Gwendolyn Cafritz Foundation and Ailsa Mellon Bruce Fund, 1984.28.1

*Graphics acquisitions* Our graphics holdings were enriched by the addition of three entire collections, each the product of partial-gift, partial-purchase arrangements, which will bring to the Gallery three separate bodies of highly important material. The first is the Mark Millard Architectural Collection of prints and rare illustrated books on European architecture, design, and topography. We are indeed most grateful to Mr. Millard, who not only assembled the collection and donated it in part, but also put the Gallery in touch with a group of patrons who saw to it that the collection as a whole could come to the Gallery. The second collection which has come to the Gallery, enriching our heretofore sparse holdings in the field of American draw-

ings, is the distinguished collection amassed over a lifetime by John Davis Hatch. Similarly, the generosity of the great connoisseur and scholar of northern European art, Julius Held, formerly professor of art history at Columbia and more recently at Williams, has resulted in the Gallery's acquisition of his entire collection of drawings. These include works, ranging chronologically from the sixteenth through the twentieth centuries, from the Italian and American schools as well as from northern Europe. Although these drawings were, in fact, officially accepted by the board at the close of the preceding fiscal year, both the initiation of their physical transfer and the Gallery's public announcement of their acquisition took place during the 1984 fiscal year. Among the highlights of the collection is *The Poleman in the Mash*, a very beautiful and rare Eakins watercolor, which Professor Held had the perception to acquire some years ago.

Another major addition to our graphics collection was the second segment of a gift from Mr. and Mrs. Benjamin B. Smith of prints from the Tamarind Lithography Workshop. Coupled with the Gallery's previous holdings and the Smith's generous donations in fiscal 1983, the current gift of 1,239 prints by contemporary American artists gives the Gallery a complete set of works produced at the highly influential Tamarind shop between 1960 and 1970.

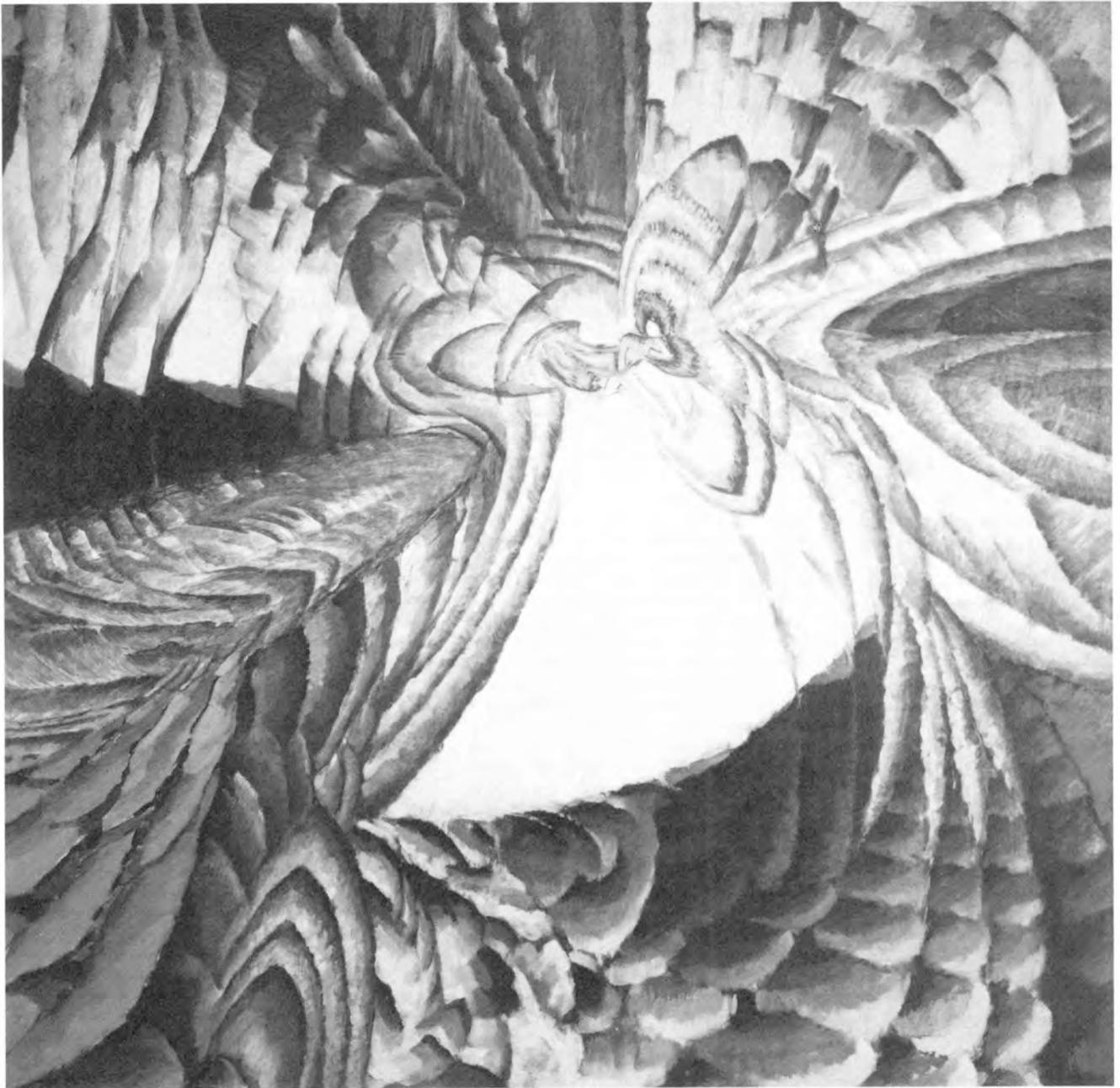
Purchases of prints were distinguished by the acquisition of three extraordinary Renaissance works: the finest Mantegna engraving in any museum outside of Europe, *Battle of the Sea Gods*; the only known impression of a superb early sixteenth-century northern Italian woodcut, *Christ Carrying the Cross*, by an anonymous hand; and Erhard Altendorfer's sixteenth-century etching *Mountain Landscape*, one of the earliest examples of pure landscape in Western art.

*"Maryland Medal" acquired*

The Gallery possesses the nation's foremost collection of Renaissance medals and plaquettes, in fact, one of the three greatest in the world. However, as its holdings are relatively weak in the English field, we were particularly pleased to be able to acquire at auction, through the generosity of Paul Mellon, the seventeenth-century silver "Maryland Medal" depicting Lord and Lady Baltimore.

*Patrons' Permanent Fund grows*

Although the United States government has pledged its financial support of the Gallery's ongoing operations, acquisitions here have always been made through the generosity of the private sector. It is for this reason that the completion of the funding of the Gallery has been our number-one priority. The crucial means to this end has been the development of the Patrons' Permanent Fund, the income from which will be



František Kupka, *Organization of Graphic Motifs II*, Ailsa Mellon Bruce Fund and Gift of Jan and Meda Mladek, 1984.51.1

used for acquisitions, ensuring the continued growth of the collection into the next century. The fund continued to progress, as mentioned in the president's preface, and we are particularly grateful for the challenge grant from The Andrew

W. Mellon Foundation that has served as such an energizing force in the growth of this corpus.

*Gifts from Collectors Committee* Important acquisitions were also facilitated by the Collectors Committee, which presents us with works of twentieth-century art. The Gallery's policy is not to acquire the work of living artists by direct purchase. More recent art, even by artists who are no longer alive, must either come to us as gifts or compete for funds which are exceedingly scarce. We are therefore particularly grateful to the committee for making possible the acquisition of two works by major American artists: Jackson Pollock's black and white painting, *Untitled #7* (1951) and George Segal's innovative white bronze *Dancers* (1971-1983). Also in this field, the Lila Acheson Wallace Fund made possible the acquisition of a large painting, *Cobalt Night*, by the late Lee Krasner. This work was selected from Miss Krasner's retrospective exhibition as the best possible example to represent her in our collection.

*Further paintings acquisitions* Two further important works of art added to the Gallery's collection this fiscal year were by artists not previously represented here. A Franz Marc painting, entitled *Siberian Sheepdogs in the Snow*, was presented by Mr. and Mrs. Stephen M. Kellen, and a large painting, *Organization of Graphic Motifs II*, by František Kupka, one of the earliest and rarest purely abstract artists, came to us as a part-purchase part-gift from Mr. and Mrs. Jan Mladek.

*Jack Cowart succeeds E.A. Carmean, Jr., as curator of twentieth-century art* Our curator of twentieth-century art, E. A. Carmean, Jr., completed a decade here during this fiscal year and accepted an exciting appointment as director of the Fort Worth Art Museum, adding his name to a growing roster of National Gallery "graduates" now serving our field across the nation. During the year we had already brought on board his successor, Jack Cowart, who had the opportunity of working closely with E. A. during the transition.

We also were fortunate in receiving many other works of art, listed on pages 33-56. Among these I would particularly like to mention the beautiful eighteenth-century French gouache, *Le Modèle honnête*, by Pierre-Antoine Baudouin, given to us by Ian Woodner. Mr. Woodner also very graciously made it possible for us to commission a film on the subject of collecting drawings. One of America's leading collectors and an artist in his own right, he is a Founding Patron of the Patrons' Permanent Fund and a member of the Gallery's Trustees' Council.



Pierre-Antoine Baudouin, *Le Modèle honnête*, Gift of Ian Woodner, 1983.100.1

*Corporate donors and government  
funding*

Many of our donors over the year were corporations, and I would like to single out for special mention here GTE, which sponsored our Aztec exhibition; Olivetti, to whom we are indebted for the Leonardo show; and Goldman Sachs and Bankers Trust, who were the corporate sponsors for *The Folding Image*.

Finally, the basic funding of this institution has been the particular province of the Office of Management and Budget and of two appropriations committees in the Congress, under the able and perceptive chairmanship of Senator James A. McClure and Representative Sidney R. Yates. To them and their staffs we are particularly grateful for the thoroughness with which they have both examined our requests and heard us out.

*West Building renovations*

With a combination of federal and private funds, the physical plant of this institution has been materially improved over the past fiscal year. The completion of the extensive ground floor galleries has continued our basic thrust to consider the West Building primarily as an exhibition building and to centralize office and other needs in the East Building in spaces constructed especially for them with easy access to the library, the photographic archive, and each other. We are delighted with the enthusiastic public response to the new graphics and sculpture facilities, as part of the ongoing reconstruction of the entire ground level of the West Building. Also on the ground floor of the West Building, the photographic services department moved into its long-awaited new suite of offices, making it convenient to members of the public who may wish to acquire black-and-white photographs, obtain permission to use tripods for photography in the galleries, or obtain color transparencies for publication.

The most noticeable improvement to the Gallery's physical plant is the new Oculus in the ceiling of the Constitution Avenue entrance lobby. Long a problem, this space had given the visitor no visual sense upon entering here that many of the greatest works of art were upstairs. This new openness allows for a breathtaking, Piranesi-like view up into the great dome of the Rotunda above. Conversely, visitors on the main floor, who arrive via the Mall steps, are made aware that there is much to see on the floor below. From a construction point of view, however, this was not an easy undertaking. One could not simply cut a hole in the floor. Instead, the entire floor plane had to be taken out and reconstructed, much like building a bridge with a hole in it, while shoring the building to keep everything standing upright during construction. Subsequently, the original marble floor was recut

and relaid in a radial pattern. In addition, the parapet ringing the new opening was carefully built of the same marble and in the same design as railings and walls throughout the building. Architectural critics and the public alike have been very complimentary.

The main floor of the West Building was built in such a way that expansion remained possible within the shell of the original building given by Andrew Mellon. Thus we were able to create two new galleries in the far southwestern corner of the building during the year. These were made to look as much as possible as if they had always been there, although we have been able to introduce refinements in the lighting. Behind the scenes, also on the West Building's main floor, we began readying the large bank of space in the northeast corner for a further series of eight new galleries. This area had originally been occupied by a basketball court for the physical fitness of the guards and, more recently, by storage facilities and offices. New offices for our design and installation department and for the music program have been ingeniously carved out of an adjacent area in the far easternmost corner. This space proved to be wholly unsuited to conversion into galleries, by virtue of the major freight elevator located in its midst, but was ideal for offices. Additionally, great progress was made in the revamping of our air-conditioning system, which, when installed as part of the original construction in 1941, was one of the very first systems of its size in existence.

*David Scott retires*

In this context, we note with particular regret the retirement at the end of this fiscal year of David W. Scott, our in-house planning consultant. David came to the Gallery shortly after the appointment of the writer as director to help program and oversee the East Building's design and that of all subsequent renovation projects. An architectural historian, artist, and former museum director, who had been in charge of the renovations to the Old Patent Office and the subsequent move of the National Museum of American Art to that site, he was ideally equipped for the role he played here. We shall miss his perceptiveness and expertise. He was our "Master of the Square Foot," and has been responsible for a long list of solutions to thorny problems, for which we shall always be grateful.

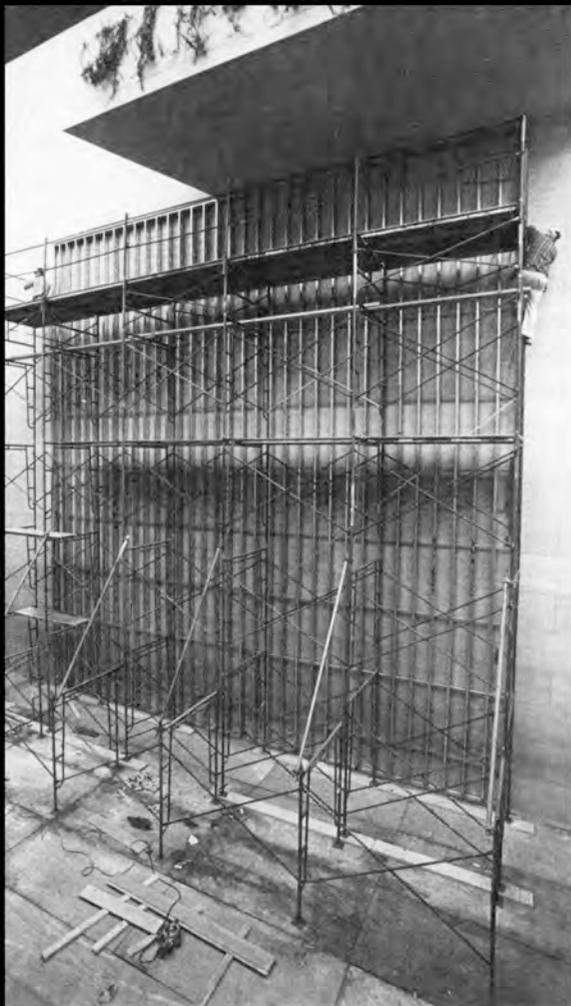
*National lending service expands*

Finally, in the area of temporary loans and exhibitions, our national lending service continued to expand its services to institutions across the country by making works of art available to them on indefinite loan. In our long-range vision of the functions that this national gallery can perform when it

inevitably outgrows the buildings it now occupies on the Mall, we foresee the role our developing reserve collections will play as a major lending repository for the nation. The Rothko gift is just one evidence of the degree to which donors to the Gallery recognize the future importance of this function. During the year, we have tried also to be generous in lending many works from our present permanent collection to exhibitions in this country and around the world, as is recorded on pages 62-68.

*Special exhibitions* As to our own exhibition program, the year began with the continuation of the Aztec show, which proved such a popular and critical success that it was extended an additional three months into the new year. Our paintings exhibitions included a major retrospective of the key cubist painter Juan Gris, which we shared with the Guggenheim in New York and the University of California Museum at Berkeley, and two smaller, scholarly exhibitions of twentieth-century painting: the first devoted to the centenary of Modigliani's birth and the second, to Mark Tobey's city paintings. *The Folding Image*, an unusual exhibition of nineteenth- and twentieth-century screens by Western artists, presented a fascinating exploration, in collaboration with the Yale University Art Gallery, of an art form that has not to our knowledge been given full-scale museum treatment before. In July, we opened an intriguing show, *The Orientalists: Delacroix to Matisse, The Allure of North Africa and the Near East*. The exhibition's first gallery, with its vibrant visual energy, united large-scale masterpieces by Delacroix and Chassériau, which had not been seen together since the Paris Salon of 1845. The exhibition then proceeded to explore the fascination that these lands exerted on the European and American imagination in the later nineteenth century, ending with the continued treatment of this theme in the more abstract work of Matisse and Kandinsky. Although we were forewarned by the exhibition's earlier success in London, where it was shown in a slightly different form at the Royal Academy, the catalogue nonetheless sold out more quickly than we could have imagined. True to predictions, the exhibition proved a success on many fronts simultaneously.

*Graphics exhibitions* The year also saw many important exhibitions of works on paper for which we utilized our new galleries in the West Building, which were opened in fiscal 1983. It was there that we held the exhibition of drawings by Correggio and the sixteenth-century Emilian artists such as Parmigianino whom he influenced. A curator in our prints and drawings department, Diane DeGrazia, was responsible for both the selection of the



Installation of *Last Supper* photomural



Photomural of Leonardo's *Last Supper*

drawings and the fully illustrated catalogue of this outstanding show, which subsequently traveled to the Galleria Nazionale in Parma. In addition, the Piazzetta and Gainsborough shows presented two aspects of the eighteenth century at a very high level of quality. The Leonardo *Last Supper* exhibition allowed us not only a peek at the great preparatory drawings in the collections of Her Majesty Queen Elizabeth II, housed at Windsor Castle, but also an insight into the way that this image has influenced subsequent major artists, as seen in drawings by masters such as Dürer and Rembrandt. In addition, a full-scale photographic reproduction of the refectory wall on which the Leonardo painting stands was mounted on the wall adjacent to the East Building auditorium—with only an inch to spare. This stunning image, 36 feet by 34 feet, was provided by the National Geographic Society and demonstrated the dramatic restoration process currently taking place in Milan. In addition, we exhibited de-

tailed one-to-one before and after photocopies of the mural, made possible by a special photographic process developed by the Polaroid Corporation.

During the year, drawings from three important collections also were shown here: a selection from the extraordinary collection of Ian Woodner, an exhibition of old and modern masters shared with the Getty, Kimbell, and Fogg museums; a private collection of early German drawings complemented by works from the British Museum and by some of our own holdings in the field, making an important survey of an area too often neglected in American collections; and the premiere of a tour of eighty-seven Italian and northern European drawings from the spectacular holdings of the Ambrosiana in Milan. Andrew Robison, our talented and energetic curator of prints and drawings, deserves special credit for putting together this ambitious program of graphic exhibitions.

*Watteau exhibition*

Finally, one exhibition combined painting and drawing to create an art-historical landmark. *Watteau, 1684-1721*, organized to celebrate the 300th anniversary of the artist's birth, constituted the first full-scale retrospective ever accorded the work of this haunting, enigmatic, and pivotal artist. A collaboration with our colleagues in Paris and West Berlin, the show brought to this country such world-renowned masterpieces as the Louvre's so-called *Gilles* as well as the *Embarcation for Cythera* and *Gersaint's Shopsign*, both from the Charlottenburg Palace. In addition, a great revelation to many were the ninety drawings included. These were selected and catalogued with much new scholarship by Margaret Morgan Grasselli, a curator in our graphics department. Pierre Rosenberg of the Louvre was responsible for the painting section. Their joint effort, together with that of several other scholars in the field, produced a catalogue, published in English, French, and German, which now stands as a major new work on the artist.

*Upcoming exhibitions planned*

The Gallery's exhibition program invariably involves not simply what one sees on the walls. The director was in India in January working with both officials in New Delhi and museum directors around that country toward the inaugural exhibition of the Festival of India, scheduled to take place next year. Throughout the year, work also moved forward on the *Treasure Houses of Britain* show, by far the most complex exhibition from a logistical and scholarly point of view that the Gallery has ever undertaken. The exhibition will bring together treasures from more than two hundred houses spread across the British Isles, in an effort to summarize the contribution to world civilization represented by art collecting and

patronage in the British country house. Scheduled to open in November of 1985, this exhibition emerged into the public consciousness in June with simultaneous press conferences in Washington and London at which the exhibition and the sponsorship role of Ford Motor Company were announced.

And so, as the Gallery completed its fiscal year, a great number of projects were simultaneously in process. Furthermore, a satisfying feeling of new levels of accomplishment permeated the staff not only in the departments touched on here but in many others, all of which are mentioned in the more detailed reports that follow.



Andrea Mantegna, *The Battle of the Sea Gods*, Ailsa Mellon Bruce Fund, 1981.53.1

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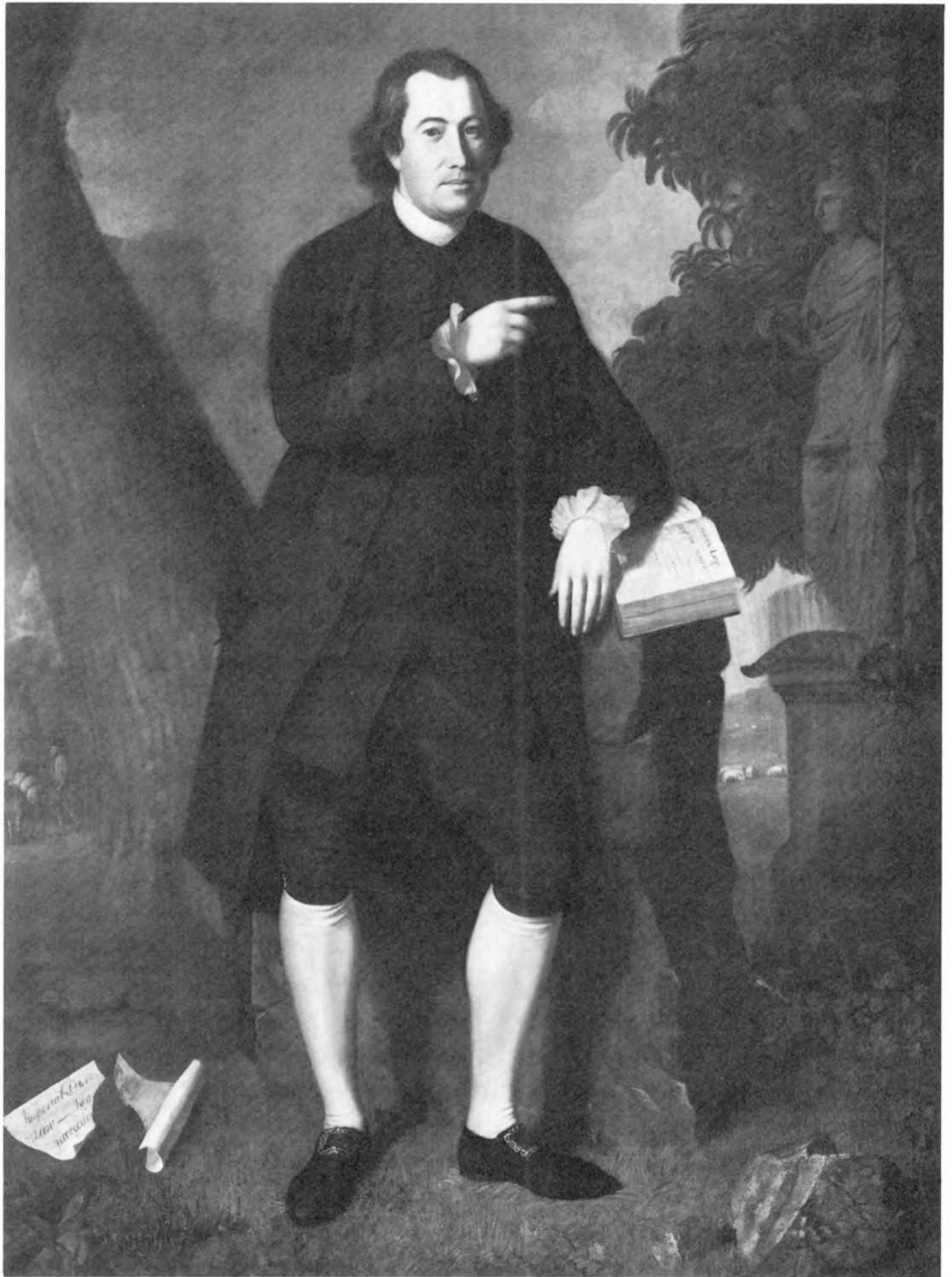
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Charles Willson Peale, *John Beale Bordley*, Gift of the Barra Foundation, Inc., 1984.2.1

## ACQUISITIONS

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

### PAINTINGS

**Anonymous**, American School, 19th century  
*Martha Eliza Stevens Paschall*, c. 1830  
oil on canvas, 1.335 x 1.028 (52 $\frac{3}{8}$  x 40 $\frac{3}{8}$ )  
1983.95.1  
Gift of Mary Paschall Young Doty and  
Katharine Campbell Young Keck

**Baziotes, William**, American, 1912-1963  
*Pierrot*, 1947  
oil on canvas, 1.07 x .915 x .015 (42 $\frac{1}{8}$  x  
36 x  $\frac{3}{8}$ )  
1984.43.1  
Ailsa Mellon Bruce Fund

**Cesari, Giuseppe** (called Cavaliere d'Arpino),  
Italian, 1568-1640  
*Martyrdom of Saint Margaret*, c. 1615  
oil on wood, .845 x .622 x .023 (33 $\frac{3}{8}$  x  
24 $\frac{3}{8}$  x  $\frac{7}{8}$ )  
1984.4.1  
Gift of David Edward Finley and Margaret  
Eustis Finley

**Chirico, Giorgio de**, French, 1888-1978  
*Via Appia Antica*, c. 1945-1950  
oil on canvas, .445 x .543 (17 $\frac{1}{2}$  x 21 $\frac{3}{8}$ )  
1984.52.1  
Gift of Mr. and Mrs. Philip Gibson Hodge

**Draper, William F.**, American, 1912-  
*Paul Mellon*, 1974  
oil on canvas, 1.225 x 1.1019 (48 $\frac{1}{4}$  x 40 $\frac{3}{8}$ )  
1983.75.1  
Paul Mellon Collection (Special Collection)

**Emmet, Lydia Field**, American, 1866-1952  
*Olivia*, 1911  
oil on canvas, 1.626 x 1.029 (64 x 40 $\frac{1}{2}$ )  
1983.96.1  
Gift of Olivia Stokes Hatch

**Géricault, Théodore**, Attributed to, French,  
1791-1824  
*Grey Stallion*, intentionally not dated  
oil on canvas, .597 x .736 x .022 (23 $\frac{1}{2}$  x  
29 x  $\frac{7}{8}$ )  
1984.29.2  
Collection of Mr. and Mrs. Paul Mellon

**Heath, Henrietta Hoopes**, American,  
1904-  
*Huntington Cairns*, 1982  
oil and egg tempera on board, 0.305 x 0.254  
(12 x 10)  
1983.76.1  
Gift of the Artist (Special Collection)



Giuseppe Cesari (called Cavaliere d'Arpino), *Martyrdom of Saint Margaret*. Gift of David Edward Finley and Margaret Eustis Finley, 1984.4.1

**Knaths, Otto Karl**, American, 1891-1971  
*Marble Mantel*, 1966  
oil on canvas, .762 x 1.277 x .025 (30 x  
50 $\frac{1}{2}$  x 1)  
1984.29.1  
Paul Mellon Collection

**Krasner, Lee**, American, 1908-1984  
*Cobalt Night*, 1962  
oil on canvas, 2.375 x 4.099 (93 $\frac{1}{2}$  x 161 $\frac{3}{8}$ )  
1984.40.1  
Gift of Lila Acheson Wallace

**Kupka, František**, Czechoslovakian,  
1871-1957  
*Organization of Graphic Motifs II*, 1912-1913  
oil on canvas, 2.00 x 1.94 (78 $\frac{3}{8}$  x 76 $\frac{3}{8}$ )  
1984.51.1  
Ailsa Mellon Bruce Fund and gift of Jan and  
Meda Mladek

**Marc, Franz**, German, 1880-1916  
*Siberian Dogs in the Snow*, 1909-1910  
oil on canvas, 0.805 x 1.14 (31 $\frac{3}{8}$  x 44 $\frac{3}{8}$ )  
1983.97.1  
Gift of Mr. and Mrs. Stephen M. Kellen

**Peale, Charles Willson**, American, 1741–1827  
*John Beale Bordley*, 1770  
oil on canvas, 2.01 x 1.476 x .062 (79% x 58% x 2 1/2")  
1984.2.1  
Gift of The Barra Foundation, Inc.

**Pollock, Jackson**, American, 1912–1956  
*Number 7*, 1951  
oil on canvas, 1.435 x 1.676 (56 1/2 x 66)  
1983.77.1  
Gift of the Collectors Committee

**Sisley, Alfred**, French, 1839–1899  
*First Snow at Venex-Nadon (Première Neige à Venex-Nadon)*, 1878  
oil on canvas, .495 x .654 x .019 (19 1/2 x 25 3/4 x 3/4)  
1983.98.1  
Gift of Lili-Charlotte Sarnoff, in memory of her grandfather, Mr. Louis Koch

Paolo Caliari (called **Veronese**), Italian, 1528–1588  
*The Martyrdom and Last Communion of Saint Lucy*, c. 1582  
oil on canvas, 1.397 x 1.734 (55 x 68%)  
1984.28.1  
The Morris and Gwendolyn Catritz Foundation and Ailsa Mellon Bruce Fund

#### SCULPTURE

**Anonymous**, English School, 17th century  
"The Maryland Medal" of Lord and Lady Baltimore, 1633, obverse: Cecil Calvert, 1606–1675, second Baron Baltimore 1632; reverse: Countess Anne Arundell of Wardour, c. 1610–1649, wife 1628 of Lord Cecil Calvert  
silver, .047 (1 1/2") d.  
1983.80.1  
Gift of Paul Mellon

**Bernardi, Giovanni**, Italian, 1496–1553  
*Christ Expelling the Moneychangers from the Temple*, c. 1540s  
engraved rock crystal, .108 x .089 (4 1/4 x 3 1/2)  
1984.5.1  
Gift of David Edward Finley and Margaret Eustis Finley

**Cortona, Pietro da**, Italian, 1596–1669  
*The Virgin and Child Appearing to Saint Martina*, c. 1650  
gilt bronze relief, .508 x .381 (20 x 15 x approx. 2 1/2)  
1984.6.1  
Gift of David Edward Finley and Margaret Eustis Finley

**Maillol, Aristide**, French, 1861–1944  
*Torso of Venus*, c. 1918/1928  
bronze, height 1.553 (61%)  
1984.27.1  
Gift of June P. Carey

**Segal, George**, American, 1921–  
*The Danvers*, 1971/1982  
bronze with white patina, 1.790 x 2.692 x 1.803 (70 1/2 x 106 x 71)  
1983.78.1  
Gift of the Collectors Committee

**Wotruba, Fritz**, Austrian, 1907–1975  
*Torso*, 1968/1969  
bronze, .634 x .390 x .254 (24 1/2 x 15 3/8 x 10)  
1984.54.1  
Gift of the Z-Bank of Vienna

#### DRAWINGS

**Aachen, Hans van**, German, 1552–1615  
*Allegory on the Turkish Wars*  
pen and brown ink with blue, green, pink, gray, and yellow wash  
1983.74.1  
Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Allen, Courtney**, American, 1896–  
*Indian Standing with Hand on Hip*  
black crayon  
1984.7.1  
The John Davis Hatch Collection

*Nude Indian Leaning on a Pole*, 1955  
black crayon  
1984.7.2  
The John Davis Hatch Collection

**Amman, Jost**, Swiss, 1539–1591  
*Two Angels Holding a Coat of Arms*  
pen and black ink with gray wash  
1984.24.1  
Ailsa Mellon Bruce Fund

**Anonymous**, American (Joseph Badger?), 1708–1765  
*Man in a Great Coat*  
brown gouache over graphite  
1984.7.3  
The John Davis Hatch Collection

**Anonymous**, French, c. 1600  
*A King and His Retinue Confronting Ladies under a Celestial Battle*  
pen and brown ink  
1983.101.1  
Gift of Charles Blitzer

**Anonymous**, German, c. 1600  
*Allegorical Female Figure in a Landscape*; verso (by a different hand): *Street Scene*  
pen and black ink with gray and brown wash  
1984.1.29.a,b  
Julius S. Held Collection

**Anonymous**, Netherlandish (Haarlem), c. 1610  
*Cavalier with a Harlot*  
pen and brown ink  
1984.3.1  
Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Anonymous**, Swiss, late 16th century  
*Water and Earth/Autumn and Winter*  
pen and black ink with gray wash  
1984.1.30  
Julius S. Held Collection

**Anonymous**, Swiss, 19th century  
*Seated Girl in Peasant Costume*  
black crayon  
1984.1.31  
Julius S. Held Collection

**Anshutz, Thomas**, American, 1851–1912  
*Rooftops, St. Cloud*  
watercolor over graphite  
1984.39.1  
Ailsa Mellon Bruce Fund

**Arms, John Taylor**, American, 1887–1953  
*Quai Vert, Bruges*, 1921  
silverpoint on tissue  
1984.7.4  
The John Davis Hatch Collection

*The Clock Tower, Trebrivan*  
graphite  
1984.7.5  
The John Davis Hatch Collection

**Bacon, Peggy**, American, 1895–  
*Sore Throat*, 1929  
black chalk  
1984.7.6  
The John Davis Hatch Collection

*Belinda*  
graphite  
1984.7.7  
The John Davis Hatch Collection

*Alfred Stieglitz*  
black chalk  
1984.7.8  
The John Davis Hatch Collection

**Barlow, Francis**, British, 1626–1702  
*A Meadow with Cattle and Deer*, 1684  
pen and brown ink with gray wash  
1984.26.1  
Ailsa Mellon Bruce Fund

**Barocci, Federico**, Italian, 1526–1612  
*Figure Studies*  
pen and brown ink with brown wash over black chalk, heightened with white  
1983.74.2  
Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Baudouin, Pierre-Antoine**, French, 1723–1769  
*Le Modèle honnête*  
gouache  
1983.100.1  
Gift of Ian Woodner

**Beal, Gifford**, American, 1879–1950  
*Newburgh on the Hudson*, 1918  
pen and brown ink  
1984.7.9  
The John Davis Hatch Collection

- Beccafumi, Domenico**, Italian, 1486–1551  
*Anatomical Studies*  
pen and brown ink  
1983.74.3  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Bill, Carroll**, American, 1877–?  
*After Deck*  
black chalk and gouache over graphite  
1984.7.10  
The John Davis Hatch Collection
- Bleker, Gerrit Claesz.** Attributed to, Dutch, active 1628–1656  
*Head of an Old Man*  
black and white chalk  
1981.3.2  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Bluemner, Oscar F.**, American (born Germany), 1867–1933  
*Köln, Maria Capitol*  
pen and black ink over graphite  
1984.7.11  
The John Davis Hatch Collection  
*The Bronx*, 1902  
charcoal  
1984.7.12  
The John Davis Hatch Collection  
*The Arno in the Evening, Firenze*, 1912  
pen and black ink with black wash  
1984.7.13  
The John Davis Hatch Collection  
*Fiesole, The Cloister of St. Domenico*, 1962  
pen and black ink  
1984.7.14  
The John Davis Hatch Collection  
*Piazza St. Spirito, Florence*  
pen and black ink  
1984.7.15  
The John Davis Hatch Collection  
*Canal, Venice*, 1912  
pen and black ink and crayon over graphite  
1984.7.16  
The John Davis Hatch Collection  
*Venice, Boats*  
pen and black ink with black wash and crayon  
1984.7.17  
The John Davis Hatch Collection  
*Street in the Bronx, Jan. 28, 1913*  
colored crayon  
1984.7.18  
The John Davis Hatch Collection
- Boeckhorst, Jan van**, Dutch, 1605–1668  
*The Risen Christ, Surrounded by Saints*  
brush and colored washes  
1984.3.3  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Boeckhorst, Jan van** Attributed to, Dutch, 1588–1631  
*Seated Cavalier, c. 1630*  
brush and gray wash  
1984.3.4  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Boree, Adolph**  
*Woman's Head*  
black chalk  
1984.7.19  
The John Davis Hatch Collection
- Braquemond, Félix**, French, 1833–1914  
*Jacob Meyer-Heine Seated by a Window*  
black chalk  
1984.3.5  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Breenburgh, Bartholomeus**, Dutch, 1599 (?)–1657  
*Tomb of Plantius*  
brown wash  
1984.3.6  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Bull, Charles Livingston**, American, 1874–1932  
Illustration for "Bird Beast"  
pen and black ink with gray wash  
1984.7.20  
The John Davis Hatch Collection
- Burne-Jones, Edward**, British, 1833–1898  
*Venus*  
graphite  
1983.74.4  
Julius S. Held Collection/Ailsa Mellon Bruce Fund  
*Orpheus and Euridice*  
black and white chalk on brown paper  
1983.74.5  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Callahan, Kenneth**, American, 1905–  
*Yosemite, Cathedral Rocks*  
black chalk  
1984.7.21  
The John Davis Hatch Collection  
*Yosemite, Half Dome*  
graphite and black chalk  
1984.7.22  
The John Davis Hatch Collection
- Canuti, Dominico Maria**, Italian, 1620–1648  
*Allegorical Figures Seen from Below*  
pen and brown ink with red chalk and wash, brightened with white  
1983.74.6  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Carracci, Agostino**, Italian, 1557–1602  
*Seated Male Nude*, 1600–1602; verso: *Head of an Angel and Two Heads*  
red chalk and pen and brown ink  
1983.74.7 a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Casilear, John William**, American, 1811–1893  
*San Remo*, 1888  
graphite and pen and black ink  
1984.7.23  
The John Davis Hatch Collection
- Castillo, Antonio del**, Spanish, 1603–1667  
*Head of an Elderly Woman with Upturned Eyes*  
black chalk  
1984.21.1  
Ailsa Mellon Bruce Fund
- Chamberlain, Samuel**, American, 1895–1975  
*Hospital, St. John, Bruges*  
graphite, gray wash, pen and black ink  
1984.7.24  
The John Davis Hatch Collection
- Chapney, J. Wells**, American, 1843–1903  
*Fort Marion, Florida*  
graphite and gray wash  
1984.7.26  
The John Davis Hatch Collection  
*Moat at Fort Marion, Florida*  
graphite and gray wash  
1984.7.25  
The John Davis Hatch Collection
- Chimenti, Jacopo** (called Jacopo da Empoli), Italian, 1551–1640  
*Standing Draped Man: recto and verso*  
red chalk  
1984.30.1.a,b  
Gift of Bertha Leubsdorf in memory of her husband, Karl Leubsdorf
- Chodowiecki, Daniel Nikolaus**, German, 1726–1801  
*Lovers in a Thunderstorm*  
pen and brown ink with gray wash and white heightening over black chalk  
1984.1.1  
Julius S. Held Collection
- Church, Frederick Stuart**, American, 1812–1923  
*Idyll*, 1886  
graphite, gray and black chalk with white heightening  
1984.7.27  
The John Davis Hatch Collection
- Cleyn, Franz**, British, 1582–1658  
*The Sacrifice of Marcus Curtius*  
black chalk  
1984.45.1  
Ailsa Mellon Bruce Fund

- Corinth, Lovis**, German, 1858–1925  
*Fan Design: recto and verso*  
graphite  
1984.1.2.a,b  
Julius S. Held Collection  
*Seated Young Woman: verso-studies: Reclining Female: Men in a Top Hat*  
graphite  
1984.1.3.a,b  
Julius S. Held Collection
- Cornelius, Peter**, German, 1783–1867  
*Erminia*  
pen and black and brown ink with gray wash over graphite  
1984.3.7  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Cort, Cornelis**, Dutch, 1533–1578  
*Allegory of Poverty Hindering Wit, 1565–1570*  
pen and brown ink  
1984.17.1  
Ailsa Mellon Bruce Fund
- Costigan, John**, American, 1888–1972  
*Harvest Time*  
black crayon  
1984.7.28  
The John Davis Hatch Collection
- Cousin, Jean, the Younger**, French, 1522–1594  
*The Madonna and Child with Saints John and Luke*  
pen and black ink with brown wash  
1983.74.8  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Covarrubias, Michael**, American (born Mexico), 1902–?  
*Balinese Girl with Child*  
graphite  
1984.7.29  
The John Davis Hatch Collection
- Crelft, José de**, American (born Spain), 1884–?  
*Kid*  
pen and black ink  
1984.7.30  
The John Davis Hatch Collection
- Cropsey, Jasper Francis**, American, 1823–1900  
*View Through the Trees at Tivoli: verso: View of a Mountain*  
graphite and brown wash  
1984.3.8.a,b  
Julius S. Held Collection/Avalon Fund
- Dahl, Johan Christian Clausen**, German, 1788–1857  
*The Nauwerk Family*  
pen and brown ink over graphite  
1984.1.4  
Julius S. Held Collection
- Dandré-Bardon, Michel François**, French, 1700–1783  
*Young Man*  
red chalk with white heightening  
1984.30.3  
Gift of Bertha Leubsdorf in memory of her husband Karl Leubsdorf
- Darley, Felix Octavius Carr**, American, 1822–1888  
*Bernini Fountain, Rome; verso: Chef Tossing Pancakes: Four Men Looking in a Bowl*  
recto: gouache over graphite; verso: graphite  
1984.7.31.a,b  
The John Davis Hatch Collection
- Davies, Arthur Bowen**, American, 1862–1928  
*Nude Woman*  
black chalk  
1984.1.5  
Julius S. Held Collection  
*Mission Dolores, San Francisco, 1913*  
graphite  
1984.7.32  
The John Davis Hatch Collection  
*Josie, 1892*  
graphite  
1984.7.33  
The John Davis Hatch Collection  
*Panther and Young Lion Studies*  
graphite  
1984.7.34  
The John Davis Hatch Collection
- Dehn, Adolf**, American, 1895–1968  
*In the Mountains*  
brush and black ink  
1984.7.35  
The John Davis Hatch Collection
- Demuth, Charles**, American, 1883–1935  
*Woman's Head*  
graphite  
1984.7.36  
The John Davis Hatch Collection
- Dietrich, Christian Wilhelm Ernst**, German, 1712–1774  
*Oriental in a Fantastic Headdress*  
pen and brown ink  
1984.1.6  
Julius S. Held Collection
- Dietsch, Johann Christoph**, German, 1710–1769  
*Two Men Resting Near a Lake*  
black chalk with gray and black wash  
1984.1.7  
Julius S. Held Collection  
*Travelers in a Rocky Wood*  
black chalk with gray and black wash  
1984.1.8  
Julius S. Held Collection
- Dows, Olin**  
*Mexican Indian Woman*, 1931  
black crayon  
1984.7.37  
The John Davis Hatch Collection
- Dyck, Sir Anthony van**, Flemish, 1599–1611  
*Two Seated Male Figures*  
pen and black ink  
1983.74.9  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Eakins, Thomas**, American, 1844–1916  
*The Poleman in the Match*  
brown wash heightened with white, graphite and black chalk  
1984.3.9  
Julius S. Held Collection/Avalon Fund
- Eby, Kerr**  
*Doughboys Marching*  
black chalk  
1984.7.69  
The John Davis Hatch Collection
- Ehninger, John Whetten**, American, 1827–1889  
*Self-Portrait, 1859*  
graphite  
1984.7.38  
The John Davis Hatch Collection
- Fiene, Ernest**  
*Reclining Nude*  
pen and black ink with black wash  
1984.7.39  
The John Davis Hatch Collection
- Filmus, Tully**  
*Village Arrival of the Rabbi*  
black chalk  
1984.7.40  
The John Davis Hatch Collection
- Franceschini, Baldassare** (called Il Volterrano), Italian, 1611–1689  
*Female Saint Carrying a Banner; verso: Two Sketches of Male Heads*  
red chalk, pen and brown ink  
1983.74.10.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Fuhrich, Josef von**, Austrian, 1800–1876  
*The Assassination of King Wenzel III*  
pen and black ink with gray and light brown wash  
1984.1.9  
Julius S. Held Collection
- Gandolfi, Ubaldo**, Italian, 1728–1781  
*The Apotheosis of Vitale*  
pen and brown ink with brown wash over black chalk  
1983.74.11  
Julius S. Held Collection/Emma P. and Fred Ziprik Memorial Fund

*The Apotheosis of San Vitale*

pen and brown ink with brown wash over black chalk

1984.49.1

Ailsa Mellon Bruce Fund

**Gavarni, Paul**, French, 1804–1866

*Standing Man*

pen and brown ink with brown wash and white heightening

1984.30.4

Gift of Bertha Leubsdorf in memory of her

husband, Karl Leubsdorf

**Gibson, William Hamilton**, American, 1850–1896

*Landscape Near Washington, Connecticut*

graphite

1984.7.41

The John Davis Hatch Collection

**Goltzius, Hendrik**, Dutch, 1558–1617

*Head of a Young Woman, c. 1605*

black and red chalk

1984.48.1

Ailsa Mellon Bruce Fund

**Grant, Gordon Hope**, American, 1875–1962

*Fishing Wharfs*

black crayon and brown wash

1984.7.42

The John Davis Hatch Collection

**Greiner, Otto**, German, 1869–1916

*Studies for a Boatman*

black chalk with blue chalk

1984.1.10

Julius S. Held Collection

*Studies of Men in Togas; verso: Studies of Monks*

black chalk

1984.1.11.a,b

Julius S. Held Collection

**Guercino (Giovanni Francesco Barbieri)**,

Italian, c. 1591–1661

*The Angel of the Annunciation, c. 1638–1639*

pen and brown ink with brown wash

1984.3.10

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Hall, Frederick**, American, 1879–1946

*Street in Normandy*

graphite

1984.7.43

The John Davis Hatch Collection

**Handforth, Thomas Schofield**, American,

1897–1948

*Market in Algiers*

graphite and black chalk

1984.7.44

The John Davis Hatch Collection

**Hart, George Overbury**, American, 1869–1933

*Market, Mexico, Indian Women Buying Trinkets*

pen and black ink and watercolor

1984.7.45

The John Davis Hatch Collection

**Hart, James MacDougal**, American (born

Scotland), 1828–1901

*Pond Edge*, 1858

pen and black ink

1984.7.46

The John Davis Hatch Collection

**Hart, William**, American (born Scotland),

1823–1894

*Shipwreck in Storm*

pen and black ink with black wash

1984.7.47

The John Davis Hatch Collection

*Deep Valley in Mountainous Landscape*

brown wash over pen and brown ink

1984.7.48

The John Davis Hatch Collection

*Hilly Landscape with Trees*, 1855

brown wash over pen and brown ink

1984.7.49

The John Davis Hatch Collection

**Heintz, Joseph the Elder**, German, 1561–1609

*Giovanni da Bologna*

black and red chalk

1984.3.11

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Heintzelman, Arthur William**, American,

1891–

*John Taylor Arms' Son, John*

red chalk

1984.7.50

The John Davis Hatch Collection

*Young Woman, Spain*, 1962

brown crayon

1984.7.51

The John Davis Hatch Collection

**Heise, Wilhelm**, German, born 1892

*Frauschuh*, 1935

graphite

1984.16.3

Gift of Mrs. Pym Lucas in memory of Frank

Epping

**Helicker, John H.**, American, 1909–

*Solitude*

pen and black ink and black wash

1984.7.52

The John Davis Hatch Collection

**Henri, Robert**, American, 1865–1929

*Girl Facing Left*

pen and ink

1984.7.53

The John Davis Hatch Collection

**Higgins, Eugene**, American, 1871–1958

*John T. Arms in His Studio*, 1920

graphite with black and colored crayon

1984.7.54

The John Davis Hatch Collection

*Samson and Delilah*

crayon

1984.7.55

The John Davis Hatch Collection

**Holty, Carl Robert**, American (born

Germany), 1900–1973(?)

*Two Men at a Table*

black chalk

1984.7.56

The John Davis Hatch Collection

**Hornick, Erasmus**, German, 16th-century

*Fancy Pitcher*

pen and black ink with gray and yellow wash

1983.74.12

Julius S. Held Collection/Emma P. and Fred

Ziprik Memorial Fund

**Hovenden, Thomas**, American (born Ireland),

1840–1895

*Standing Nude Girl*

charcoal rubbed with red chalk

1984.3.12

Julius S. Held Collection/Avalon Fund

*Egremont and Horn by Gaillet*

graphite and white heightening

1984.7.57

The John Davis Hatch Collection

**Hubbard, Alfred E.**

*Illustration for Kensworth*

brush and black ink and gray wash over

graphite

1984.7.58

The John Davis Hatch Collection

*Title Page for Kensworth*

graphite and gray wash

1984.7.59

The John Davis Hatch Collection

**Hutty, Alfred Heber**, American,

1877 (1878?)–?

*Bruce Herrick*, 1946

graphite

1984.7.60

The John Davis Hatch Collection

*Magnolia Gardens, Charleston, S.C.*

graphite

1984.7.61

The John Davis Hatch Collection

*Charleston Buildings*

graphite

1984.7.62

The John Davis Hatch Collection

*Sketches of Street Figures, Charleston*

graphite

1984.7.63

The John Davis Hatch Collection



Sir Peter Lely, *Self-Portrait*. Gift of Paul Mellon, 1984.47.1

**Johnson, Eastman**, American, 1824–1906  
*Study for Portrait of Grover Cleveland*; verso:  
 same  
 graphite and black crayon  
 1984.7.61.a,b  
 The John Davis Hatch Collection

**Jordaens, Jacob**, Flemish, 1593–1678  
*"It is good candles which light the way,"* 1640s  
 black and red chalk with white heightening and  
 brown wash  
 1984.3.13  
 Julius S. Held Collection/Ailsa Mellon Bruce  
 Fund

**Katz, Leo**, American, 1887–?  
*Moses*  
 pen and black ink with white heightening  
 1984.7.65  
 The John Davis Hatch Collection

**Kenney, Lt. E.C.**, American  
*Post No. 8, Korea*  
 black chalk  
 1984.7.66  
 The John Davis Hatch Collection

**Kent, Rockwell**, American, 1882–1971  
*Sketch for Woodstock "Bather" I*  
 graphite  
 1984.7.67  
 The John Davis Hatch Collection  
*Sketch for Woodstock "Bather" II*  
 graphite  
 1984.7.68  
 The John Davis Hatch Collection

**Kirchner, Albert Emil**, German, 1813–1885  
*View of Trent*  
 pen and brown ink with gouache and white  
 heightening  
 1984.1.12  
 Julius S. Held Collection

**Kirchner, Ernst Ludwig**, German, 1880–  
 1938  
*Bather Lying on the Beach among Rocks*, 1912  
 reed pen and black ink  
 1984.18.1  
 Ailsa Mellon Bruce Fund

**Klein, Johann Adam**, German, 1792–1875  
*Wallachian Wagoners Resting*  
 graphite and pen and black ink  
 1984.1.13  
 Julius S. Held Collection

**Knaths, Karl**, American, 1891–1971  
*Fishermen, Provincetown*; verso: graphite sketch  
 watercolor  
 1984.7.70.a,b  
 The John Davis Hatch Collection  
*Four Sketches of Provincetown Fishermen*  
 pen and black ink with crayon  
 1984.7.71  
 The John Davis Hatch Collection

**Kuhn, Walt**, American, 1877–1949  
*Ducktown Cab Co.*  
 brush and black ink and gray wash over  
 graphite  
 1984.7.72  
 The John Davis Hatch Collection  
*Cows*, 1913; verso: two rectangular sketches  
 graphite  
 1984.7.73.a,b  
 The John Davis Hatch Collection

**La Farge, Thomas**, American, 1900–1941  
*Kneeling Figure*, 1937  
 black chalk  
 1984.7.74  
 The John Davis Hatch Collection

- Male Figure, Bending Forward*  
red chalk  
1984.7.75  
The John Davis Hatch Collection
- Lahey, Richard**, American, 1893–1979  
*Solitude, Self-Portrait*  
pen and black ink with gray wash  
1984.7.76  
The John Davis Hatch Collection
- La Hire, Laurent de**, French, 1606–1656  
*The Presentation in the Temple*  
black chalk with gray wash  
1984.3.14  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Lamey, T.**, German  
*Road Through the Woods Near Kresselbach*, 1805  
pen and black ink with brown wash  
1984.1.15  
Julius S. Held Collection
- Lathrop, Dorothy Pulis**, American, born 1891  
*Flying Squirrel*  
black crayon  
1984.7.77  
The John Davis Hatch Collection
- Le Brun, Charles**, French, 1619–1690  
*Head of a Roman Soldier*  
black and colored chalk  
1984.3.15  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Lely, Sir Peter**, British, 1618–1680  
*Self-Portrait*  
black chalk heightened with red  
1984.47.1  
Gift of Paul Mellon
- Liender, Paulus van**, Dutch, 1731–1797  
*Ruins by a Woodland Stream*  
pen and black ink with gray wash  
1984.37.1  
Ailsa Mellon Bruce Fund
- Luks, George B.**, American, 1866–1933  
*Under the Trees*  
black crayon  
1984.7.78  
The John Davis Hatch Collection
- Luti, Benedetto**, Italian, 1666–1724  
*Head of a Bearded Man*, 1715  
pastel  
1984.3.16  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Mander, Karl van**, Dutch, 1548–1606  
*The Departure of the Prodigal Son*  
pen and brown ink with brown wash and white heightening  
1984.48.2  
Ailsa Mellon Bruce Fund
- Martin, Homer Dodge**, American, 1836–1897  
*Standing Woman in Profile*  
black crayon  
1984.7.79  
The John Davis Hatch Collection
- Master of the Lichtenstein Adoration**, German, 16th century  
*The Judgment of Solomon*, c. 1530–1560  
pen and black ink with gray wash and heightening over black chalk  
1984.3.17  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Masucci, Agostino**, Italian, 1691–1758  
*Studies for S. Anne in the Education of the Virgin*  
black, red, white chalk  
1984.3.18  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Meilatz, Charles F.W.**, American (born Germany), 1861–1919  
*Seine et Marne*  
graphite  
1984.7.80  
The John Davis Hatch Collection
- Meissner, Leo**, American, 1895–1977  
*Oracle Mountains, Tucson, Arizona*, Feb. 1957  
black chalk with pen and black ink  
1984.7.81  
The John Davis Hatch Collection
- Menzel, Adolf von**, German, 1815–1905  
*A Flight of Stone Steps in a Garden*  
graphite  
1984.1.16  
Julius S. Held Collection  
*Studies of a Man Drinking*, 1888  
graphite  
1984.3.19  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Millet, Jean-Baptiste**, French, 1831–1906  
*A Sunlit Garden*  
black chalk with gray wash  
1984.3.20  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Mora, Francis Luis**, American (born Uruguay), 1871–1940  
*Staggering Body Blows*  
black crayon  
1984.7.83  
The John Davis Hatch Collection
- Moran, Thomas**, American (born England), 1837–1926  
*Hunter and Fleeing Deer*  
blue wash over graphite  
1984.7.84  
The John Davis Hatch Collection
- Moser, Koloman**, Austrian, 1868–1918  
*Allegory of Summer*  
pen and black ink with black wash and graphite  
1983.74.13  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Moskowitz, Ira**  
*Near Sheepshead Bay, Brooklyn*, 1940  
pen and black ink and watercolor  
1984.7.85  
The John Davis Hatch Collection  
*Standing Female Nude*, 1931  
pen and brown ink over graphite  
1984.7.86  
The John Davis Hatch Collection  
*Seated Indian Squaw*, 1941  
pen and black ink  
1984.7.87  
The John Davis Hatch Collection
- Moulthrop, Reuben**, Attributed to, American, 1763–1814  
*William Agar Tomlinson, M.D.*  
graphite  
1984.7.88  
The John Davis Hatch Collection
- Myers, Jerome**, American, 1867–1940  
*East Side Market*  
black and colored chalk  
1984.7.89  
The John Davis Hatch Collection  
*The Gallery; verso; Dancing Figures*  
black chalk  
1984.7.90.a,b  
The John Davis Hatch Collection
- Nadelman, Elie**, American (born Poland), 1882–1946  
*Standing Woman*  
pen and brown ink with brown wash  
1984.7.91  
The John Davis Hatch Collection
- Nahl, J.**  
*Man and Woman Seated at the Foot of a Cliff*  
pen and brown ink  
1984.1.17  
Julius S. Held Collection
- Nelson, E.G.**  
*Central Park*  
pen and black ink  
1984.7.92  
The John Davis Hatch Collection
- Nisbet, Robert H.**, American, 1879–1961  
*Low Tide, Yarmouth*  
pen and brown ink over graphite  
1984.7.93  
The John Davis Hatch Collection  
*Farm Buildings; verso; sketch of tree*  
pen and brown and black ink over graphite with white heightening  
1984.7.94.a,b  
The John Davis Hatch Collection

- Novelli, Pietro Antonio, III**, Italian, 1729–1804  
*The Peep-Show*  
pen and brown ink with gray and brown wash over black chalk  
1983.74.14  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Oakley, Violet**, American, 1874–  
*William Henry Fox*  
black, red, and white chalk  
1984.7.95  
The John Davis Hatch Collection
- Oppenheim, Moritz Daniel**, German, 1800–1882  
*Head of a Young Woman*  
graphite  
1984.1.18  
Julius S. Held Collection
- Overbeck, Friedrich**, German, 1789–1869  
*Christ and the Virgin with Music-Making Angels*  
graphite  
1984.3.21  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Palm, Gustaf Wilhelm**, Swedish, 1810–1890  
*View of Capri*, 1841  
graphite and gray wash  
1984.1.19  
Julius S. Held Collection
- Palmer, Herman**, American, 1894–  
*Dromedaries, London*, 1922  
pen and black ink with brown wash and white heightening  
1984.7.96  
The John Davis Hatch Collection
- Two Studies of an Ocelot*, 1922  
pen and black ink with brown wash  
1984.7.97  
The John Davis Hatch Collection
- Partridge, Roi**, American, 1888–  
*Mt. Shuksan, Washington*, 1927  
pen and black ink with gray wash  
1984.7.98  
The John Davis Hatch Collection
- Pines, Stewart Point, Monterey*, 1925  
pen and brown ink with gray wash  
1984.7.99  
The John Davis Hatch Collection
- Pechstein, Hermann Max**, German, 1881–1955  
*Lovers by the Seashore*  
watercolor over graphite  
1984.1.20  
Julius S. Held Collection
- Pennell, Joseph**, American, 1857–1926  
*The Harrow Inn*  
gray wash over graphite  
1984.7.100  
The John Davis Hatch Collection
- Peterson, Norton**  
*Pittsburgh Point Bridge Forms*  
brush and black ink and gray wash  
1984.7.101  
The John Davis Hatch Collection
- Pffor, Franz**, German, 1788–1812  
*Scene from Act IV from Goethe's Goetz von Berlichingen*  
pen and black ink with gray wash  
1984.1.21  
Julius S. Held Collection
- Piazzetta, Giovanni Battista**, Italian, 1683–1754  
*A Study for the Gerusalemme Liberata*, 1738–1740  
black and red chalk  
1984.3.22  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Pitz, Henry Clarence**, American, 1895–1976  
*Standing Girl*  
graphite  
1984.7.102  
The John Davis Hatch Collection
- Price, C. S.**  
*Horse at Rest*  
graphite  
1984.7.103  
The John Davis Hatch Collection
- Raleigh, Henry**, American, 1880–1945  
*Guy Pène du Bois*  
brush and black ink  
1984.7.104  
The John Davis Hatch Collection
- Ribera, Jusepe de**, Spanish, 1588(?)–1652  
*Head of a Man*  
red chalk  
1984.11.1  
Ailsa Mellon Bruce Fund
- Rindisbacher, Peter**, American (born Switzerland), 1806–1834  
*European Elk*  
gouache  
1984.7.105  
The John Davis Hatch Collection
- Robert, Hubert**, French, 1733–1808  
*Sculpture of a Female in Toga*  
black chalk  
1984.3.23  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Statue of Abundance*  
verso: same (?) sculpture seen from the side  
black chalk  
1984.3.24.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Decorative Sculpture with a Woman Seen from Behind*  
graphite  
1984.3.25  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Nude Male with Hand on Hip*  
graphite  
1984.3.26  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Figures on a Monumental, Interior Stairway; verso: Kneeling Figure; Robe with Hood*  
graphite  
1984.3.27.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Two Women Seen from Behind*  
black chalk  
1984.3.28  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Man with a Walking Stick, Seen in Profile; verso: Buildings Along a Riverside*  
black chalk  
1984.3.29.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Statue of Alexander and Bucephalus; verso: Two Studies of the Statue of Alexander and Bucephalus*  
black chalk  
1984.3.30.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Sculpture of Zeus, Seated; verso: Woman in Toga*  
black chalk  
1984.3.31.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Woman and Smaller Male Figure on Grand Stairway; verso: Two Seated Women in Profile with Male Figure in Middle, Gazing Up at One Woman? (Watching Dramatic Performance?)*  
black chalk on laid paper  
1984.3.32.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Head of a Man*  
graphite  
1984.3.33  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Bust of a Roman Woman; Statue of a Roman Man*  
black chalk  
1984.3.34  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Statue of a Nude Before a Window View*  
black chalk  
1984.3.35  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Two Male Nudes (Drawings of a Sculpture?)*  
black chalk  
1984.3.36  
Julius S. Held Collection/Ailsa Mellon Bruce Fund

- Statue of Zeus Holding a Thunderbolt*  
black chalk  
1984.3.37  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Interior of Palazzo Borghese [?]*  
black chalk  
1984.3.38  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Statue of Cleopatra*  
black chalk  
1984.3.39  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Group of Male Figures Conversing*  
black chalk  
1984.3.40  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Santa Rocco*  
black chalk  
1984.3.41  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Italian City Scene*  
black chalk  
1984.3.42  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Seated Male Nude with Arm over Head, Seen from the Side*  
black chalk  
1984.3.43  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Young Woman's Head in Profile*  
graphite  
1984.3.44  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Little Girl with a Large Basket*  
black chalk  
1984.3.45  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Statue of a Vestal Virgin*  
graphite  
1984.3.46  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Villa Medici*  
graphite  
1984.3.47  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- View from a Ridge to a Village and Distant Mountain*  
graphite  
1984.3.48  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Monumental Stairway*  
graphite  
1984.3.49  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Villa Borghese*  
graphite  
1984.3.50  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Capitoline Hill*  
graphite  
1984.3.51  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Statue of Alexander and Bucephalus; Statue of a Prisoner Barbarian Prince*  
black chalk  
1984.3.52  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Monumental Arch*  
graphite  
1984.3.53  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Housetops Behind a Wall*  
black chalk  
1984.3.54  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Robinson, Bordman**, American, 1876–1962  
*Charles W. Elliot*, 1924  
graphite  
1984.7.106  
The John Davis Hatch Collection
- Roghman, Roeland**, Dutch, c. 1620–1686  
*Horseman and Attendants at the Edge of the Wood*  
gray wash and black chalk  
1983.120.1  
Ailsa Mellon Bruce Fund
- Romney, George**, British, 1734–1802  
*Lady Hamilton Playing a Lyre*  
pen and brown ink with brown wash over black chalk  
1984.3.55  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Roselli, Matteo**, Italian, 1578–1650  
*Man Playing a Lute; verso: Man Leaning on a Rail*  
red chalk  
1984.3.56.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Rosenberg, Louis C.**, American, born 1890  
*Shipyard Workers*, 1945  
pen and brown ink and graphite with brown wash  
1984.7.107  
The John Davis Hatch Collection
- Rottmann, Carl**, German, 1797–1850  
*View of Salzburg*  
pen and black ink with gray and brown wash and white brightening over graphite  
1984.1.22  
Julius S. Held Collection
- Rowlandson, Thomas**, British, 1756–1827  
*Diana and Her Nymphs Bathing*  
pen and brown ink with watercolor over graphite  
1983.103.1  
Gift of William B. O'Neal
- Rubens, Peter Paul**, Flemish, 1577–1640  
*Battle of Nude Men*  
pen and brown ink over black chalk  
1984.3.57  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Rubenstein, Lewis W.**, American, 1908–  
*Strike! Boston*  
pen and black ink  
1984.7.108  
The John Davis Hatch Collection
- Salathe, Friedrich**, Swiss, 1793–1860  
*Alpine Landscape*  
gouache over graphite  
1984.1.23  
Julius S. Held Collection
- Sallaert, Antoine**, active Brussels, c. 1590–1657  
*Saint George and the Dragon*  
brush and brown and white gouache  
1984.3.58  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Sargent, John Singer**, American, 1856–1925  
*Studies of Hands*  
black chalk  
1984.1.24  
Julius S. Held Collection  
*Figure Studies of a Nude Youth*  
black chalk  
1984.1.25  
Julius S. Held Collection
- Schiele, Egon**, Austrian, 1890–1918  
*Dr. Ernst Wagner*  
black chalk  
1984.3.59  
Julius S. Held Collection/Ailsa Mellon Bruce Fund
- Schmidt, Martin Johann**, Austrian, 1718–1801  
*Satyrs and Nymphs*  
pen and brown ink with correction in lead white  
1984.1.14  
Julius S. Held Collection
- Schut, Cornelius**, Dutch, 1597–1655  
*Virgin and Child with John the Baptist*  
black chalk  
1984.3.60  
Julius S. Held Collection/Ailsa Mellon Bruce Fund



George Henry Smillie, *Newport Mountain from Bald Porcupine*, The John Davis Hatch Collection, 1984.7.112

**A River God with Patti**

pen and gray and black ink with gray wash  
1984.3.61

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Severino da Cingoli, Ulisse**, Italian,

c. 1536/1542–c. 1597/1600

*View Near Rosora di San Quirico*

pen and brown ink with brown wash heightened with white

1983.74.17

Julius S. Held Collection/Stoddard M. Stevens Memorial Fund

**Shahn, Ben**, American, 1898–1969

*Untitled*

gouache

1983.111.2

Gift of Modern Master Tapestries

**Shinn, Everett**, American, 1876–1953

*Paris*, 1900

black chalk and watercolor

1984.7.109

The John Davis Hatch Collection

**Shorey, George H.**, American, 1870–?

*Fish Pier*, 1942

pen and black ink with black chalk, watercolor and gouache

1984.7.110

The John Davis Hatch Collection

**Sloan, John**, American, 1871–1951

*Houses in France*

red crayon

1984.7.111

The John Davis Hatch Collection

**Smillie, George Henry**, American, 1840–

1921

*Newport Mountain from Bald Porcupine*

black and white chalk and watercolor

1984.7.112

The John Davis Hatch Collection

**Sopher, Aaron**, American, 1905–

*East Lombard Street, Baltimore*

pen and black ink with gray wash

1984.7.113

The John Davis Hatch Collection

**Stella, Joseph**, American, 1877–1946

*Burlesque Theatre*

graphite

1984.7.114

The John Davis Hatch Collection

**Sterne, Maurice**, American, 1878–1957

*Seated Balinese Figure Seen from Behind*

black chalk

1984.7.115

The John Davis Hatch Collection

**Sterner, Albert Edward**, American (born

England), 1863–1946

*Older Couple*, 1920

charcoal

1984.7.116

The John Davis Hatch Collection

*J. D. Hatch*, 1946

charcoal

1984.7.117

The John Davis Hatch Collection

**Stevens, Pieter**, Flemish, c. 1567–after 1624

*Travelers among Roman Ruins*

pen and brown ink with red, brown, and blue washes

1983.74.15

Julius S. Held Collection/Ailsa Mellon Bruce Fund

*Travelers among Roman Ruins*

pen and brown ink with red, brown, and blue washes

1983.74.16

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Stuart, Gilbert**, Attributed to, American, 1755–1828

*Benjamin Fisher*

black, white, and red chalk

1983.102.1

Gift of Sabatino J. Abate, Jr.

*Mrs. Benjamin Fisher*

black, white, and red chalk

1983.102.2

Gift of Sabatino J. Abate, Jr.

**Stuck, Franz von**, German, 1863–1928

*The Rivals*

brush and black ink over graphite on cardboard

1983.74.18

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Sully, Thomas**, American (born England),

1783–1872

*Suffer the Little Children*

gouache

1984.7.118

The John Davis Hatch Collection

*Self-Portrait*

gouache over graphite

1984.7.119

The John Davis Hatch Collection

**Sweelink, Gerrit Pietersz.**, Dutch, 1566–

1616

*Annunciation to the Shepherds*

pen and brown ink with brown wash and white heightening

1984.3.62

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Tack, Augustus Vincent**, American, 1870–1949

*Two Female Nudes*

white chalk

1984.7.120

The John Davis Hatch Collection

**Tarsia, Bartolommeo**, Italian, d. 1765

*Coronation of the Virgin*

pen and brown ink with brown wash over black chalk

1984.3.63

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Tassi, Agostino** (follower of)

*Boats*

pen and brown ink

1984.30.2

Gift of Bertha Leubsdorf in memory of her husband Karl Leubsdorf

**Teniers, David, the Younger**, Flemish, 1610–1690

*Studies of Market Figures*

graphite

1983.74.19

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Thornhill, James**, British, 1675–1734

*Birth of Venus*

pen and brown ink with brown wash

1984.3.64

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Tibaldi, Pellegrino** (attributed to), Italian, 1527–1596

*Tritons and Nymphs*

pen and brown ink with brown wash over black chalk

1984.3.65

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Tiepolo, Giovanni Domenico**, Italian, 1727–1804

*God the Father Accompanied by Angels*

pen and black ink with brown wash over black chalk

1984.3.66

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Tiepolo, Giovanni Battista**, Italian, 1692–1770

*A Venetian Lawyer at His Desk*

pen and black ink with gray wash

1984.3.67

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Tischbein, Anton Johann**, German, 1720–1784

*Head of a Matron*

black and red chalk

1984.3.68

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Tresham, Henry** (attributed to), British, 1751–1814

*Psyche Giving Her Coin to Charon*

pen and brown ink with gray wash over black chalk

1984.3.69

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Urlaub, George Anton**, German, 1713–1759

*Saint John the Evangelist*

pen and ink with wash, heightened with white

1984.3.70

Julius S. Held Collection/Ailsa Mellon Bruce Fund



Gaspar van Wittel, *The Waterfall and Town of Tivoli*, Pepita Milmore Memorial Fund, 1984.36.1

**Van Wittel, Gaspar (Vanvitelli)**, Dutch, 1652/1653–1736

*The Waterfall and Town of Tivoli*

pen and brown ink and wash over black chalk

1984.36.1

Pepita Milmore Memorial Fund

**Vedder, Elihu**, American, 1836–1923

*Mounted Arabs*

black crayon

1984.7.121

The John Davis Hatch Collection

**Vranx, Sebastian**, Dutch, 1573–1647

*Three Revelers and a Gardener*

pen and brown ink with brown wash over black chalk

1984.3.71

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Wachsmann, Anton**, German, 1765–1836

*Market Scene*, c. 1800

pen and black ink with gray washes

1984.1.26

Julius S. Held Collection

**Walkowitz, Abraham**, American, 1878–1965

*Standing Figure*, 1905

black chalk

1984.7.122

The John Davis Hatch Collection

**Waud, Alfred R.**, American, 1828–1891

*The Dalles of Saint Louis*

graphite with white heightening and pen and black ink

1984.7.123

The John Davis Hatch Collection

**Weir, Robert W.**, American, 1803–1889

*Study for "The Bailey Family"*

gray wash over graphite with pen and black ink

1984.7.124

The John Davis Hatch Collection

**West, Benjamin**, American, 1738–1820

*Adoration of the Shepherds*

pen and brown ink with brown wash, blue gouache and white heightening

1984.3.72

Julius S. Held Collection/Avalon Fund

*The Crucifixion*

pen and black ink with blue, black, and red chalk

1984.3.73

Julius S. Held Collection/Avalon Fund

*The Disobedient Prophet*

pen and black ink with wash over black chalk with blue and cream highlights in oil

1984.3.74

Julius S. Held Collection/Avalon Fund

*Vagabond Family; verso: Cross-section of a Gothic Church*

pen and brown ink with brown and blue wash

1984.3.75.a,b

Julius S. Held Collection/Avalon Fund

**Wicar, Jean-Baptiste-Joseph**, French, 1762–1831

*Vincenzo Piombi*

black chalk

1984.1.27

Julius S. Held Collection

**Wit, Jacob de**, Dutch, 1695–1754

*Judgment of Paris*

red chalk

1984.3.76

Julius S. Held Collection/Ailsa Mellon Bruce Fund

**Woodbury, Charles H.**, American, 1864–1940

*Wood Interior*

graphite and gray wash

1984.7.125

The John Davis Hatch Collection

*St. Kitts*

black crayon

1984.7.126

The John Davis Hatch Collection

*St. Vincent*

graphite

1984.7.127

The John Davis Hatch Collection

*Ogunquit Fishermen*

black crayon

1984.7.128

The John Davis Hatch Collection

*Engine Trouble*

black crayon

1984.7.129

The John Davis Hatch Collection

**Wright, R. Stevens**, American, 1903–

*Ploughman and Horses*, 1931

pen and black ink with black wash

1984.7.130

The John Davis Hatch Collection

**Young, Mahonri Mackintosh**, American,

1877–1951

*Navaho Land*

silverpoint

1984.7.131

The John Davis Hatch Collection

**Zingg, Adrian**, Swiss, 1734–1816

*Portrait of a Girl*

graphite (inside etched frame)

1984.1.23

Julius S. Held Collection

**Zucchi, Jacopo**, Italian, active c. 1511–1589/1590

*The Martyrdom of Saint Apollonia*

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

1983.74.20

Julius S. Held Collection/Ailsa Mellon Bruce Fund



INCISE IN STAMPA PER LA VERTU' DEL TORNARE CORRE  
GVADA, EL TIVO, BELIGNO, CREATORE  
APORTARE, STAFEGATE, @ @ @ ALMOE, CALVARIG  
STENIE, MORTE, FERCE, S LIPECATORE

Anonymous North Italian, *Christ Carrying the Cross*, Pepita Milmore Memorial Fund, 1984.12.1

#### PRINTS

**Aldorfer, Erhard**, German, c. 1480–1561

*Mountain Landscape*, 1510–1525

etching

1984.13.1

Pepita Milmore Memorial Fund

**Anonymous**, German, 16th century

*Funeral Monument to the Daughters of*

*Feuerabend*

engraving

1984.15.1

Ailsa Mellon Bruce Fund

**Anonymous**, North Italian, 16th century

*Christ Carrying the Cross*, 1510–1520

woodcut with hand coloring

1984.12.1

Pepita Milmore Memorial Fund

**Appian, Adolphe**, French, 1818–1898

*Port of San Remo*, 1878

etching

1984.38.1

Ailsa Mellon Bruce Fund

**Arntz, Gerd**, German, 1900–

*Letter A for the series ABC*

linoleum cut

1983.109.103

Cornelius Van S. Roosevelt Collection

**Balcar, Jiri**, Czechoslovakian,

1929–1968

*DE-6*, 1965

drypoint

1984.9.1

Gift of Jacques Baruch Gallery in honor of Harold Joachim

**Basan, Pierre-François**, French, 1728–1797

*Louis le Bien Aimé* (Portrait of Louis XV)

engraving

1983.99.1

Gift of John O'Brien

**Baskin, Leonard**, American, 1922–

*Rodin*

lithograph

1983.106.1

Anonymous Gift

**Bekman, Hubert**, Dutch, 1896–

*Letter B for the series ABC*

woodcut

1983.109.101

Cornelius Van S. Roosevelt Collection

**Benning, W.**

*Letter F for the series ABC*

woodcut

1983.109.103

Cornelius Van S. Roosevelt Collection

**Blake, William**, British, 1757–1827

illustrations for Thornton's *Virgil*

bound volume of reproductions of woodcuts and drawings

1983.103.3

Gift of William B. O'Neal

**Boldrini, Niccolò**, Italian, 1510–1566

*Samson and Delilah*, after Titian, c. 1540

woodcut

1983.93.1

Ailsa Mellon Bruce Fund

**Bonnard, Pierre**, French, 1867–1947

*Femme en Chemise*

lithograph

1983.86.1

Ailsa Mellon Bruce Fund

**Brausewetter, Gertraud**, German, 1900–

*Adam and Eve in the Garden of Eden*, 1918

woodcut

1983.109.134

Cornelius Van S. Roosevelt Collection

*The Christ Child with the Virgin Mary*, 1917

woodcut

1983.109.135

Cornelius Van S. Roosevelt Collection

**Bresdin, Rodolphe**, French, 1825–1885

*Cité Lointaine*

lithograph

1983.87.1

Ailsa Mellon Bruce Fund

*Comédie de la Mort*, 1854

lithograph

1983.92.1

Ailsa Mellon Bruce Fund

**Bulder, Nico**, Dutch, 1898–

*Letter N for the series ABC*

wood engraving

1983.109.116

Cornelius Van S. Roosevelt Collection

**Callot, Jacques**, French, 1592–1635

*Saint Amond*, 1621

etching

1983.94.1

Ailsa Mellon Bruce Fund

*The Falconer*

etching

1984.22.1

Ailsa Mellon Bruce Fund

**Cameron, Sir David Young**, Scottish, 1895–1945

*Linlithgow Palace*, 1887

etching

1983.107.1

Gift of Professor Daniel Bell

*Jamaica Street Bridge*, 1888

etching

1983.107.2

Gift of Professor Daniel Bell

*Evening*, 1888

etching

1983.107.3

Gift of Professor Daniel Bell

*Dolo*, 1894

etching

1983.107.4

Gift of Professor Daniel Bell

*Isles of Loch Maree*, 1923

etching

1983.107.5

Gift of Professor Daniel Bell

*Killundine*, 1929

etching

1983.107.6

Gift of Professor Daniel Bell

*Balquhiddy*, 1931

etching

1983.107.7

Gift of Professor Daniel Bell

*Tarf*, 1931

etching

1983.107.8

Gift of Professor Daniel Bell

*Valley of the Tay*, 1931

etching

1983.107.9

Gift of Professor Daniel Bell

*The Scur of Egg*, 1931

etching

1983.107.10

Gift of Professor Daniel Bell

*Monzie*, 1932

etching

1983.107.11

Gift of Professor Daniel Bell

*Tantallon*, 1932

etching

1983.107.12

Gift of Professor Daniel Bell

*The Two Bridges*, 1896

etching

1983.107.13

Gift of Professor Daniel Bell



Rodolphe Bressdin, *Comédie de la Mort*, Ailsa Mellon Bruce Fund, 1983.92.1

*Thames Barges*

etching

1983.107.14

Gift of Professor Daniel Bell

*A Lowland River*

drypoint

1983.107.15

Gift of Professor Daniel Bell

*Strathendrick and Loch Lomond*, 1888

etching

1983.107.16

Gift of Professor Daniel Bell

*Romantic Landscape*, 1890

etching

1983.107.17

Gift of Professor Daniel Bell

- A Highland Kitchen*, 1891  
etching  
1983.107.18  
Gift of Professor Daniel Bell
- Barochan No. 1*, 1892  
etching  
1983.107.19  
Gift of Professor Daniel Bell
- Thames Wharf*, 1890  
etching  
1983.107.20  
Gift of Professor Daniel Bell
- The Steps*, 1892  
etching  
1983.107.21  
Gift of Professor Daniel Bell
- Scene with Large Village House*  
etching  
1983.107.22  
Gift of Professor Daniel Bell
- Castiglione, Giovanni Benedetto**, Italian, 1610–1670  
*Joseph Awakened by the Angel*  
etching  
1983.84.1  
Ailsa Mellon Bruce Fund
- Collaert, Adriaen**, Flemish, c. 1560–1618  
*Times of the Day: Evening*, after Martin de Vos  
engraving  
1983.106.3  
Anonymous Gift
- Cozza, Francesco**, Italian, 1605–1682  
*Virgin and Angels Watching over the Sleeping Infant Jesus*  
etching  
1984.50.2  
Ailsa Mellon Bruce Fund
- Dalenoord, Jemmy**, Dutch, 1918–  
*Letter D for the series ABC*  
linoleum cut  
1983.109.106  
Cornelius Van S. Roosevelt Collection
- Darwin, Erasmus**, British, 1731–1802  
*Botanic Garden*, 1795  
bound volume with twenty-one illustrations  
engravings and etchings  
1983.103.11.a–u  
Gift of William B. O'Neal
- Daubigny, Charles-François**, French, 1817–1878  
*Two Horses at the Watering-Place*,  
c. 1859–1862  
rliché-verre (salt print) in brown  
1984.42.1  
Ailsa Mellon Bruce Fund
- Daulle, Jean**, French, 1703–1763  
*Michel Baron*, after de Troy  
engraving  
1983.99.1  
Gift of John O'Brien
- Louis XV*, after Rigaud  
engraving  
1983.99.2  
Gift of John O'Brien
- Louis XV*, after Lemoyne  
engraving  
1983.99.3  
Gift of John O'Brien
- Di Chirico, Giorgio**, Italian (b. Greece), 1883  
*Bagni Misteriosi*  
lithograph  
1983.121.1  
Gift of Olivetti (special collection)
- Dokkum, Hans van**, Dutch, 1908–  
*Letter H for the series ABC*  
wood engraving  
1983.109.110  
Cornelius Van S. Roosevelt Collection
- Letter V for the series ABC*  
wood engraving  
1983.109.124  
Cornelius Van S. Roosevelt Collection
- Drijfhout, A.E.**, Dutch, 1881–?  
*XXIV Emblemata*, 1932  
bound volume with twenty-eight illustrations by  
Escher  
woodcut  
1983.109.129  
Cornelius Van S. Roosevelt Collection
- Dürer, Albrecht**, German, 1471–1528  
*Title Page Border*, c. 1513  
woodcut  
1984.20.1  
Ailsa Mellon Bruce Fund
- Edwards, George**, British, 1691–1773  
*Fedora Americana pectore ruso*  
hand-colored etching  
1983.105.1  
Collection of Dr. and Mrs. George B. Green
- The Red-Headed Finch from Surinam*  
hand-colored etching  
1983.105.2  
Collection of Dr. and Mrs. George B. Green
- Two Birds, One with Very Long Tailfeathers,  
and Blue Butterfly*  
hand-colored etching  
1983.105.3  
Collection of Dr. and Mrs. George B. Green
- The Black and White Crested Bird of Paradise*  
hand-colored etching  
1983.105.4  
Collection of Dr. and Mrs. George B. Green
- Brown Speckled Bird*  
hand-colored etching  
1983.105.5  
Collection of Dr. and Mrs. George B. Green
- Green Bird with Red Throat and Brown and  
Orange Bird*  
hand-colored etching  
1983.105.6  
Collection of Dr. and Mrs. George B. Green
- Red and Black Bird*  
hand-colored etching  
1983.105.7  
Collection of Dr. and Mrs. George B. Green
- Black and White Water-fowl with Blue Throat*  
hand-colored etching  
1983.105.8  
Collection of Dr. and Mrs. George B. Green
- Brown Bird with a Butterfly*  
hand-colored etching  
1983.105.9  
Collection of Dr. and Mrs. George B. Green
- Sloth*  
hand-colored etching  
1983.105.10  
Collection of Dr. and Mrs. George B. Green
- Edwards, Samuel Arlent**, British, 1861–1909  
*Mrs. Richard Brinsley Sheridan*, after  
Gainsborough  
mezzotint  
1983.79.1  
Gift of Samuel Edwards (special collection)
- Escher, Maurits C.**, Dutch, 1898–1972  
*Portrait of Escher's Father*  
linoleum cut  
1983.109.1  
Cornelius Van S. Roosevelt Collection
- Still Life*, 1917  
linoleum cut  
1983.109.2  
Cornelius Van S. Roosevelt Collection
- Self-Portrait*, 1917  
linoleum cut  
1983.109.3  
Cornelius Van S. Roosevelt Collection
- Jug*  
linoleum cut  
1983.109.4  
Cornelius Van S. Roosevelt Collection
- Self-Portrait*, 1918  
linoleum cut  
1983.109.5  
Cornelius Van S. Roosevelt Collection
- Life Force*, 1919  
linoleum cut  
1983.109.6  
Cornelius Van S. Roosevelt Collection
- Self-Portrait in a Chair*, 1920  
woodcut  
1983.109.7  
Cornelius Van S. Roosevelt Collection
- Female Nude in a Landscape*, 1920  
woodcut  
1983.109.8  
Cornelius Van S. Roosevelt Collection
- Paradise*, 1921  
woodcut  
1983.109.9  
Cornelius Van S. Roosevelt Collection

- Seated Female Nude*, 1921  
woodcut  
1983.109.10  
Cornelius Van S. Roosevelt Collection
- Seated Female Nude*, 1921  
linoleum cut  
1983.109.11  
Cornelius Van S. Roosevelt Collection
- Emblemata VIII, Sundial*  
woodcut  
1983.109.12  
Cornelius Van S. Roosevelt Collection
- Smaller and Smaller*, 1956  
wood engraving and woodcut with added colors  
1983.109.13  
Cornelius Van S. Roosevelt Collection
- Whirlpools*, 1957  
wood engraving  
1983.109.14  
Cornelius Van S. Roosevelt Collection
- Tessellation of Fishes*  
two-color woodcut  
1983.109.15  
Cornelius Van S. Roosevelt Collection
- Knots*, proof of ribbon knot  
woodcut  
1983.109.16  
Cornelius Van S. Roosevelt Collection
- Metamorphosis III*, proof of the sailboats  
woodcut  
1983.109.17  
Cornelius Van S. Roosevelt Collection
- Metamorphosis III*, proof for an extension  
woodcut  
1983.109.18  
Cornelius Van S. Roosevelt Collection
- Metamorphosis III*, proof for an extension  
woodcut  
1983.109.19  
Cornelius Van S. Roosevelt Collection
- bookplate; Albert Ernest Bosman, 1916  
wood engraving  
1983.109.20  
Cornelius Van S. Roosevelt Collection
- bookplate; B.G. Escher, 1922  
woodcut  
1983.109.21  
Cornelius Van S. Roosevelt Collection
- bookplate; D.H. Roodhuyzen de Vries-Van Dishoeck, 1942  
wood engraving  
1983.109.22  
Cornelius Van S. Roosevelt Collection
- bookplate; A.M.E. van Dishoeck, 1943  
wood engraving  
1983.109.23  
Cornelius Van S. Roosevelt Collection
- bookplate; Dr. P.H.M. Travaglino, 1940  
wood engraving  
1983.109.24  
Cornelius Van S. Roosevelt Collection
- bookplate; A.R.A. Wertheim, 1954  
woodcut  
1983.109.25  
Cornelius Van S. Roosevelt Collection
- bookplate; J.C. de Bruyn van Melis and Mariekerke-Mackay  
wood engraving  
1983.109.26  
Cornelius Van S. Roosevelt Collection
- bookplate; G.H.'s-Gravesande, 1940  
wood engraving  
1983.109.27  
Cornelius Van S. Roosevelt Collection
- bookplate; G.H.'s-Gravesande, 1940  
wood engraving  
1983.109.28  
Cornelius Van S. Roosevelt Collection
- New Year's greeting card, 1949 (1948)  
woodcut  
1983.109.29  
Cornelius Van S. Roosevelt Collection
- New Year's greeting card, 1951 (1950)  
wood engraving  
1983.109.30  
Cornelius Van S. Roosevelt Collection
- Fish*, 1955  
woodcut  
1983.109.31  
Cornelius Van S. Roosevelt Collection
- New Year's greeting card PTT, 1956  
wood engraving  
1983.109.32  
Cornelius Van S. Roosevelt Collection
- Earth*: New Year's greeting card, 1953 (1952)  
woodcut  
1983.109.33  
Cornelius Van S. Roosevelt Collection
- Earth*: New Year's greeting card, 1953 (1952)  
woodcut  
1983.109.34  
Cornelius Van S. Roosevelt Collection
- Air*: New Year's greeting card, 1954 (1952)  
woodcut  
1983.109.35  
Cornelius Van S. Roosevelt Collection
- Fire*: New Year's greeting card, 1955 (1952)  
woodcut  
1983.109.36  
Cornelius Van S. Roosevelt Collection
- Water*: New Year's greeting card, 1956 (1952)  
woodcut  
1983.109.37  
Cornelius Van S. Roosevelt Collection
- Earth*: New Year's greeting card, 1953 (1952)  
woodcut  
1983.109.38  
Cornelius Van S. Roosevelt Collection
- Air*: New Year's greeting card, 1954 (1952)  
woodcut  
1983.109.39  
Cornelius Van S. Roosevelt Collection
- Fire*: New Year's greeting card, 1955 (1952)  
woodcut  
1983.109.40  
Cornelius Van S. Roosevelt Collection
- Water*: New Year's greeting card, 1956 (1952)  
woodcut  
1983.109.41  
Cornelius Van S. Roosevelt Collection
- Christmas card AKU, 1955  
wood engraving  
1983.109.42  
Cornelius Van S. Roosevelt Collection
- Regular Division of the Plane I (Regelmatige vlakverdeling)*, 1957  
woodcut, loose in bound volume (1983.109.131)  
1983.109.43  
Cornelius Van S. Roosevelt Collection
- Regular Division of the Plane II (Regelmatige vlakverdeling)*, 1957  
woodcut, loose in bound volume (1983.109.131)  
1983.109.44  
Cornelius Van S. Roosevelt Collection
- Regular Division of the Plane III (Regelmatige vlakverdeling)*, 1957  
woodcut, loose in bound volume (1983.109.131)  
1983.109.45  
Cornelius Van S. Roosevelt Collection
- Regular Division of the Plane IV (Regelmatige vlakverdeling)*, 1957  
woodcut, loose in bound volume (1983.109.131)  
1983.109.46  
Cornelius Van S. Roosevelt Collection
- Regular Division of the Plane V (Regelmatige vlakverdeling)*, 1957  
woodcut, loose in bound volume (1983.109.131)  
1983.109.47  
Cornelius Van S. Roosevelt Collection
- Regular Division of the Plane VI (Regelmatige vlakverdeling)*, 1957  
woodcut, loose in bound volume (1983.109.131)  
1983.109.48  
Cornelius Van S. Roosevelt Collection
- Perfume (Flor de Pascua)*, 1921  
woodcut  
1983.109.49  
Cornelius Van S. Roosevelt Collection
- Perfume (Flor de Pascua)*, 1921  
woodcut  
1983.109.50  
Cornelius Van S. Roosevelt Collection
- Whore's Superstition (Flor de Pascua)*, 1921  
woodcut  
1983.109.51  
Cornelius Van S. Roosevelt Collection
- "Never Think Before You Act" (*Flor de Pascua*), 1921  
woodcut  
1983.109.52  
Cornelius Van S. Roosevelt Collection

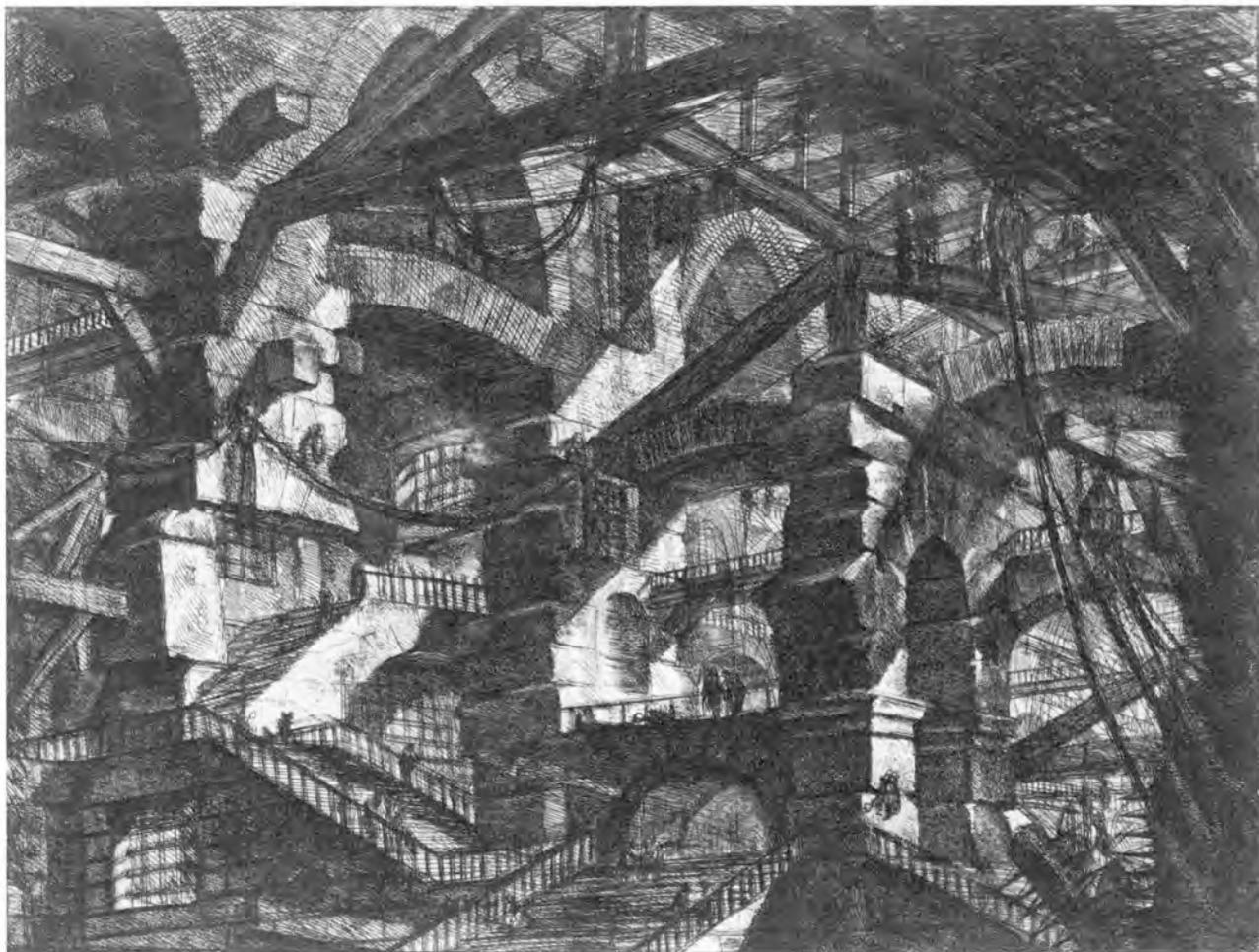
- "Never Think Before You Act" (*Flor de Pascua*), 1921  
woodcut  
1983.109.53  
Cornelius Van S. Roosevelt Collection
- Fulfillment (?) (Flor de Pascua)*  
woodcut  
1983.109.54  
Cornelius Van S. Roosevelt Collection
- The Scapegoat (Flor de Pascua)*, 1921  
woodcut  
1983.109.55  
Cornelius Van S. Roosevelt Collection
- Program: St. Matthew's Passion, 1938  
woodcut  
1983.109.56  
Cornelius Van S. Roosevelt Collection
- Devils*  
wood engraving  
1983.109.57  
Cornelius Van S. Roosevelt Collection
- Design for wrapping paper: DeBijenkorf, 1953  
woodcut  
1983.109.58  
Cornelius Van S. Roosevelt Collection
- Plane-filling Motif with Birds*, 1949  
wood engraving  
1983.109.59  
Cornelius Van S. Roosevelt Collection
- Birth announcement card of Arthur Eduard Escher, 1928  
woodcut  
1983.109.60  
Cornelius Van S. Roosevelt Collection
- Birth announcement card of Jan Christoffel Escher, 1938  
woodcut  
1983.109.61  
Cornelius Van S. Roosevelt Collection
- "E is een Ezel" (Donkey)  
wood engraving  
1983.109.62  
Cornelius Van S. Roosevelt Collection
- Fish*, 1956  
wood engraving  
1983.109.63  
Cornelius Van S. Roosevelt Collection
- Fish*, 1963  
woodcut  
1983.109.64  
Cornelius Van S. Roosevelt Collection
- Fish*, 1963  
woodcut  
1983.109.65  
Cornelius Van S. Roosevelt Collection
- Fish*  
wood engraving  
1983.109.66  
Cornelius Van S. Roosevelt Collection
- Plane-filling Motif with Fish and Bird*, 1951  
linoleum cut  
1983.109.67  
Cornelius Van S. Roosevelt Collection
- Fish and Frogs*, 1949  
wood engraving  
1983.109.68  
Cornelius Van S. Roosevelt Collection
- Invitation, 1931  
wood engraving  
1983.109.69  
Cornelius Van S. Roosevelt Collection
- "M is een Muis" (Mouse), 1953  
woodcut  
1983.109.70  
Cornelius Van S. Roosevelt Collection
- Initial S, Scholastica*, 1932  
woodcut  
1983.109.71  
Cornelius Van S. Roosevelt Collection
- Man with Cuboid*  
wood engraving  
1983.109.72  
Cornelius Van S. Roosevelt Collection
- Nederlandsche ExLibris-Kring*, 1 Jan. 1947  
woodcut  
1983.109.73  
Cornelius Van S. Roosevelt Collection
- New Year's greeting card, 1947 (*Nederlandsche ExLibris-Kring*) (1946)  
woodcut  
1983.109.74  
Cornelius Van S. Roosevelt Collection
- Horses and Birds*, 1949  
wood engraving  
1983.109.75  
Cornelius Van S. Roosevelt Collection
- XII<sup>e</sup> Congrès Postal Universel*, 1947  
woodcut  
1983.109.76  
Cornelius Van S. Roosevelt Collection
- Self-Portrait with Spherical Mirror*, 1950  
woodcut  
1983.109.77  
Cornelius Van S. Roosevelt Collection
- Emblem for Restaurant Insulinde, The Hague, 1944  
woodcut  
1983.109.78  
Cornelius Van S. Roosevelt Collection
- bookplate: T. de Ridder, 1918  
linoleum cut  
1983.109.79  
Cornelius Van S. Roosevelt Collection
- Larix*  
wood engraving  
1983.109.80  
Cornelius Van S. Roosevelt Collection
- Tree*, 1926  
wood engraving  
1983.109.81  
Cornelius Van S. Roosevelt Collection
- Trees and Animals*, 1953  
wood engraving  
1983.109.82  
Cornelius Van S. Roosevelt Collection
- Trademark (Welder)*, 1935  
woodcut  
1983.109.83  
Cornelius Van S. Roosevelt Collection
- bookplate: R.J.H. (Roosje Ingen Housz), 1919  
woodcut  
1983.109.84  
Cornelius Van S. Roosevelt Collection
- bookplate: Heleen van Thunen, 1917  
linoleum cut  
1983.109.85  
Cornelius Van S. Roosevelt Collection
- bookplate: Bastiaan Kist, 1916  
linoleum cut  
1983.109.86  
Cornelius Van S. Roosevelt Collection
- bookplate: M.C. Escher  
linoleum cut  
1983.109.87  
Cornelius Van S. Roosevelt Collection
- Two Bells*  
linoleum cut  
1983.109.88  
Cornelius Van S. Roosevelt Collection
- White Cat*, 1919  
woodcut  
1983.109.89  
Cornelius Van S. Roosevelt Collection
- Hen with Egg*  
linoleum cut  
1983.109.90  
Cornelius Van S. Roosevelt Collection
- Baby*, 1917  
linoleum cut  
1983.109.91  
Cornelius Van S. Roosevelt Collection
- Chrysanthemum*, 1916  
linoleum cut  
1983.109.92  
Cornelius Van S. Roosevelt Collection
- color test for unidentified print  
woodcut  
1983.109.93  
Cornelius Van S. Roosevelt Collection
- color test for unidentified print  
woodcut  
1983.109.94  
Cornelius Van S. Roosevelt Collection
- color test for unidentified prints  
woodcut  
1983.109.95  
Cornelius Van S. Roosevelt Collection
- Young Thrush*, 1917  
linoleum cut  
1983.109.96  
Cornelius Van S. Roosevelt Collection
- Fiet van der Does de Willehois*, 1918  
linoleum cut  
1983.109.97  
Cornelius Van S. Roosevelt Collection

- Railway Bridge Across the Rhine at Oosterbeek*, 1917  
etching  
1983.109.98  
Cornelius Van S. Roosevelt Collection
- Larix*, 1961  
wood engraving  
1983.109.99  
Cornelius Van S. Roosevelt Collection
- Sunflowers*, 1918  
linoleum cut  
1983.109.100  
Cornelius Van S. Roosevelt Collection
- Waves*, 1918  
linoleum cut  
1983.109.101  
Cornelius Van S. Roosevelt Collection
- The Borger Oak, Oosterbeek*, 1919  
linoleum  
1983.109.102  
Cornelius Van S. Roosevelt Collection
- Letter E for the series ABC*  
wood engraving  
1983.109.107  
Cornelius Van S. Roosevelt Collection
- Letter M for the series ABC*  
woodcut  
1983.109.115  
Cornelius Van S. Roosevelt Collection
- Het Bezenarde Hart*, 1937  
bound volume with one woodcut illustration  
1983.109.130  
Cornelius Van S. Roosevelt Collection
- Regelmatige Vlakterdeling*, 1958  
bound volume with illustrations  
woodcut  
1983.109.131  
Cornelius Van S. Roosevelt Collection
- Head of a Baby*  
linoleum cut  
1983.110.1  
Seymour and Iris Schwartz Collection
- Sunflowers*  
linoleum cut  
1983.110.2  
Seymour and Iris Schwartz Collection
- Self-Portrait*  
linoleum cut  
1983.110.3  
Seymour and Iris Schwartz Collection
- Roofs of Siena*  
woodcut  
1983.110.4  
Seymour and Iris Schwartz Collection
- Serenade in Siena*, 1920  
woodcut  
1983.110.5  
Seymour and Iris Schwartz Collection
- Palm Tree*, 1923  
woodcut  
1983.110.6  
Seymour and Iris Schwartz Collection
- Portrait of G. Escher-Uniker (Jetta)*, 1925  
woodcut  
1983.110.7  
Seymour and Iris Schwartz Collection
- Cave Dwellings Near Sperlinga*, 1933  
woodcut  
1983.110.8  
Seymour and Iris Schwartz Collection
- Nocturnal Rome: Colonnade of St. Peter's*  
woodcut  
1983.110.9  
Seymour and Iris Schwartz Collection
- Nocturnal Rome: San Nicola in Carcere*, 1934  
woodcut  
1983.110.10  
Seymour and Iris Schwartz Collection
- Nocturnal Rome: Colosseum*, 1934  
woodcut  
1983.110.11  
Seymour and Iris Schwartz Collection
- St. Peter's Seen from the Gianicolo*, 1935  
wood engraving  
1983.110.12  
Seymour and Iris Schwartz Collection
- Other World (Another World)*  
wood engraving and woodcut  
1984.31.1  
Gift of Dr. and Mrs. Julius S. Piver
- Order and Chaos*  
lithograph  
1984.31.2  
Gift of Dr. and Mrs. Julius S. Piver
- Frankenthaler, Helen**, American, 1928–  
*Sure Violet*, 1979  
sugar lift, aquatint, and drypoint  
1983.113.1  
Gift of Louis J. Hector
- Galle, Theodor**, Flemish, c. 1571–1633  
*The River-God Tiber with the Urn and the Vestal Tuccia*, After Jan van der Straet  
engraving  
1983.106.4  
Anonymous Gift
- Gavarni, Paul**, French, 1804–1866  
*"Une de ces mines pudibondes, . . ." (eloquence de la Chair)*, 1843  
lithograph illustration  
1983.104.1  
Gift of Dr. Ruth B. Benedict
- Gay, John**, British, 1685–1732  
*Fables*, 1793  
two bound volumes with engraved illustrations  
1983.103.12, 13  
Gift of William B. O'Neal
- Giesen, Johann Theodorus**, Dutch, 1900–  
*Letter G in the series ABC*  
wood engraving  
1983.109.109  
Cornelius Van S. Roosevelt Collection
- Gelder, Dirk van**, Dutch, 1907–  
*Letter X for the series ABC*  
wood engraving  
1983.109.126  
Cornelius Van S. Roosevelt Collection
- Gilechrist, Alexander**, British, 1828–1861  
*Life and Works of William Blake*, 1863  
two bound volumes  
1983.103.4, 5  
Gift of William B. O'Neal
- Goeneutte, Norbert**, French, 1854–1891  
*Rialto*  
etching and drypoint  
1983.106.5  
Anonymous Gift
- Grazier, John**, American, 1946–  
*Breaking Up*, 1976  
lithograph  
1983.117.1  
Gift of Mickelson Gallery
- Memory of a Porch*, 1975  
lithograph  
1983.117.2  
Gift of Mickelson Gallery
- Haas, Richard**, American, 1936–  
*The State Capitol, Albany, New York*, 1980  
lithograph  
1984.10.1  
Anonymous Gift
- View of the Mall from the Castle Tower*  
lithograph  
1984.11.1  
Gift of the Smithsonian Resident Associate Program
- Haberer, E. Winston**  
*Two Poplars on a Hilltop*  
drypoint  
1984.65.1  
Gift of Kentucky Educational Television (special collection)
- Harpignies, Henri Joseph**, French, 1819–1916  
*Le Bouquet d'Arbres au Ruisseau*, 1849  
etching  
1981.19.1  
Ailsa Mellon Bruce Fund
- Hartley, Marsden**, American  
*Kofelberg Oberammergau*, 1931  
lithograph  
1983.13.2  
Gift of Louis J. Hector
- Hayley, William**, British, 1745–1820  
*The Triumphs of Temper* (corrected), 1803  
bound volume with six engraved illustrations  
1983.103.2.a-f  
Gift of William B. O'Neal
- The Life and Posthumous Writings of William Couper*, 1803  
three bound volumes with engraved illustrations  
1983.103.6, 7, 8  
Gift of William B. O'Neal

- The Life of George Romney*, 1809  
bound volume with etched and mezzotint  
illustrations after Romney  
1983.103.9  
Gift of William B. O'Neal
- An Essay on Sculpture*, 1800  
bound volume with engraved illustrations by  
Blake  
1983.103.10  
Gift of William B. O'Neal
- Heemskerck, Martin van**, Dutch,  
1498–1574  
*The Prodigal Son Living with Harlots*  
woodcut  
1983.83.1  
Ailsa Mellon Bruce Fund
- Heise, Wilhelm**, German, born 1892  
*Angelica*  
lithograph  
1984.16.1  
Gift of Mrs. Pym Lucas in memory of Frank  
Epping
- Frauenschuh*  
lithograph  
1984.16.2  
Gift of Mrs. Pym Lucas in memory of Frank  
Epping
- Henri, Robert**, American, 1865–1929  
*Paris Street Scene*  
etching  
1983.108.1  
Gift of Mr. and Mrs. Stuart P. Feld
- Hockney, David**, British, 1937–  
*Lithographic Water Made of Lines (Pool II-B)*,  
1978  
lithograph  
1983.114.1  
Gift of the Reader's Digest Association, Inc.
- Geography Book (Felicité's only view from  
abroad)*  
soft ground and hard ground etching  
1983.114.2  
Gift of the Reader's Digest Association, Inc.
- Gregory*  
soft ground and hard ground etching  
1983.115.1  
Gift of Lila Acheson Wallace
- Godetia*, 1973  
soft ground and hard ground etching  
1983.115.2  
Gift of Lila Acheson Wallace
- Don Cribb*, 1976  
lithograph  
1984.34.3  
Gift of Dorothy J. and Benjamin B. Smith
- Holl, William, the Younger**, British,  
1807–1871  
*George Washington on Horseback*, after Faed  
engraving and mezzotint  
1983.106.2  
Anonymous Gift
- Hollar, Wenceslaus**, Czechoslovakian,  
1607–1677  
*Antwerp Cathedral*, 1649  
etching and engraving  
1983.85.1  
Ailsa Mellon Bruce Fund
- Kanemitsu, Matsumi**, American, 1922–  
forty-eight lithographs  
1984.34.4 through 1984.34.51  
Gift of Dorothy J. and Benjamin B. Smith
- Kasten, Karl**, American, 1916–  
fifteen lithographs  
1984.34.52 through 1984.34.66  
Gift of Dorothy J. and Benjamin B. Smith
- Kelley, Donald**, American, 1939–  
eight lithographs  
1984.34.67 through 1984.34.74  
Gift of Dorothy J. and Benjamin B. Smith
- Kelly, James**, American, 1913–  
fourteen lithographs  
1984.34.75 through 1984.34.88  
Gift of Dorothy J. and Benjamin B. Smith
- Kercin, G. Ray**, American (?), 1933–  
three lithographs  
1984.34.89 through 1984.34.91  
Gift of Dorothy J. and Benjamin B. Smith
- Kerslake, Kenneth**, American, 1930–  
one lithograph  
1984.34.92  
Gift of Dorothy J. and Benjamin B. Smith
- Ko, Anthony**, American, 1934–  
three lithographs  
1984.34.93 through 1984.34.95  
Gift of Dorothy J. and Benjamin B. Smith
- Kohn, Gabriel**, American, 1910–1975  
seventeen lithographs  
1984.34.96 through 1984.34.112  
Gift of Dorothy J. and Benjamin B. Smith
- Kohn, Misch**, American, 1916–  
one lithograph  
1984.34.113  
Gift of Dorothy J. and Benjamin B. Smith
- Koutroulis, Aris**, Greek (?), 1938–  
four lithographs  
1984.34.114 through 1984.34.117  
Gift of Dorothy J. and Benjamin B. Smith
- Kruiningen, Harry van**, Dutch, 1906–  
*Letter K for the series ABC*  
lithograph  
1983.109.113  
Cornelius Van S. Roosevelt Collection
- Krushenick, Nicholas**, American, 1929–  
nineteen lithographs  
1984.34.118 through 1984.34.134  
Gift of Dorothy J. and Benjamin B. Smith
- Laing, Gerald**, British, 1936–  
one lithograph  
1984.34.137  
Gift of Dorothy J. and Benjamin B. Smith
- Landau, Jacob**, American, 1917–  
eleven lithographs  
1984.34.138 through 1984.34.148  
Gift of Dorothy J. and Benjamin B. Smith
- Larkin, Eugene**, American, 1921–  
six lithographs  
1984.34.149 through 1984.34.154  
Gift of Dorothy J. and Benjamin B. Smith
- Larmessin, Nicholas de**, the Younger,  
French, 1684–1753  
*Louis XV*, after Rigaud  
engraving  
1983.99.5  
Gift of John O'Brien
- Lauwers, Nicolaes**, Flemish, 1600–1652  
*Saint Cecilia Accompanied by Heavenly  
Musicians*, after Seghers  
engraving  
1983.104.3  
Gift of Dr. Ruth B. Benedict
- Law, William, III**  
two lithographs  
1984.34.155 and 1984.34.156  
Gift of Dorothy J. and Benjamin B. Smith
- Leese, Jason**, American, 1931–  
three lithographs  
1984.34.157 through 1984.34.159  
Gift of Dorothy J. and Benjamin B. Smith
- Leitner, Johann-Sébastien**, German,  
1715–1795  
*Psittacus albus cristatus maximus*, after Edwards  
hand-colored engraving  
1983.105.14  
Collection of Dr. and Mrs. George B. Green
- Psittacus minor viridis cauda longiore  
occidentalis*, after Edwards  
hand-colored engraving  
1983.105.15  
Collection of Dr. and Mrs. George B. Green
- Psittacus minor gutture fusca occidentalis*, after  
Edwards  
hand-colored engraving  
1983.105.16  
Collection of Dr. and Mrs. George B. Green
- Psittacus viridis minor Mexicanus*, after Edwards  
hand-colored engraving  
1983.105.17  
Collection of Dr. and Mrs. George B. Green
- Lemon, Jack**  
two lithographs  
1984.34.160 and 1984.34.161  
Gift of Dorothy J. and Benjamin B. Smith
- Le Pautre, Jean**, French, 1618–1682, and  
others  
folio with 105 engraved plates  
1984.8.9  
Mark Millard Architectural Collection
- Levee, John**, American, 1924–  
nine lithographs  
1984.34.162 through 1984.34.170  
Gift of Dorothy J. and Benjamin B. Smith

- Lobdell, Frank**, American, 1921–  
thirty-two lithographs  
1984.34.171 through 1984.34.202  
Gift of Dorothy J. and Benjamin B. Smith
- Lozingot, Serge**  
one lithograph  
1984.34.203  
Gift of Dorothy J. and Benjamin B. Smith
- Lozowick, Louis**, American, 1882–1973  
*Above the City*, 1932  
lithograph  
1983.116.2  
Gift of Mr. and Mrs. Paul Aubinder
- Luyn, Dick van**  
*Letter U for the series ABC*  
wood engraving  
1983.109.123  
Cornelius Van S. Roosevelt Collection
- Maitin, Samuel**, American, 1928–  
one lithograph  
1984.34.204  
Gift of Dorothy J. and Benjamin B. Smith
- Manet, Edouard**, French, 1832–1883  
*Au Prado*  
etching and aquatint  
1983.88.1  
Ailsa Mellon Bruce Fund
- Mantegna, Andrea**, Italian, 1431–1506  
*The Battle of the Sea Gods* (left half),  
c. 1485–1488  
engraving  
1984.53.1  
Ailsa Mellon Bruce Fund
- Maryan, S.**, American, 1927–1977  
thirty lithographs  
1984.34.205 through 1984.34.234  
Gift of Dorothy J. and Benjamin B. Smith
- Masurovsky, Gregory**  
twenty-six lithographs  
1984.34.235 through 1984.34.260  
Gift of Dorothy J. and Benjamin B. Smith
- Mattox, Charles**, American, 1910–  
one lithograph  
1984.34.261  
Gift of Dorothy J. and Benjamin B. Smith
- Mauve, Thijs**, Dutch, 1915–  
*Letter T for the series ABC*  
wood engraving  
1983.109.122  
Cornelius Van S. Roosevelt Collection
- Mazur, Michael**, American, 1935–  
thirty-three lithographs  
1984.34.262 through 1984.34.294  
Gift of Dorothy J. and Benjamin B. Smith
- McKeeby, Byron**, American, 1936–  
two lithographs  
1984.34.295 and 1984.34.296  
Gift of Dorothy J. and Benjamin B. Smith
- Meissner, Leo**, American, 1895–1977  
*Oracle Mountains, Arizona*  
wood engraving  
1984.7.82  
The John Davis Hatch Collection
- Meryon, Charles**, French, 1821–1868  
*St.-Etienne-du-Mont*, 1852  
etching  
1983.89.1  
Ailsa Mellon Bruce Fund
- Mesquita, Samuel Jessurun de**, Dutch,  
1898–c. 1944  
*Untitled*, 1927  
etching with wash  
1983.109.133  
Cornelius Van S. Roosevelt Collection
- Mikus, Eleanor**, American, 1927–  
thirty lithographs  
1984.34.297 through 1984.34.326  
Gift of Dorothy J. and Benjamin B. Smith
- Milant, Jean**, American, 1943–  
nineteen lithographs  
1984.34.327 through 1984.34.345  
Gift of Dorothy J. and Benjamin B. Smith
- Milton, Peter**, American, 1930–  
*Family Reunion*, 1984  
photo-sensitive ground etching  
1984.33.1  
Gift of Mr. and Mrs. Franz Bader
- Minkler, Thomas H.**, American (?), 1933–  
four lithographs  
1984.34.346 through 1984.34.349  
Gift of Dorothy J. and Benjamin B. Smith
- Montenegro, Enrique**  
four lithographs  
1984.34.350 through 1984.34.353  
Gift of Dorothy J. and Benjamin B. Smith
- Morin, Jean**, French, before 1600–1650  
*Anne of Austria*, after Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.1  
Ailsa Mellon Bruce Fund  
*Anne of Austria*, after Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.2  
Ailsa Mellon Bruce Fund  
*Arnauld d'Andilly*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.3  
Ailsa Mellon Bruce Fund  
*Charles de Valois, Duc d'Angoulême*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.4  
Ailsa Mellon Bruce Fund  
*Saint Charles, Cardinal Borromeo*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.5  
Ailsa Mellon Bruce Fund
- Saint Charles, Cardinal Borromeo*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.6  
Ailsa Mellon Bruce Fund
- Honorine Grimberge*  
etching, engraving, and stippling  
1984.25.7  
Ailsa Mellon Bruce Fund
- Armand de Bourbon-Conti*, after Justus van  
Egmont  
etching, engraving, and stippling  
1984.25.8  
Ailsa Mellon Bruce Fund
- Théophile Brachet de la Milletière*, after Philippe  
de Champaigne  
etching, engraving, and stippling  
1984.25.9  
Ailsa Mellon Bruce Fund
- Anne Sophie Herbert*, after Sir Anthony van  
Dyck  
etching, engraving, and stippling  
1984.25.10  
Ailsa Mellon Bruce Fund
- Gilbert de Choiseul du Plessis Praslin*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.11  
Ailsa Mellon Bruce Fund
- Gilbert de Choiseul du Plessis Praslin*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.12  
Ailsa Mellon Bruce Fund
- François Potier, Marquis de Gèvres*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.13  
Ailsa Mellon Bruce Fund
- Jean François Paul de Gondy*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.14  
Ailsa Mellon Bruce Fund
- Henri de Lorraine, Duc de Guise*, after Justus  
Susterman  
etching, engraving, and stippling  
1984.25.15  
Ailsa Mellon Bruce Fund
- Henri de Lorraine, Comte d'Harcourt*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.16  
Ailsa Mellon Bruce Fund
- Jean du Verger de Hauranne*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.17  
Ailsa Mellon Bruce Fund
- Jean du Verger de Hauranne*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.18  
Ailsa Mellon Bruce Fund

- Henry II*, after François Clouet  
etching, engraving, and stippling  
1984.25.19  
Ailsa Mellon Bruce Fund
- Henry IV*, after Ferdinand Elle I  
etching, engraving, and stippling  
1984.25.20  
Ailsa Mellon Bruce Fund
- Corneille Jansenius, Bishop of Ypres*  
etching, engraving, and stippling  
1984.25.21  
Ailsa Mellon Bruce Fund
- Louis XI*  
etching, engraving, and stippling  
1984.25.22  
Ailsa Mellon Bruce Fund
- Louis XIII*, after Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.23  
Ailsa Mellon Bruce Fund
- Réné de Longueuil, Marquis de Maison*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.24  
Ailsa Mellon Bruce Fund
- Michel de Marillac*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.25  
Ailsa Mellon Bruce Fund
- Cardinal Mazarin*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.26  
Ailsa Mellon Bruce Fund
- Jacques le Mercier*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.27  
Ailsa Mellon Bruce Fund
- Philippe II, King of Spain*, after Titian  
etching, engraving, and stippling  
1984.25.28  
Ailsa Mellon Bruce Fund
- Cardinal Richelieu*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.29  
Ailsa Mellon Bruce Fund
- Saint François de Sales*  
etching, engraving, and stippling  
1984.25.30  
Ailsa Mellon Bruce Fund
- Michel le Tellier*, after Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.31  
Ailsa Mellon Bruce Fund
- Jacques Auguste de Thou*, after Ferdinand  
Elle I  
etching, engraving, and stippling  
1984.25.32  
Ailsa Mellon Bruce Fund
- Jacques Taboef*, after Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.33  
Ailsa Mellon Bruce Fund
- Jean Baptiste Amidor Vignerod*, after Philippe  
de Champaigne  
etching, engraving, and stippling  
1984.25.34  
Ailsa Mellon Bruce Fund
- François de Villemontée*, after Philippe de  
Champaigne  
etching, engraving, and stippling  
1984.25.35  
Ailsa Mellon Bruce Fund
- Nicolas de Neufville, Marquis de Villeroy*, after  
Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.36  
Ailsa Mellon Bruce Fund
- Antoine Vitré*, after Philippe de Champaigne  
etching, engraving, and stippling  
1984.25.37  
Ailsa Mellon Bruce Fund
- Moses, Ed**, American, 1926–  
sixteen lithographs  
1984.34.354 through 1984.34.369  
Gift of Dorothy J. and Benjamin B. Smith
- Motherwell, Robert**, American, 1915–  
*Soot-Black Stone, No. 1*, 1973  
lithograph  
1984.34.1  
Gift of Dorothy J. and Benjamin B. Smith
- Mullican, Lee**, American, 1919–  
thirty-six lithographs  
1984.34.370 through 1984.34.405  
Gift of Dorothy J. and Benjamin B. Smith
- Murer, Christopher**, Swiss, 1558–1614  
*The Martyrdom of Saint James?* (Acts 12:1-2)  
woodcut  
1984.35.1  
Pepita Milmore Memorial Fund
- The Baptism of the Eunuch* (Acts 9:26-40)  
woodcut  
1984.35.2  
Pepita Milmore Memorial Fund
- Christ Tells His Disciples of the Last Judgment*  
(Matthew 24 and 25)  
woodcut  
1984.35.3  
Pepita Milmore Memorial Fund
- The Arrest of Christ*  
woodcut  
1984.35.4  
Pepita Milmore Memorial Fund
- Saul and the Sorceress* (I Samuel 28:7–19)  
woodcut  
1984.35.5  
Pepita Milmore Memorial Fund
- Ezekiel's Vision of the Valley of the Dry Bones*  
(Ezekiel 37:7–8)  
woodcut  
1984.35.6  
Pepita Milmore Memorial Fund
- Susanna and the Elders*  
woodcut  
1984.35.7  
Pepita Milmore Memorial Fund
- The Raising of Lazarus*  
woodcut  
1984.35.8  
Pepita Milmore Memorial Fund
- Samson Slaying the Philistines with the Jawbone  
of an Ass* (Judges 15:15)  
woodcut  
1984.35.9  
Pepita Milmore Memorial Fund
- Joshua Hangs the Five Amorite Kings* (Joshua  
10:23–27)  
woodcut  
1984.35.10  
Pepita Milmore Memorial Fund
- Balaam and His Ass Meet the Angel of the Lord*  
(Numbers 22:23–35)  
woodcut  
1984.35.11  
Pepita Milmore Memorial Fund
- Old Testament Scene*  
woodcut  
1984.35.12  
Pepita Milmore Memorial Fund
- Old Testament Scene with a Prophet*  
woodcut  
1984.35.13  
Pepita Milmore Memorial Fund
- Christ before Caiphas*  
woodcut  
1984.35.14  
Pepita Milmore Memorial Fund
- The Good Samaritan* (Luke 11:30–37)  
woodcut  
1984.35.15  
Pepita Milmore Memorial Fund
- The Paralytic Healed by Christ Picks Up His  
Pallet*  
woodcut  
1984.35.16  
Pepita Milmore Memorial Fund
- Parable of the Laborers in the Vineyard*  
(Matthew 20)  
woodcut  
1984.35.17  
Pepita Milmore Memorial Fund
- The People Incited Against Christ* (?)  
woodcut  
1984.35.18  
Pepita Milmore Memorial Fund
- Old Testament Scene* (?)  
woodcut  
1984.35.19  
Pepita Milmore Memorial Fund



Giovanni Battista Piranesi, *Imaginary Prisons: The Gothic Arch*, Mark Millard Architectural Collection/Acquired with Assistance from the Morris and Gwendolyn Cafritz Foundation, 1983.118.15

*Christ and the Disciples Entering a City Gate*  
woodcut

1984.35.20

Pepita Milmore Memorial Fund

*Christ and the Adulteress Depart* (John 8:7-11)

woodcut

1984.35.21

Rosenwald Collection

*The Four Horsemen of the Apocalypse*

(Revelation 6:1-8)

woodcut

1984.35.22

Rosenwald Collection

*The People of the Earth Worship the Beast with Seven Heads* (Revelation 13:1-4)

woodcut

1984.35.23

Rosenwald Collection

*The Sixth Trumpet* (Revelation 9:13-16)

woodcut

1984.35.24

Rosenwald Collection

*The Two Witnesses* (Revelation 11:4-13)

woodcut

1984.35.25

Rosenwald Collection

*St. John's Vision of the Apocalyptic Woman*

(Revelation 12:1)

woodcut

1984.35.26

Rosenwald Collection

**Murray, Robert**, American, 1936-

one lithograph

1984.34.406

Gift of Dorothy J. and Benjamin B. Smith

**Nanao, Kenjilo**, American (?), 1929-

two lithographs

1984.34.407 and 1984.34.408

Gift of Dorothy J. and Benjamin B. Smith

**Nelson, Robert**, American, 1925-

one lithograph

1984.34.409

Gift of Dorothy J. and Benjamin B. Smith

**Nevelson, Louise**, American, 1900-

thirty-eight lithographs

1984.34.410 through 1984.34.447

Gift of Dorothy J. and Benjamin B. Smith

**Noel, Francis**, American (?), 1937-

one lithograph

1984.34.448

Gift of Dorothy J. and Benjamin B. Smith

- Nolli, Giovanni Battista**, Italian, 1701-1756  
*Nova Pianta di Roma*, 1748  
quarto with engraved title leaf, preface leaf,  
and eighteen double-page plates  
1984.8.10  
Mark Millard Architectural Collection
- Ochikubo, Tetsuo**, American (?), 1923-  
nine lithographs  
1984.34.449 through 1984.34.457  
Gift of Dorothy J. and Benjamin B. Smith
- O'Connor, Thomas**, American, 1937-  
nine lithographs  
1984.34.458 through 1984.34.466  
Gift of Dorothy J. and Benjamin B. Smith
- Oliveira, Nathan**, American, 1928-  
fourteen lithographs  
1984.34.467 through 1984.34.480  
Gift of Dorothy J. and Benjamin B. Smith
- Oosting, J. Bieruma**, Dutch, 1898-  
*Letter O for the series ABC*  
wood engraving  
1983.109.117  
Cornelius Van S. Roosevelt Collection
- Ortman, George**, American, 1926-  
twenty-four lithographs  
1984.34.481 through 1984.34.504  
Gift of Dorothy J. and Benjamin B. Smith
- Parker, Robert Andrew**, American, 1927-  
thirty-two lithographs  
1984.34.505 through 1984.34.536  
Gift of Dorothy J. and Benjamin B. Smith
- Partin, Robert**, American, 1927-  
six lithographs  
1984.34.537 through 1984.34.542  
Gift of Dorothy J. and Benjamin B. Smith
- Pearson, Henry**, American, 1914-  
twenty lithographs  
1984.34.543 through 1984.34.562  
Gift of Dorothy J. and Benjamin B. Smith
- Pearson, John**, American (?), 1940-  
two lithographs  
1984.34.563 and 1984.34.564  
Gift of Dorothy J. and Benjamin B. Smith
- Pettet, William**, American, 1942-  
twelve lithographs  
1984.34.565 through 1984.34.576  
Gift of Dorothy J. and Benjamin B. Smith
- Phillips, Peter**, British, 1939-  
one lithograph  
1984.34.577  
Gift of Dorothy J. and Benjamin B. Smith
- Pienc, Otto**, German, 1928-  
twenty-five lithographs  
1984.34.578 through 1984.34.602  
Gift of Dorothy J. and Benjamin B. Smith
- Piranesi, Francesco**, Italian, 1758-1810  
*Differencies Vues de Quelques Restes de Trois  
Grands Edifices . . . de Pesto*, 1878  
bound volume  
1983.118.1  
Mark Millard Architectural Collection
- Piranesi, Giovanni Battista**, Italian,  
1720-1778  
*Carceri d'Invenzione, c. 1761*  
sixteen engravings  
1983.118.2.17  
Mark Millard Architectural Collection/Acquired  
with assistance from the Morris and Gwendolyn  
Cafritz Foundation
- Le Antichità Romane*, Rome, 1756  
four bound volumes with etchings  
1984.8.1-4  
Mark Millard Architectural Collection
- Varie Vedute di Roma Antica e Moderna  
Disegnate e Intaglia te da Celebri Autori*, Rome,  
1748  
bound volume with etchings  
1984.8.5  
Mark Millard Architectural Collection
- Lettere di Giustificazione Scritte a Milord  
Charlemont e a' diversi Agenti di Roma*, Rome,  
1757  
bound volume with etchings  
1984.8.6  
Mark Millard Architectural Collection
- Il Campo Marzio dell'Antica Roma*, Rome, 1762  
bound volume with etchings  
1984.8.7  
Mark Millard Architectural Collection
- Trofeo . . . Colonna Antonina . . . Antonino Pio  
(Colonna eretta in Memoria dell'apoteosi di  
Antonino Pio e Faustina sua Moglie)*, Rome,  
1780  
bound volume with etchings  
1984.8.8  
Mark Millard Architectural Collection
- Pomodoro, Gio**, Italian, 1930-  
fifteen lithographs  
1984.34.603 through 1984.34.617  
Gift of Dorothy J. and Benjamin B. Smith
- Pond, Clayton**, American, 1941-  
three lithographs  
1984.34.618 through 1984.34.620  
Gift of Dorothy J. and Benjamin B. Smith
- Prange, J.M.**, Dutch, 1904-  
*Letter I for the series ABC*  
woodcut  
1983.109.114  
Cornelius Van S. Roosevelt Collection
- Letter P for the series ABC*  
wood engraving  
1983.109.118  
Cornelius Van S. Roosevelt Collection
- Price, Kenneth**, American, 1935-  
nine lithographs  
1984.34.621 through 1984.34.629  
Gift of Dorothy J. and Benjamin B. Smith
- Price, Kenneth**, American, 1935- and  
**Ruscha, Edward**, American, 1937-  
one lithograph  
1984.34.630  
Gift of Dorothy J. and Benjamin B. Smith
- Prud'Hon, Pierre**, French, 1758-1823  
*Phrosine and Melidore*  
etching  
1983.104.2  
Gift of Dr. Ruth B. Benedict
- Rabuzen, Ina**  
*Letter I for the series ABC*  
woodcut  
1983.109.111  
Cornelius Van S. Roosevelt Collection
- Reddy, N. Krishna**, American (?), 1925-  
one lithograph  
1984.34.631  
Gift of Dorothy J. and Benjamin B. Smith
- Reichek, Jesse**, American, 1916-  
ninety-four lithographs  
1984.34.632 through 1984.34.725  
Gift of Dorothy J. and Benjamin B. Smith  
Cornelius Van S. Roosevelt Collection
- Ricci, Marco**, Italian, 1676-1729  
*Cattle and Figures at a Farm Yard Stream*  
etching  
1983.82.1  
Ailsa Mellon Bruce Fund
- Riley, Bridget**, British, 1931-  
*Eclipse*  
silkscreen  
1983.112.1  
The Princeton Club of Washington, D.C.
- Ringness, Charles**, American, 1946-  
two lithographs  
1984.34.726 and 1984.34.727  
Gift of Dorothy J. and Benjamin B. Smith
- Rogers, Robert**, American, 1944-  
three lithographs  
1984.34.728 through 1984.34.730  
Gift of Dorothy J. and Benjamin B. Smith
- Rosofsky, Seymour**, American, 1924-  
twenty-three lithographs  
1984.34.731 through 1984.34.753  
Gift of Dorothy J. and Benjamin B. Smith
- Rossem, Ru van**, Dutch, 1924-  
*Letter Q for the series ABC*  
wood engraving  
1983.109.119  
Cornelius Van S. Roosevelt Collection
- Rossi, Giovanni Giacomo de**, Italian,  
1600-1699  
*Villa Pamphilia Eiusque Palatium cum suis  
Prospectibus Statuae, Fontes, Vivaria, Theatra,  
areolae Plantarum, Viarumque Ordines, cum  
eiusdem Villae absoluta Delineatione, c. 1660*  
bound volume with etched illustrations  
1983.119.1  
Gift of Mr. and Mrs. Arthur Vershbow

**Rueter, Pam G.**, Dutch  
*Letter C for the series ABC*  
woodcut  
1983.109.105  
Cornelius Van S. Roosevelt Collection

*Letter R for the series ABC*  
wood engraving  
1983.109.120  
Cornelius Van S. Roosevelt Collection

*Letter Y for the series ABC*  
wood engraving  
1983.109.127  
Cornelius Van S. Roosevelt Collection

**Ruscha, Edward**, American, 1937–  
*Home with Complete Electronic Security System*  
three-color silkscreen  
1983.116.1

Gift of Mr. and Mrs. Paul Ambinder  
*Tropical Fish Series: Sweets, Meats, Sheets.*  
1971–1975  
six-color screen print with lacquer overprint  
1984.34.2

Gift of Dorothy J. and Benjamin B. Smith  
seventeen lithographs  
1984.34.754 through 1984.34.770  
Gift of Dorothy J. and Benjamin B. Smith

**Sadeler, Aegidius**, Dutch, c. 1570–1629  
*The Entombment*, after Barocci  
engraving and etching  
1981.23.1  
Ailsa Mellon Bruce Fund

**Sanchez, Maurice**, American, 1945–  
six lithographs  
1984.34.771 through 1984.34.776  
Gift of Dorothy J. and Benjamin B. Smith

**Schapiro, Miriam**, American, 1923–  
three lithographs  
1984.34.777 through 1984.34.779  
Gift of Dorothy J. and Benjamin B. Smith

**Secunda, Arthur**, American, 1927–  
four lithographs  
1984.34.780 through 1984.34.783  
Gift of Dorothy J. and Benjamin B. Smith

**Seidler, Doris**, British (?)  
one lithograph  
1984.34.784  
Gift of Dorothy J. and Benjamin B. Smith

**Sekino, Jun'ichiro**, Japanese (?), 1914–  
two lithographs  
1984.34.785 and 1984.34.786  
Gift of Dorothy J. and Benjamin B. Smith

**Seligman, Johann Michael**, German,  
1720–1762  
*Pica grisea Graciliensis*, after Edwards  
hand-colored engraving  
1983.105.11  
Collection of Dr. and Mrs. George B. Green



Jackson Pollock, *Number 7*, 1951, oil on canvas, National Gallery of Art, Gift of the Collectors Committee, 1983.77.1

*Grus Americana, alta major*, after Edwards  
hand-colored engraving  
1983.105.12

Collection of Dr. and Mrs. George B. Green  
*Fedoa Americana, pectore raso*, after Edwards  
hand-colored engraving  
1983.105.13

Collection of Dr. and Mrs. George B. Green  
**Sepulveda, Artemio**, Mexican (?), 1935–  
one lithograph  
1984.34.787  
Gift of Dorothy J. and Benjamin B. Smith

**Shahn, Ben**, American, 1898–1969  
*Haggadah*, 1968  
hand-colored lithograph  
1983.111.1  
Gift of Modern Master Tapestries

**Siegel, Irene**, American, 1932–  
twenty-one lithographs  
1984.34.788 through 1984.34.808  
Gift of Dorothy J. and Benjamin B. Smith

**Signac, Paul**, French, 1863–1935  
*La Balise*, c. 1894  
etching  
1983.81.1  
Ailsa Mellon Bruce Fund

**Sloan, John**, American, 1871–1951  
*The Green Hour*  
etching  
1983.106.6  
Anonymous Gift

**Smilansky, Noemi**  
two lithographs  
1984.34.809 and 1984.34.810  
Gift of Dorothy J. and Benjamin B. Smith

**Smith, Clifford**, American, 1936–  
thirteen lithographs  
1984.34.811 through 1984.34.823  
Gift of Dorothy J. and Benjamin B. Smith

**Smith, Leon Polk**, American, 1906–  
sixteen lithographs  
1984.34.824 through 1984.34.839  
Gift of Dorothy J. and Benjamin B. Smith

**Socha, Daniel**, American, 1943–  
one lithograph  
1984.34.840  
Gift of Dorothy J. and Benjamin B. Smith

**Sok, Ap**, Dutch, 1917–  
*Letter S for the series ABC*  
woodcut  
1983.109.121  
Cornelius Van S. Roosevelt Collection

- Sommers, John**, American, 1927—  
four lithographs  
1984.34.841 through 1984.34.844  
Gift of Dorothy J. and Benjamin B. Smith
- Soutman, Pieter Claesz.**, Dutch,  
c. 1580–1657  
*Saint Francis*, after Francesco Bassano  
etching  
1984.50.1  
Ailsa Mellon Bruce Fund
- Sterne, Hedda**, American, 1916—  
twenty-eight lithographs  
1984.34.845 through 1984.34.872  
Gift of Dorothy J. and Benjamin B. Smith
- Steward, Donn**, American, 1921—  
one lithograph  
1984.34.873  
Gift of Dorothy J. and Benjamin B. Smith
- Stoeveken, Anthony**, American, 1938—  
seven lithographs  
1984.34.874 through 1984.34.880  
Gift of Dorothy J. and Benjamin B. Smith
- Strombotne, James**, American, 1934—  
thirty-two lithographs  
1984.34.881 through 1984.34.912  
Gift of Dorothy J. and Benjamin B. Smith
- Stussy, Jan**, American, 1921—  
thirty-six lithographs  
1984.34.913 through 1984.34.948  
Gift of Dorothy J. and Benjamin B. Smith
- Suavius, Lambert**, Flemish, c. 1510–1567  
*The Blind Prince*  
engraving  
1984.38.2  
Ailsa Mellon Bruce Fund
- Sugarman, George**, American, 1912—  
twenty-one lithographs  
1984.34.949 through 1984.34.969  
Gift of Dorothy J. and Benjamin B. Smith
- Summer, Evan David**, American, 1918—  
*Nocturne IV*  
drypoint  
1984.32.1  
Gift of Dr. and Mrs. Richard Edelstein
- Takatsuki, Hitoshi**  
one lithograph  
1984.34.970  
Gift of Dorothy J. and Benjamin B. Smith
- Tamayo, Rufino**, Mexican, 1899—  
twenty-two lithographs  
1984.34.971 through 1984.34.992  
Gift of Dorothy J. and Benjamin B. Smith
- Tasso, Torquato**, Italian, 1514–1595  
*La Gerusalemme Liberata*, 1771  
bound volume with etched and engraved  
illustrations  
1983.91.1  
Ailsa Mellon Bruce Fund
- Ting, Wallace**, American, 1929—  
fifteen lithographs  
1984.34.993 through 1984.34.1007  
Gift of Dorothy J. and Benjamin B. Smith
- Townley, Hugh**, American, 1923—  
fifty-four lithographs  
1984.34.1008 through 1984.34.1061  
Gift of Dorothy J. and Benjamin B. Smith
- Troya, Ernest**, American, 1927—  
*Falling Man*  
collage  
1983.111.3  
Gift of Modern Master Tapestries
- Tryon, Donna**  
one lithograph  
1984.34.1062  
Gift of Dorothy J. and Benjamin B. Smith
- Turnbull, William**, British, 1922—  
six lithographs  
1984.34.1063 through 1984.34.1068  
Gift of Dorothy J. and Benjamin B. Smith
- Tyler, Kenneth**, American, 1931—  
four lithographs  
1984.34.1069 through 1984.34.1072  
Gift of Dorothy J. and Benjamin B. Smith
- Vallotton, Felix**, Swiss, 1865–1925  
*La Modiste*  
woodcut  
1983.90.1  
Ailsa Mellon Bruce Fund
- Van Leyden, Ernest**, American, 1892 (?)–?  
nineteen lithographs  
1984.34.1073 through 1984.34.1091  
Gift of Dorothy J. and Benjamin B. Smith
- Verkolje, Jan**, Dutch, 1653–1693  
*A Spaniel Jumping*, 1680  
mezzotint  
1984.22.2  
Ailsa Mellon Bruce Fund
- Walch, Jan**, Dutch, 1879–1946  
*De Vreeselyke Avonturen von Scholastica*, 1933  
bound volume with 17 woodcut illustrations by  
Escher  
1983.109.132  
Cornelius Van S. Roosevelt Collection
- Warnholz, Dean**  
two lithographs  
1984.34.1092 and 1984.34.1093  
Gift of Dorothy J. and Benjamin B. Smith
- Wayne, June**, American, 1918—  
twenty-seven lithographs  
1984.34.1094 through 1984.34.1120  
Gift of Dorothy J. and Benjamin B. Smith
- Weber, Hugo**, American, 1918–1971  
fifteen lithographs  
1984.34.1121 through 1984.34.1135  
Gift of Dorothy J. and Benjamin B. Smith
- Westermann, Horace C.**, American, 1922—  
nineteen lithographs  
1984.34.1136 through 1984.34.1151  
Gift of Dorothy J. and Benjamin B. Smith
- Westlund, Harry**, American, 1911—  
two lithographs  
1984.34.1155 and 1984.34.1156  
Gift of Dorothy J. and Benjamin B. Smith
- Whistler, James A. McNeill**, American,  
1834–1903  
*Venice*, 1879–1880  
etching, hand-touched with gray wash  
1984.14.1  
Julius L. and Anita Zelman Fund  
*Fumette*, c. 1857  
etching in rich brown  
1984.46.1  
Ailsa Mellon Bruce Fund
- White, Charles**, American, 1918–1979  
five lithographs  
1984.34.1157 through 1984.34.1161  
Gift of Dorothy J. and Benjamin B. Smith
- White, S. Tracy**  
one lithograph  
1984.34.1162  
Gift of Dorothy J. and Benjamin B. Smith
- Woelffer, Emerson**, American, 1911—  
nine lithographs  
1984.34.1163 through 1984.34.1171  
Gift of Dorothy J. and Benjamin B. Smith
- Wolff, Cor de**, Dutch, 1889—  
*Letter J for the series ABC*  
woodcut  
1983.109.112  
Cornelius Van S. Roosevelt Collection  
*Letter W for the series ABC*  
woodcut  
1983.109.125  
Cornelius Van S. Roosevelt Collection
- Wray, Dick**, American, 1933—  
twenty lithographs  
1984.34.1172 through 1984.34.1191  
Gift of Dorothy J. and Benjamin B. Smith
- Wujcik, Theo**, American, 1936—  
three lithographs  
1984.34.1192 through 1984.34.1194  
Gift of Dorothy J. and Benjamin B. Smith
- Young, Alfred**  
one lithograph  
1984.34.1195  
Gift of Dorothy J. and Benjamin B. Smith
- Zammitt, Norman**, American, 1931—  
nine lithographs  
1984.34.1196 through 1984.34.1201  
Gift of Dorothy J. and Benjamin B. Smith
- Zwiers, Willem**, Dutch, 1922—  
*Letter Z for the series ABC*  
linoleum cut  
1983.109.128  
Cornelius Van S. Roosevelt Collection

# LENDERS

## LENDERS TO SPECIAL EXHIBITIONS

### PRIVATE COLLECTIONS

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- Mr. and Mrs. James W. Alsdorf  
Anonymous lenders\*  
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Sarah G. and Lionel C. Epstein Collection  
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The Fine Art Society, London  
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The Armand Hammer Collection  
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Mr. and Mrs. Henry Pearlman  
Perls Galleries  
Her Majesty Queen Elizabeth II  
David E. Rust  
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Ian Woodner Family Collection

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\*These include staff members, and it is the Gallery's policy to keep such loans anonymous.

Richard S. Zeisler Collection

André El Zenny

Galerie Rudolf Zwirner

#### PUBLIC COLLECTIONS

##### AUSTRALIA

Canberra, Australian National Gallery

Melbourne, National Gallery of Victoria

##### AUSTRIA

Vienna, Graphische Sammlung Albertina

Vienna, Museum für Völkerkunde

##### BELGIUM

Brussels, Musée des Beaux-Arts de Belgique

##### ENGLAND

The City of Bristol Museum and Art Gallery

Cambridge, the Syndics of the Fitzwilliam Museum

Chatsworth, The Duke of Devonshire and the Chatsworth Settlement Trustees

Devon, the Dartington Hall Trust

London, The Governors of the Dulwich Picture Gallery

London, The National Portrait Gallery

London, Guildhall Art Gallery

London, Royal Academy of Arts

London, Royal Holloway College, University of London

London, Museum of Mankind, The British Museum

London, The Trustees of the Tate Gallery

London, Victoria and Albert Museum

London, The Trustees of the British Museum

Oxford, The Governing Body, Christ Church

Oxford, The Visitors of the Ashmolean Museum of Art and Archaeology

Southampton Art Gallery

Windsor, Her Majesty Queen Elizabeth II, Royal Library

Windsor, Royal Library

York City Art Gallery

##### FRANCE

Angers, Musée des Beaux-Arts

Besançon, Musée des Beaux-Arts et d'Archéologie

Dijon, Musée des Beaux-Arts

Lille, Musée des Beaux-Arts

Montpellier, Musée Fabre

Nantes, Musée des Beaux-Arts

Orleans, Musée des Beaux-Arts

Paris, Bibliothèque Nationale, Cabinet des Estampes

Paris, Institut Néerlandais, Fondation Custodia Lugt

Paris, Musée Cognacq-Jay

Paris, Ecole Nationale des Beaux-Arts

Paris, Musée de l'Homme

Paris, Musée Jacquemart-André

Paris, Musée du Louvre, Département des Peintures

Paris, Musée du Louvre, Cabinet des Dessins

Paris, Musée National d'Art Moderne, Centre Georges

Pompidou

Paris, Musée d'Orsay

Paris, Musée du Petit Palais

Rueil-Malmaison, Musée du Château de Malmaison

Toulouse, Musée des Augustins

Strasbourg, Musée des Beaux-Arts

Strasbourg, Musée d'Art Moderne

Valenciennes, Musée des Beaux-Arts

Versailles, Musée National du Château de Versailles

##### FEDERAL REPUBLIC OF GERMANY

Berlin, Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie

Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett

Berlin, Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie

Berlin, Staatliche Museen Preussischer Kulturbesitz, Museum für Völkerkunde

Berlin, Staatliche Schlösser und Gärten, Schloss Charlottenburg

Darmstadt, Hessisches Landesmuseum

Frankfurt-am-Main, Städtische Galerie im Städelschen Kunstinstitut

Hamburg, Hamburgisches Museum für Völkerkunde

Mannheim, Völkerkundliche Sammlungen der Stadt Mannheim im Reiss-Museum

Munich, Staatliche Graphische Sammlung

Munich, Städtische Galerie im Lenbachhaus

##### GERMAN DEMOCRATIC REPUBLIC

Dresden, Staatliche Kunstsammlungen

Dresden, Kupferstichkabinett

##### IRELAND

Dublin, National Gallery of Ireland

##### ITALY

Bologna, Gabinetto Disegni e Stampe della Pinacoteca Nazionale

Florence, Galleria degli Uffizi

Florence, Gabinetto Disegni e Stampe degli Uffizi

Florence, Gabinetto Disegni e Stampe della Pinacoteca

Milan, Biblioteca Ambrosiana

Milan, Pinacoteca di Brera

Modena, Galleria e Museo Estense

Galleria Nazionale di Parma

Galleria Nazionale di Parma - Proprietà Comune di Parma

Reggio Emilia, Musei Civici e Gallerie d'Arte

Rome, Museo Nazionale Preistorico ed Etnografico Luigi Pigorini

Rome, The Vatican Museums

Venice, Museo Correr e Quadreria Correr

Venice, Gallerie dell'Accademia

Venice, Fondazione Giorgio Cini

##### MEXICO

Mexico, D.F., Instituto Nacional de Antropología e Historia

Mexico, D.F., Proyecto Templo Mayor, Instituto Nacional de Antropología e Historia

Puebla, Museo Regional de Puebla

Tenango, Museo Arqueología del Estado de Mexico

##### THE NETHERLANDS

Amsterdam, Rijksmuseum

Amsterdam, Rijksprentenkabinet, Rijksmuseum

Haarlem, Teylers Museum

The Hague, Haags Gemeentemuseum

Rotterdam, Museum Boymans-van Beuningen

##### NORWAY

Oslo, Nasjonalgalleriet



Antoine Watteau, *Embarkation for Cythera*, lent to the Watteau exhibition by Schloss Charlottenburg, Staatliche Schlösser und Gärten Berlin

SCOTLAND

Edinburgh, The National Gallery of Scotland  
Edinburgh, The Scottish National Portrait Gallery

SWITZERLAND

Kunstmuseum Basel  
Basel, Kupferstichkabinett  
Basel, Museum für Völkerkunde

SWEDEN

Stockholm, Moderna Museen  
Stockholm, Nationalmuseum

UNITED STATES

*California*

Los Angeles County Museum of Art  
Los Angeles County Museum of Natural History  
Malibu, J. Paul Getty Museum  
San Francisco, Museum of Modern Art  
The Fine Arts Museums of San Francisco  
Santa Barbara Museum of Art

*Connecticut*

Hartford, Wadsworth Atheneum

New Haven, Yale Center for British Art  
New Haven, Yale University Art Gallery

*Colorado*

The Denver Art Museum

*District of Columbia*

Dumbarton Oaks  
The Library of Congress

*Florida*

West Palm Beach, Norton Gallery and School of Art

*Illinois*

The Art Institute of Chicago  
Rockford, The Time Museum

*Maryland*

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

*Massachusetts*

Andover, Addison Gallery of American Art, Phillips Academy  
Boston, Museum of Fine Arts  
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  
Worcester Art Museum

*Michigan*

Ann Arbor, The University of Michigan Museum of Art  
The Detroit Institute of Arts

*Minnesota*

The Minneapolis Institute of Arts

*Missouri*

Kansas City, Nelson - Atkins Museum of Art  
The St. Louis Art Museum

*New Jersey*

Princeton, The Art Museum, Princeton University

*New York*

The Brooklyn Museum  
Buffalo, Albright-Knox Art Gallery  
Hudson, Olana State Historic Site  
New York, American Museum of Natural History  
New York, The Forbes Magazine Collection  
New York, The Metropolitan Museum of Art  
New York, Robert Lehman Collection, The Metropolitan  
Museum of Art  
New York, The Pierpont Morgan Library  
New York, Museum of the American Indian, Heye Foundation  
New York, The Museum of Modern Art  
New York, The New York Public Library, Astor, Lenox and  
Tilden Foundations  
Utica, Munson-Williams-Proctor Institute

*North Carolina*

Chapel Hill, The Ackland Art Museum, The University of  
North Carolina

*Ohio*

The Cleveland Museum of Art  
The Dayton Art Institute

*Oklahoma*

Tulsa, Thomas Gilcrease Institute of American History and Art

*Oregon*

Portland Art Museum

*Pennsylvania*

Philadelphia Museum of Art

*Texas*

Fort Worth, Kimbell Art Museum

*Virginia*

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

*Washington*

Seattle, Henry Art Gallery, University of Washington  
Seattle Art Museum

LENDERS OF WORKS OF ART DISPLAYED  
WITH THE GALLERY COLLECTIONS

COLLECTION OF MR. AND MRS. BERNARD BERMAN  
Harry Bertoia, *Tonal Sculpture*

KURT ALLEN BROD

Peter Paul Rubens, *Triumph of Henry IV*

COLLECTION OF HELEN FRANKENTHALER

Helen Frankenthaler, *Mountains and Sea*

GUIDO GOLDMAN SPRINKLING TRUST

Anthony Caro, *Scheherazade*

COLLECTION OF ESTHER GOTTLIEB

Adolph Gottlieb, *Black Plus White*

ADOLPH AND ESTHER GOTTLIEB FOUNDATION, INC.

Adolph Gottlieb, *Letter to a Friend*

COLLECTION OF MRS. ERNEST HEMINGWAY

Joan Miró, *The Farm*

ESTATE OF HANS HOFMANN

Hans Hofmann, *Joy Sparks of the Gods*

COLLECTION OF MR. AND MRS. RAYMOND J. HOROWITZ

John H. Twachtman, *Niagara*

Theodore Robinson, *From the Hill, Giverny*

PETER JAY

Gilbert Stuart, *John Jay*

COLLECTION OF MR. AND MRS. BORIS LEAVITT

Willem de Kooning, *Woman*

Robert Motherwell, *Two Figures with Cerulean Blue Stripe*

Robert Guinan, *The Intruder*

Philip Guston, *Beggar's Joy*

MUSÉE DU LOUVRE, RÉUNION DES MUSÉES NATIONAUX

Venetian School, *Cupid on a Dolphin*

THE MEDICAL MUSEUM OF THE ARMED FORCES INSTITUTE OF  
PATHOLOGY

Thomas Eakins, *Dr. John H. Brinton*

COLLECTION OF MR. AND MRS. PAUL MELLON

*Paintings:*

Balthasar van der Ast, *Basket of Flowers*

Balthasar van der Ast, *Basket of Fruit*

Abraham Bosschaert, *Vase of Flowers in a Niche*

Richard Diebenkorn, *Ocean Park No. 50*

Richard Diebenkorn, *Ocean Park No. 61*

Richard Diebenkorn, *Ocean Park No. 87*

Mark Rothko, *Red, Black, White on Yellow*

Mark Rothko, *White and Orange*

Mark Rothko, *No. 20*

Mark Rothko, *White and Greens in Blue*

Mark Rothko, *Yellow and Blue*

Mark Rothko, *Blue, Green and Brown*

*Sculpture:*

*bronze:*

Edgar Degas, *Dancer with a Tambourine*

Edgar Degas, *Woman Arranging Her Hair*

Edgar Degas, *Woman Seated in an Armchair Wiping Her Neck*

Edgar Degas, *Study in the nude for the Dressed Ballet Dancer*

*wax:*

Edgar Degas, *Dancer Adjusting the Shoulder Strap of Her Bodice*

Edgar Degas, Study for *Dancer Adjusting the Shoulder Strap of Her Bodice*  
Edgar Degas, Study for *Picking Apples*  
Edgar Degas, Study for *Pregnant Woman*  
Edgar Degas, Study for *Woman Stretching*  
Edgar Degas, Study for *The Bow*  
Edgar Degas, Study for *Woman Taken Unawares*  
Edgar Degas, Study for *Dancer Putting on Her Stocking*  
Edgar Degas, Study for *Dancer Holding Her Right Foot in Her Right Hand* (two)  
Edgar Degas, Study for *Woman Seated in an Armchair, Wiping Her Neck*  
Edgar Degas, Study for *Fourth Position Front, on the Left Leg*  
Edgar Degas, Study for *Woman Seated in Armchair, Wiping Her Left Armpit*  
Edgar Degas, Study for *Seated Woman Wiping Her Left Side*  
Edgar Degas, Study in the nude for the *Dressed Ballet Dancer*  
Edgar Degas, Study for *The Tub*  
Edgar Degas, Study for *The Masseuse*

plaster:

Edgar Degas, *Dressed Ballet Dancer "Little Dancer Fourteen Years Old"*

COLLECTION OF LOIS AND GEORGES DE MENH

Anthony Caro, *Prairie*  
Anthony Caro, *First Watch*  
Helen Frankenthaler, *Seawall*  
Morris Louis, *Veil*  
Michael Steiner, *Knossos*

COLLECTION OF ROBERT MOTHERWELL

Robert Motherwell, Mural Sketch (no. SLO-380-2-10-76)  
Robert Motherwell, Mural Sketch (dated 22 October 1975)  
Robert Motherwell, Sketch for *Celebration Elegy*

MUNCH MUSEUM, OSLO, NORWAY

Edvard Munch, *Model by Wicker Chair*  
Edvard Munch, *Death of Marat*

MUSEUM OF FINE ARTS, BOSTON

Hendrick Terbrugghen, *Boy Singing*

NATIONAL MUSEUM OF AMERICAN ART

Sebastiano Mazzoni, *The Banquet of Cleopatra*

THE MORTON G. NEUMANN FAMILY COLLECTION

Paul Klee, *Capriccio in February*

ALFRED STEGLITZ COLLECTION, LENT BY GEORGIA O'KEEFFE

Georgia O'Keeffe, *Lake George with Crows*  
Charles Demuth, *Chimneys and Water Tower*

THE PELL FAMILY TRUST

George Caleb Bingham, *The Jolly Flatboatmen*

THE PHILLIPS FAMILY COLLECTION

Agnolo Bronzino, *Portrait of a Man*

THE RIJSMUSEUM, AMSTERDAM

G. A. Berckheyde, *Town Hall of Amsterdam*  
P. Wouwerman, *The Riding School*  
J. Lingelbach, *Italian Harbor*  
Jan Steen, *Supper at Emmaus*  
J. C. Verspronck, *Portrait of a Man*

COLLECTION OF CANDIDA AND REBECCA SMITH, COURTESY OF

M. KNOEDLER & COMPANY, NEW YORK  
David Smith, *Zig VII*

David Smith, *Sentinel*  
David Smith, *Gondola II*  
David Smith, *Agricola VIII*  
David Smith, *Zig V*  
David Smith, *Wagon II*  
David Smith, *Sentinel V*  
David Smith, *Woman Bandit*  
David Smith, *Untitled (Zig VI?)*

MARIETTE M. VAN BEEK AND OLTMANN G. SIEMENS

Emanuel de Witte, *Church Interior*

ANONYMOUS

Attributed to Giovanni Bologna, *Rape of the Sabines*  
Giovanni Bologna, *Triton*  
Dirck Bouts, *Madonna and Child*  
Burgundian or North French, *Heraclius I*  
Central or North Italian, 16th century, *Madonna and Child with Saint John*  
Central Italian, mid-16th century, *Feast of the Olympian Gods*  
Central Italian, mid-16th century, *Apollo and Marsyas*  
Jacopino del Conte, *Virgin and Child with St. John the Baptist and St. Elizabeth*  
French (Barthelemy Prieur?), *Venus Drying Her Foot*  
German or South Netherlandish, *Triumph of Wealth*  
Arschile Gorky, *Self-Portrait*  
Willem Claesz. Heda, *Still Life with Ham*  
Italian, 16th century, *Hercules*  
Ellsworth Kelly, *Kite II*  
Ellsworth Kelly, *Yellow White*  
Ellsworth Kelly, *Blue Green*  
Ellsworth Kelly, *Blue Yellow Red III*  
Ellsworth Kelly, *Chatham V: Red Blue*  
Ellsworth Kelly, *Green Curve III*  
Ellsworth Kelly, *White Curve VIII*  
Ellsworth Kelly, *Window, Museum of Modern Art, Paris*  
Ellsworth Kelly, *White Relief*  
Franz Kline, *Caboose*  
Fitz Hugh Lane, *Entrance of Somes Sound from Southwest Harbor*  
Roy Lichtenstein, *Rouen Cathedral, Set III*  
Roy Lichtenstein, *Yellow Brushstroke II*  
Roy Lichtenstein, *Look Mickey*  
Roy Lichtenstein, *GRRR*  
Roy Lichtenstein, *Girl with Hair Ribbon*  
Netherlandish, second half 16th century, *Amorous Couple*  
David Smith, *Zig I*  
Thomas Sully, *Queen Victoria*  
Circle of Pietro Tacca, *Rape of a Sabine*

# LOANS TO EXHIBITIONS

## NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

### AUSTRALIA

**Melbourne, International Cultural Cooperation of Australia and National Gallery of Victoria**

PICASSO, 27 July–23 September 1984

Pablo Picasso, *Lady with a Fan*

### BELGIUM

**Brussels, Commissariaat-generaal voor de internationale Culturele Samenwerking, Maison du Roi**

WILLIAM OF ORANGE, 21 September–4 November 1984

French School, *Prince Hercule-François, Duc d'Alençon*

### CANADA

**Toronto, Royal Ontario Museum**

GEORGIAN CANADA: CONFLICT AND CULTURE, 7 June–21 October 1984

Benjamin West, *Colonel Guy Johnson*

**Toronto, Art Gallery of Ontario**

BOTTINI PAINTINGS AND GRAPHICS, 21 July–19 August 1984

George Bottini, *La Soupeuse*

### ENGLAND

**London, Arts Council of Great Britain, Hayward Gallery**

RAOUL DUFY, 9 November 1983–12 February 1984

Raoul Dufy, *Regatta at Cowes*

Raoul Dufy, *The Basin at Deauville*

**London, Royal Academy of Arts**

THE GENIUS OF VENICE: ART OF THE RENAISSANCE IN VENICE AND ITS SUBJECT CITIES, 26 November 1983–11 March 1984

Giovanni Battista Moroni, *Titian's Schoolmaster*

Titian, *Ranuccio Farnese*

Giuseppe Scolori, *The Entombment*

**London, Royal Academy of Arts**

THE ORIENTALISTS: DELACROIX TO MATISSE, 24 March–27 May 1984

Henri Matisse, *Palm Leaf, Tangier*

### FRANCE

**Paris, Réunion des musées nationaux, Galeries nationales du Grand Palais**

HENRI ROUSSEAU, 15 September 1984–7 January 1985

Henri Rousseau, *Rendezvous in the Forest*

Henri Rousseau, *Tropical Forest with Monkeys*

**Paris, Réunion des musées nationaux, Galeries nationales du Grand Palais**

J.M.W. TURNER, 14 October 1983–16 January 1984

Joseph Mallord William Turner, *Mortlake Terrace*

Joseph Mallord William Turner, *Keelmen Heaving in Coals by Moonlight*

### ITALY

**Parma, Galleria Nazionale**

THE LEGACY OF CORREGGIO: SIXTEENTH-CENTURY EMILIAN DRAWINGS, 3 June–15 July 1984

Jacopo Bertoia, *Massacre of the Innocents*

Anonymous North Italian, *Apollo*

Anonymous Ferrarese, *Mary Magdalen*

Lodovico Carracci, *Adoration of the Shepherds*

Lodovico Carracci, *Alexander and Thaïs*

Parmigianino, *Lucretia*

Federico Barocci, *Two Studies of Nude Youths (recto), Mary Magdalen (verso)*

**Rome, Académie de France à Rome**

DAUMIER ET ROFAULT, 25 November 1983–5 February 1984

Honoré Daumier, *Advice to a Young Artist*

**Venice, L'Assessorato alla Cultura del Comune di Venezia, Museo Correr**

MITO E IMMAGINE DI VENEZIA NELL'ETA ROMANTICA, 17 December 1983–18 March 1984

Joseph Mallord William Turner, *Approach to Venice*

### THE NETHERLANDS

**Delft, Stedelijk Museum, "Het Prinsenhof"**

WILLIAM THE SILENT, 5 June–27 August 1984

French School, *Prince Hercule-François, Duc d'Alençon*

### SPAIN

**Madrid, Ministry of Culture, Museo Español de Arte Contemporáneo**

PAUL CÉZANNE, 8 March–6 May 1984

Paul Cézanne, *Antony Valabrègue*

Paul Cézanne, *At the Water's Edge*

Paul Cézanne, *The Battle of Love*

UNITED STATES

CALIFORNIA

**Berkeley, University Art Museum, University of California**

JUAN GRIS, 1 February–14 April 1984

Juan Gris, *Fantomas*

Circulated to: The Solomon R. Guggenheim Museum, New York, New York, 14 May–30 July 1984

**Los Angeles County Museum of Art**

A DAY IN THE COUNTRY: IMPRESSIONISM AND THE FRENCH LANDSCAPE, 28 June–16 September 1984

Paul Cézanne, *Mont Sainte-Victoire*

Henri-Edmond Cross, *Coast Near Antibes*

Auguste Renoir, *Oarsmen at Chatou*

Georges Seurat, *Seascape at Port-en-Bessin, Normandy*

**Santa Barbara, University Art Museum, University of California**

ROWING/OLYMPICS: INTEGRITY AND TRADITION, 20 June–12 August 1984

Raoul Dufy, *Regatta at Henley*

CONNECTICUT

**Hartford, Wadsworth Atheneum**

THE TREMAINE COLLECTION: FIFTY YEARS OF COLLECTING, 25 February–8 May 1984

Robert Irwin, *Untitled*

**New Haven, Yale Center for British Art**

ENGLISH CARICATURE, 12 September–4 November 1984

British School, *The Singing Party*

DELAWARE

**Wilmington, Delaware Art Museum**

ROBERT HENRI, 4 May–24 June 1984

Robert Henri, *Young Woman in White*

Robert Henri, *Volendam Street Scene*

Circulated to: Pennsylvania State University Museum of Art, University Park, Pennsylvania, 10 July–9 September 1984

DISTRICT OF COLUMBIA

**Washington, Corcoran Gallery of Art**

JOSHUA JOHNSTON, 1 November 1983–5 February 1984

Joshua Johnson, *Sarah Ogden Gustin*

**Washington, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution**

DREAMS AND NIGHTMARES: UTOPIAN VISIONS IN MODERN ART, 8 December 1983–12 February 1984

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

Oskar Schlemmer, *Homo* (wire and metal on painted board)

**Washington, Rare Book and Special Collections Division, Library of Congress**

ROSENWALD AND ROSENBAUGH: TWO PHILADELPHIA BOOKMEN, 14 September 1983–31 January 1984

Gardner Cox, *Lessing J. Rosenwald*

**Washington, National Museum of American Art, Smithsonian Institution**

THE CAPITAL IMAGE: PAINTERS IN WASHINGTON, 1800–1915, 19 October 1983–22 January 1984

Gilbert Stuart, *William Thornton*

**Washington, National Portrait Gallery**

BLESSED ARE THE PEACEMAKERS, 3 September–27 November 1983

Alexis Nicolas Perignon The Elder, *The Potager of the Château de Valentinois, Passy*

FLORIDA

**Miami, Center for the Fine Arts**

IN QUEST OF EXCELLENCE, 12 January–22 April 1984

Etienne-Maurice Falconet, *Madame de Pompadour as the Venus of the Doves* (marble)

Rembrandt van Ryn, *Joseph Accused by Potiphar's Wife*

Pieter Bruegel, *The Festival of Saint George*

**St. Petersburg, Museum of Fine Arts**

PICASSO AQUATINTS, 8 January–4 March 1984

Pablo Picasso, *Sculptures et Vase de Fleurs*

Circulated to: Elvehjem Museum, Madison, Wisconsin, 25 March–13 May 1984; Nelson-Atkins Museum of Art, Kansas City, Missouri, 3 June–30 June 1984

GEORGIA

**Atlanta, The High Museum of Art**

THE ROCOCO AGE: FRENCH MASTERPIECES OF THE 18TH CENTURY, 5 October–31 December 1983

Nicolas Lancret, *La Camargo Dancing*

Jean-Baptiste-Joseph Pater, *Fête Champêtre*

**Macon, The Museum of Arts and Sciences**

GEORGE BELLOW'S: THE PERSONAL SIDE, 16 March–6 May 1984

George Bellows, *My Family*

ILLINOIS

**Champaign, Krannert Art Museum, University of Illinois**

RAPHAEL AND THE RUINS OF ROME, 12 November 1983–22 January 1984

Giovanni del Cavino, *Nero* (bronze)

Florentine School, late 15th century, *Aristotle* (bronze)

Master of the Medici Restoration, *Leo X* (bronze)

Possibly Milanese, Flemish, or German, *Object with Sphinx Head* (black lacquer over brass)

North Italian, late 15th–early 16th century, *Venus* (bronze)

Probably Paduan, 16th century, *Doorknocker with Two Dolphins, Cornucopia* (bronze)

After Giovanni Paladino, Modern Restrike, *Leo X* (bronze)

Attributed to Severo da Ravenna, *Reliefs from a Casket* (bronze)

After Riccio, *Fettered Satyr* (bronze)

Unattributed, Italian, 16th century (?), *Clement VII* (bronze)

Unattributed, 19th century, *Round Relief of Satyr and Bacchante from Martelli Mirror* (electrotype, probably copper)

Ugo da Carpi, *Saturn*

Ugo da Carpi, *David Slaying Goliath*

Girolamo Imperiale, *Aldobrandini Madonna*

Diana Ghisi, *Christ Making Saint Peter Head of the Church*

Master M.F., *Apollo and Marsyas*

Enea Vico, *Mars and Venus Embracing with Vulcan at the Forge*

Enea Vico, *Mars and Venus Embracing with Vulcan at the Forge*

Master Na.Dat., *Virgin and Child Enthroned with Saint Anne*

Marcantonio Raimondi, *Parnassus*

Annibale Carracci, *Penitent Magdalen*

Annibale Carracci, *La Soucoupe*

Niccolo Boldrini, *Venus and Cupid Asleep*

**Evanston, Terra Museum of American Art**  
WOMAN, 21 February–22 April 1984  
Gilbert Stuart, *Mrs. John Adams*

#### INDIANA

**Bloomington, Indiana University Art Museum**  
ITALIAN PORTRAIT DRAWINGS, 1400-1800, FROM NORTH AMERICAN COLLECTIONS, 8 October - 19 December 1983  
Paolo Farinati, *Head of a Boy*  
Gian Lorenzo Bernini, *Portrait of a Young Man*

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

#### KANSAS

**Lawrence, Helen Foresman Spencer Museum of Art, The University of Kansas**  
DUTCH PRINTS OF DAILY LIFE, 8 October–11 December 1983  
Adriaen van Ostade, *The Family*  
Adriaen van Ostade, *Slaughter of the Pigs*  
Adriaen van Ostade, *Spectacle Merchant*  
Circulated to: Yale University Art Gallery, New Haven, Connecticut, 15 January–26 February 1984; The Archer M. Huntington Art Gallery, University of Texas at Austin, 18 March–29 April 1984

#### KENTUCKY

**Louisville, The J.B. Speed Museum**  
IN PURSUIT OF PERFECTION: THE ART OF L.-A.-D. INGRES, 3 December 1983–29 January 1984  
Jean-Auguste-Dominique Ingres, *Monsieur Marotte*  
Circulated to: Kimbell Art Museum, Fort Worth, Texas, 3 March–5 May 1984

#### LOUISIANA

**The Historic New Orleans Collection and the New Orleans Museum of Art**  
THE WATERS OF AMERICA: 19TH-CENTURY AMERICAN PAINTINGS OF RIVERS, STREAMS, LAKES AND WATERFALLS, 6 May–18 November 1984  
Thomas Eakins, *The Biglin Brothers Racing*

#### MARYLAND

**Annapolis, Maryland State Archives, Maryland State House**  
EXHIBITION CELEBRATING THE GRANTING OF THE MARYLAND CHARTER, 18 June–31 July 1984  
Anonymous British, 17th century, *The Maryland Medal of Lord and Lady Baltimore* (silver)

#### MASSACHUSETTS

**Boston, Museum of Fine Arts**  
LUCAS VAN LEYDEN AND HIS CONTEMPORARIES, 14 September–20 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, *Jezebel*  
Lucas van Leyden, *Tribute Money*  
Lucas van Leyden, *Jaël Killing Sisera*  
Jan Wellens de Cock, *Stragglers*  
Dirck Vellert, *Temptation of Christ*  
Frans Crabbe, *Life of Saint John*

#### Boston, Museum of Fine Arts

A NEW WORLD: MASTERPIECES OF AMERICAN PAINTING, 1700-1910, 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*  
Circulated to: Corcoran Gallery of Art, Washington, D.C., 6 December 1983–12 February 1984; Réunion des musées nationaux, Galeries nationales du Grand Palais, Paris, France, 16 March–11 June 1984

#### Springfield, Museum of Fine Arts

ERASTUS SALISBURY FIELD, 1805–1900, 5 February–1 April 1984  
Erastus Salisbury Field, *Ark of the Covenant*  
Erastus Salisbury Field, *"He Turned Their Waters into Blood"*  
Erastus Salisbury Field, *Biel Le Doyt*  
Erastus Salisbury Field, *Mrs. Paul Smith Palmer and Her Twins*  
Erastus Salisbury Field, *The Taj Mahal*  
Erastus Salisbury Field, *Pharaoh's Army Marching*  
Erastus Salisbury Field, *Man with a Tune Book: Mr. Cook (?)*  
Erastus Salisbury Field, *Leverett Pond*  
Circulated to: National Museum of American Art and National Portrait Gallery, Smithsonian Institution, 10 June–4 September 1984

#### MICHIGAN

**Ann Arbor, The University of Michigan Museum of Art**  
THE ARTISTIC REVIVAL OF THE WOODCUT IN FRANCE, 1830–1900, 4 November 1983–8 January 1984  
Paul Gauguin, *L'Univers est créé*  
Paul Gauguin, *L'Univers est créé*  
Félix E. Vallotton, *Le Bain*  
Félix E. Vallotton, *La Manifestation*  
Henri Rivière, *Les Rochers*  
Émile Bernard, *Three Breton Women with Infants*  
Circulated to: Yale University Art Gallery, New Haven, Connecticut, 1 February–24 March 1984; Baltimore Museum of Art, 17 April–10 June 1984

#### 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*

#### NEBRASKA

**Omaha, Joslyn Art Museum**  
MAX WEBER: AMERICAN MODERN, 27 August–5 November 1983  
Max Weber, *Rush Hour, New York*

**NEW YORK****Flushing, The Queens Museum**

JOSEPH TERNBACH, CONSERVATOR-COLLECTOR, 27 August 1984–27 January 1985

Etienne-Maurice Falconet, *Madame de Pompadour as the Venus of the Doves* (marble)

Manner of Nicolo Fiorentino, *Giovanni Pico della Mirandola* (bronze)

Florentine School, c. 1464–1470, *Cosimo de' Medici* (bronze)

Italian, after Donatello, *Virgin and Child between Two Candelabra* (bronze)

Italian School, before c. 1530, *Laura de Noves* (lead)

Paduan or Venetian, c. 1400–1500, *Saint Jerome* (bronze)

Matteo de Pasti, *Isotta degli Atti da Rimini* (bronze)

**Mountainville, Storm King Art Center**

HENRY MOORE, 14 May–31 October 1983

Henry Moore, *Three Moives Against Wall I* (bronze)

Henry Moore, *Two Piece Mirror Knife Edge* (bronze)

**New York, The Solomon R. Guggenheim Museum**

TWENTIETH-CENTURY PAINTING AND MODERN SCULPTURE, for exhibit at Tokyo Metropolitan Art Museum, Japan, 1 October–26 December 1983

David Smith, *Cubi XVI* (stainless steel)

**New York, The Metropolitan Museum of Art**

MANET 1832–1883, 10 September–27 November 1983

Edouard Manet, *The Dead Toreador*

Edouard Manet, *Gare Saint-Lazare*

Edouard Manet, *The Tragic Actor (Rouvière as Hamlet)*

Edouard Manet, *Still Life with Melon and Peaches*

Edouard Manet, *The Plum*

Edouard Manet, *Ball at the Opera*

**New York, The Metropolitan Museum of Art**

THE ETCHINGS OF JAMES McNEILL WHISTLER, 13 September–11 November 1984

James McNeill Whistler, *Nocturne*

James McNeill Whistler, *Nocturne*

James McNeill Whistler, *Woods Fruit Shop*

James McNeill Whistler, *Hôtel de Ville, Loches*

James McNeill Whistler, *F.R. Leyland*

James McNeill Whistler, *Nocturne, Dance House*

James McNeill Whistler, *Mr. Henry Newnham Davis*

James McNeill Whistler, *Wine Glass*

**New York, Whitney Museum of American Art**

THE DRAWINGS OF WILLEM DE KOONING, 7 September 1983–19 February 1984

Willem de Kooning, *Study for Woman I*

Willem de Kooning, *Untitled*

Circulated to: Akademie der Kunst, Berlin, Federal Republic of Germany, 10 March–28 April 1984; Musée national de l'art moderne, Centre Georges Pompidou, Paris, France, 26 June–24 September 1984

**New York, Whitney Museum of American Art**

REFLECTIONS OF NATURE: FLOWERS IN AMERICAN ART, 29 February–20 May 1984

Arshile Gorky, *One Year the Milkweed*

**Memorial Art Gallery of the University of Rochester**

ARTISTS OF LA REVUE BLANCHE: BONNARD, TOULOUSE-LAUTREC, VALLOTTON, AND VUILLARD, 21 January–15 April 1984

Pierre Bonnard, *The Artist's Sister and Her Children*

**OHIO****The Mansfield Art Center**

THE AMERICAN FIGURE: VANDERLYN TO BELLAWS, 11 March–8 April 1984

George Bellows, *Club Night*

**PENNSYLVANIA****Greensburg, The Westmoreland County Museum of Art**

25TH ANNIVERSARY EXHIBITION, SELECTED AMERICAN PAINTINGS, 1750–1950, 25 May–22 July 1984

William Glackens, *Family Group*

**Philadelphia, La Salle College, Art Gallery**

LUCAS VAN LEYDEN, PRINTS FROM THE TESTAMENTS, 1 March–30 April 1984

Lucas van Leyden, *David Playing the Harp Before Saul*

Lucas van Leyden, *The Crowning with Thorns*

Lucas van Leyden, *The Flagellation*

Lucas van Leyden, *Christ before Annas*

Lucas van Leyden, *The Triumph of Mordecai*

Lucas van Leyden, *Esther before Ahasuerus*

Lucas van Leyden, *Christ Crowned with Thorns*

Lucas van Leyden, *Joseph Recounting His Dreams*

Lucas van Leyden, *Joseph Interpreting Pharaoh's Dream*

Lucas van Leyden, *Abigail before David*

**Philadelphia Museum of Art**

THE AGE OF VERMEER AND DE HOOCH: MASTERS OF SEVENTEENTH-CENTURY DUTCH GENRE PAINTING, 18 March–13 May 1984

Adriaen van Ostade, *The Cottage Dooryard*

Jan Vermeer, *Woman Holding a Balance*

Circulated to: Gemäldegalerie, Berlin, Federal Republic of Germany, 8 June–12 August 1984; Royal Academy of Arts,

London, England, 12 September–18 November 1984

**TEXAS****Austin, Archer M. Huntington Art Gallery, The University of Texas at Austin**

NUREMBERG: A RENAISSANCE CITY 1500–1600, 2 September–16 October 1983

Joachim Deschler, *Margarethe Balbus* (silver)

Mathes Gebel, *Hieronymous Holzschuher* (silver)

German, first half 16th century, *Seated Boy Holding a Bird* (bronze)

Hans Schwarz, *Melchior Pfizinger* (bronze)

Circulated to: Spencer Museum of Art, University of Kansas,

Lawrence, 7 November–18 December 1983; University Art Museum, University of California, Santa Barbara, 15 February–18 March 1984

**Fort Worth, Kimbell Art Museum**

GAINSBOROUGH WATERCOLORS AND DRAWINGS, 17 December 1983–12 February 1984

Thomas Gainsborough, *Drover and Calves in a Country Cart*

Thomas Gainsborough, *Wooded Upland Landscape with Bridge and Figures*

Circulated to: Yale Center for British Art, New Haven, Connecticut, 25 February–22 April 1984

**WISCONSIN****Madison, Elvehjem Museum of Art**

GRAPHIC ART IN THE AGE OF MARTIN LUTHER, 30 October–11 December 1983

Israel van Meckenem, *A Gothic Monstrance*

Anonymous German, *The Head of Christ*  
Anonymous German, *The Way of Salvation*  
Anonymous German, *Purgatory*  
Anonymous German, *The Wounds of Christ with Symbols of the Passion*  
Hans Sebald Beham, *Coat of Arms of Lazarus Spengler*  
Lucas Cranach the Elder, *Luther as "Junker Jörg"*  
Lucas Cranach the Elder, *Luther as Augustinian Friar*  
Lucas Cranach the Elder, *Luther and Hus Giving Communion*  
Albrecht Dürer, *Man of Sorrows*  
Albrecht Dürer, *The Four Horsemen of the Apocalypse*

**Madison, Madison Art Center**

KATHE KOLLWITZ: THE THEMES, 10 December 1983–5 February 1984

Käthe Kollwitz, *Woman Weeping*  
Käthe Kollwitz, *Woman Reaching Out Her Hand to Death*  
Käthe Kollwitz, *Sick Woman and Her Children*  
Käthe Kollwitz, *Return from Market*  
Käthe Kollwitz, *Self-Portrait*

**WYOMING**

**Cody, Buffalo Bill Historical Center**

THE ROCKY MOUNTAINS: A VISION FOR ARTISTS IN THE NINETEENTH CENTURY, 1 May 1983–15 October 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

**BELGIUM**

**Brussels, United States Ambassador to NATO**  
Gilbert Stuart, *George Pollock*  
Gilbert Stuart, *Mrs. George Pollock*  
Thomas Sully, *Ann Biddle Hopkinson*  
Thomas Sully, *Francis Hopkinson*  
Thomas Sully, *The Leland Sisters*

**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  
**London, United States Embassy**  
Sir William Beechey, *General Sir Thomas Picton*  
Francis Cotes, *Miss Elizabeth Crewe*  
Thomas Gainsborough, *William Yelverton Davenport*  
Michiel van Miereveld, *Portrait of a Lady with a Ruff*

**FEDERAL REPUBLIC OF GERMANY**

**Bonn, United States Embassy**  
Alexej von Jawlensky, *Murnau*  
Jacob Lawrence, *Daybreak—A Time to Rest*  
Chaim Soutine, *Pastry Chef*

**FINLAND**

**Helsinki, United States Embassy**  
George Catlin, four paintings of Indian life

**FRANCE**

**Paris, Musée du Louvre**  
Attributed to Bartolommeo Bellano, *Christ Child* (bronze)  
**Paris, United States Ambassador to UNESCO**  
George Catlin, four paintings of Indian life  
John Singer Sargent, *Mathilde Townsend*  
**Paris, United States Embassy**  
George Catlin, two paintings of Indian life  
John Singer Sargent, *Mrs. Joseph Chamberlain*  
Gilbert Stuart, *Dr. William Hartigan?*  
Thomas Sully, *John Quincy Adams*  
Jeremiah Theus, *Mrs. Cuthbert*

**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 Chungahochie 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*

**NORWAY**

**Oslo, United States Embassy**  
George Catlin, five paintings of Indian life

**SAUDI ARABIA**

**Riyadh, United States Embassy**  
American School, *Spring on the Range*  
Walt Kuhn, *Hare and Hunting Boots*

**SWEDEN**

**Stockholm, United States Embassy**  
American School, *Portrait of a Man*  
American School, *Brothers*  
Lyonel Feininger, *Storm Brewing*  
Rembrandt Peale, *George Washington*  
Benjamin West, *Elizabeth, Countess of Effingham*

**SWITZERLAND**

**Geneva, United States Ambassador to the United Nations Mission**  
American School, *Abraham Lincoln*  
T. Davies Bangor, *Ship in Full Sail*



Henri Rousseau, *Tropical Forest with Monkeys*,  
John Hay Whitney Collection, 1982.76.7

George Catlin, *Falls of the Snake River*

Gilbert Stuart, *Ann Barry*

Gilbert Stuart, *Mary Barry*

#### SYRIA

##### Damascus, United States Embassy

George Catlin, two paintings of Indian life (returned)

Thomas Chambers, *Hudson Valley, Sunset* (returned)

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

#### U.S.S.R.

##### Moscow, United States Embassy

James Reid Lambdin(?), *Daniel Webster*

John Singer Sargent, *Miss Grace Woodhouse* (returned)

James McNeill Whistler, *Head of a Girl*

#### UNITED STATES

##### DISTRICT OF COLUMBIA

##### Washington, The Architect of the Capitol

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

##### Washington, Blair House, The President's Guest House

American School, *Portrait of a Young Lady* (returned)

Chinese School, *Archery Contest*

Chinese School, *Procession by a Lake*

Henri-Joseph Harpignies, *Landscape*

Gari Melchers, *The Sisters* (returned)

Gilbert Stuart, *Mr. Ashe* (returned)

Gilbert Stuart, *George Washington*

Gilbert Stuart, *Ann Barry* (returned)

Gilbert Stuart, *Mary Barry* (returned)

##### Washington, Department of State, Diplomatic Reception Rooms

George Catlin, six paintings of Indian life

##### Washington, The Director of the Central Intelligence Agency

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

Joseph Bartholomew Kidd, *Sharp-Tailed Sparrow*

Joseph Bartholomew Kidd, *Yellow Warbler*

##### Washington, Dumbarton House, 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)

##### 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, *General 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 and Union Man-of-War*

**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* (returned)  
American School, *The Start of the Hunt*  
American School, *The End of the Hunt*  
American School, *Washington at Valley Forge*  
James Bard, *Towboat John Birkbeck* (returned)  
George Catlin, two paintings of Indian life (returned)  
Thomas Chambers, *Threatening Sky, Bay of New York* (returned)  
Charles C. Hofmann, *View of Benjamin Reber's Farm*  
Amzi Emmons Zeff, *The Barnyard*

**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 Callery, *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

**Washington, Supreme Court of the United States**

**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 Eichholtz, *Julianna Hazlehurst*  
Attributed to Sturtevant Hamblin, *Little Girl with Pet Rabbit*  
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, *Untitled*  
Unknown, *Landscape*

**Mme. Justice Sandra Day O'Connor**

George Catlin, five paintings of Indian life

**Mr. Justice William H. Rehnquist**

American School, *Abraham Lincoln* (returned)  
Circle of Hendrik van Anthonissen, *Ships in the Scheldt Estuary*  
Leonid (Berman), *Faradaro*  
Aaron Bohrod, *Old State Capitol* (returned)  
George Catlin, three paintings of Indian life  
George Cuit the Younger, *Easby Abbey, Near Richmond*

Frits Thaulow, *River Scene*  
Eugene Laurent Vail, *The Flags, Saint Mark's, Venice*

**Mr. Justice John Paul Stevens**

American School, *Portland Harbor, Maine*  
George Catlin, *Scene from the Lower Mississippi*  
Gustave Courbet, *Landscape Near the Banks of the Indre*  
Robert Henri, *Volendam Street Scene* (returned)  
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*  
Childe Hassam, *Oyster Sloop*

**Washington, The White House**

American School, *Attack on Bunker's Hill with the Burning of Charles Town*  
George Catlin, thirty-eight 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*

**OKLAHOMA**

**Oklahoma City, Oklahoma Museum of Art**

Pierre Bonnard, *Bouquet of Flowers*  
Jean-Louis Forain, *The Stockade*  
Berthe Morisot, *Young Woman with a Straw Hat*  
Auguste Renoir, *Nude*  
Gilbert Stuart, *John Bill Ricketts*

**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)

**TEMPORARY EXCHANGE LOANS**

**ENGLAND**

**Southampton Art Gallery**

Paul Cézanne, *At the Water's Edge*,  
10 May—28 October 1984

**NORWAY**

**Oslo, Munch-museet**

Georges Seurat, *Seascape at Port-en-Bessin, Normandy*,  
7 April 1983—8 May 1984  
Camille Pissarro, *Hampton Court Green*,  
15 May 1984 through end of the fiscal year

# EDUCATIONAL SERVICES

This was a year of great change for the education department. After thirty-six years as lecturer and curator of education, Margaret I. Bouton retired on 30 April. Danielle Rice has taken her place. The department provided high-quality educational programs for thousands of museum visitors, as well as interpretive films, slides, and video programs to millions in this country and abroad through its extension service.

## DEPARTMENT OF TOURS AND LECTURES

The accompanying table of statistics shows that the tours, lectures, and workshops which the department's lecturers have traditionally offered drew large audiences. Special appointment tours of the permanent collection and temporary exhibitions continued to be the most popular form of educational activity, judging from both the number of visitors attending and the number of tours given. The department began to work with local universities by organizing and leading a series of Gallery visits and seminars based on specific readings for students from Saint John's College, Annapolis. A new course for adults entitled "The Language of Art" was filled to capacity evenings in July and August.

The number of students in elementary schools throughout America is on the rise, and the Gallery's long-standing children's tour program conducted by trained volunteer docents showed a dramatic increase in attendance, registering the highest total in a decade. Changing demographic patterns are not the only reason for higher statistics; new activities are also drawing attention. A slide package with explanatory notes for the *Art of Aztec Mexico: Treasures of Tenochtitlan* prepared students before their museum visit; "Fit for a King," a new tour of the re-



An education department children's workshop

cently renovated ground floor galleries, highlighted the museum's decorative arts collection; finally, better coordination of the volunteers also improved the quality of the program. Volunteers led groups of area school children on a two-hour visit of the West Building, in a program called "The Elements of Design." Students saw a film on line, color, texture, and shape, toured the permanent collection discussing the art elements, and then adjourned to a workshop where they made tissue-paper collages inspired by what they had seen. The staff and volunteers also revised "The Great Picture Hunt," the popular self-guided tour of the West Building for children who come to the Gallery with their parents, and created two similar worksheets for *The Orientalists: Delacroix to Matisse*.

The interpretation of temporary exhibitions continued to be a high priority for the department. Staff members, Gallery curators, and other experts collaborated on explanatory labels and recorded tours for *The Folding Image: Screens by Western Artists of the 19th and 20th Centuries; The Orientalists; Delacroix to Matisse; and Watteau 1682-1721*; similar materials were prepared for *Art of Aztec Mexico: Treasures of Tenochtitlan* and *The John Hay Whitney Collection*, and labels were written for *Leonardo's Last Supper*. In conjunction with *The Orientalists: Delacroix to Matisse*, the department created a *petit journal* based on accounts of travelers to the Near East and North Africa. This is the first publication of this type written by the education department.

A special lecture/demonstration entitled, "The Art of Being a Gentle Person: Body Language in Watteau's Paintings," explored the relationship between Watteau's subjects and eighteenth-century dress and deportment. Dr. Gretchen Schneider, a cultural historian, demonstrated the intricacies of eighteenth-century clothing and discussed the social significance of gesture.

Department members continued to prepare ten-minute talks or interviews which were broadcast by radio station WCMS during the intermissions of National Gallery concerts.

The department also supervised the summer intern program, which matched twenty graduate students with different departments of the Gallery. As a group, students attended sessions on all phases of museum operations. Individually, they participated in the activities of the department to which they were assigned. Education department interns, for example, prepared and delivered a Sunday lecture, a painting of the week talk, and lectured regularly. The students and the offices in which they served were: Alan Braddock, sculpture; Sharon Carman, American painting; Kermit Cederholm, conservation; James Clifton, early Italian painting; Luisa Costanzo, French painting; Charles Cronin, secretary-general counsel; Susan Currie, exhibitions and loans; Maura Donohue, education; Lynn Ferrillo, American painting; Kathleen Gregory, graphic arts; James Herbert, education; John Hutton, photographic archives; Gregory Jecmen, curatorial records; James Lieber, early Italian painting; Harry Mergler, northern European painting; Larry Perkins, graphic arts; Athena Sax, library; Jill Steinberg, sculpture; Lisa Wainwright, twentieth century; Diane Wilson, library.

#### STATISTICAL SUMMARY

<i>Type of Educational Event</i>	<i>Number</i>	
	<i>Given</i>	<i>Attendance</i>
Introduction to the Collection	699	23,751
Tour of the Week	230	11,133
Painting of the Week	587	11,677
Specially Scheduled Tour or Lecture	1,245	35,831
Scheduled Visit for Area School Children	2,288	28,899
Scheduled Tour in a Foreign Language	55	4,339
Sunday Auditorium Programs	51	13,470
Scheduled Film Programs	616	78,814
Recorded Tours (number used)		25,724
TOTAL	5,771	230,638

#### SUNDAY LECTURERS

The Sunday auditorium programs consisted of hour-long formal lectures with slides. Sixteen Sunday talks were given by the education and curatorial staff members: E. A. Carmean, Jr.; Nicolai Cikovsky, Jr.; Margaret Morgan Grasselli; R. Wayne Reynolds; Diane DeGrazia; Eric Denker; Maura C. Donohue; Gwen Everett; John Hand; James D. Herbert; John Kent Lydecker; Donna Mann; Ross Merrill; Danielle Rice; William J. Williams; and Christopher With.

There were thirty-four guest speakers: RICHARD WOLLHEIM, the 1984 Andrew W. Mellon Lecturer in the Fine Arts, will be giving six talks on *Painting as an Art* in November 1984, since he was unable to schedule a time in the spring of 1984. The guest speakers for 1984 were:

CLIFFORD S. ACKLEY, associate curator, prints, drawings, and photographs, Museum of Fine Arts, Boston

"The Dialogue of Darkness and Light: Rembrandt's Biblical Etchings"

PAUL BAROFSKY, professor of art history, University of Virginia, Charlottesville

"Masterpieces of Art in the Modern Poets' Imagination"

ROBERT P. BERGMAN, director, The Walters Art Gallery, Baltimore

"Pilgrimage Places: The Archetypal Medieval Journey"

BONNIE CLEARWATER, curator, The Mark Rothko Foundation, New York

"Mark Rothko: The Late Paintings"

FRANK COSSA, professor of art history, New Jersey Institute of Technology, Newark

"The Corinthian Maid and Penelope: Joseph Wright of Derby's Paintings for Wedgwood"

W.R. DALZELL, author and lecturer Bedford, England  
"Sir Christopher Wren's Churches in the City of London" and

"The Tide of History—London's Architecture from the River"

ALDEN RAND GORDON, professor of fine arts, Trinity College, Hartford

"Two Eighteenth-Century Patrons: Madame de Pompadour and Her Brother"

ROBERT HALSBAND, professor emeritus of English, University of Illinois, Urbana

"Hogarth's Graphic Friendships: His Book Illustrations for Friends"

EGBERT HAVERKAMP-BEGEMANN, professor of art history, Institute of Fine Arts, New York

"Rembrandt's Etchings: His Vision of Landscape"

JOHN HAYES, director, National Portrait Gallery, London, England

"Thomas Gainsborough as Draftsman"

LESLIE JONES, lecturer, Princeton, New Jersey

"Images with Meaning: content in G.B. Piazzetta's Painting"

JOY KENSETH, professor of art history, Dartmouth College, Hanover

"Giving Up the Ghost: Roman Baroque Statues of the Blessed"

MICHAEL KOMANECKY, assistant to the director, Yale University Art Gallery, New Haven

"The Folding Image"

GEORGE KNOX, professor of fine arts, The University of British Columbia, Vancouver

"Piazzetta Drawings in a Year of Celebration"

SUSAN DONAHUE KURETSKY, professor of art history, Vassar College, Poughkeepsie

"Dutch Courtship: Pitfalls in the Progress of Love"

JOAN M. MARTER, professor of art history, Rutgers University, New Brunswick

"Alexander Calder's Theatrical Productions and Giant Mobiles"

STELLA MARY NEWTON, OBE, author and lecturer, London

"Dress of the Venetians"

WENDY NELSON-CAVE, West Institute for Higher Education, University of London

"Eighteenth-Century Paintings of the Theater"

HENDRIK W. VAN OS, professor of art history, The National University, Groningen, The Netherlands  
"Fourteenth-Century Altarpieces for the Sienese Cathedral"

BENARD B. PERLMAN, professor and chairman, Department of Fine and Applied Arts, Community College of Baltimore

"William Merritt Chase and Robert Henri: The Artist-Teachers as Friends and Foes"

TERISIO PIGNATTI, professor of art history, University of Venice

"Carpaccio to Tintoretto: Recent Restorations of Venetian Paintings of the Golden Age"

EDMUND P. PILLSBURY, director, Kimbell Art Museum, Fort Worth

"The Beginnings of Modern Draftsmanship and the Woodner Collection"

DONALD POSNER, Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts, New York University

"Watteau and the Creation of the Parklandscape"

ANN M. ROBERTS, professor of art history, The University of Iowa, Iowa City

"A Rival in Memling's Bruges: The Master of the Saint Lucy Legend"

DUNCAN ROBINSON, director, Yale Center for British Art, New Haven

"Sir Joshua Reynolds and the Eighteenth-Century English Portrait"

MARK ROSENTHAL, curator of twentieth-century art, The Philadelphia Museum of Art

"Juan Gris' Cubist Poetics"

ERIC SHANES, lecturer, Chelsea School of Art, London

"The Road of the Heroes: Brancusi and the Masterwork of Twentieth-Century Sculpture"

ROBERT A. SOBIESZEK, director, photographic collections, George Eastman House, Rochester

"Reading the Face in Early Photography: From Expression to Narrative"

MARYANNE STEVENS, curator of the exhibition, Royal Academy of Arts, London

"The Orientalists: Delacroix to Matisse—The Allure of North Africa and the Near East"

EUGENE V. THAW, author and art dealer, New York  
"Jackson Pollock and the Art of Drawing"

PAUL HAYES TUCKER, professor of art history, University of Massachusetts, Boston

"Claude Monet: Painting, Progress, and Patriotism"

PHILIPPE M. VERDIER, Kress Professor, National Gallery of Art

"The Religious Art of Paul Gauguin"

ERNST VAN DE WETERING, head of the Central Research Laboratory, Amsterdam

"Authenticity Problems in Dutch 17th-Century Art"

CHRISTOPHER WHITE, director of studies, The Paul Mellon Centre for Studies in British Art, London

"The Human Figure in Rembrandt's Etchings"

#### THE ANDREW W. MELLON LECTURERS IN THE FINE ARTS

1952 Jacques Maritain, "Creative Intuition in Art and Poetry"

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

1954 Sir Herbert Read, "The Art of Sculpture"

1955 Etienne Gilson, "Art and Reality"

1956 E.H.J. Gombrich, "The Visible World and the Language of Art"

1957 Sigfried Giedion, "Constancy and Change in Art and Architecture"

1958 Sir Anthony Blunt, "Nicolas Poussin and French Classicism"

1959 Naum Gabo, "A Sculptor's View of the Fine Arts"

1960 Wilmarth Sheldon Lewis, "Horace Walpole"

1961 André Grabar, "Christian Iconography and the Christian Religion in Antiquity"

1962 Kathleen Raine, "William Blake and Traditional Mythology"

1963 Sir John Pope-Hennessy, "Artist and Individual: Some Aspects of the Renaissance Portrait"

1964 Jakob Rosenberg, "On Quality in Art: Criteria of Excellence in the Past and Present"

1965 Sir Isaiah Berlin, "Sources of Romantic Thought"

1966 Lord David Cecil, "Dreamer or Visionary: A Study of English Romantic Painting"

1967 Mario Praz, "On the Parallel of Literature and the Visual Arts"

1968 Stephen Spender, "Imaginative Literature and Painting"

1969 Jacob Bronowski, "Art as a Mode of Knowledge"

1970 Sir Nikolaus Pevsner, "Some Aspects of Nineteenth-Century Architecture"

1971 T.S.R. Boase, "Vasari, the Man and the Book"

1972 Ludwig H. Heydenreich, "Leonardo da Vinci"

1973 Jacques Barzun, "The Use and Abuse of Art"

1974 H.W. Janson, "Nineteenth-Century Sculpture Reconsidered"

1975 H.C. Robbins Landon, "Music in Europe in the Year 1776"

1976 Peter von Blanckenhagen, "Aspects of Classical Art"

1977 André Chastel, "The Sack of Rome, May 1527"

1978 Joseph Alsop, "The History of Art Collecting"

1979 John Rewald, "Cézanne and America"

1980 Peter Kidson, "Principles of Design in Ancient and Medieval Architecture"

1981 John Harris, "Palladian Architecture in England, 1615-1760"

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

1983 Vincent Scully, "The Shape of France"

1984 Richard Wollheim, "Painting as an Art"

#### SLIDE LIBRARY

A total of 141,205 slides are now in the education division's library. During the year, 11,239 accessions (counting 1,131 replacements) were made. This figure includes new photography of Gallery objects (4,251), coverage of exhibitions (1,934), and material for lectures (1,154). Purchases from outside sources numbered 2,672 slides. Included in this figure are 765 slides acquired from Mark Lansburgh. This year's addition to previous purchases (4,000 slides) from Mr. Lansburgh's collection provides the Gallery with a unique resource for the study of medieval and Renaissance manuscript illumination. Furthermore, Francis D. Weeks donated slides on European cities, and the library received a gift of 100 slides from the Prado Museum. The exchange program begun last year with the Nationalmuseum, Stockholm, continued, and one was started with the Chrysler Museum, Norfolk. Exchanges of individual slides were made with the National Museum of American Art, Washington, the Museum of Fine Arts, Boston, the Alte Pinakothek, Munich, and the Royal Albert Memorial Museum, Exeter.

The number of new slides catalogued was 6,998 and, with receipt of new information, 689 were re-

catalogued. During the year the staff mounted 9,998 slides in metal binders and approximately 4,500 slides in cardboard.

A total of 32,286 slides were borrowed from the library, an overall increase of 6 percent over last year's loans. The staff used 12,727 slides, an 11 percent decrease, and 19,559 slides were borrowed by 610 people outside the Gallery, an increase of 22 percent.

## FILMS

Film programs designed to complement special exhibitions as well as the National Gallery's permanent collection were screened in the East Building auditorium every day except Monday throughout the year. Of special interest during the *Juan Gris* exhibition was a screening of the silent film *Juve contre Fantômas*, Louis Feuillade's adaptation of a popular serial novel whose main character, a mysterious master criminal, was the inspiration for Gris' painting, *Fantômas*.

Rich with the images of Hogarth and Gainsborough gentry, Stanley Kubrick's *Barry Lyndon* was shown during the exhibition *Gainsborough Drawings*. Several episodes from the highly acclaimed BBC series *Royal Heritage* were also shown at this time.

From 20 December through 4 March, a film produced by Milan's Radiotelevisione Italiana on the recent efforts to clean and restore Leonardo's *Last Supper* attracted an average daily audience of 145 visitors. Two screenings of the popular opera film *Don Giovanni*, shown at the time of the Piazzetta exhibition, drew 1,107 viewers.

For the third consecutive year a series highlighting the work of a noted contemporary filmmaker took place in the spring. "The Films of Jean Cocteau," selected and introduced by Madelaine Cottenet-Hage of the University of Maryland's French department, attracted a total of 3,354 viewers. In addition to Cocteau's well-known films *La Belle et la Bête* and *Le Sang d'un Poète*, the eight-part retrospective included the rarely revived *Les Parents Terribles* and *Les Dames du Bois de Boulogne*.

A summer series, "The Orient on Film," was organized to highlight the many attempts to evoke on film the exotic Near East. The series was an adjunct to *The Orientalists: Delacroix to Matisse*. Several early silent films, featuring piano accompaniment by the American Film Institute's Ray Brubacher, were

included; the original *Thief of Bagdad*, *Son of Sheik*, and *Beau Geste*, *Morocco*, *Death on the Nile*, *Lawrence of Arabia*, and the 1940 remake of the *Thief of Bagdad* were also shown as part of this series attended by 4,576 visitors.

Thirty-eight new titles were acquired, through gift or purchase, for the archival film collection. Among them were the documentaries *Correggio in Parma*, *Memories of Monet, Edouard Manet—Painter of Modern Life*, and a rare 1950 film made by Mark Tobey and Robert Gardner. New archival prints of the entire thirteen-part *Civilisation* series were purchased during the year.

## AUDIOVISUAL SERVICES

Five television public service announcements were produced to promote the National Gallery's temporary exhibitions. They publicized: *The John Hay Whitney Collection: Art of Aztec Mexico: Treasures of Tenochtitlan: The Folding Image: Screens by Western Artists of the 19th and 20th Centuries: Watteau 1684-1721*; and *The Orientalists: Delacroix to Matisse, The Allure of North Africa and the Near East*. One of the productions, *Art of Aztec Mexico: Treasures of Tenochtitlan*, received the 1984 Emmy Award for best public service announcement from the Washington Chapter of the National Academy of Television Arts and Sciences. An announcement produced last year, *Bellows: The Boxing Pictures*, received a bronze GINDY Award for promotional announcements in a national competition sponsored by the Information Film Producers of America.

The video documentation of temporary exhibitions and Gallery events continued. The six exhibitions recorded were: *The John Hay Whitney Collection: Art of Aztec Mexico: Treasures of Tenochtitlan: Leonardo's Last Supper: Before and After: The Folding Image: Screens by Western Artists of the 19th and 20th Centuries: Watteau 1684-1721*; and *The Orientalists: Delacroix to Matisse, The Allure of North Africa and the Near East*.

The following events were also documented: the press conference announcing the exhibition *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting*; a lecture/demonstration of "The Art of Being a Gentle Person: Body Language in Watteau's Paintings"; and the reception/presentation for the Pritzker Prize for Architecture.

Other projects ranged from shooting still photo-

graphs for the film *The Art of Collecting Drawings* to conducting the music search for the National Gallery film *John F. Peto*.

#### ART INFORMATION SERVICE

Staff members working at the three information desks in the West and East Buildings continued to provide information and assistance to Gallery visitors. 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 of exhibitions on request. For the gallery leaflet program, twenty-four texts were updated and reprinted.

Most public inquiries were answered immediately, but there were also those which called for special attention under the supervision of the curator in charge.

##### *Inquiries Requiring Special Research*

512 letters from 45 states and 17 foreign countries  
225 telephone inquiries  
737 Total

An informal survey of visitors asking for assistance at the information desks was conducted during a week in the summer:

*Visitors Stopping at Information Desks, 20-26 August*  
2,350 from 50 states  
770 from 66 foreign countries  
3,120 Total

#### DEPARTMENT OF EXTENSION PROGRAMS

For the first time in its history, the extension program audience exceeded one hundred million persons. Audience reports indicate that 114,534,980 persons viewed extension programs in fiscal year 1984. Again this year, the majority of the overall audience saw extension programs on public and educational television. Department staff have continued in their efforts to provide programs for television presentation, increasing by almost fourteen million the number of persons to whom extension resources were accessible through this medium. Programmatic materials have been made available to a substantially increased number of noncommercial, public-access educational stations, so that communities in every state in the nation now receive Gallery programs via television.

Of the total audience, more than six million persons used extension programs through both the regu-

lar (short-term) direct loans and through the extended loan system, double the fiscal 1983 audience size for these distribution systems. Such significant expansion of these audiences reflects better and higher utilization of programs in schools, as well as enhanced levels of use in other educational settings. Film utilization, in particular, rose by almost 20 percent. It is worth noting, however, that most of the increase in this audience is related to the addition of sixty-one new agencies—educational resource centers, libraries, school systems, college or university instructional media and television facilities, and museums—to the extended loan program during the year, enlarging by over 30 percent the number of participant organizations. These agencies act as affiliate distributors of extension programs by providing immediate accessibility to Gallery materials for large numbers of borrowers in their particular geographic areas or constituencies.

Concomitant with the growth of the extension programs audience is a notable expansion in geographical distribution of viewers. Although most viewing sites are within the United States, the number of foreign countries in which programs were seen more than doubled in fiscal 1984. The fifty-eight nations reporting use of extension programs span the entire world—almost every country in Europe and many on other continents. A sampling includes Algeria, Brazil, China, Colombia, Egypt, Guatemala, Haiti, India, Israel, Jordan, South Korea, Nepal, Nigeria, Pakistan, U.S.S.R., Surinam, and Venezuela. Numerous viewers in foreign lands were reached through U.S. embassies and consulates abroad via USIA; U.S. military installations within the United States, in Europe, and in Asia continue to utilize extension programs heavily. Additional international audiences saw Gallery films such as *Picasso: The Saltimbanques; Mobile, by Alexander Calder*; and *David Smith*, which were chosen to represent the United States in film festivals in Spain, Poland, Belgium, Australia, and Italy.

Program development activities flourished during the year. The department developed and produced a new film, *Important Information Inside: John F. Peto and the Idea of Still-Life Painting*. Based on the Gallery's special exhibition and the accompanying catalogue by deputy director John Wilmerding, the program provides a view of Peto's art and its relationship to that of other American still-life painters, as well as insights into life and events in late nineteenth-century America. It is being distributed

as a film, and video versions also will be available for educational and public television. The department completed the editing, design, production, and manufacture of distribution copies of four new color slide programs: "Rodin Rediscovered"; "The Search for Alexander"; "The Age of Rembrandt; Dutch Painting of the Seventeenth Century"; and "Costume—From the Index of American Design." All of these programs have been added to inventory and are being circulated actively. The Gallery's film *Raphael and the American Collector* is being augmented by a prologue providing a brief introduction to the paintings of that Italian Renaissance master. Script development, filming, and editing have been completed, and the finished film will soon be ready for distribution.

Departmental activities related to coordination and review of content and production of a videodisc on the Gallery concluded with the publication, in March, of the videodisc—the first of its kind on a museum. It contains two thirty-minute video programs, narrated by the Gallery's director, J. Carter Brown, on the Gallery's history, its activities, and its collections, plus a "still-frame catalogue" of 1,645 of the Gallery's most important paintings, sculpture, drawings, and prints. The laser optical videodisc, accompanied by a printed index of the works contained in the still-frame section, has been added to extension programs offerings and is available on a long-term loan basis to enhance its usefulness in such settings as libraries and colleges.

The National Gallery of Art videodisc was selected by the University of Nebraska as the best visual database application of all videodiscs published during the year. Other awards for Gallery programs include a CINE Golden Eagle for the film *David Smith* and the selection of *Femme/Woman: A Tapestry by Joan Miró* as a finalist in the American Craft Council/American Craft Museum International Craft Film Festival. In September, the Peto film was nominated for a 1984 CINE Golden Eagle Award.

The addition of so many new programs to the department's offerings requires the development of a new extension program catalogue. This work has begun, and mid-winter publication is anticipated.

Departmental efforts and resources have continued to be devoted to upgrading the quality of our program inventory to accommodate the stringent requirements for television use. Other activities related to the distribution operations of the department include the development and implementation of au-



John Wilmerding, Joseph Reis, and Ruth Perlin making the Peto film on location in The Studio, Island Heights, New Jersey

tomated data processing systems to improve the efficiency of booking and accountability procedures and of inventory control methods.

#### ART & MAN

The department continued to work closely with the editors of *Art & Man* magazine, published for a secondary school audience by Scholastic Magazines, in cooperation with the National Gallery. As in past years, the theme of each issue was the work of a major artist. Rembrandt, Toulouse-Lautrec, and Calder were among those featured. The circulation level during the year is reported at 147,000 subscriptions.

#### SUMMARY

	Showings	Total Estimated Audience
Color Slide Programs	13,539	860,023
Automated Programs	184	45,830
Films	15,436	1,430,196
Videocassettes	793	57,843
Extended Loans	14,106	3,753,209
Special Long-Term Loans	961	96,100
Public/Educational		
Television	2,300	108,291,779
GRAND TOTAL	47,319	114,534,980

# CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1983-1984

During its fourth academic year the Center continued to consolidate the fellowship program and to develop a range of scholarly gatherings. Once again the members in residence included a number of predoctoral fellows, as well as the Kress professor, senior fellows and visiting senior fellows; the total number of members and research assistants at the Center at any one time was approximately the same as during 1982-1983. As in the previous two years, one of the senior fellows held a joint half-time appointment with the Department of Art History at George Washington University.

Further experimentation with the program of scholarly meetings resulted in the concept of a continuing seminar, which would draw together a small group of scholars in the same field for round-table discussions at periodic intervals during the year, thereby introducing the possibility of an on-going exchange of information and ideas. The first seminar of this type involved colleagues from the local area and elsewhere engaged in advanced research on France and Burgundy in the fifteenth century. Two other seminars, one in the fall term and the other in the spring, met for single-day discussions. The Center also sponsored two *incontri* at which scholars from abroad paying brief visits to Washington spoke about their current research. In addition to colloquia, shop talks, seminars, and *incontri*, all of which involved a relatively small group of participants, the Center held larger meetings with participants from Europe and throughout the United States. These included one conference and four symposia, three cosponsored with sister institutions in the area, on subjects ranging from Leonardo da Vinci's *Last Supper* to the works of James McNeill Whistler.

The Center also continued to strengthen ties with

sister organizations in North America through sponsorship of and participation in an association of research institutes in art history. This group, consisting of representatives of the American Academy in Rome, Dumbarton Oaks, the Institute for Advanced Study, the J. Paul Getty Museum, the J. Paul Getty Center for the History of Art and the Humanities, The Metropolitan Museum of Art, the Huntington Library, the Smithsonian Institution, Villa I Tatti, and the Yale Center for British Art, met at the Center in October 1983 and again in Toronto in conjunction with the College Art Association meeting in February 1984. Issues under discussion at these meetings included levels of fellowship support, courtesies extended to fellows when visiting associated research institutes, types of research programs sponsored by member institutions, coordination of specific research projects in terms of projected use of computers, and the possibility of joint appointments among various institutions.

At the beginning of the academic year the Center published its third annual report of research and activities, covering the period June 1982-May 1983, and toward the middle of the year the third issue of *Sponsored Research in the History of Art*, Volume 13 of *Studies in the History of Art*, consisting of papers presented at the El Greco symposium held in 1982, was published in May 1983. Other symposia volumes in various stages of preparation during 1982-1983 included those on Claude Lorrain and Raphael before Rome.

Considerable progress was made in 1983-1984 in the Center's program of long-term research, particularly in the corpus of architectural drawings project.

Support for the fellowship program, as well as the programs of scholarly meetings and research, came from a variety of private sources, including endowed

funds from the Andrew W. Mellon Foundation and grants from the Samuel H. Kress Foundation. The Center also received funds from Robert and Clarice Smith to continue the Smith fellowship in northern painting, from Lawrence and Barbara Fleischman to support the first year of a two-year Fleischman predoctoral fellowship in American art, and from Julius L. and Anita Zelman for the Whistler symposium. The Olivetti Corporation and AT&T also contributed to the support of Center symposia.

#### BOARD OF ADVISORS AND SELECTION COMMITTEE MEMBERS

The Board of Advisors in 1983–1984 included four members appointed in January 1983 for two- or three-year terms: Professors Dore Ashton (Cooper Union), James Cahill (University of California, Berkeley), Alfred Frazer (Columbia University), and Craig H. Smyth (Villa I Tatti). Professors Marvin Eisenberg (University of Michigan) and George Heard Hamilton (Sterling and Francine Clark Art Institute), initially appointed in 1979, served until December 1983, while Professor Irving Lavin, also a member of the original board, remains on the board through 1984. One new member, Professor Alan Shestack (Yale University Art Gallery), began serving a three-year term in January 1984.

The board met twice during the year (11 November 1983 and 13 April 1984) to discuss Center programs and policies. Members also convened in five selection committees to review fellowship applications for the coming year. After reviewing a total of 144 applications—49 for senior fellowships, 28 for visiting senior fellowships, 2 for the National Gallery of Art curatorial fellowship, 1 for an associate appointment, and 64 for predoctoral fellowships—the board nominated 6 senior fellows and 5 alternates, 6 visiting senior fellows and 1 alternate, 8 predoctoral fellows and 3 alternates, 1 curatorial fellow, and 1 associate.

#### MEMBERS

The community of scholars in residence at the Center during 1983–1984 included the Kress professor, eight senior fellows, six visiting senior fellows, and five predoctoral fellows. Their fields of research ranged from ancient India to modern Europe; specific topics involved the relationship between visual and literary imagery in the Middle Ages, political meaning in the design of city council chambers in

the United States, and notions of originality in seventeenth-century Europe, as well as studies of individual artists, patrons, cities, monuments, and works of art.

The members met every Tuesday during the academic year at lunch in the fourth floor seminar room. These weekly sessions provided the opportunity for discussion among members concerning a recent paper presented at the Center, current research by a member or visiting scholar, and issues and ideas arising from recent symposia, publications, and exhibitions. Members, staff, and guests also gathered regularly for tea on Thursday afternoons.

On 23 September the Center and the senior curator of the National Gallery cosponsored the annual meeting to introduce the members of the Center to the other art historians at the Gallery. The senior members of the Center and various Gallery curators gave brief presentations on their current research, followed by discussion. The annual reception in honor of the Kress professor and members of the Center was held on 29 September. In late February, past and present members attending the 1984 annual meeting of the College Art Association in Toronto gathered for the Center's third annual reunion.

#### KRESS PROFESSOR

PHILIPPE VERDIER, a distinguished connoisseur and historian of medieval art who has made important contributions in many areas of Western art, is professor emeritus at the Université de Montréal. A native of France, Professor Verdier has spent most of his professional life in North America and has divided his career between teaching and curatorial work. He has held professorships at Bryn Mawr College, The Johns Hopkins University, Yale University, Harvard University, and Carleton University (Ottawa), as well as the Université de Montréal. His museum positions have included curator of sculpture and decorative arts at the Walters Art Gallery; assistant to the director of the Museum of Art, Carnegie Institute; and consultant to the Cleveland Museum of Art and to The Menil Collection.

During his year at the Center, Professor Verdier undertook research on one long-term project and completed two others for publication. The long-term project is a French translation of and commentary upon the Latin texts of Abbot Suger on the Administration of the abbey of Saint-Denis, and the Consecration of the porch-façade of the abbey in 1140 and of the chevet in 1144. Suger's texts involve the

decoration of the church and are crucial for an understanding of the new aesthetic which came into being with Gothic architecture.

The two works that Professor Verdier completed for publication in 1983–1984 were the preface and commentary for a previously unpublished manuscript by Paul Gauguin in the collection of The Saint Louis Museum of Art and an article on a page from the album of Villard de Honnecourt. The Gauguin manuscript, entitled *L'Esprit moderne et le catholicisme*, is the last known text by the artist and a major contribution to the study of symbolism in his oeuvre. The Villard de Honnecourt album page contains a motif which Professor Verdier has identified as the tomb of a Hellenistic ruler in the kingdom of Jerusalem. During the year Professor Verdier also published two articles on Renaissance Italy, four articles in *The Dictionary of the Middle Ages*, and three book reviews. He wrote the entry on the Chalice of Abbot Suger of Saint-Denis for the systematic catalogue of decorative arts of the National Gallery, as well as an article on the chalice for submission to *Studies in the History of Art*. Professor Verdier presented some of his research on Abbot Suger at the Center in the first colloquium of the year entitled, "How Much did it Cost Abbot Suger to Rebuild and Redecorate Saint-Denis?" He also delivered a Sunday afternoon lecture at the Gallery on "The Religious Art of Paul Gauguin."

#### SENIOR FELLOWS

ANNE HAGOPIAN VAN BUREN  
Tufts University

Samuel H. Kress Senior Fellow, 1983–1984  
Research topic: *Hesdin Castle and Broederlam's Paintings of the Golden Fleece*

JOHN C. IRWIN

Victoria and Albert Museum (emeritus)  
Ailsa Mellon Bruce Senior Fellow, 1983–1984  
Research topic: *Origins of Monumental Art in Universal Myth*

ELISABETH KIEVEN

Bibliotheca Hertziana  
Samuel H. Kress Senior Fellow, spring 1984  
Research topic: *Roman Architecture in the 1730s*

V.A. KOLVE

University of Virginia  
Ailsa Mellon Bruce Senior Fellow, spring 1984  
Research topic: *The God-denying Fool in Medieval Art and Literature*

JOHN A. PINTO

Smith College  
Ailsa Mellon Bruce Senior Fellow, spring 1984  
Research topic: *The Trevi Fountain in Rome*

THOMAS F. REESE

University of Texas, Austin  
Samuel H. Kress Senior Fellow, fall 1983  
Research topic: *Architecture and Reform Politics in The Age of Charles III*

CHARLES S. RHYNE

Reed College  
Samuel H. Kress Senior Fellow, 1983–1984  
Research topic: *The Drawings and Paintings of John Constable: Catalogue Raisonné*

RICHARD E. SPEAR

Oberlin College  
Ailsa Mellon Bruce Senior Fellow, 1983–1984  
[joint appointment with George Washington University]  
Research topics: *Problems of Originality and Caravaggio Studies*

#### VISITING SENIOR FELLOWS

CHARLES TRUE GOODSELL

Virginia Polytechnic Institute and State University  
Ailsa Mellon Bruce Visiting Senior Fellow, summer 1984  
Research topic: *Political Meaning in Civic Design: City Council Chambers*

ARTUR ROSENAUER

Institut für Kunstgeschichte der Universität Wien  
Ailsa Mellon Bruce Visiting Senior Fellow, spring 1984  
Research topic: *Donatello's Development in the 1430s*

ALAN SHESTACK

Yale University Art Gallery  
Ailsa Mellon Bruce Visiting Senior Fellow, spring 1984  
Research topic: *A Reconsideration of the Drawings of Wolf Huber*

ELISE GOODMAN-SOELLNER

University of Cincinnati  
Ailsa Mellon Bruce Visiting Senior Fellow, fall-winter 1983  
Research topic: *The Lady and the Landscape: A Seventeenth-Century Pictorial and Poetical Topos*

SIDRA STICH

University Art Museum, University of California,  
Berkeley  
Ailsa Mellon Bruce Visiting Senior Fellow, fall 1983  
Research topic: *Miro's Tableaux Sauvages*

ZSUZSA URBACH

Museum of Fine Arts, Budapest  
Ailsa Mellon Bruce Visiting Senior Fellow, summer  
1984  
Research topic: *The Sources of Bruegel's Art and His  
Relation to Early Netherlandish Painting: Quotation,  
Revival, or Archaism in the Vienna Carrying of the  
Cross*

NATIONAL GALLERY OF ART CURATORIAL FELLOW

ARTHUR K. WHEELOCK, JR.

National Gallery of Art  
Research topic: *Vermeer's Painting Techniques and  
Their Relationship to His Style*

FELLOWS

SUSAN MACMILLAN ARENSBERG\*

[The Johns Hopkins University]  
Samuel H. Kress Fellow, 1983-1985  
Research topic: *The Padua Bible*

SUSAN J. BARNES\*

[New York University, Institute of Fine Arts]  
David E. Finley Fellow, 1981-1984  
Research topic: *Van Dyck in Italy (November 1621-  
January 1628)*

DOUGLAS CRIMP

[The Graduate School and University Center of the  
City University of New York]  
Chester Dale Fellow, 1983-1984  
Research topic: *The Museum's Culture: A Postmod-  
ern Perspective*

LINDA DOCHERTY\*

[University of North Carolina, Chapel Hill]  
Lawrence and Barbara Fleischman Fellow, 1983-  
1985  
Research topic: *A Search for Identity: American Art  
Criticism and the Concept of the Native School,  
1876-1893*

KATHERINE FRASER FISCHER

[Harvard University]  
Chester Dale Fellow, 1983-1984  
Research topic: *The Rebuilding of the Palais de Jus-  
tice in Paris in the Nineteenth Century*

JEFFREY HAMBURGER

[Yale University]  
David E. Finley Fellow, 1983-1986  
Research topic: *The Rothschild Canticles*

CHRISTOPHER JOHNS

[University of Delaware]  
Chester Dale Fellow, 1983-1984  
Research topic: *The Influence of the Paleochristian  
Revival on the Art Patronage of Pope Clement XI  
Albani, 1700-1721*

JENNIFER LICHT

[Columbia University]  
Chester Dale Fellow, 1983-1984  
Research topic: *The Peace of Amiens: Art in France  
and England in 1809*

LUCY MACCLINTOCK

[Harvard University]  
David E. Finley Fellow, 1982-1985  
Research topic: *Eugène Delacroix and the Signifi-  
cance of Finish in Romantic Painting*

THOMAS S. MICHIE\*

[Yale University]  
Samuel H. Kress Fellow, 1982-1984  
Research topic: *The Willards and Collaborating  
Craftsmen in Boston, 1780-1830*

LAWRENCE W. NICHOLS

[Columbia University]  
Robert H. and Clarice Smith Fellow, 1983-1984  
Research topic: *The Paintings of Hendrik Goltzius,  
1558-1617*

STEVEN F. OSTROW\*

[Princeton University]  
Samuel H. Kress Fellow, 1982-1984  
Research topic: *The History and Decoration of  
the Sistine and Pauline Chapels at Santa Maria  
Maggiore*

LINDA WOLK

[University of Michigan, Ann Arbor]  
Mary Davis Fellow, 1983-1985  
Research topic: *The Paintings of Perino del Vaga  
(1501-1547)*

MEETINGS

COLLOQUIA

Every year the Kress professor and senior fellows  
are invited to present their current research in the  
Center's colloquium series. Nine meetings (XXXII-XLI)  
were held during 1983-1984 in the seminar room on

\*in residence 1983-1984

the fourth floor of the East Building. Each presentation and discussion period was followed by a reception and buffet dinner in the refectory. Those invited to attend colloquia included art historians in the Washington-Baltimore area; art history faculty members, senior curators and directors of museums, fellows of local research institutes (Dumbarton Oaks, Smithsonian Institution, etc.), and scholars engaged in advanced research, either sponsored or working independently. These colloquia provide a vital forum for the discussion of material and ideas among members of the Center and their senior colleagues in the area.

20 October 1983 PHILIPPE VERDIER  
How Much did It Cost Abbot Suger to Rebuild and Redecorate Saint-Denis?

10 November 1983 ANNE HAGOPLAN VAN BUREN  
The Education and Early Career of Melchior Broederlam

8 December 1983 THOMAS F. REESE  
Idea and Reality: The Image of Madrid in the Eighteenth Century

12 January 1984 JOHN C. IRWIN  
New Light on Lapis Lazuli and the Archaic Pillar-Cult

9 February 1984 CHARLES S. RHYNE  
The History of Technique—John Constable, A Trial Study

8 March 1984 JOHN A. PINTO  
The Trevi Fountain and Its Place in the Urban Development of Rome

22 March 1984 RICHARD SPEAR  
Caravaggio and the High Renaissance

12 April 1984 ELISABETH KIEVEN  
Alessandro Galilei (1691-1737): Architect in Great Britain, Florence, and Rome

24 April 1984 V.A. KOLVE  
The Fool as Killer of Christ in Late Medieval Art and Drama

#### SHOP TALKS

Four predoctoral fellows in residence delivered shop talks on their dissertation research to the other members of the Center and art historians on the National Gallery staff. These gatherings gave the fellows a chance to discuss their work in progress and to receive criticism and suggestions on methods and ideas.

15 December 1983 SUSAN J. BARNES  
Van Dyck in Italy (1621-1627)

18 January 1984 THOMAS MICHIE  
Clocks and Craftsmen in Early Nineteenth-Century Boston

16 February 1984 STEVEN F. OSTROW  
"Beyond all Imagination Glorious": The Sistine and Pauline Chapels at Santa Maria Maggiore, Rome

19 April 1984 SUSAN MACMILLAN ARENSBERG  
The Padua Bible: A Late Medieval Italian Picture Book

#### SEMINARS

The Center's seminar series consists of informal meetings organized for the critical examination of theoretical, methodological, and historiographic issues in various fields of art history and related disciplines. The gatherings take the form of unstructured round-table discussions with no formal presentations. Participation at each seminar is limited to approximately twenty scholars, generally from universities and research institutions in the United States. Readings that may help to stimulate discussion are suggested to the participants in advance of each seminar.

The choice of seminar topics is often guided by the research interests of members of the Center and colleagues in the local area, including curators at the National Gallery of Art, as well as by the Center's intention to encourage discussion on a wide range of issues and themes. Several members of the Center in 1983-1984 shared related research interests in the art of the fifteenth century in northern Europe. This led to the convening of a special seminar which met at periodic intervals during the academic year to consider historical, art historical, and literary problems in the study of France and Burgundy in the fifteenth century. Specific topics addressed during the course of this seminar included manuscript 649 in the Pierpont Morgan Library, Christine de Pizan's *L'Avision-Christine*, two paintings attributed to the Master of Saint Giles in the National Gallery of Art, images of royalty on fifteenth-century seals, and the "Burgundian tomb" during the reign of Philip the Good.

The Center also sponsored two other seminars, each meeting for a single day's discussion. In the fall, specialists in the field of South Asian urbanism gathered to consider architectural, geographic, economic, social, and religious issues in the develop-

ment of Indian cities from the Harappan period to the nineteenth century. A spring seminar dealt with aspects of Roman architecture in the early years of the eighteenth century, including discussion of the Fontana school, the architectural program of the accademia di San Luca, and the "neo-Vitruvian" movement advocated by Alessandro Galilei.

October and November 1983, January, March, and May 1984 France and Burgundy in the Fifteenth Century

9 December 1983 Urban Studies in India

9 March 1984 Roman Architecture of the Eighteenth Century

#### INCONTRI

Incontri are informal meetings occasioned by the short visit to the Center of a scholar, usually from abroad. Two such gatherings during 1983-1984 gave the members of the Center and other invited colleagues the opportunity to hear about on-going research in two areas of medieval studies.

17 November 1983 PETER LASKO, Courtauld Institute, *The Cloisters Cross*

9 May 1984 JOHN JAMES, New South Wales, Australia, *The Contractors of Chartres*

#### CONFERENCE

In December the Center sponsored an international conference in conjunction with the National Gallery's exhibition of drawings related to *The Last Supper* by Leonardo da Vinci. An adjunct to the exhibition was a life-size photographic reproduction of Leonardo's fresco, presently under restoration. The meticulous cleaning of the *Last Supper* formed the basis of several of the papers presented at the Center's conference. In addition to recent technical findings, participants discussed the painting's genesis, forms, and meaning.

16-17 December 1983—Leonardo da Vinci: *The Last Supper*

CARLO BERTELLI, Palazzo di Brera  
Observations on Leonardo's *Last Supper*

PININ BRAMBILLA BARGILON, Sezione Pinacoteca Brera  
State of Conservation and Causes of Deterioration

ANTONIETTA GALLONE GALASSI, Istituto di Fisica del Politecnico, Milan

Recent Scientific Examination of Leonardo's *Last Supper*

LEO STEINBERG, University of Pennsylvania

The Working of the Hands of Christ: Reflections on the Reasoned Irrational in Leonardo's *Last Supper*

FRANCIS M. NAUMANN, Parsons School of Design  
Perspective in the *Last Supper*, or the *Last Supper* in Perspective

DAVID ALAN BROWN, National Gallery of Art  
Leonardo's Saint Simon

CARLO PEDRETTI, University of California, Los Angeles

Turning One's Back on the *Last Supper*

JACK WASSERMAN, Temple University  
Further Reflections on Leonardo's *Last Supper*

KATHLEEN WEIL-GARRIS BRANDT, New York University, Institute of Fine Arts

Summary

#### SYMPOSIA

The Center sponsored four symposia during the spring term 1984. Three of these were jointly sponsored with local institutions. Specialists in the relevant art historical fields, as well as art historians and other scholars in the Washington area and elsewhere, were invited to attend these gatherings.

In mid-March the Center cosponsored a third annual symposium with the Department of the History of Art at The Johns Hopkins University. Nine papers presented over two days dealt with the study of pictorial narrative in various eastern and western cultures from antiquity through the late middle ages. Although the issue of text/image relationships underlay many of the discussions, the symposium focused primarily on the visual means used to convey a story and simultaneously communicate meaning. The papers will be published in a special volume of *Studies in the History of Art*.

A second symposium in March concentrated on recent scholarship in the area of Italian medals from the fifteenth through seventeenth centuries. This three-day gathering included twenty-four presentations by scholars from England, France, Germany, Austria, Italy, as well as the United States. Their topics ranged from the attribution of individual medals and the oeuvre of a single medalist to technical analysis and problems of patronage. A volume of *Studies* will also be devoted to this symposium.

Once again this year the Center and the Department of Art at the University of Maryland jointly sponsored the Middle Atlantic Symposium in the History of Art. The fourteenth annual meeting provided the opportunity for eight graduate students in

the history of art who had been selected by their departments at universities in Washington and neighboring regions to present a paper on some aspect of their recent research. The topics concerned diverse periods and media in the history of Western art, from early medieval icons and manuscript illumination to twentieth-century architecture.

The final symposium of the year was held under the joint sponsorship of the Freer Gallery of Art and the Center and was related to the Freer's exhibition of its extensive collection of works by James McNeill Whistler. Various aspects of the artist's oeuvre, including prints, photographs, and paintings, as well as his career were considered by the six symposium speakers. Their papers will also be gathered for publication in a volume of *Studies in the History of Art*.

16-17 March 1984—*Pictorial Narrative in Antiquity and the Middle Ages*

Jointly sponsored with the Department of the History of Art, The Johns Hopkins University

• *Session I*

GARY VIKAN, Dumbarton Oaks  
Chairman

YOSHIAKI SHIMIZU, Freer Gallery of Art  
How to Represent Miracles: Shigisan Engi Scrolls of c. A.D.1175

HERBERT L. KESSLER, The Johns Hopkins University  
Early Christian Pictorial Narrative and Church Mission

• *Session II*

ANNE HAGOPIAN VAN BUREN, Tufts University  
Chairman

MARIANNA SHREVE SIMPSON, Center for Advanced Study  
Narrative Allusion and Metaphor in the Decoration of Medieval Islamic Objects

ANDREW STEWART, University of California, Berkeley  
History, Myth, and Allegory in the Program of the Temple of Athena Nike, Athens

HANS BELTING, Universität München  
The New Role of the Narrative in Public Paintings of the Trecento: Historia and Allegory

• *Session III*

ROBERT BERGMAN, Walters Art Gallery and The Johns Hopkins University  
Chairman

WILLIAM TRONZO, Dumbarton Oaks and American University

The Prestige of Saint Peter's: Observations on the Development of Monumental Narrative Cycles in Italy

ELIZABETH MEYERS, The J. Paul Getty Trust (at the Institute for Advanced Study)  
Image and Text in Amarna Tomb Art

• *Session IV*

CAROL BIER, The Textile Museum  
Chairman

ANNE D. HEDEMAN, University of Illinois, Urbana-Champaign  
Restructuring the Narrative: the Function of Ceremonial in Charles V's *Grandes Chroniques de France*

IRENE WINTER, University of Pennsylvania  
After the Battle is Over: Historical Narrative in the Ancient Near East

29-31 March 1984—*Italian Medals*

• *Sources in Antiquity*

CORNELIUS VERMEULE, Museum of Fine Arts, Boston  
Graeco-Roman Asia Minor to Renaissance Italy: Medallion and Related Arts

JOHN R. SPENCER, Duke University  
Speculations on the Origins of Renaissance Medals

MARTHA A. McCRORY, Walters Art Gallery  
Domenico Compagni: Roman Medalist and Antiquities Dealer of the Cinquecento

• *Purpose and Function*

MICHEL PASTOUREAU, Bibliothèque Nationale  
La Médaille italienne: le problème du revers (XVe-XVIe siècles)

INGRID SZEIKLIES-WEBER, Staatliche Münzsammlung, Munich

The Importance of Papal Medals for the Architectural History of Rome

JOHN VARRIANO, Mount Holyoke College  
Alexander VII, Bernini, and the Baroque Papal Medal

CHARLES AVERY, Christie's, London  
Soldani's Models for Medals

• *Technical Perspectives*

ARTHUR BEALE, Fogg Art Museum  
Surface Characteristics of Medals and Their Interpretation



EUGENE FARRELL, Fogg Art Museum  
 Nondestructive Instrumental Analysis of Medals  
 PATRICIA TUTTLE, J. Paul Getty Museum  
 An Investigation of Medals with Incuse Reverse

• *Medalists*

PIER GIORGIO PASINI, Rimini  
 Matteo de'Pasti: Attribuzioni e Cronologia  
 CHRISTOPHER LLOYD, Ashmolean Museum  
 Reconsidering Sperandio  
 ANDREA S. NORRIS, Archer M. Huntington Art  
 Gallery, University of Texas, Austin  
 Giancristoforo Romano: The Courtier as Medalist  
 DOUGLAS LEWIS, National Gallery of Art  
 A "Modern" Medalist in the Circle of "Antico?"  
 HANS BRILL, Royal College of Art  
 Camelio and Leopardi: Two Medalists of the  
 Venetian Myth  
 GIOVANNI GORINI, Università di Padova  
 Nuovi Studi su Giovanni da Cavino  
 MANFRED LEITHE-JASPER, Kunsthistorisches Museum,  
 Vienna  
 Eine Medaille auf Leone Baglioni von Vincenzo  
 Danti (Arm. III, 82)

• *Patronage and Collections*

J. GRAHAM POLLARD, Fitzwilliam Museum  
 The Italian Renaissance Medal: Collecting and  
 Connoisseurship  
 JULIAN RABY, Oriental Institute, Oxford  
 "Pride and Prejudice": Mehmed the Conqueror and  
 the Italian Portrait Medal  
 PETER MELLER, University of California, Santa  
 Barbara  
 Some Grimani Medals and Their Context

MANFRED LEITHE-JASPER, Kunsthistorisches Museum,  
 Vienna  
 Offene Fragen zur venezianischen Medaillistik der  
 Mitte des 16. Jahrhunderts

MICHAEL P. MEZZATESTA, Kimbell Art Museum  
 From Medalist to Imperial Sculptor: Leone Leoni's  
*Charles V and Fury Restrained*

RICHARD J. TUTTLE, Tulane University  
 Ten Papal Medals from Bologna

MARK P. JONES, British Museum  
 French Medals 1400–1650: The Italian Dimension

7 April 1984—*The Fourteenth Annual Middle  
 Atlantic Symposium in the History of Art*

Jointly sponsored with the Department of Art,  
 University of Maryland

BARBARA ECKERT, [American University]  
 The Saint Peter Icon at Dumbarton Oaks: New  
 Evidence for the Dating

PAMELA HEMZIK, [Pennsylvania State University]  
 The Iconography of Purgatory in French Gothic  
 Illumination

SUSAN JENSON, [University of Maryland]  
 The Litany of Saints and the Interior of the Ghent  
 Altarpiece

FIONA DEJARDIN, [University of Delaware]  
 Pordenone and Titian in Treviso

ALICE CAMPBELL, [University of Virginia]  
 Invitation to Immanence: the Commentator Figure in  
 Painting Before 1800

LINDA DOCHERTY, [University of North Carolina,  
 Chapel Hill]  
 Winslow Homer: America's Most Native Painter

MARILYN ROMINES, [George Washington University]  
 Degas' *Ecole de Danse*: Pivotal Work in the  
 Chronology of the Ballet Paintings

LUCY EMBICK, [University of Pittsburgh]  
Oskar Schlemmer's Folkwang Museum Commission  
(1930): The Fulfillment of an Iconographic Program

11 May 1984 *James McNeill Whistler:  
A Reexamination*

Jointly sponsored with the Freer Gallery of Art,  
Smithsonian Institution

JOHN WILMERDING, National Gallery of Art  
Introduction and Symposium Chairman

MARGARET F. MACDONALD, Hunterian Art Gallery,  
University of Glasgow  
*Whistler: The Pregnant Pause*

KATHARINE A. LOCHINAN, Art Gallery of Ontario  
"The Thames from its Source to the Sea": An  
Unpublished Portfolio by Whistler and Haden

ROBIN SPENCER, University of St. Andrews  
*Whistler and Manet*

DAVID PARK CURRY, The Denver Art Museum  
*Total Control: Whistler at an Exhibition*

NIGEL THORP, Glasgow University Library  
*Studies in Black and White: Whistler's Photographs  
in Glasgow University Library*

RUTH E. FINE, National Gallery of Art  
Summary

## RESEARCH PROGRAMS

The architectural drawings project, begun in 1982–1983 under the direction of the dean and with the participation of two half-time research assistants, continued to develop a corpus of architectural dictionaries, encyclopaediae, and thesauri and to order photographs of architectural drawings housed in the Uffizi in Florence. The process of gathering these photographs is being undertaken in cooperation with the photographic archives of the Gallery. The architectural drawings advisory group, comprised of representatives of research institutes, libraries, museums, and archives in North America and England, met at the Center four times during the year. The group defined a short form, designed to accommodate both single and group entries, for cataloguing architectural drawings of all periods. The advisory group also outlined standards for a long cataloguing form and related authority files and began to work on glossaries of indexing terms. Support for the architectural drawings project was received from The J. Paul Getty Trust, which will permit the addition

of four more architectural historians to the project staff and the design of software for the automated catalogue.

## PUBLICATIONS

Each fall the Center publishes an account of the events and research of the preceeding academic year. *Center 4: Research Reports and Record of Activities*, published in September 1984, contains general information about the Center's fellowship program, program of meetings, publication and research programs, as well as the roster of the Center's board of advisors and professional staff, members, and activities for 1983–1984. The volume also includes summary reports on research accomplished under the auspices of the Center by all the members in residence during 1983–1984 and by several predoctoral fellows from the preceding academic year.

At the end of 1983 the Center published the third issue of *Sponsored Research in the History of Art*, listing nearly nine hundred research projects supported by thirty-nine public and private foundations, museums, and government agencies in the United States and Canada during 1982–1983 and 1983–1984. In addition to projects in the history of art, architecture, urbanism, and conservation, *Sponsored Research 3* includes related projects in other fields in the humanities, such as history, archaeology, anthropology, literature, and theology, as well as in the social and physical sciences.

This year also saw the publication of volume 13 of *Studies in the History of Art: El Greco: Italy and Spain*, containing eighteen papers delivered at the symposium on "El Greco y Toledo," held in Toledo, Spain, in April 1982, under the joint sponsorship of the Center and the Instituto Diego Velázquez in Madrid. This volume was edited by Jonathan Brown of the Institute of Fine Arts, New York University, and José Manuel Pita Andrade of the Universidad Complutense, Madrid.

Also in 1984, the editing of the papers from two symposia held in 1982–1983, *Claude Lorrain 1600–1682* and *Raphael Before Rome*, was completed; the volumes have now gone to press and will appear as volumes 14 and 17, respectively, of *Studies*. The contributions to three symposia of 1983–1984—those on pictorial narrative, Italian medals, and Whistler—were gathered during the summer and editorial work begun on them for future volumes of *Studies*.

# OTHER DEPARTMENTAL REPORTS

## CURATORIAL DEPARTMENTS

### PAINTING AND TWENTIETH-CENTURY ART

#### *Reorganization*

Professor Sydney J. Freedberg completed his first year of service as chief curator. Beginning in November 1983, the structure of the curatorial departments that deal with European painting was reorganized, and the former "vertical" divisions according to national schools were replaced with a "horizontal" one, more closely related to the interests and experience of the curators. The new divisions correspond generally to the chronological areas defined as Renaissance, baroque, and modern, and the first two of these are subdivided in turn into northern and southern European sections. David Brown is now in charge of the Renaissance department, with basic responsibility for southern Renaissance painting (Italy and France), and he is assisted for northern Renaissance painting (Netherlands, Germany, etc.) by curators Martha Wolff and John Hand. Arthur Wheelock is in charge of the department of seventeenth- and eighteenth-century painting (baroque) and within it deals specifically with the Netherlands, Germany, and Britain, while Sheldon Grossman is curator for southern baroque. For unavoidable reasons, the somewhat inaccurate designation of "modern" has been applied to the nineteenth-century area. The curatorship of that section is vacant, but a vigorous search is underway and in the meantime assistant curator Florence E. Coman has discharged the obligations of this department.

Another innovation of some importance was introduced when the acquisition procedures of the curatorial department were redesigned so as to permit more easily than before the purchase of works of art (up to a designated sum) at auction.

#### *Acquisitions*

Major acquisitions during the year included Veronese's *Martyrdom and Last Communion of Saint Lucy*, a late masterpiece by the artist, which substantially upgrades the Gallery's holdings of his works. Other important purchases in the old master field were a fine portrait by the South German mid-sixteenth-century painter, Hans Muelich, and a small religious work, *The Martyrdom of Saint Margaret*, by the very prominent painter of the Roman school of c. 1600, Giuseppe Cesari, called Cavaliere d'Arpino.

The Gallery was the recipient of a number of American works during the past year, among them several strong portraits. The most important of these was the Barra Foundation's gift of Charles Willson Peale's portrait of *John Beale Bordley*, which had been on loan to the Gallery since 1974. The work, painted in 1770, is filled with revolutionary symbolism presaging the War for Independence. A handsome, large full-length portrait of *Martha Eliza Stevens Edgar Paschall* (c. 1823) was given by a descendant, Mrs. Katharine Young Keck. *Olivia* (1911), a portrait by Lydia Field Emmett, was a gift of the sitter, the late Olivia Stokes Hatch. It depicts her as a child, in a charmingly informal pose. The artist, a student of William Merritt Chase, was a very successful portraitist in Boston, New York, and Philadelphia.

At their annual meeting in October, the Collectors Committee voted to purchase two works by major American artists. *Untitled #7* (1951) by Jackson Pollock, a black and white painting in Pollock's evocative figural style of the early 1950s, joins *Lavender Mist* of 1950 in the collection to illustrate two important aspects of Pollock's achievement. *The Dancers* (1971-1983) by George Segal, a four-figure



Lydia Field Emmet, *Olivia*, Gift of Olivia Stokes Hatch, 1983.96.1

group in cast bronze patinated to resemble plaster, refers to both Matisse and 1960s avant-garde dance theater.

In early May came the announcement of the presentation of 285 paintings and drawings by Mark Rothko to the Gallery from the Mark Rothko Foundation as part of the planned evolution of the foundation. The announcement was made by Donald M. Blinken, president of the Rothko foundation, on the occasion of the opening of *Mark Rothko: Works on Paper*. The gift, which includes documentary material, establishes the National Gallery as the central repository and study center for Rothko's work.

Other important acquisitions during the year were *Siberian Sheepdogs in the Snow* by Franz Marc, the

generous gift of Mr. and Mrs. Stephen Kellen of New York. This is the Gallery's first work by one of the leading figures of the Blue Rider group of German artists. The Lila Acheson Wallace Fund continued its support of our growing twentieth-century collection with the gift of *Cobalt Blue* by Lee Krasner. An abstract expressionist painter, Krasner was earlier known primarily as the wife and widow of Jackson Pollock. As this painting demonstrates, however, she was a strong creative talent in her own right.

The acquisition of František Kupka's *Organization of Graphic Motifs II* of 1912–1913 marked another first for the collection. Kupka, a Czech artist living in Paris, produced some of the first purely abstract paintings. The Gallery was fortunate to obtain such a major example of his early work through funds provided by the late Ailsa Mellon Bruce and the generosity of Jan and Meda Mladek of Washington, D.C.

#### Loans

In the last part of the year, the departure of *Mark Rothko: Works on Paper* led to a reinstallation of holdings on every level of the East Building. In the contemporary field, long-term loans of major historical paintings and sculpture by Ellsworth Kelly and Roy Lichtenstein were negotiated and installed.

Many works from the collection were on loan during the year. Seven of the most important traveled to Boston and to Paris with the exhibition *A New World*. Several galleries were rehung in June to accommodate their return. A long-term loan of Theodore Robinson's *From the Hill, Giverny* was made by collectors Raymond and Margaret Horowitz to complement the Gallery's collection of American impressionist paintings.

The Dutch and Flemish collections were enhanced this year through a number of paintings generously loaned to the Gallery. These include: Peter Paul Rubens, *The Triumphal Entry of Henry IV*, lent by Mr. Kurt A. Brod; Emanuel de Witte, *Church Interior*, lent by Mariette M. van Beek and Oltmann G. Siemens; Bartholomeus van der Ast, *Basket of Fruit* and *Basket of Flowers*, and Abraham Bosschaert, *Vase of Flowers in a Niche*, lent by Mr. and Mrs. Paul Mellon. The Gallery was also fortunate to be able to exhibit for a year a major Dutch painting on loan from the Museum of Fine Arts in Boston, Hendrick Terbrugghen's *Boy Singing*. Finally, the Rijksmuseum in Amsterdam has gener-

ously extended their loan of five Dutch paintings. These works include: G.A. Berckheyde, *The Town Hall of Amsterdam*; J. Lingelbach, *Italian Harbor*; J. Steen, *The Supper at Emmaus*; J.C. Verspronck, *Portrait of a Man*.

Two new galleries were added in space left unfinished when the West Building was originally built. These galleries, constructed to match the original architecture in every detail, will permit expanded and more flexible display of the Gallery's later Italian paintings.

#### *Exhibitions*

The southern Renaissance painting department organized an exhibition on the theme of Leonardo da Vinci's *Last Supper* occasioned by the restoration now in process. An accompanying handbook provided the first detailed account in English of the restoration. A complementary exhibition called *Leonardo's Last Supper: Precedents and Reflections* focused on works made by other artists that related to the theme of the Last Supper. A number of these works were by northern artists, including Rembrandt and Rubens.

The major event in the area of southern baroque painting was the temporary loan of Caravaggio's *Deposition* from the Vatican Collections. This imposing picture was installed at the west end of the West Building where its impact could be felt as one walked along the central corridor. Along with the didactic material displayed with the painting, a booklet provided information about the work, its origin, and historical context.

To celebrate the centenary of the birth of Amedeo Modigliani, the department of twentieth-century art organized an anniversary exhibition combining works from the Chester Dale collection with outstanding loans from private collections. Twenty-five paintings, twenty-six drawings, and two sculptures illustrated the contribution to modern art that Modigliani achieved before his premature death. An accompanying *petit journal* was prepared.

In the spring, *Mark Tobey: City Paintings* focused on the work titled *New York* (1944) from the Gallery's permanent collection and explored the theme of the city in Tobey's work. The scholarly catalogue accompanying the exhibition examined both stylistic and iconographic issues in paintings of the thirties and forties, essential to a full understanding of Tobey's mature style.

A selection of folk paintings from the Gallery's

Garbisch collection was installed in the East Building during the summer months. American art curators contributed artists' biographies and entries for paintings by American artists to the catalogue for *The Orientalists: Delacroix to Matisse*, the National Gallery version of the exhibition organized by the Royal Academy, London.

The curator of northern baroque painting collaborated with the department of extension programs to produce an annotated slide program entitled: *The Age of Rembrandt: Dutch Painting of the Seventeenth Century* and wrote a brochure on the Dutch paintings: *Dutch Painting in the National Gallery of Art*.

#### *Conservation and Research*

Working with the Gallery's conservators, the curators chose several paintings to undergo treatment. A number of these works underwent major restoration. They include: Anthony van Dyck, *Filippo Cattaneo* and *Clelia Cattaneo*; Meindert Hobbema, *Hut among Trees*; Isack van Ostade, *The Halt at the Inn*; Follower of Rembrandt van Rijn (possibly Willem Drost), *The Philosopher*; and George Stubbs, *Colonel Pocklington with His Sisters*. The most impressive project in the American field was the completion of extensive work on Edward Savage's enormous canvas *The Washington Family*. Also receiving treatment were James McNeill Whistler's *Wapping on Thames*, which revealed an extraordinary new clarity and vivid coloring when cleaned. Edward Hicks' *The Landing of Christopher Columbus*, William Stanley Haseltine's *Marina Piccola, Capri*, Samuel Morse's *Eliphalet Terry* and *Lydia Coit Terry*, and George Inness' *Lackawanna Valley*. In addition many technical examinations were carried out by the conservation staff in conjunction with the curators and their systematic catalogue research.

Systematic catalogue research has led to a number of changes in attribution, title, and date in several areas including Italian painting, early Netherlandish painting, a significant group of five paintings formerly attributed to Rembrandt, and a number of British paintings. The latter came about because of the observations of Mr. John Hayes, director of the National Portrait Gallery, London, who recently agreed to take on the responsibility of writing the systematic catalogue of our British paintings. More than thirty entries on naive American paintings by such artists as Ammi Phillips and Horace Bundy as well as several important anonymous works were written. Thomas Michie, National Gal-

lery Kress Fellow, contributed entries on the Gibbs-Coolidge set of Gilbert Stuart's five presidential portraits to the systematic catalogue. Contract author Nancy Anderson continued her work on the volume of George Catlin's paintings of American Indians.

This year the writing of the catalogue of early Netherlandish painting was completed, the first in the systematic catalogue series. In connection with this work, in September Dr. Peter Klein of the University of Hamburg conducted dendrochronological examinations of sixteen northern Renaissance paintings. The investigation provides a framework for dating early Netherlandish paintings, on oak supports, as well as much useful information on the construction of the panels.

#### *Staff Changes*

Staff changes were numerous. E. A. Carmean, Jr., the Gallery's first curator of twentieth-century art, left to become director of the Fort Worth Art Museum in Texas. Jack Cowart, formerly curator of nineteenth- and twentieth-century art at The Saint Louis Art Museum, joined the staff as curator of twentieth-century art in October and was named acting head of the department on Mr. Carmean's departure.

On 1 October 1983, Nicolai Cikovsky, Jr., joined the staff as curator of American art. In addition to planning major exhibitions to take place in 1985, 1986, and 1987, he selected a group of drawings from the Gallery's John Davis Hatch collection to be exhibited in the West Building's graphics galleries during the summer of 1984. Linda Ayres, assistant curator of American art, left the Gallery in July to become curator of paintings and sculpture at the Amon Carter Museum of Western Art, Fort Worth.

In late January 1984, Julie Aronson joined the Gallery as a research assistant working on the systematic catalogue volume of American naive paintings. Ms. Aronson replaced Laurie Weitzenkorn, who left the American art department in October to become assistant curator of the Gallery's Index of American Design.

In the department of twentieth-century art, Marla Price, formerly deputy information officer at the Gallery, joined the department on a temporary appointment as associate curator.

Various volunteers contributed to the research projects undertaken during the year. Primary among these was Alice Kreindler who assisted with re-

search on the British paintings. Rodney Nevitt, from the Williams College Graduate Program in the History of Art, spent a January term here working on paintings by Frans Hals. During her fall semester of the graduate program at the University of Maryland, volunteer Ruth Manchester completed entries on five American works that required painstaking genealogical research and correspondence with numerous historical societies.

#### SCULPTURE AND DECORATIVE ARTS

The energies of the department focused through much of the year on working with the department of installation and design to open eight new galleries of large Italian sculpture from the fourteenth through the seventeenth centuries. A total of seventy-five objects, some of which had been off exhibition for many years, were placed in a new installation that opened on the last day of the fiscal year. Department research over the summer resulted in changes of attribution for fifteen of the objects exhibited. For the first time since 1971 (and substantially more fully than in any previous installation), the finest and richest collection of Italian Renaissance sculpture in the Western Hemisphere is now back on display, with almost one thousand objects on permanent exhibition.

The silver "Maryland Medal," a newly acquired masterpiece of seventeenth-century English sculpture representing Cecil Calvert, Lord Baltimore, founder of the colony of Maryland with his wife, Anne Arundell, was lent in the summer to the State House at Annapolis for a tercentenary exhibition of the granting of the Maryland charter. The medal, which was acquired in November as a gift of Paul Mellon, set a world record price for a medal sold at auction; it is the finest English medal relating to America, and it descended through ten generations of the family of the Baronets of Maryland.

In March of 1983, the sculpture department participated in a three-day symposium on Renaissance medals, sponsored by the Gallery's Center for Advanced Study in the Visual Arts and funded by the Samuel H. Kress Foundation. This was the second in a series that began last year with lectures on Renaissance bronzes and is intended to conclude in 1985 with a symposium on Renaissance plaquettes. The papers on problems of technique, stylistic development, attributions, and the function of medals will result in a publication that promises to be one



major groups of works. The first represents the culmination of years of discussion concerning the Mark Millard Architectural Collection, one of the finest private holdings of rare illustrated books and suites of prints on European architectural theory and practice, views and topography, design and ornament from the end of the fifteenth century to the beginning of the nineteenth. Extremely strong in Italian and French works, the collection contains numerous editions of the classics by Vitruvius, Alberti, Serlio, Vignola, Palladio, Androuet du Cerceau, Le Pautre, Blondel, and Ledoux, among many others. A wide range of further European works includes special sections on England, Germany, and Austria. The eighteenth-century views, picturesque voyages, and archaeological works culminate in an extraordinary group of Piranesi, including the finest set of the dark *Carceri* still in private hands and a rare early issue of the *Antichità Romane* in original decorated boards. The acquisition of the collection will extend over many years, the first third coming now by donation and purchase. Added to Mark Millard's extensive donation in 1981 are his present gift of the greater portion of the Piranesi, plus purchases supported by the generous assistance of The Cafritz Foundation, Leon Hess, John Masters, James Gray, Ralph Landau, and Metta Rehnberg. The acquisition will transform the Gallery's holdings of rare illustrated books, vastly extending their stylistic and geographic range which is currently focused on the great collection of eighteenth-century French illustrated books given by Joseph Widener in 1943. When complete the Mark Millard Architectural Collection will give the Gallery a resource of extraordinary artistic beauty and scholarly value for all our visitors interested in illustrated books, architecture, and design.

Gifts of drawings this year were led by John Davis Hatch's marvelous donation of 131 American drawings from the late eighteenth century through the 1950s. Concentrated in the period 1880-1940, this group includes a wide range of subjects, media, and styles, among which are our first drawings by Shinn, Bacon, Demuth, and Kuhn. Added to earlier acquisitions from the Hatch collection, the present donation solidifies the Gallery's portrayal of the history of American drawings and provides a real foundation upon which to build our holdings of the early twentieth century.

Cornelius Roosevelt completed the donation of his extraordinary Escher collection with a gift of 103

prints, 5 illustrated books, and 22 volumes of original and documentary material on the artist. To this Iris and Seymour Schwartz continued to add the missing rare works by Escher with a donation of twelve prints. These generous gifts now make the Gallery's collection of Escher clearly the finest outside his native Holland.

The fourth major group of works donated was from Dorothy and Benjamin Smith. In 1983 and 1984 the Smiths have given over two thousand contemporary American prints by 142 artists who worked at Tamarind Lithography Workshop during its major initial phase from 1960 to 1970. Tamarind was to a large extent responsible for beginning the renaissance of lithography in contemporary American art. Added to donations from Lessing Rosenwald and June Wayne, the Smith's major gift now provides the Gallery with a complete set of early Tamarind prints, showing a wide variety of styles from the formalism of Albers and Nevelson to the pop sensibility of Ruscha and Allen Jones.

Gifts of individual drawings this year were led by Ian Woodner's donation of Pierre-Antoine Baudouin's *Le Modèle honnête*, one of the finest and most famous eighteenth-century French gouaches, which provoked both aesthetic admiration and intellectual debate when it was exhibited at the Salon of 1769. Purchased with funds donated by Paul Mellon, Peter Lely's earliest known *Self-Portrait* has all the charm and intense individuality of a young man just at the edge of maturity. Other notable gifts included two of the most plausible of the four known drawings attributed to Gilbert Stuart, a pair of portraits of Mr. and Mrs. Benjamin Fisher donated by Sabatino Abate, and Rowlandson's charming version of *Diana and Her Nymphs Bathing*, given by William B. O'Neal. Further gifts of prints were highlighted by a unique touched proof of an unpublished Venice etching by Whistler, purchased with funds donated by Anita and Julius Zelman; Daniel Bell's gift of twenty-two etchings by D. Y. Cameron, a large portion of the very few works missing from the Gallery's extensive collection; and Ruth Benedict's donation of several night prints, included Prud'hon's extraordinarily romantic *Phrosine and Melidore*.

Purchases of drawings included one of Vanvitelli's masterpieces, *The Waterfall and Town of Tivoli*, a work of dashing verve and light; the extremely refined *Allegory of Poverty Hindering Wit* by Cornelis Cort; our first seventeenth-century English drawing, the charming *Meadow with Cattle and Deer* by Fran-



Erhard Altdorfer, *Mountain Landscape*. Pepita Milmore Memorial Fund, 1984.13.1

cis Barlow; and one of Kirchner's finest drawings from 1912, the marvelously swift and simple, yet monumental *Bather Lying on the Beach*.

Purchases of prints were led by three extraordinary Renaissance works. Mantegna's *Battle of the Sea Gods* is one of fewer than a dozen fine, early, undoctored impressions of any of his engravings, which give a true picture of this great artist's work. Its harmonious combination of strong outlines and rich interior shading, giving clarity of form as well as depth of modeling, light, and color, make this the finest Mantegna engraving in any museum outside Europe. A monumental North Italian woodcut, *Christ Carrying the Cross*, in the only known impression, has beautifully preserved handcoloring. It dates 1510-1520 and shows the sensitive yet pow-

erful work of an otherwise unknown artist in an extremely rare period for monumental woodcuts, after the Gothic works but before the spread of Titian's style. Erhard Altdorfer's *Mountain Landscape*, dating 1510-1525, is an exquisite small etching with the delicacy and beauty of a Chinese drawing. It is one of the first public works of Western art showing pure landscape with no staffage or narrative, just the beauty and personality of nature by itself.

Among later prints purchased this year, notable were a proof state of Callot's *Saint Amond*, a rare impression of Signac's *La Balise* etching printed in green, and one of the finest known impressions of Bresdin's *Comédie de la mort*.

Work proceeded on the computerization of our graphic art collection, including the Index of Ameri-

can Design, Biographical files, containing accurate and consistent information, have now been established on line for over 5,000 old master and modern artists.

We were happy to welcome several new staff members this year. Margaret Morgan Grasselli is curator in charge of our print study room, replacing Lynn Gould, who is now curator at the San Diego Museum of Art. Lina Steele retired in April after twenty-three years of working with the Index of American Design. Joining the Index were Laurie Weitzenkorn as assistant curator, and Charlie Ritchie. Maryrose Smyth joined our staff half-time as secretary working on department exhibitions.

We received 737 visitors to work in our two study rooms this year, 1,795 works of art were accessioned or catalogued, and 108 works were lent to 23 exhibitions in this country and abroad.

#### SENIOR CURATORIAL STAFF

John Wilmerding, deputy director

Sydney J. Freedberg, chief curator

Andrew Robison, senior curator and curator of graphic arts

David A. Brown, curator of Renaissance painting

Nicolai Cikovsky, curator of American art

John C. Cowart, curator of twentieth-century art

Diane DeGrazia, curator of graphic arts

Ruth Fine, curator of graphic arts

John Hand, curator of northern Renaissance painting

Douglas Lewis, curator of sculpture

H. Diane Russell, curator of graphic arts

Arthur Wheelock, curator of baroque painting

Martha Wolff, curator of northern Renaissance painting

#### DIVISION OF RECORDS AND LOANS

The Division of Records and Loans was constituted in February, to bring together administratively various offices concerned with record-keeping and management of the Gallery's collections. It is comprised of the department of curatorial records and files, the registrar's office, and the national lending service. Suzannah Fabing, as managing curator of records and loans, heads the division.

Substantial momentum developed during the year on the project to publish a complete multivolume scholarly catalogue of the Gallery's holdings. The plan for the systematic catalogue, as it is known,

has been expanded to include a twenty-seventh volume, on the Stieglitz photograph collection. This first incursion into the graphic arts is a harbinger of the Gallery's eventual intention to include in the project not only the paintings, sculpture, and decorative arts, all of which are already in progress, but the works on paper as well.

The first volume, on the early Netherlandish paintings, is in the final copy-editing stage and is expected to be in print in 1985. Two of three sections of the second volume, which will cover the Gallery's non-Western decorative arts holdings, have been submitted to scholarly readers. The timetable for the entire catalogue stretches into the 1990s, but fourteen Gallery curators, several research assistants, and a dozen outside scholars are already hard at work. Over 400 entries have been completed, and hundreds more are in active preparation.

The department of curatorial records and files provided critical support for the systematic catalogue effort, particularly in assisting non-Gallery authors in gaining access to all available information at the Gallery about the objects they are cataloguing. The research of the scholars, in turn, will enrich the curatorial records. The department continued to serve a steady stream of scholars and students, as well as Gallery staff engaged in research on the collections.

Separate projects have been initiated to expand the data available on the computer for American paintings and for sculpture and decorative arts; at present only basic inventory data is available for these categories of objects. The campaign to establish computer records for the graphics holdings, now in its third year, is bearing fruit. The first two years were devoted principally to establishing a biographical file on all artists represented in our collections, but during the year under review work began in earnest on cataloguing the individual objects. New acquisitions of graphics are now being recorded on computer routinely, and retrospective records for the drawings are being established. We anticipate that all the drawings will be on computer by the end of the calendar year and that attention can then be turned to the sizable print holdings. Work has been begun at computerizing records on the Index of American Design, as well.

As each new body of material is dealt with, the design of the object system undergoes refinement and, usually, expansion. Considerable programming effort has also gone into developing report-generat-

ing capabilities in order to automate many previously manual functions. For example, the computer now is able to produce cards, lists, and labels containing the "vital statistics" about a new accession in a number of different formats required by various Gallery offices. Increasingly, on-line display at terminals throughout the Gallery will reduce the need for paper records.

In addition to improving its own art information system, the Gallery is one of eight museums participating in the Museum Prototype Project sponsored by the J. Paul Getty Trust. The goal of this two-year endeavor is to develop a shared pool of automated data concerning the participants' Western painting collections that can serve sophisticated scholarly research needs. It is hoped that this project will establish a standard to be used throughout the English-speaking world.

The Gallery's art information system has proven invaluable in facilitating two major undertakings this year: the establishment of an entirely new series of accession numbers and the inventory of the collections.

Heretofore the Gallery's accession number system, based on that of the principal older European museums, involved four separate, parallel, consecutive series of numbers, for paintings, sculpture, decorative arts, and graphics. In view of the limitations and complexities of this approach, the Board of Trustees decided that the Gallery should adopt the widely used system, recommended by museum professional associations, in which the accession number reflects the year of acquisition and the chronological sequence within that year, regardless of medium. Careful research was done into the exact sequence of acquisition, the new numbers were assigned and provisionally stored in the computer, and, literally overnight, the new numbers were officially adopted with the aid of computer-generated concordances, indexes, labels for objects and photographs, and, of course, on-line display. New numbers for the graphics, although assigned, will not be put into use until records on those holdings have been computerized.

Using the computer records as a basis, a complete inventory of the paintings, sculpture, and decorative arts collections, of all loans to the Gallery, and of a cross-section of the graphics holdings was accomplished in a record week-and-a-half. That there were no unexpected findings is a tribute both to the accuracy of the data base and to the staff of

the registrar's office, which is responsible for maintaining it and for tracking all art movement.

During the past year, the registrar's office recorded the accession of 16 paintings, 6 pieces of sculpture, and 1,827 works of graphic art—a total of 1,849 objects. The Gallery received 720 shipments containing 4,101 works of art, and sent out 378 shipments comprising 1,778 works of art. Some 139 permits to copy works of art in the Gallery's collection were issued.

In addition to managing this flow of activity, the registrar's office continued its campaign to improve storage facilities, arranging for renovation of several storerooms. The art handlers assumed responsibility for moving and packing sculpture, formerly the province of the stone masons, as well as other types of works of art, bringing all art movement under the same aegis.

The loan of 263 works of art to 41 sites in the United States and 25 sites abroad was administered through the national lending service in fiscal 1984. This figure includes loans of 28 objects to 17 different temporary exhibitions shown at 19 museums, as well as the extended loan of 234 works of art to 45 museums, U.S. government officials, and U.S. embassies. Two NLS paintings were on exchange loan at European museums: *Seascape at Port-en-Bessin, Normandy* by Seurat was on view at the Munchmuseet, Oslo, and *At the Water's Edge* by Cézanne was shown at the Southampton Art Gallery, Southampton, England.

During the year, 107 works were added to the national lending service inventory. Works on panel, paper, and other noncanvas and potentially fragile supports were removed, so that the total number of works available now stands at 1,124.

The 175 paintings by Mark Rothko, gift of the Rothko Foundation, will also become available to the NLS when they are conveyed to the Gallery. An assessment is being undertaken of the impact this large gift will make on staff resources and on Gallery facilities. Initial steps are to determine the conservation status of the paintings, to agree on arrangements with the Rothko Foundation for physical transfer of the works to the Gallery, and to plan storage facilities for both the paintings and the graphic works.

Mary Suzor joined the staff as associate registrar in October, succeeding Sally Freitag, who left to become registrar at the Worcester Art Museum. In December Ms. Suzor was made acting registrar when

Peter Davidock began an extended medical leave-of-absence. Nancy Iacomini assumed responsibility for the curatorial records room in February. M.E. Warlick prepared the summary catalogue manuscript and worked on computer records, first of European, then of American paintings. Joyce Giuliani performed the herculean task of assigning new accession numbers and has begun work on the computerization of sculpture information. J. Russell Sale, formerly on the Gallery's education staff, is research curator for the Getty Museum Prototype Project.

## CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing 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 the 1984 fiscal year.

### PAINTING

The following list is arranged in alphabetical order according to former attribution; where more than one work by an artist was reattributed, the objects appear alphabetically by title.

<i>Number and Former Attribution</i>	<i>Changed to</i>
1980.62.42 American School <i>Portrait of a Girl Wearing White Dress with Short Puff Sleeves</i> Gift of Edgar William and Bernice Chrysler Garbisch	Attributed to Joseph G. Chandler <i>Girl with Kitten</i> , c. 1836-1838
1952.5.32 School of Amiens <i>The Expectant Madonna with Saint Joseph</i> , c. 1437 Samuel H. Kress Collection	Anonymous French, 15th century
1952.2.18 Antwerp School <i>The Martyrdom of Saint Catherine</i> , c. 1540 Samuel H. Kress Collection	Antwerp artist, 16th century or possibly Matthys Cock
1953.3.3 a-b Ambrosius Benson <i>Niclaes de Hondecoeter</i> , 1543 Gift of Adolph Caspar Miller	Attributed to Antwerp artist, 16 century <i>A Member of the de Hondecoeter Family</i> , 1543
1953.3.4 Ambrosius Benson <i>Wife of a Member of the de Hondecoeter Family</i> Gift of Adolph Caspar Miller	Attributed to Antwerp artist, 16th century

<i>Number and Former Attribution</i>	<i>Changed to</i>
1980.61.1 Boston Limner <i>Portrait of William Metcalf</i> , 1717 Gift of Edgar William and Bernice Chrysler Garbisch	Attributed to the Pollard Limner <i>William Metcalf (?)</i> , c. 1730
1961.9.66 Dirck Bouts <i>Portrait of a Donor</i> , c. 1455 Samuel H. Kress Collection	Follower of Dirck Bouts c. 1470/1475 (object date)
1937.1.2 a-c Attributed to Cimabue <i>Christ between Saint Peter and Saint James Major</i> Andrew W. Mellon Collection	Follower of Cimabue
1942.9.17 a-c Gerard David <i>The Saint Anne Altarpiece</i> Widener Collection	Gerard David and Workshop of Gerard David
1960.6.11 Manner of Anthony van Dyck <i>Twelve Apostles</i> Timken Collection	After Sir Anthony van Dyck after 1660 (object date)
1956.3.2 Flemish School <i>Goosen van Bonhuysen</i> , 1542 Gift of Lewis Einstein	Antwerp artist, 16th century <i>Portrait of an Almoner of Antwerp</i> , 1542
1942.16.2 a-b Flemish School, late 15th century <i>Saint Bernard with Donor</i> (obverse), <i>Saint Margaret</i> (reverse) Chester Dale Collection	Imitator of Flemish artist, 15th century Probably early 20th century (object date)
1970.17.119 After Thomas Gainsborough <i>Georgiana, Duchess of Devonshire</i> , c. 1790 Ailsa Mellon Bruce Collection	Gainsborough Dupont, c. 1790-1797 (object date)
1970.17.120 After Thomas Gainsborough <i>William Pitt</i> , c. 1790 Ailsa Mellon Bruce Collection	Gainsborough Dupont, c. 1790-1797 (object date)
1970.17.122 After Thomas Gainsborough <i>Mrs. Richard Brinsley Sheridan</i> , c. 1790 Ailsa Mellon Bruce Collection	Gainsborough Dupont, c. 1790-1797 (object date)
1943.7.7 Jan van Hemessen <i>"Arise, and Take Up Thy Bed, and Walk"</i> Chester Dale Collection	Anonymous Netherlandish, 16th century <i>The Healing of the Paralytic</i> , c. 1560/1590
1980.62.10 John Hesselius <i>Margaret Robins</i> , c. 1745 Gift of Edgar William and Bernice Chrysler Garbisch	American School <i>Margaret (?) Robins</i> , c. 1745
1952.5.41 Hispano-Dutch School <i>Adoration of the Magi</i> Samuel H. Kress Collection	North Netherlandish artist, 15th century

<i>Number and Former Attribution</i>	<i>Changed to</i>	<i>Number and Former Attribution</i>	<i>Changed to</i>
1942.9.36 Italian School, 16th century <i>Baldassare Castiglione</i> Widener Collection	Giuliano Bugiardini <i>Portrait of a Man</i> , c. 1530	1961.9.36 Jan van Scorel <i>The Rest on the Flight into Egypt</i> , c. 1530 Samuel H. Kress Collection	Marten van Heemskerck
1959.9.3 Master of Flémalle and Assistants <i>Madonna and Child with Saints in the Enclosed Garden</i> , c. 1440 Samuel H. Kress Collection	Follower of Robert Campin, c. 1440-1460 (object date)	<b>SCULPTURE</b> (arranged by accession number)	
1952.2.14 Master of Saint Gilles <i>Saint Leu Healing the Children</i> Samuel H. Kress Collection	Master of Saint Giles and Assistant of Master of Saint Giles <i>Episodes from the Life of a Bishop Saint</i>	<i>Number and Former Attribution</i>	<i>Changed to</i>
1980.62.16 Nathaniel Mayhew <i>John Harrison</i> , 1823 Gift of Edgar William and Bernice Chrysler Garbisch	Attributed to Frederick Mayhew, c. 1823 (object date)	1942.9.132 North Italian School <i>Cup with Allegorical Scenes</i> Widener Collection	Attributed to the Circle of Guglielmo della Porta
1980.62.17 Nathaniel Mayhew <i>Mrs. John Harrison and Daughter Maria</i> , 1823 Gift of Edgar William and Bernice Chrysler Garbisch	Attributed to Frederick Mayhew <i>Mrs. John Harrison and Daughter</i> , c. 1823	1942.9.143 Italian, 16th century <i>Andiron with Figure of Jupiter</i> Widener Collection	Anonymous Italian, 16th century; Venetian School
1961.9.28 Hans Memling <i>The Presentation in the Temple</i> , c. 1463 Samuel H. Kress Collection	Master of the Prado Adoration of the Magi, c. 1470-1480 (object date)	1942.9.144 Italian, 16th century <i>Andiron with Figure of Juno</i> Widener Collection	Anonymous Italian, 16th century; Venetian School
1961.9.79 Antonis Mor <i>Portrait of a Young Man</i> , 1558 Samuel H. Kress Collection	Follower of Antonis Mor	1942.9.274 After the Master AvB (Arent van Bolten?) <i>Entombment</i> Widener Collection	Attributed to the Master AvB, possibly Arent van Bolten
1942.9.61 Rembrandt van Rijn <i>The Descent from the Cross</i> , 1651 Widener Collection	After Rembrandt van Rijn c. 1655 (object date)	1957.14.21 Riccio <i>A Seated Nymph</i> Samuel H. Kress Collection	Anonymous Italian, 16th century; Northern Italian School
1942.9.64 Rembrandt van Rijn <i>Head of an Aged Woman</i> , 1657 Widener Collection	Follower of Rembrandt van Rijn c. 1645 (object date)	1957.14.32 Riccio <i>Bound Satyr</i> Samuel H. Kress Collection	After Andrea Riccio
1942.9.58 Rembrandt van Rijn <i>Head of Saint Matthew</i> , probably 1661 Widener Collection	Follower of Rembrandt van Rijn Possibly 1660s (object date)	1957.14.76 Riccio <i>Object with Sphinx Head (Furniture Mount?)</i> Samuel H. Kress Collection	Attributed to Anonymous Italian, 16th century, or Anonymous Netherlandish, 16th century, or Anonymous German, 16th century
1942.9.66 Rembrandt van Rijn <i>The Philosopher</i> , c. 1650 Widener Collection	Follower of Rembrandt van Rijn or possibly Willem Drost c. 1655 (object date)	1957.14.96 Hauim (Mamluk-Syrian?) <i>A Bowl</i> Samuel H. Kress Collection	Anonymous Italian, 16th century; Veneto-Islamic School
1942.9.63 Rembrandt van Rijn <i>Study of an Old Man</i> , c. 1645 Widener Collection	Style of Rembrandt van Rijn Possibly 18th century (object date)	1957.14.119 Italian (Venetian?) <i>Doorknocker</i> Samuel H. Kress Collection	Anonymous Italian, 15th century, or Anonymous Italian, 16th century; probably Paduan School
		1957.14.127 Donatello <i>A Satyr and a Bacchante</i> Samuel H. Kress Collection	After Anonymous Italian, 19th century; Mantuan School
		1957.14.214 Italian, 15th century <i>The Three Sons with Their Father's Body</i> Samuel H. Kress Collection	Anonymous Italian, 15th century, or Anonymous Italian, 16th century

<i>Number and Former Attribution</i>	<i>Changed to</i>	<i>Number and Former Attribution</i>	<i>Changed to</i>
1957.14.542 German, late 16th or early 17th century <i>Spring and Summer</i> Samuel H. Kress Collection	Anonymous German, 17th century	1957.14.832 a,b Giovanni Candida <i>Julius II, Pope</i> (obverse), <i>Rococo Shield with Tiara and Crossed Keys</i> (reverse) Samuel H. Kress Collection	Anonymous Italian, 16th century; Roman School
1957.14.543 German, late 16th or early 17th century, <i>Autumn and Winter</i> Samuel H. Kress Collection	Anonymous German, 17th century	1957.14.972 a,b Giovanni Paladino <i>Leo X</i> (obverse), <i>Liberality Emptying Money from a Horn</i> (reverse) Samuel H. Kress Collection	After Giovanni Paladino
1957.14.557 Netherlandish, 15th century <i>Saint Matthew</i> Samuel H. Kress Collection	Flemish Artist, 16th century	1957.14.1111 a,b Italian, 16th century <i>Antinous</i> (obverse), <i>Man Riding a Griffin</i> (reverse) Samuel H. Kress Collection	Attributed to Anonymous Italian, 16th century
1957.14.562 Netherlandish, 16th century <i>The Triumph of Wisdom</i> Samuel H. Kress Collection	Anonymous German, 17th century, or Anonymous Netherlandish, 17th century	1957.14.1112 a,b Italian, 16th century <i>Eternity</i> (obverse), <i>Fame</i> (reverse) Samuel H. Kress Collection	Andrea Spinelli
1957.14.571 Anonymous German, 16th century (Nuremberg?) <i>Christ and Nicodemus</i> Samuel H. Kress Collection	Master P.G.	1957.14.1132 a,b French, 16th century <i>Francis I</i> (obverse), <i>Unicorn Purifying Water of Stream</i> (reverse) Samuel H. Kress Collection	Anonymous Italian, 16th century
1957.14.579 German, 16th century <i>The Virgin and Child</i> Samuel H. Kress Collection	Anonymous German, 15th century	1957.14.1143 French, 16th century <i>Isabelle (Elizabeth) de Valois</i> Samuel H. Kress Collection	Anonymous Italian, 16th century, or Anonymous French, 16th century
1957.14.676 Circle of Giancristoforo Romano <i>Beatrice of Aragon</i> Samuel H. Kress Collection	Attributed to Giancristoforo Romano	1957.14.1237 a,b Italian, 16th century, Savoy <i>Filiberto I</i> (obverse), <i>Shield of Savoy</i> (reverse) Samuel H. Kress Collection	Anonymous Italian, 16th century; Turinese School
1957.14.795 a,b Medalist of the Roman Emperors <i>Nero, Roman Emperor, A.D. 54-68</i> (obverse), <i>Nero Seated Before a Wine Urn</i> (reverse) Samuel H. Kress Collection	Medalist of the Roman Emperors, possibly Antonio di Pietro Averlino, called Filarete	1957.14.1238 a,b Italian, 16th century, Savoy <i>Carlo II</i> (obverse), <i>Crowned Shell</i> (reverse) Samuel H. Kress Collection	Anonymous Italian, 16th century; Turinese School
1957.14.796 a,b Medalist of the Roman Emperors <i>Hadrian</i> (obverse), <i>Hadrian Nude Mounted</i> (reverse) Samuel H. Kress Collection	Medalist of the Roman Emperors, possibly Antonio di Pietro Averlino, called Filarete	1957.14.1255 a,b Antignate School <i>Giovanni II Bentivoglio</i> (obverse), <i>Shield Surmounted by Eagle</i> (reverse) Samuel H. Kress Collection	Anonymous Italian, 15th century, or Anonymous Italian, 16th century; Bolognese School
1957.14.797 a,b Medalist of the Roman Emperors <i>Faustina I</i> (obverse), <i>Antonius Pius and Faustina Seated</i> (reverse) Samuel H. Kress Collection	Medalist of the Roman Emperors, possibly Antonio di Pietro Averlino, called Filarete	1957.14.1259 a,b Florentine, 16th century <i>Alessandro I de' Medici</i> (obverse), <i>Saint Cosmas and Saint Damianus</i> (reverse) Samuel H. Kress Collection	Benvenuto Cellini
1957.14.798 a,b Medalist of the Roman Emperors <i>Marcus Croto</i> (obverse), <i>Marcus Mounted in Armor</i> (reverse) Samuel H. Kress Collection	Medalist of the Roman Emperors, possibly Antonio di Pietro Averlino, called Filarete	1961.9.95 North Italian School <i>Madonna and Child with Two Angels</i> Samuel H. Kress Collection	Anonymous Italian, 14th century; Veronese School
1957.14.799 a,b Medalist of the Roman Emperors <i>Marcus Croto</i> (obverse), <i>Marcus Mounted in Armor</i> (reverse) Samuel H. Kress Collection	Medalist of the Roman Emperors, possibly Antonio di Pietro Averlino, called Filarete		

**DECORATIVE ARTS**

(arranged by accession number)

<i>Number and Former Attribution</i>	<i>Changed to</i>	<i>Number and Former Attribution</i>	<i>Changed to</i>
1942.9.310 Italian School, 16th century <i>Pendant with a Centaur</i> Widener Collection	Attributed to Anonymous Italian, 16th century, or Attributed to Anonymous Spanish, 16th century	B-11.192 Samochwallow <i>Woman on White Horse</i> Rosenwald Collection 1943	Aleksandr Samokhvalov
1942.9.329 Salimbene Andreoli (?) <i>Dish with Floral Border; in center, Shield of Arms of the Saracinielli</i> Widener Collection	Salimbene di Pietro Andreoli	B-11.442 Thomas Rowlandson <i>The Bachelor</i> , after H. Wigstead Rosenwald Collection 1945	Samuel Alken
1942.9.338 Attributed to Francesco Xanto Avelli <i>Dish with Landscape Scene of the Death of Laocoön and His Sons</i> Widener Collection	Francesco Xanto Avelli or Follower of Francesco Xanto Avelli	B-11.443 Thomas Rowlandson <i>The Married Man</i> , after H. Wigstead Rosenwald Collection 1945	Samuel Alken
1942.9.355 Milanese, middle of 16th century (Paolo dei Negrolì) <i>Iron Helmet</i> Widener Collection	Gian Paolo Negrolì	B-13.258 Style of Currier and Ives <i>William Penn's History</i> Gift of Addie Burr Clark 1946	Anonymous American, 19th century
1942.9.356 Venetian, middle of 16th century (Paolo Rizzo) <i>The Morosini Helmet</i> Widener Collection	Anonymous Italian, 16th century	B-13.259 Style of Currier and Ives <i>Tree of Temperance</i> Gift of Addie Burr Clark 1946	Anonymous American, 19th century
		B-13.515 Anonymous Flemish, 15th century <i>Scribe Writing and the Author Presenting his Book</i> Rosenwald Collection 1946	Georges Hurtrel
		B-17.725 Augustin Hirschvogel <i>Landscape with Men Fishing</i> Rosenwald Collection 1950	Anonymous German, 16th century
		B-17.726 Augustin Hirschvogel <i>Landscape with Men Fishing</i> Rosenwald Collection 1950	Anonymous German, 16th century
<b>GRAPHICS</b> (arranged by accession number)		B-20.216 Master C. B. <i>Emperors Charles V and Ferdinand I</i> Rosenwald Collection 1952	Christoffel Bockstorffer
B-8.343 Monogrammist P.M. <i>Hercules and Antaeus</i> , after Aldegrevier Rosenwald Collection 1943	Peter Maes	B-21.367 - 21.370 Anonymous Flemish, 15th century <i>Four Old Testament Subjects</i> Rosenwald Collection 1946	Georges Hurtrel <i>Four Scenes from the Legends of Judas and Pilate</i>
B-10.077 D.L. Stuart (?) <i>The Harbour, La Rochelle</i> Rosenwald Collection 1943	Douglas Ion Smart	B-21.371 - 21.374 Anonymous Flemish, 15th century <i>Four New Testament Subjects</i> Rosenwald Collection 1946	Georges Hurtrel <i>Four Scenes from the Life of Christ</i>
B-10.425 Hans Wechtlin <i>Saint Benedict</i> Rosenwald Collection 1943	Hans Suess von Kulmbach	B-22.942 Hans Baldung Grien <i>The Women's Bath</i> Rosenwald Collection 1964	Follower of Albrecht Dürer
B-10.946 Solimena <i>Rape of the Sabines</i> Rosenwald Collection 1943	Angelo Marullo <i>Historical Scene</i>	B-25.135 Unknown <i>Reward of Merit for Anna Gergard</i> Gift of Edgar William and Bernice Chrysler Garbisch 1966	Attributed to John Conrad Gilbert <i>Reward of Merit for Anna Gerhard</i>
B-10.961 Anonymous Flemish, 16th century <i>The Prodigal Son</i> Rosenwald Collection 1943	After Pietro Testa		
B-11.191 Samochwallow <i>The Cannon</i> Rosenwald Collection 1943	Aleksandr Samokhvalov		

<i>Number and Former Attribution</i>	<i>Changed to</i>	<i>Number and Former Attribution</i>	<i>Changed to</i>
B-25.530 Pettibone <i>Giles Pettibone-Feb. 27, 1811 age 15 years</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Susan Pettibone <i>Memorial to Giles Pettibone (sic)</i>	B-32.277 P. Galeraest <i>The Hollow</i> Rosenwald Collection 1980	Louis H.S. Calewaert
B-25.549 Unknown <i>Man with Gray Striped Vest</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Attributed to Samuel A. Shute	B-32.537 Pietro Miliani Fabriano <i>The Madonna della Sedia</i> , after Raphael Rosenwald Collection 1980	Pietro Miliani Papermaking Firm
B-25.550 Unknown <i>Lady in Pink with Tortoise-Shell Comb</i> Gift of Edgar William and Bernice Chrysler Garbisch 1953	Attributed to Samuel A. Shute	B-33.303 Carl Schmiewind <i>Season's Greetings</i> Rosenwald Collection 1980	Misch Kohn
B-25.830 Hans Suess von Kulmbach <i>The Virgin and Saint John</i> , after Hans Baldung Grien Ailsa Mellon Bruce Fund 1972	Anonymous German, 17th century	<b>LIBRARY</b>	
B-26.223 Domenichino <i>Classical Landscape</i> Ailsa Mellon Bruce Fund 1973	Giovanni Angelo Camini	All areas of reader services were heavily used again this year. There were more outside readers in fiscal 1984, many coming to the library for extended pe- riods of time and requesting more materials than in previous years. As in the past, faculty and students from local universities represented the majority of our visitors. In addition, scholars, graduate stu- dents, and other readers came from all over the United States and abroad, including institutions in Paris, London, Oxford, the Vatican, Jerusalem, Warsaw, Basel, Antwerp, Tokyo, Beijing, and Queensland.	
B-26.714 Anonymous British, 18th century <i>Stork (Ciconia Alba)</i> Gift of Dr. and Mrs. George B. Green 1973	Eleazar Albin	The circulation section managed to accomplish increasing control over the growing collection. This included accuracy of charge records, maintenance of order in the stacks, and closer supervision of rare and restricted materials. All staff charges, approxi- mately 6,000, were reviewed and any apparent problems double-checked. There was extensive shifting and shelving of the books to provide ad- ditional room for expansion and to locate missing items. At the same time a high level of service to readers was maintained.	
B-26.730 George Edwards <i>Psittacus minimus</i> Gift of Dr. and Mrs. George B. Green 1973	Johann Michael Seligmann	In the area of reference services, greater assis- tance was provided readers by the staffing of the reference desk in the main reading room. This is a cooperative venture, with both reference librarians and cataloguers scheduled at the desk. In March 1984, the Integrated Library System (ILS) on-line supplement to the card catalogue was introduced. A terminal is now stationed at the reference desk, where a librarian can assist readers with their searches.	
B-26.731 George Edwards <i>Psittacus fulvus mexicanus</i> Gift of Dr. and Mrs. George B. Green 1973	Johann Sebastian Leitner	DIALOG remains an important tool for reference work. Most heavily used databases were <i>Dissertation Abstracts</i> , <i>Art Bibliographies Modern</i> , <i>Biography Master Index</i> , and <i>America: History and Life</i> . The li-	
B-26.761 Attributed to Frederick Sustris <i>Death of the Virgin</i> Gift of Mr. Michael Hall 1974	Johann Matthias Kager		
B-31.460 Louden <i>Portrait of a Woman with Curls and Ruffles</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Emily Eastman <i>Curls and Ruffles</i>		
B-31.461 Louden <i>Portrait of a Woman with Feathers and Pearls</i> Gift of Edgar William and Bernice Chrysler Garbisch 1980	Emily Eastman <i>Feathers and Pearls</i>		
B-31.931 W. Morner (?) <i>Il Carnevale di Roma</i> Gift of Dr. and Mrs. David S. Pollen 1981	Hjalmar Mörner		

library acquired *ArtQuest* in September, a new database which provides on-line access from London to international auction sales in *Art Sales Index*.

With help from the library's summer interns, an inventory of the reference collection was completed. The small number of books unaccounted for indicates that security is not a major problem in this area. Important reference works acquired in fiscal 1984 include: Harvard University Fine Arts Library, *Card Catalogs of the Harvard University Fine Arts Library, 1895-1981: Dictionary Catalog, Catalog of Auction Sales Catalogs, Catalog of the Rubel Asiatic Research Collection, Shelflist Catalog* (New York, K.G. Saur, 1984) microfiche; New York Public Library, *Photographica: A Subject Catalog of Books on Photography* (Boston, G.K. Hall, 1984); Textile Museum, *Rug and Textile Arts: A Periodical Index, 1890-1982* (Boston, G.K. Hall, 1984).

The library's collection of vertical file publications by and about the National Gallery of Art was systematically organized for the first time. The files are now chronologically arranged by categories in archival boxes and documented in machine-readable form. Interlibrary loan services to NGA staff and CASVA fellows continued to increase this year, along with loans requested by other libraries.

Library exhibitions during fiscal 1984 included "American Architectural Books in the Library of the National Gallery of Art," winter, and "Pritzker Architecture Prize," in honor of the 1984 award given to Richard Meier, spring-summer.

The library provided book reserve shelves, reference assistance, and other reader services to students enrolled in classes from George Washington University, Georgetown University, American University, and University of Maryland.

The gift and exchange section continued to process large amounts of material from exchange partners and donors. Efforts continue to refine the exchange program by establishing new relationships with more responsive institutions and dropping other museums from our exchange list. Work procedures were thoroughly analyzed in preparation for the conversion of our many manual files for inclusion on the IBM Displaywriter. The use of a word processor for the production of lists, mailing labels, temporary catalogue cards, and form letters will make the section's work more efficient and productive.

A total of ten volunteers worked in the vertical files section this past year, contributing a total of 651 hours, almost double last year's figure. Thanks

to a generous grant from The Andrew W. Mellon Foundation, a vertical files librarian will be hired for a one-year temporary appointment. We expect a concerted effort to streamline procedures and to reorganize the subject vertical files.

The preliminary processing of our large special collections of books for inclusion in the ILS intensified. The library is negotiating a contract with a library services firm to provide minimal level cataloging and processing for approximately 5,000 titles from the special collections and the cataloging backlog. In May 1984, efforts were begun to search these titles in the card catalogue and in OCLC and to prepare the books for the contract.

The rare book collection was completely reorganized to provide more shelf space and to improve retrieval time. A vertical file for rare pamphlet material was set up, and these pamphlets were placed in acid-free envelopes, labeled, and filed. Uncatalogued rare books were searched in OCLC, catalogued, and shelved. In July a complete inventory of the rare book collection was conducted. Errors in shelving, shel listing, and filing were discovered and corrected.

Our bindery needs increased and will continue to do so as the special collections are catalogued and as the library continues to acquire older materials.

The library received publications from 65 individual donors during the year. Cornelius Van S. Roosevelt donated 135 books and exhibition catalogues, 35 looseleaf binders of correspondence and ephemera, and 8 filmstrips, all relating to the life and work of M.C. Escher. Mrs. E.P. Richardson gave 23 boxes of vertical file material from the library of E.P. Richardson, former director of the Detroit Institute of Arts. Mrs. Annemarie Pope donated 1,580 books on Asian art and history from the library of her late husband, John A. Pope. Elmar Seibel donated 284 offprints from the library of Jakob Rosenberg. Charles Millard gave the library 6 French late nineteenth-century books, and Mrs. Donald Klopfer donated 16 exhibition catalogues and guide books.

Many NGA and CASVA staff members and fellows also made important contributions to the library. Among them were Sydney Freedberg, John Irwin, Margaret Bouton, Ruth Philbrick, Russell Sale, David Scott, and Gaillard Ravenel. In addition, 383 surplus duplicate titles were received from the Library of Congress.

The serials section produced a list of all periodicals owned by the library and the holdings of each

title. The list was compiled on the IBM Displaywriter, facilitating updates and corrections. Notable serial acquisitions include: *Nordelbingen: Beitrage zur Heimatforschung in Schleswig-Holstein, Hamburg und Luebeck*, vols. 1-51 (1923-1982); *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte*, Series 2-3 (1952-1981); *Thueringisch-Saechsische Zeitschrift fuer Geschichte und Kunst*, vols. 1-27 (1911-1940); *Cuadernos de la Alhambra*, vols. 6-18 (1970-1982); *Zeitschrift fuer Schweizerische Archaeologie und Kunstgeschichte*, vols. 1-38 (1939-1981). In addition to our current subscriptions, we purchased 1,753 noncurrent European and American auction catalogues, primarily of the nineteenth and twentieth century, as well as microfiche of 3,058 French sales, dating from 1744 to 1970.

The members of SCIP10, the auction catalogue database of the Research Libraries Group (RLG), have voted unanimously to invite the library to become a contributing member to their project of on-line inputting of sales catalogues. At present the SCIP10 index, which began in 1980, is contributed to by the libraries of the Metropolitan Museum of Art, the Art Institute of Chicago, the Cleveland Museum of Art, and the J. Paul Getty Center for the History of Art and the Humanities. Participation in this important project will permit the dual functions of making the library's rich holdings readily available to scholars elsewhere and aiding in the internal processing of these materials.

Fiscal 1984 was a productive year for the cataloguing section which catalogued more titles than ever before. The section continued to do full cataloguing on OCLC and minimal level cataloguing on the Integrated Library System. By the end of the year the ILS on-line data base had grown to a total of 2,078 bibliographic records, and the following special collections were completed: Cairns, Campbell, Hitchcock, Kress, Lotz, Nordenfalk, Surrealism, and Wittkower. Although the section wrote fewer new cataloguing policies this year than in the past, those that were written or rewritten demonstrated our determination to simplify procedures and speed up the process of cataloguing. Notable new policies concerned rare book and series authority work. The shelf list was microfilmed for security reasons. It was also shifted and relabeled to distribute the cards more evenly. In November 1983, cataloguers began to spend some of their time answering reference questions, and members of the reference staff began to do part time LC copy cataloguing. A study

of the implications of switching from OCLC to RLIN for technical processing was completed. The long-awaited project to recatalogue and reclassify the older artist monographs should begin sometime in late September. A generous grant from The Andrew W. Mellon Foundation is funding this important work.

The order section was able to handle a greater number of publications than in previous years.

Some notable acquisitions made during the fiscal year were almost 100 volumes added to the important German series of *Bau-und Kunstdenkmaler*. Among the more important facsimile volumes added to the collection were:

*The Trinity College Apocalypse* (London, Printed for The Roxburghe Club, 1909).

*Bestiarum. Ms. Ashmole 1511. Ein biblisches tier-und Vogelbuch des mittelalters* (Graz, Akademisches Druk Verlag, 1982).

*Handzeichnungen schweizerischer Meister des XV - XVIII Jahrhunderts, Series I-III in 12 fascicles* (Basel, 1904-1908).

Among the more important collection catalogues and guides to collections were:

Antonio Bolognini Morini, *Descrizione de' quadri restituiti a Bologna i quali da' Francesi che occuparono l'Italia* (Bologna, 1816).

*Collection M. P. Botkine* (St. Petersburg, 1911).

*Collezione d'incisioni rappresentanti l'antica Basilica di S. Paolo prima dell'incendio* (1823).

*The Currie Collection Catalogs . . . Minley Manor . . . Coombe Warren . . . No. 1 Richmond Terrace* (1908-1909).

*A Catalogue of the Collection of Pictures Belonging to King James the Second . . . [and] . . . A Catalogue of the Pictures and Drawings in the Closet of Queen Caroline . . . Also the Principal Pictures in the Palace at Kensington* (London, 1758).

*Die Kunstsammlungen ihrer majestat der Kaiserin und Konigin Friedrich* (Berlin, 1896).

*Museo della Reale Accademia di Mantova descritte e illustrate del dottor Giovanni Labus. . .* (Mantua, 1837).

*Die Medaillen und Munzen des Gesammthausess Wittelsbach* (Munich, 1897).

*A Record of the Collections in the Lady Lever Art Gallery* (London, 1928).

*Reale Galleria di Firenze Illustrata . . . vols. I - V* (1817-1833).

*Katalog einer Ridinger Sammlung* (Vienna, 1910).

Domenico Bellei, *Spositione delle pitture in muro del ducal palazzo nella Nobil Terra di Sassuolo . . .* (Modena, 1784).

Some significant works on individual artists which were purchased include:

J.E. Wessely, *Abraham Blooteling verzeichniss seiner kupferstiche und schabkunst-blatter* (Leipzig, 1867).

Claude Roger-Marx, *Bonnard, lithographe* (Monte Carlo, 1952).

Wilhelm Engelmann, *Daniel Chodowiecki's sämtliche Kupferstich* (Leipzig, 1857).

Karl Schwarz, *Das graphische Werk von Louis Corinth* (Berlin, 1917).

Henri-Pierre Danloux, *peintre de portraits, et son journal durant l'emigration, 1753-1809* (Paris, 1910).

Lamberto Vitali, *Quarantacinque disegni di Alberto Giacometti* (Turin, 1963).

Adriaen von Ostade; *die Radierungen des Meisters* . . . (Berlin, 1922).

Paul Fechter, *Das graphische Werk Max Pechsteins* (Berlin, 1921).

J.M. Thiele, *Bertel Thorwaldsen and his Works* (New York, 1869).

#### Some other notable books include:

Bonaventura Angeli, *La historia della città di Parma* . . . (Parma, 1591).

Jaë Stimmen des Arbeitsrates für Kunst in Berlin (Charlottenburg, 1919).

*Das spätgotische Musterbuch des Stephen Schriber in der Bayerischen Staatsbibliothek in München* (Wiesbaden, 1982).

Costantino G. Bulgari, *Argentieri, gemmari e orafi d'Italia: notizie storiche e raccolta dei loro contrassegni con la riproduzione grafica* . . . (Rome, 1958-1969).

Rene Colas, *Bibliographie generale du Costume et de la Mode* (Paris, 1933).

Ugo Donati, *Artisti Ticinesi a Roma* (Bellinzona, 1942).

F.G. Dumas, *Salon Illustre de 1879* (Paris, 1879).

Vincenzo Marchio, *Il forestiere informato delle cose di Lucca* (Lucca, 1721).

Paolo Morigia, *La Nobiltà di Milano* (Milan, 1619).

Ferinando Morozzi, *Delle case de' contadini, trattato architettonico* (Firenze, 1770).

Flavio Biondo, *Forlivenis de Roma triumphant liber decem* . . . (Basel, 1531).

Galerie van Diemen, *Erste russische Kunstausstellung* (Berlin, 1922).

L.H. Labande, *Les primitifs français* . . . (Marseille, 1932).

Scipione Maffei, *Gli annali di Mantova* (1675).

The library purchased the library of the late Norman Schlenoff on the art and culture of nineteenth-century France. Dr. Schlenoff, who had been professor of English at the City University of New York, was the author of several works on Ingres and the editor of Ingres' literary notebooks. His library of nearly 2,000 works is rich in material not only on Ingres and his contemporaries but also on many of the artistic and cultural movements of the period.

Some of the more notable acquisitions in microfilm were: *The Drawings of Robert and James Adam in Sir John Soanes's Museum; Drawings of Leonardo*

*da Vinci from the Galleries of the Venice Academy; French Architectural Writings, 16th - 19th century; Russian Futurism, 1910 - 1916*; M. Knoedler & Co., *Salons and Annual Exhibitions* (2,133 microfiche), and *European and American Art 1400 - 1775* (1,042 microfiche).

Neal Turtell was appointed assistant librarian in December 1983. Florentina Burigan, library technician for circulation, resigned in June 1984. Peter Symolon was promoted to library technician for circulation, August 1984. Bryan Lane joined the staff as assistant library technician for circulation in August 1984. Virginia Burch was appointed to fill a one-year temporary position as a bibliographic searcher on the ILS minimal level cataloguing project. Frances Lederer received a promotion to librarian. Beatrice Poindexter received a promotion to senior serials technician. Bruce Hebblethwaite, formerly of the circulation staff, joined the serials section to replace Doris Kettler, who resigned during the year. Gretl Cox was selected for a ten-month temporary appointment in cataloguing. Tempie Harris and Linda Kersey, student aids in cataloguing, received promotions. Arthur Gross resigned in October from the position of library technician, order section, and Susan Clay was appointed to that position. John Pratt succeeded Arthur Gaither, student aid, and both materially aided the order section's program.

#### COMPARATIVE LIBRARY STATISTICS—FISCAL YEARS 1983 & 1984

	1983	1984
Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)	106,294	116,252
Serials accessioned (including auction catalogues)	15,192	17,237
Title/volumes acquired with federal funds	1,402/1,640	1,107/1,436
Titles/volumes acquired with trust funds	1,072/1,848	2,934/3,084
Titles/volumes acquired by gift	1,325/1,418	939/1,012
Titles/volumes acquired by exchange	825/865	617/633
Added microform titles	22	43
Added vertical file material	3,036	1,769
Added unprocessed ephemera	1,464	1,981
NGA publications distributed to exchange partners	1,640	1,200
Continuing serial subscriptions	884	888
Total serial titles/volumes	1,607/15,192	1,623/17,320

*Library Services*

Reference inquiries	6,310	4,918
Computer-based bibliographic searches (BIBL, OCLC, DB, ARTQUEST, DIALOG)	331	1,365
Outside visitors	2,333	2,622
New registrants	466	423
Volumes retrieved for visitors	7,127	9,406
Volumes reshelfed	32,075	33,326
Tours	43	106
Microform request	224	136
Vertical file request	129	117
Interlibrary loans obtained for NGA staff and CASVA fellows	1,061	1,655
Interlibrary loans to other institutions	113	239
<i>Technical Services</i>		
Monograph (titles/volumes catalogued)	3,908/4,323	5,714/6,212
Serials titles/volumes catalogued	163/1,022	136/175
Catalogue cards filed	16,000	53,500
Monographs bound	2,166	2,265
Serials volumes, including auction catalogues, bound	1,338	1,765
Bibliographic Checking		
Total titles checked	3,577	6,495
Titles owned	5,513	4,719
Titles not owned	3,059	1,776

## PHOTOGRAPHIC ARCHIVES

Interest in nineteenth-century photography as historical documentation of the condition of a work of art has prompted the photographic archives to acquire photographs made in the 1860s or 1870s. These photos often are found in albums put together by travelers. Among several such albums acquired in the past year, two are especially noteworthy: one of views of European cities is dated 1878, and the other, undated, contains views of cities and towns in Italy and painting and sculpture displayed in their museums.

These acquisitions and others have been made possible through the continued generosity of The Samuel H. Kress Foundation. Its support both directly with funds to the photographic archives and indirectly with grants to scholars for photography campaigns related to their research, with a stipulation that the resulting photos be eventually deposited in the archives, has greatly enriched the collection.

Other notable additions were photographs of all

the painting and sculpture in the Walters Art Gallery, Baltimore; photographs of all the drawings by Leonardo da Vinci in the Royal Library, Windsor Castle; the photograph collection from the gallery of M. Bernard, London, which recently closed; and over 1,200 excellent photographs of Venetian Renaissance sculpture made especially for the scholarly research of Anne Markham Schulz.

Among the gifts received were over a thousand photos of European art from the estate of Allyn Cox, ten volumes illustrating the architecture of French chateaux from Robert Mueller, and 120 photographs, etc. from Hirschl & Adler Galleries, Inc., New York.

The computer program for the photographic archives has been in operation for a little over a year. The program designed specifically for our use and under our close supervision is progressing satisfactorily, if slowly.

This past year the archives acquired 33,461 photographs and 78,079 images on fiche. The collection now contains a total of 3,634,938 images of works of art.

## CONSERVATION DIVISION

## CHIEF OF CONSERVATION

With the assistance of private funding, a new program organized by the division will allow a visiting scientist to conduct research related to the Gallery's collections. The project also provides a laboratory assistant for the duration of the study. Other privately funded programs supporting staff research and visiting research specialists have been established. These programs will encourage research on collection-related projects and are scheduled for implementation in the fall.

Negotiations for reissue of *On Picture Varnishes and Their Solvents* have been completed, and the reprint will be available shortly through the American Institute for Conservation. As part of the publication program of the conservation division, plans are in progress for the third volume of a series of pigment monographs. Volume II was completed in 1984, after ten years of study and research by an international group of scientists. The manuscript is now with the printer. The work will serve as a reference tool for conservators, artists, and researchers and forms the basis of a publication program in the conservation division.

September 1984 heralded the introduction of the National Gallery's Andrew W. Mellon Fellowships

in Conservation. Michael Swicklik is serving in painting conservation, Antoinette Dwan in paper conservation, and Helen Ingalls in object conservation. The interns in this two-year program will assist the conservation staff in various activities and conduct research for substantive Gallery conservation program publications that will contribute to the field.

During the fiscal year, several new positions within the conservation division were established. Michael Skalka has been appointed program assistant for the conservation division. Mervin Richard has been named conservator for exhibitions and loans. Cecelia Gallagher has transferred from the department of exhibitions and loans to become senior secretary for the division, and Susan Lawson also joined our office staff. Recruitment of new staff members to key positions within the painting conservation, object conservation, and the scientific departments became a major priority within the division this year. Walter Francis joined the staff as a conservation technician in the painting and paper laboratories. In the spring, a second chemist, Susan Mango, was hired on a part-time basis, and in the summer an additional chemist, Adrian Krawczeniuk, joined the staff.

In addition to the National Gallery summer intern, Elizabeth Steele from the Cooperstown program and Charlotte Hale from the Courtauld Institute spent a year's internship in the painting lab. Eugena Ordonez from the Winterthur program divided her time between the painting conservation lab and the analytical lab. In addition, Kermit Cederholm, from the Courtauld Institute, spent three months as summer intern in the painting lab. Mindy Friedman, a student from New York University Institute of Fine Arts Conservation Center, served a six-month internship in the paper conservation laboratory. Susan White, a graduate student in the Winterthur-University of Delaware conservation program, interned during the summer.

Susan Schussler in objects conservation and Bettina Jessell and Robert Wiles in painting conservation worked on contracts to assist in the department's special projects. The council room furniture was restored by Nick Greer.

#### PAINTING

Among the thirteen major treatments completed this year, the largest project was Edward Savage's *The Washington Family*. The enormous amount of in-

painting required to conceal the crackle in the paint layer was a true test of the conservator's patience. Antoine Watteau's *Italian Comedians* was treated in preparation for the Watteau exhibition. The removal of the extremely discolored old varnish and over-paint revealed a painting of much higher quality and in much better condition than was originally thought. Two other paintings whose appearances were especially enhanced by treatment were Isack van Ostade's *The Halt at the Inn* and the powerful *Self-Portrait* attributed to Lorenzo di Credi. And, finally, two children's portraits by Anthony van Dyck, *Filippo Cattaneo* and his sister *Clelia Cattaneo*, have regained their original sparkle and delicacy after their treatment.

The large number of major examinations carried out this year reflects implementation of the plan to examine the Gallery's 351 paintings by George Catlin for the systematic catalogue. Since the technique of most of the Catlins is quite similar, a simplified examination format was devised to facilitate preparation of the reports. Of the 225 major examinations, 137 were of Catlins, and many others were of paintings by American artists to meet the American art curators' deadlines for the systematic catalogue. In addition to these major examinations, countless minor examinations were carried out to respond to individual curatorial questions and routine inspection reports.

The examination of paintings for and during exhibitions continued to be an important staff activity, with a total of 744 works examined. Members of the staff traveled as couriers in the United States and Europe to inspect non-Gallery and Gallery paintings prior to packing and shipment and to help ensure their safe arrival.

The staff continued to give special tours to local and national graduate student classes, and over 150 guests visited the laboratory, including American and foreign conservators, art historians, and museum administrators.

#### PAPER

The paper conservation department completed major treatment of 65 and minor treatment of 119 works of graphic art in the collection. Among the works receiving major treatment were two Rembrandt prints; *Survivors*, a charcoal drawing by Käthe Kollwitz; a two-sided *Study of Horses* by Callot; a Sargent watercolor of *The Library in Venice*; Thomas Cole's drawing of *Temples of Juno, Lucina and Concordia*;

and Anthony Caro's *Study for the National Gallery Ledge Piece*. A backing was removed from a drawing attributed to Boscoli to reveal a second study on the verso.

As time allowed, prints and drawings from specific areas of the graphics collection were examined, treated as necessary, and rematted. Paper conservators continued to survey the collection for problems requiring treatment. Criteria were developed to identify priority condition problems in the Index of American Design.

The binocular microscope, infrared reflectography, and x-ray fluorescence were used by paper conservators to examine media and working methods in a number of drawings. The staff has been studying infrared reflectography as a tool for distinguishing different brown inks and enhancing black chalk underdrawings. Paper conservators worked with the conservation scientist, using x-ray fluorescence, to identify the chemical elements present in various pigments and inks. This year analysis concentrated on comparing data on brown inks obtained through x-ray fluorescence with data from infrared reflectography and infrared spectrophotometry. Samples of bistre, iron gall, and sepia inks were prepared following traditional recipes to provide control specimens for comparison with inks on drawings examined by instrumental means.

Watermarks on all Rembrandt prints and drawings in the collection have been recorded by beta radiography, producing approximately one hundred radiographic images. Data for the Rembrandt papers laboratory project were tabulated in an interim report. Paper conservators continued to make beta radiographs of watermarks on other prints and drawings brought to the laboratory for examination or treatment.

Exhibition-related activities included examining graphic art for incoming and outgoing condition for several major loan exhibitions: Lucas van Leyden, Piazzetta, *The Last Supper*, Early German drawings, Gainsborough, Woodner drawings, and the Ambrosiana. In addition, staff paper conservators checked graphic art proposed for in-house exhibition or loan to other institutions to ensure that each piece was secure for exhibition or travel. Paper conservators also advised on designing wedges and cradles for the safe display of rare books.

Numerous visitors came to the laboratory to engage in professional exchange, among them: Freer Gallery conservators to discuss mounting techniques

and oriental papers; a paper conservator from the National Gallery of Ireland to discuss beta radiography of watermarks; an FBI special agent for assistance in detecting evidence of forgery. Conservators were interviewed for a segment in the movie on Ian Woodner and his collection.

The West Building matting/framing workshop devoted its time to preparation of graphics for both special exhibitions and in-house rotating exhibitions. Major tasks included modifying period Garbisch frames to accommodate new conservation-quality mats and refining a system for overmatting and overframing graphics on loan to the Gallery. Much effort was given to developing a safe system for handling oversized Gemini prints during photography and to developing solutions for their matting and framing.

The East Building matting/framing workshop was charged with the ongoing care of the graphics collection and has focused on rematting and framing of objects for loan and on the systematic rematting of groups of graphics. This year rematting was completed for the collection of Dürer prints and the Hatch collection of drawings. In addition, proposed acquisitions were prepared for presentations to the Board of Trustees.

#### OBJECT

Preparation for the opening of the eight new sculpture galleries adjoining the West Garden Court has been one of the major activities this past year for the object conservation department. Over seventy sculptures from the collections were permanently installed, and all required conservation treatments. The conservation of two glazed terra-cotta reliefs was completed for the installation: Luca della Robbia, *Madonna and Child*, and Giovanni della Robbia, *Adoration of the Child*. Treatment included removal of discolored, aged overpaint and uneven fillings, cleaning of accumulated surface dirt and grime, filling and inpainting of losses, and elaborate surface coating of the treated areas to simulate a glassy appearance. Samples of the clay bodies were taken for thermoluminescent analysis, and the glazes were tested for surface composition. These combined data form the initial contribution to a study of the materials and techniques employed by the della Robbia family. Major treatment on other works of art for the new installation include the large marble relief by Benedetto da Rovezzano, *Putti Bearing Inscribed Tablet*; the two wooden polychrome figures attributed to Nino Pisano, *Archangel Gabriel* and *The Vir-*

*gin Annunciate*; and the terracotta bust of *Saint John the Baptist*, studio of Benedetto da Maiano.

Examination, testing, and cleaning were performed on a new acquisition, the "Maryland Medal" of Lord and Lady Baltimore, 1633. The medal was found to be made of almost pure silver. *The Chariot* by Alberto Giacometti received treatment and has been returned to exhibition with the other twentieth-century sculptures. Two extant versions of this sculpture in New York collections were carefully studied before the conservation of our own piece was undertaken.

Object conservators worked on the following special exhibitions: *Five Surrealists from the Menil Collections*; *Arp: The Dada Reliefs*; *Art of Aztec Mexico: Treasures of Tenochtitlan*; and *The Folding Image*. In addition to incoming or outgoing inspections and packing recommendations, three screens were restored close to their original conditions. The Huehuetl (drum) from Malinalco, considered a Mexican national treasure, received conservation treatment prior to its return to Mexico.

The object conservation department has worked with the staffs from the installation and design department and the construction manager's office in the planning of the "Maryland Medal" case, cases for exhibition of additional wax sculptures, the new sculpture galleries, sculpture storerooms, and the bronze storage/conference room. Two seminars were provided for the art handlers when their duties were expanded to include handling of sculpture and related objects.

Distinguished visitors to the object conservation laboratory came from the Instituto Nazionale de Restauro in Rome, the Vienna Kunsthistorisches Museum, and the Instituto Nacional de Antropología e Historia in Mexico City. Cabinet members' wives also visited.

#### SCIENCE

The staff of the science department was expanded during the year. Some of the projects undertaken were a study of the "Maryland Medal" of Lord and Lady Baltimore and a study of the materials of an unusual wax sculpture by Giovanni Bologna; both objects are recent acquisitions. During the year an intern worked on several projects: a complete technical and analytical study of the Flemish School painting, *Saint Bernard and Donor*; the identification of the medium used in George Catlin's many paintings of scenes of Indian life; the identification

of gum media by thin-layer chromatography; the identification of oil and proteinaceous media directly on the surface of paint cross-sections using commonly available biological stains; and extensive photomicrography of pigments and paint cross-sections.

The scientists contributed to a study by the paper conservators on identifying such materials as sepia, bistre, and ink used as wash on drawings.

Two new instruments were acquired during the year. One is an accessory to the visible-light spectrophotometer, which we use to identify colored materials, such as dyes and pigments. This device is a special sensing head that is attached to the spectrophotometer by flexible fiber-optic bundles. This sensing head can be positioned anywhere on the object to be studied, and the analysis is nondestructive because it does not alter the object in any way. The other instrument is a hot stage for the microscope. This enables a chemist to observe the melting point of a microscopic-sized particle, which can be an important clue in its identification. This instrument was used in a study of the melting and softening points of many commonly used resins to identify the materials in a wax sculpture and also to identify the coating on a wooden drum on loan for the Aztec exhibition.

#### FRAME CONSERVATION DEPARTMENT

With the arrival of the new, full-time staff frame conservator, Stanley Robertson, thirty-three frames received major treatment, an especially large number. Work for special exhibitions required a great amount of staff time, with six frames being constructed for the Orientalists exhibition. The opening of the new sculpture galleries required the rebuilding of seven ornate frames for sculptured reliefs. The frame conservation workshop has been rearranged and reequipped to fit the new staff needs.

#### TEXTILE CONSERVATION

The department began the care of some objects in the collection that have been long overdue for attention and completed conservation work on a number of other quite fragile objects. During the reorganization of the textile storage, clearly visible identification numbers were placed on each object, and the textiles were recovered for protection from dust or other atmospheric influences. The department assisted with the inventory of the textile collection and supplied value estimates for those objects. The semi-annual vacuum cleaning of all tapestries on exhibi-

tion has been accomplished, as well as the monthly cleaning of the velvets and furniture on exhibit.

#### EDITORS OFFICE

Publications produced by the editors office were again given recognition during this fiscal year for good design. The American Association of Museums presented awards of distinction to *The Art of Aztec Mexico* and *The John Hay Whitney Collection* and an award of merit to the *Renaissance Small Bronze Sculpture* handbook. The Council for Advancement and Support of Education gave awards for cover design to: *Raphael and America* and *Rodin Rediscovered* (catalogue and brochure). *Watteau 1684-1721* was named "art book of the year" by the *Washington Post*.

The production of exhibition catalogues took most of our time. During the year we published *Watteau: 1684-1721; Piazzetta: A Tercentenary Exhibition of Drawings, Prints, and Books; Leonardo's Last Supper: Precedents and Reflections* and *Leonardo's Last Supper: The Restoration; Correggio and His Legacy: Sixteenth-century Emilian Drawings*; and *Mark Tobey: City Paintings*. In addition, we edited the following catalogues: *The Folding Image* and *Gemini G.E.L.: Art and Collaboration*. The *Watteau* catalogue, a 580-page volume, was our largest production. The editors office managed the translation, editing, supervision of typesetting, and proofreading of all copy for the catalogue, which was designed and printed in France. *Center 4* and *Sponsored Research* were edited, designed, and produced for CASVA. As in previous years, all labels and wall texts for exhibitions were edited and typeset within the office. The editors office developed a desk calendar, *The Artist's Garden*, which was distributed by Universe Books.

Posters were designed and produced in celebration of the West Building ground floor galleries, and for the *Modigliani, Piazzetta, Leonardo, Correggio, Juan Gris, Mark Tobey, Watteau, and Orientalism* exhibitions. In addition, petit journals were edited, designed, and produced for the *Modigliani, Rothko, and Orientalism* exhibitions. Two self-directed children's tours were designed and produced for the *Orientalism* show. The *Piazzetta* and *Correggio* exhibitions and the special presentation of Caravaggio's *Deposition* were accompanied by brochures edited, designed, and produced by the office. The papers for the El Greco symposium were brought out as an

issue of *Studies in the History of Art* during the year. *Studies* continued to be distributed by the University Press of New England. Other distribution arrangements were undertaken with Washington University Press (*Mark Tobey*), Abbeville Press (*Gemini G.E.L.: Art and Collaboration*), Cambridge University Press (*Piazzetta*), and the University of Chicago Press (*Watteau: 1684-1721*). In addition to exhibition-related projects, the editors office edited and produced a revised edition of *Art for the Nation*, an updated version of the *Invitation to the Gallery*, and a revised edition of *Dutch Painting* for the *Ten Schools of Painting* booklet series. The office was also responsible for the design and production of all of the Gallery's press announcements, forms, CASVA invitations, and stationery.

At the end of the fiscal year, editing was begun on the manuscript for *Early Netherlandish Painting*, the first volume in the Gallery's systematic catalogue, and plans are underway for the design of this important series.

#### EXHIBITIONS AND LOANS

During the past year the department of exhibitions and loans administered the loans to 19 exhibitions held at the National Gallery of Art and prepared for 22 future exhibitions. The department administered the loans of 98 National Gallery objects on outgoing loan to 45 exhibitions at 56 other institutions and 236 objects on extended loan to 46 museums, U.S. Government officials, and U.S. embassies abroad. In addition, 3 paintings were on temporary exchange loan at 2 foreign institutions.

The summer intern researched and completed loan histories from DEX records dating back to the late 1950s. These will be added to the computer data base and will be invaluable in retrieval of loan information on all Gallery collection categories.

The temporary exhibitions and their dates were:

##### THE JOHN HAY WHITNEY COLLECTION

continued from the previous fiscal year to 27 November 1983

coordinated by John Rewald and Florence E. Coman

##### NIGHT PRINTS

continued from the previous fiscal year to 9 October 1983

coordinated by Ruth Benedict

##### JEAN ARP: THE DADA RELIEFS

continued from the previous fiscal year to

30 October 1983

coordinated by E.A. Carmean, Jr.

ART OF AZTEC MEXICO: THE TREASURES OF  
TENOCHTITLAN

continued from the previous fiscal year to 1 April  
1984

coordinated by Elizabeth Boone, Dumbarton Oaks,  
and H.B. Nicholson, University of California at Los  
Angeles

supported by CTE Corporation and the Federal  
Council on the Arts and Humanities

GAINSBOROUGH DRAWINGS

2 October to 4 December 1983

coordinated by the International Exhibitions  
Foundation and Virginia Tuttle

JUAN GRIS

16 October to 31 December 1983

coordinated by the University of California,  
Berkeley, and E.A. Carmean, Jr.

supported in part by a grant from the National  
Endowment for the Arts, and by grants from the  
Paul L. and Phyllis J. Wattis Foundation and the  
University Art Museum Council

PIAZZETTA: A TERCENTENARY EXHIBITION OF  
DRAWINGS, PRINTS, AND ILLUSTRATED BOOKS

20 November 1983 to 4 March 1984

coordinated by George Knox, University of British  
Columbia, and H. Diane Russell

supported by the Federal Council on the Arts and  
Humanities

MODIGLIANI: AN ANNIVERSARY EXHIBITION

11 December 1983 to 22 April 1984

coordinated by Eliza Rathbone

MASTER DRAWINGS FROM THE WOODNER COLLECTION

18 December 1983 to 6 May 1984

coordinated by The J.P. Getty Museum, Malibu,  
California, and Andrew Robison

LEONARDO'S LAST SUPPER: BEFORE AND AFTER

18 December 1983 to 4 March 1984

coordinated by Windsor Castle, Olivetti Corporation,  
and David Brown

supported by Olivetti Corporation

CARAVAGGIO'S DEPOSITION

4 March to 29 April 1984

coordinated by Sydney J. Freedberg

THE FOLDING IMAGE: SCREENS BY WESTERN ARTISTS OF  
THE 19TH AND 20TH CENTURIES

4 March to 3 September 1984

coordinated by Michael Komanecky and Virginia  
Butera, Yale University, and Linda Ayres  
supported by Bankers Trust Company, and by  
Goldman, Sachs & Co.

MARK TOBEY: CITY PAINTINGS

11 March to 17 June 1984

coordinated by Eliza Rathbone

THE LEGACY OF CORREGGIO: SIXTEENTH-CENTURY  
EMILIAN DRAWINGS

11 March to 13 May 1984

coordinated by Diane DeGrazia

supported by a grant from Cassa di Risparmio di  
Parma

MARK ROTHKO: WORKS ON PAPER

6 May to 5 August 1984

coordinated by American Federation of the Arts and  
E.A. Carmean, Jr.

supported by Warner Communications

EARLY GERMAN DRAWINGS FROM A PRIVATE  
COLLECTION

27 May to 8 July 1984

coordinated by Andrew Robison

WATTEAU: 1684-1721

17 June to 23 September 1984

coordinated by Margaret Morgan Grasselli

THE ORIENTALISTS: DELACROIX TO MATISSE

THE ALLURE OF NORTH AFRICA AND THE NEAR EAST

1 July to 28 October 1984

coordinated by MaryAnne Stevens, Royal Academy  
of Arts, Florence E. Coman, and D. Dodge  
Thompson

RENAISSANCE DRAWINGS FROM THE AMBROSIANA,  
1370-1600

12 August to 7 October 1984

coordinated by The Medieval Institute, University of  
Notre Dame, and Diane deGrazia

supported by The Samuel H. Kress Foundation and  
the Federal Council on the Arts and Humanities

## DEPARTMENT OF INSTALLATION AND DESIGN

Over the past year, the department of installation  
and design devoted a significant percentage of its  
time to reinstallations of the permanent collection  
and designing new West Building galleries, in addi-  
tion to designing and installing seventeen temporary  
exhibitions. Working in collaboration with the Vi-  
tetta Group, the design department completed two  
new galleries with brocade-covered walls and re-

covered the walls in a third gallery to provide a historically accurate background for Italian paintings of the eighteenth century. Also in collaboration with the Vitetta Group, the design for the Oculus in the Constitution Avenue entrance was realized. These newly completed projects are doubly satisfying in that they not only allow for new galleries and wonderful new architectural experiences in the West Building, but also conform so closely to the original design principles of the building that they appear as if they always existed.

At the east end of the West Building, a series of six new galleries for the exhibition of nineteenth-century French painting and sculpture were designed by the Vitetta Group and the design department and are under construction. These galleries will adjoin three existing ones, which will be re-detailed to conform to the new design. To make way for the building of the nineteenth-century galleries, the design department has moved to a newly renovated space east of its former office. Working with Douglas Lewis, the Gallery's curator of sculpture, the department designed a new suite of eight galleries, which present a chronological survey of the Gallery's extraordinary Italian Renaissance sculpture.

In the East Building, the twentieth-century collection was divided into two levels, the upper level galleries devoted to American painting and sculpture, and the mezzanine level galleries to European. Twentieth-century European sculpture was moved to the center of the northwest mezzanine gallery, allowing for Brancusi and Giacometti to appear in juxtaposition with the painters who were their contemporaries.

An extraordinary amount of the design department's energies over the past year were devoted to the designing and logistical planning for *The Treasure Houses of Britain* exhibition, which opens in November 1985. Members of the design team spent extended periods in England working with the curator of the exhibition, Gervase Jackson-Stops, developing precise elevations and plans of each room and its contents. To suggest the proper settings for the objects which are to be borrowed, extensive research has been undertaken.

In the West Building's ground floor galleries for the graphic arts, *Gainsborough Drawings; Piazzetta: A Tercentenary Exhibition of Drawings, Prints, and Books; Master Drawings from the Woodner Collection; The Legacy of Correggio: Sixteenth-Century*

*Emilian Drawings; Recent Donations from the John Davis Hatch Collection; Early German Drawings from a Private Collection; and Renaissance Drawings from the Ambrosiana, 1370-1600*, and many temporary exhibitions of the Gallery's own collections were installed incorporating the flexible panel system, which was devised for an economical recycling of the graphics galleries. The system of a series of inner and outer galleries accommodated a variety of different graphics exhibitions with a minimum of down time and expense. Cases for rare books and free-standing pedestals for viewing two-sided drawings have now been manufactured in sufficient number to provide a stock of these materials to use in future exhibitions, all of which must by the nature of graphic arts—susceptible to degradation by exposure to light—be temporary.

In the East Building on the concourse level the *Juan Gris* exhibition was installed in a series of galleries previously designed for the *Painting in Naples* and *Five Surrealists* exhibitions, with minimal alterations made possible by predesigning the *Painting in Naples* spaces to accommodate the Gris paintings.

*Modigliani: An Anniversary Exhibition* combined paintings, drawings, and several sculptures in the upper level of the East Building. Though these galleries are generally lit by daylight, in the third gallery containing the drawings the laylights were blacked out to provide for the proper safeguarding of the sensitive drawings. The transition between the different light sources was carefully modulated by the use of louvers above the section lit by daylight.

A four-part exhibition, *Leonardo's Last Supper: Before and After*, was installed in two separate areas of the East Building. The banner part of the exhibition consisted of a full-scale photographic reproduction of the fresco, measuring 36 feet by 34 feet, installed on the concourse level beneath the upper-level balcony. The full-color photomural, produced by the National Geographic Society, had to be installed on panels which could be mounted and dismounted so the reproduction could travel to other museums around the world. A huge steel structure was constructed to hold the photomural panel so that, when removed, it would not leave any mark on the sheer plane of marble. Adjacent to the one-to-one scale photomural, a series of one-to-one details made by Polaroid were installed in a flush mount panel system with extensive didactic texts explaining the restoration of the fresco. The remaining two sections of the exhibition were installed in the



The Folding Image exhibition

2,000-square-foot ground floor gallery, the first section consisting of drawings for and relating to the *Last Supper* fresco, and the second section being drawings and prints showing precedents for and the influence of Leonardo's great work.

Caravaggio's *Deposition* was displayed on a central baffle in Lobby A, West Building, and its majestic presence could be experienced from the Rotunda.

*The Folding Image: Screens by Western Artists of the 19th and 20th Centuries* presented the design department with an unusual number of new design problems as the screens needed to be presented both as pictorial images and sculptural masses which displaced and defined space. The design department opted for an open space of 12,000 square feet in which the forty-three screens, interacting visually and spatially, created their own environment. This provided very interesting historical and visual juxtapositions, as well as allowing the screens to act as space dividers and room modulators as they were originally intended.

*Mark Tobey: City Paintings* was installed in the 2,500-square-foot ground floor gallery reutilizing spaces previously designed for exhibitions of small French paintings. Special attention was paid to the framing of each object so as to utilize, as much as possible, the designs which were characteristic of the artist's own presentation of the objects.

*Mark Rothko: Works on Paper* was installed in a series of six galleries, beginning on the upper level adjoining a gallery containing Rothko paintings. A series of simple white rooms were constructed, with covers placed over the laylights, permitting the works on paper to be effectively lit at the required low footcandle levels. A number of photomurals were incorporated in the fourth section to show the final disposition of the Houston chapel and Fogg murals which were included in the exhibition in the form of preparatory sketches.

Combining paintings and drawings, *Watteau: 1694-1721* was installed in the West Building central gallery and the outer tier of the graphics galleries. The classical detailing and generous proportions of the 4,000 square feet of the central gallery showed off the paintings to great advantage, allowing for the monumental *Pierrot* (called *Gilles*) to be placed in the center of the gallery where it could be viewed from the Fourth Street entrance.

*The Orientalists: Delacroix to Matisse, The Allure of North Africa and the Near East* was installed in the upper west bridge gallery of the East Building, a 7,000-square-foot space, which we divided into four large galleries. Many of the nineteenth-century paintings in this exhibition were originally presented in the Paris salon or at the Royal Academy in London, and we decided to attempt a nineteenth-century salon hanging in three of the four galleries. As two of the paintings, Delacroix's *Abd al-Rahman, Sultan of Morocco, leaving his Palace at Meknes, surrounded by his Guard and his Principal Officers* and Chassériau's *Ali ibn Hamid, Caliph of Constantine, followed by his Escort* were over 12 feet tall, we raised the ceiling to the limits of the gallery. To enhance this nineteenth-century effect, the gallery was enriched with period moldings and rich colors. The last gallery, containing works by Matisse, Kandinsky, and other twentieth-century artists, was treated with plain walls and light colors. The staircase to the tower gallery was accessible from this gallery, allowing the viewer a glimpse of the Matisse cut-outs inspired by the Orient, at the end of the exhibition.

## GALLERY ARCHIVES

During fiscal 1984, the National Gallery completed planning and took the first steps to establish a permanent Gallery archives to provide professional care for historical records relating to its origin and devel-

opment. Under joint direction of the planning office and the secretary-general counsel, Anne Hartzell and Joan Michaelson completed the Gallery's archives project in July 1984. The project, begun in July 1983, surveyed records in the Gallery's possession and safeguarded those in most need of attention. The final report of the archives project provided detailed information assessing requirements for establishing the Gallery archives.

Late in the fiscal year the Gallery established its new archives, reporting to the secretary-general counsel. The archives is responsible for locating and bringing together historical documentation of the Gallery's development, for ensuring its protection, and for organizing and cataloguing this documentation so that it is available for research use. Papers and files, blueprints and other architectural records, exhibition documents, educational materials, photographs, and motion picture film all are among documentary materials that will be stored and made available for research.

Maygene Daniels, formerly director of the Modern Archives Institute and special assistant to the Deputy Archivist of the United States, joined the Gallery's staff as chief of the archives. Richard Saito of the planning office and Joan Michaelson, formerly of the archives project, also joined the archives staff during 1984.

## PHOTOGRAPHIC 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 moved into new offices located near the Constitution Avenue entrance of the West Building. The new location and expanded facilities enable photographic services to better serve the public who wish to purchase, rent, or study photographic images of works in the Gallery's collections. 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 Getty Museum and the Los Angeles County Museum of Art in this country, and the Musée des

Beaux-Arts, Lyons, and the Gabinetto Fotografico, Florence, abroad.

The committee for media projects continued 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 support for all departments of the Gallery. During the year more than 1,630 requests for photographs and lab work were received. As in the past a large portion of the work was generated by photo services, which handles all requests from outside the Gallery, including publishers, scholars, other museums, and the general public. A significant percentage of all photo work was done for the various conservation programs in painting, paper, and sculpture.

The continuing schedule of special exhibits required photography for preparation of news releases, documentation of installations, and slides for lectures and for the slide library. The photo lab produced an extensive slide presentation for the CASVA symposium on Italian bronze medals. The department also provided a large part of the photography for the catalogue of the Gemini G.F.L. exhibit. Photography was completed on the Held graphics collection and is continuing on the Chinese porcelains for the systematic catalogue of oriental ceramics.

Early this year an automatic color processor was installed, allowing the photo lab to process color film that was formerly sent to outside labs, creating greater flexibility in our service.

Black and white photographs added to the files of prints available, 15,241  
Black and white photographs sold, 2,424  
Black and white photographs distributed for official use within the Gallery, 8,794  
Permits authorizing reproduction of works of art from the Gallery's collections, 1,292  
Color transparencies lent for reproduction, 1,567  
Black and white photographs sold for reproduction, 1,770  
Permission given for individual works where photos were already owned by the applicant, 924  
Black and white negatives produced, 5,602  
Black and white prints produced, 35,581  
Slides produced: black and white, and color, 16,339  
Color transparencies produced, 2,142  
Color negatives produced, 637

# 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 Winterthur Museum and continued as a trustee of the Association of Art Museum Directors, 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 to serve as vice president of the Shelburne Museum

(Vermont) and the Dunlap Society and to sit on the boards of trustees of the Groton School, Saint-Gaudens National Historic Site, and the Lewis Walpole Library (Farmington, Connecticut). He continued as honorary curator of paintings at the Peabody Museum (Salem, Massachusetts) and as consultant to the curator of the White House. He was appointed to the advisory board of The New Zealand-United States Foundation and continued to serve 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.

During the year he presented lectures on various American artists and aspects of American art at Manhattanville College (Purchase, New York) (Berger Lecture), High Museum of Art (Atlanta), Trinity College (Hartford, Connecticut), The Butler Institute (Youngstown, Ohio), White House Preservation Fund, Boston Athenaeum, The Frick Collection (New York City), The Minneapolis Institute of Arts (Anderson Lecture), National Press Club (Washington, D.C.), Fine Arts Museums of San Francisco, and the New York State Historical Association (Cooperstown, New York). In conjunction with the Gallery's department of extension programs, he completed a half-hour film entitled *Important Information Inside: John F. Peto and the Idea of Still-Life Painting*.

HENRY A. MILLON, dean of the Center for Advanced Study in the Visual Arts, 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 board of directors of the College Art Association, 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 committee on computerization of art historical information and the committee on publications of the J.P. Getty Trust, and as an alternate member of the U.S. delegation to the International Committee of the History of Art.

In addition, he was appointed by the International Committee to a working group to study the automation of art historical information including a biographical databank, the U.S. committee to consider the merging of the U.S. based *Répertoire international de la littérature d'art* (RILA) and the French *Répertoire d'art et archéologie* (RAA), the architecture advisory group for the Art and Architecture Thesaurus, and the steering committee for the Second International Conference on Automatic Processing of Art History Data and Documents in Pisa, Italy. He also served on review panels for the Gladys Kriebel Delmas Foundation and the National Endowment for the Humanities, the architectural design awards jury for the Washington-based architectural periodical *Design Action*, and chaired an advisory panel for the television series on architecture and design in the United States being produced by Guggenheim Productions for WTTW in Chicago.

Professor Millon served as convener with professors Nicholas Adams and Giancarlo Cataldi for the second international seminar on fifteenth-century urban planning sponsored by the International Center for the Study of Regional and Urban Evolution (CIS-PUT). Together with Professor Craig Hugh Smyth, he presented a paper on Pirro Ligorio and Michelangelo at Saint Peter's to the Council for Villa I Tatti in New York, and at the annual meeting of the Society of Architectural Historians in Minneapolis, Minnesota. He also presented a paper on the labor force and construction practice at Saint Peter's under Michelangelo at a symposium on Renaissance architecture in Tours, France, in June. Mr. Millon conducted a seminar on seventeenth- and eighteenth-century architecture in Italy at the Massachusetts

Institute of Technology in the spring; delivered papers on Michelangelo and on architectural models at Rensselaer Polytechnic Institute, at the Department of Fine Arts at Harvard University; and presented a paper on integration at the Second International Congress in Pisa in September.

SYDNEY J. FREEDBERG, chief curator, lectured to the Harvard University seminar on Renaissance studies and at the University of Virginia. He also served on the advisory board of the catalogue of the Lehman Collection in the Metropolitan Museum; on the advisory council of the Guggenheim Foundation; on the advisory council of the Harvard University Center for Renaissance Studies at I Tatti; on the advisory council of the International Foundation for Art Research; on the board of directors of Save Venice, Inc.; and on the visiting committees of the department of Western European paintings at the Metropolitan Museum and the department of European paintings at the Museum of Fine Arts, Boston.

NANCY ASH, senior paper conservator, served on an Institute of Museum Services, Conservation Project, grant review panel. She was also a member of the American Institute of Conservation—Book and Paper Group's pilot committee to develop a catalogue of paper conservation treatments.

LINDA AYRES, assistant curator of American art, delivered a lecture on "American Artists in Venice," at the Boston Athenaeum.

CAROLINE BACKLUND, head of reader services, taught a two-week seminar, "Art and Museum Librarianship," at Syracuse University School of Information Studies, completed a six-year term as member of the executive board of ARLIS/NA, was appointed chairman of the *Art Documentation* advisory board of ARLIS/NA, and continued to serve as a member of the publications committee. She was also appointed advisor to the library planning committee of the National Museum of Women in the Arts.

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 1983 he gave ten lectures before the Alexandria, Virginia, Monday Music Class. His compositions were played on a number of ARLIS/National Gallery programs.

at the Cosmos Club, and at various concerts throughout the country, including ones given by the Philadelphia Orchestra. Mr. Bales conducted the National Gallery Orchestra at the Library of Congress. On this occasion he was awarded a citation for his service to American music. He conducted the National Gallery Orchestra in a special concert before the National Society of Professional Engineers, at the fiftieth anniversary banquet of the organization. The program included the premiere of his *Suite for Orchestra: "The Spirit of Engineering,"* which had been commissioned for the occasion.

IRA BARTFIELD, coordinator of photography, served as membership chairman for the international organization, Visual Resources Association.

ANN M. BIGLEY, exhibitions officer, participated on a panel entitled "Exhibition and Presentation of Collections: the Non-Profit Arena," part of a symposium, "Profiles on the Fine Arts in Washington," sponsored by George Washington University and the Washington Art Dealers Association.

DAVID BROWN, curator of southern Renaissance painting, gave a paper on the Gallery's *Raphael and America* exhibition at the Raphael conference held in Milan. He reported on the cleaning of the Gallery's *Small Cowper Madonna* at the international Raphael conference in Urbino and Florence.

RITA CACAS, photographic services, was selected to judge the Ghent Arts Festival in Norfolk, Virginia.

CARROLL J. CAVANAGH, secretary-general counsel, continued as a director of the Irish Georgian Society and as a member of the executive committee of the Friends of American Arts at Yale.

DEBORAH CHOTNER, assistant curator of American art, taught a course on "The Art of James McNeill Whistler" at the Georgetown University Alumni College.

CAROL CHRISTENSEN, assistant conservator of paintings, presented a paper on Raphael's *Bindo Altovitti* at the Raphael symposium in Princeton.

NICOLAI CIKOVSKY, curator of American art, delivered lectures on "William Merritt Chase: 'An Artist: Every Inch of Him'" at the Metropolitan Museum of Art and "Two Sides of Winslow Homer: Public Hope and Private Despair" at the National Gallery and at Northern Virginia Community College.

JANE COLLINS, cataloguing librarian, served as recorder for the session on the development and appli-

cation of the Art and Architecture Thesaurus at the ARIJS/NA annual conference in Cleveland.

VICTOR COVEY, chief of conservation emeritus and conservator for special projects, traveled to Mexico to assist in the safe return of objects on loan for the exhibition, *Art of Aztec Mexico: Treasures of Tenochtitlan*. He has continued work on the development of a new fume exhaust system for the conservation laboratories.

JACK COWART, curator of twentieth-century art, was named to the Fine Arts Committee of the Morris Arboretum, Philadelphia. He delivered a paper concerning contemporary art archives at the international conference sponsored by the Centro di Informazione e Documentazione, Prato, Italy. Symposium papers concerning contemporary West German artistic developments were presented at the Newport Harbor Art Museum, California, and the Virginia Museum of Fine Arts, Richmond. Two public lectures related to his touring exhibition *Expressions—New Art from Germany* and to the artist Jörg Immendorff were given at the Corcoran Gallery of Art, Washington, and the Newport Harbor Museum. He was named to the editorial advisory committee of the *New Art Examiner*, was interviewed for the Gallery radio program in April concerning post-World War II art in the collection, and gave an orientation lecture to the summer interns concerning modern art. He judged the exhibition *Images* in New Smyrna Beach, Florida, and continues as an expert panelist for the Grand Center Project in St. Louis.

DIANE DEGRAZIA, curator of Italian drawings, lectured in conjunction with the exhibition *Correggio and His Legacy: Sixteenth-century Emilian Drawings* on "A New Look at Emilian Drawings" at the College Art Association meeting in Toronto. She also lectured on "The Graphic Legacy of Correggio in the Sixteenth Century" at the National Gallery of Art and in West Berlin for the *Kunstgeschichtlich-Gesellschaft*. Other lectures were "Il Correggio e il suo lascito: nuove scoperte" at the *Kunsthistorisches Institut* in Florence and "Caratteri del disegno emiliano dell'500" at the *Camera di Commercio* di Parma. She also traveled to Italy for the opening of an exhibition of Carracci prints from the *Pinacoteca Nazionale*, Bologna, organized in honor of the Italian translation of her catalogue *Prints and Related Drawings by the Carracci Family*.

ERIC DENKER, lecturer, presented a weekend lecture

titled "Arrangement in Grey and Black: Portrait of the Artist's Mother" at the Corcoran Gallery of Art. Other lectures included "A Survey of European Printmaking," delivered to the Washington Print Club at the National Gallery of Art, and "Whistler and Rembrandt" at the dedication of the Trout Gallery, Dickinson College, Pennsylvania.

J.M. EDELSTEIN, chief librarian, continued to serve on the boards of directors of the Center for Book Arts in New York and The Jargon Society, Inc. He also served on the board of advisors of the Beyond Baroque Foundation.

ELIZABETH EDER, lecturer, spoke on "American Native Painting" at a brown bag luncheon lecture series for the Lyceum in Alexandria. She sat as a juror for the Second Annual Multi-Media Juried Art Show for Oxon Hill Manor in Fort Washington, Maryland. She also completed a slide program on sculptors' techniques to accompany the Smithsonian Institution Traveling Exhibition Service (SITES) exhibition *Sculpture: Exploring Three Dimensions*.

GWENDOLYN EVERETT, lecturer, taught a "Survey of Medieval and Renaissance Art" for an undergraduate humanities class at Howard University, Washington, D.C.

SUZANNAH FABING, managing curator of records and loans, completed her term on the visiting committee to the Williams College Art Museum. She chaired the visiting committee to the Fitchburg Art Museum, in Fitchburg, Massachusetts, and served on the advisory committee to the Textile Museum, Washington, D.C., participating in its building and architect selection committees. She was nominated to the board of directors of the Museum Computer Network.

GAIL FEIGENBAUM, lecturer, received her Ph.D. degree from Princeton University.

FRANCES FELDMAN, lecturer, presented a series of four lectures titled "Great Masters in Focus: On Site at the NGA" for the Smithsonian's Resident Associate Program. She also presented a slide lecture, "Florence Revisited," for the Resident Associate Program of the Smithsonian.

RUTH FINE, curator, department of prints and drawings, was promoted to supervisory museum curator in the department of prints and drawings and now is in charge of the American section including the Index of American Design. She lectured on "Peering Through Doorways: Whistler's Etchings" at the Los

Angeles County Museum of Art. She continued to serve on the advisory boards of the Philadelphia and Washington Print Clubs, as an associate to the artist advisory committee of the Offset Institute of Brandywine Workshop, Philadelphia, and as a member of the advisory committee for the Sidwell Friends School's Daryl Reich Rubenstein Memorial Lecture program, Washington, and as a member of the editorial board of Tamarind Technical Papers, Tamarind Institute, Albuquerque. She served as a consultant to the University of Vermont, Robert Hull Fleming Museum, in the planning of a storage and study space for their print collection and as a project evaluator for the J. Paul Getty Trust.

SARAH FISHER, acting head of painting conservation, organized a week-long refresher course for conservators, "Recent Developments in Lining Techniques," sponsored by the Foundation of the American Institute for Conservation and held at the Intermuseum Laboratory in Oberlin, Ohio. She studied Watteau's painting techniques and wrote an article on the treatment of his *Italian Comedians* for the Watteau exhibition catalogue.

SHELLEY FLETCHER, head of paper conservation, spent a week at the Art Institute of Chicago demonstrating the use of the infrared vidicon system, examining Degas pastels and drawings to determine and interpret underdrawing and monotypes beneath the pastel layer. She presented a talk on "A Preliminary Study of the Use of Infrared Reflectography in the Examination of Works of Art on Paper" to the International Council of Museums, in Copenhagen, based upon these results. Ms. Fletcher also spoke at the Washington Conservation Guild on "Raphael in a New Light," discussing examination techniques used to study a badly damaged drawing attributed to Raphael. She advised on environmental and storage conditions and examined two Degas pastels at the Hill-Stead Museum in Farmington, Connecticut.

MARGARET M. GRASELLI, assistant curator, department of prints and drawings, gave the following lectures on Watteau: "Antoine Watteau: An Introduction to the Exhibition," National Gallery Sunday Lecture; "The Art of Antoine Watteau," mini-course, Georgetown University Alumni College; "The Drawings and Paintings of Watteau," Smithsonian Resident Associate Program Lecture; "The Drawings of Watteau," lecture to the faculty of Georgetown University; and "The Drawings of Watteau," a walking tour of the Watteau exhibition, for

the Washington Print Club.

MARGOT E. GRIER, serials librarian, continued to serve as chief editor of 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 Renaissance painting, lectured on "Joos van Cleve" at the Katholieke Universiteit Leuven and on "Margaret of Austria: Collecting and Patronage in the 16th Century" as part of a symposium on Flemish painting at the Worcester Art Museum in Massachusetts. He gave a Sunday lecture at the National Gallery on "Margaret of Austria: A Renaissance Patron and Collector in the Netherlands."

GRETCHEN HIRSCHAUER, assistant curator of southern Renaissance painting, spoke on "Raphael's *Niccolini-Cowper Madonna*" in October for the 1983 Christmas stamp first day issue ceremony at the Gallery. She gave a paper on "Raphael and America" at the "Raffaello e l'Europa" conference at the Accademia Nazionale dei Lincei in Rome in April 1984. For the second year in a row, she judged the Annual Neighborhood Art Show in The Plains, Virginia.

LEO J. KASUN, museum specialist, served as guest lecturer for the Corcoran Gallery's education department in conjunction with the *New World* exhibition. He was also consultant to the advisory panel of the AIA/WETA "Hidden Staircases" project.

ROGER LAWSON, cataloguing librarian, organized and moderated the AAT ad hoc advisory committee business meeting as well as a presentation outlining the development, structure, and potential applications of the AAT to bibliographic, graphic, and visual resources at the ARLIS/NA conference in Cleveland. He also participated in a panel review of new serial titles; his comments were directed toward ten titles in the field of architecture and design. He presented the results of sample periodical indexing using AAT terminology at a meeting of the users' group held at the AAT offices in Bennington, Vermont. Throughout the year he continued to serve as chairman of the AAT ad hoc advisory committee for ARLIS/NA.

DOUGLAS LEWIS, curator of sculpture, was reappointed by the Postmaster General to the Citizens' Stamp Advisory Committee of the United States

Postal Service, on which he has served since 1979 as chairman of the subcommittees on stamp subjects in fine arts and literature. He continued as a member of the American fellowship committee of the Belgian-American Educational Foundation, the advisory committee of the Mount Holyoke College Art Museum, the counselors committee for the Smith College Museum of Art, the advisory board of the Palladian Center for the International Study of Architecture in Vicenza, Italy, and as a professorial lecturer at Georgetown University.

Dr. Lewis delivered a lecture on "Palladio's Teatro Olimpico: Mainstream or Maverick?" at a symposium held at the New Orleans Museum of Art, in conjunction with the exhibition *Great Architectural Drawings from the Royal Institute of British Architects*. He spoke in a panel discussion on "Henry Moore: A New Dimension" as part of the presentation at Meridian House International, in Washington, of an exhibition of the artist's watercolors and tapestries. At the Mint Museum of Art in Charlotte, North Carolina, he lectured on "Twentieth-Century Sculpture at the National Gallery," and at the Chrysler Museum of Art in Norfolk on "The Sculpture of Henry Moore." He attended a special meeting of the Citizens' Stamp Advisory Committee to celebrate the Hawaiian Philatelic Exhibition in Honolulu. He led a seminar on Renaissance sculpture for Carleton University of Ottawa and conducted an advanced seminar at Georgetown University on "Problems in Fifteenth-Century Florentine Sculpture." He chaired a session on "Technical Perspectives" at the CASVA symposium on Italian medals and also delivered a paper on "A 'Modern' Medalist in the Circle of 'Antico?'" in the session on "Medalists." He helped lead an architectural history tour arranged by the Historic Natchez Foundation in southwestern Mississippi. He lectured on "The Folding Screen in Western Decorative Art" to the Georgetown University Liberal Studies Program and conducted a two-week alumni seminar on Italian Renaissance art in Georgetown's Villa Le Balze at Fiesole, near Florence. He gave a course on "American Interior Design and Decorative Art in the 18th Century" for the Georgetown University Alumni College and lectured on "The Idea of the City in Renaissance Culture" for the Summer Institute of the University of Maryland Center for Renaissance and Baroque Studies. He spoke on "The Imperial Theme: Venice and its Empire in the Sixteenth Cen-

ture" in a colloquium on "Comic and Tragic Villainy in Venice," organized by the New Jersey Shakespeare Festival and Drew University and delivered a semester course of lectures for Georgetown University on "The Classical World—Greek and Roman Art and Architecture."

JOHN KENT LYDECKER, curator in charge of tours, gave two public lectures: "The Art of Edouard Manet" for the Art Seminar Group of Baltimore and "Botticelli for the Bedroom: Art in Florentine Renaissance Palaces" for the Old Masters Society of the Art Institute of Chicago. He also conducted a workshop on tour techniques for the docents at Hillwood.

ROSS MERRILL, chief of conservation, presented a paper on two of the National Gallery's Raphaels, *Small Cowper Madonna* and *Niccolini-Cowper Madonna*, at the symposium on Raphael at Princeton University. He presented a Sunday afternoon lecture on the conservation of museum collections at the National Gallery. In the spring, he conducted a seminar on painting materials and their history at the Pennsylvania Academy of Fine Arts. At the request of the Barnes Foundation, he was a consultant on the treatment of several paintings from their collection, as well as a consultant to the Corcoran Gallery, Ringling Museum, and the Museum of Fine Arts, Houston.

CATHERINE NICHOLSON, paper conservator, gave a talk on preventative paper conservation measures to the directors of the National Trust Historic Properties. She also participated in a Washington Conservation Guild forum on methods for removing backings from graphics. She was a member of the American Institute of Conservation Book and Paper Group's pilot committee to develop a catalogue of paper conservation treatments.

CARLOTTA OWENS, department of prints and drawings, gave two thirty-minute presentations, "Flora and Fauna: Graphics from the National Gallery's Collection" to visiting members of the World Wildlife Fund Conference.

MARGARET PARSONS, coordinator of auditorium programs, served as a juror for the American Film Festival and also for the Council on International Non-theatrical Events.

RUTH R. PERLIN, head of the department of extension programs, addressed the November meeting of the

Museum Education Roundtable, speaking on "The Production and Use of Audio-visual Programs by Museums." She presented a workshop session on museum outreach programs for the Smithsonian Institution, Office of Museum Programs, and led a seminar on that topic for an international museum education seminar, sponsored by USA and the Smithsonian Institution. Again this year, she served as both grants reviewer and panelist for the National Endowment for the Humanities.

HUGH PHIBBS, head of West Building matting/framing, gave a class on "Archival Matting and Framing Techniques" for the Smithsonian Resident Associates, winter and spring quarters.

MARLA PRICE, assistant curator of twentieth-century art and former deputy information officer, was part of the Gallery team receiving an Emmy award from the Washington chapter of the National Academy of Television Arts and Sciences for the public service announcement "Art of Aztec Mexico." The team was also nominated for an award for "Painting in Naples."

ELIZA RATHBONE, assistant curator of twentieth-century art, was interviewed by Voice of America and Radio Smithsonian about the Modigliani exhibition that she organized. Voice of America also interviewed her about her exhibition *Mark Tobey: City Paintings*, as did King Broadcasting, a Northwest television news program. In October 1984 she lectured on Tobey at the Art Museum in Fort Lauderdale.

DANIELLE RICE, curator in charge of education, gave two presentations at the American Association of Museums annual meeting, on "The Role of the Curator of Education" and on "Museum Education and the Future." The second talk was also repeated for the staff members of the National Endowment for the Humanities.

CHARLES M. RITCHIE, Index of American Design, won the "Best of Show" award in the Brandeis Art Exhibit, February 1984.

ANDREW C. ROBISON, curator of prints and drawings and senior curator, was elected to the board of directors of the Drawing Society and was also elected president of the International Advisory Committee of Keepers of Public Collections of Graphic Art, a biennial conference of the fifty foremost print rooms throughout Europe, North America, and Australia.

He lectured on "Piranesi's Early Architectural Fantasies" at the Detroit Institute of Arts, on "The Advantages of Museum Collections of Prints and Drawings" to a Princeton graduate seminar, and on "Piranesi's Early Drawings" at the Baltimore Museum of Art. He planned and served as chairman of the Grolier Club Centennial Symposium on Fine Prints and lectured on "The Curatorial Approach to Fine Prints 1884-1984." He helped prepare and had a principal role in a film on "The Art of Collecting Drawings." He served as an outside evaluator for the J. Paul Getty Trust Periodical Grants Program and continued to serve on the international editorial advisory board of *Master Drawings* and the advisory board of the Washington Print Club.

H. DIANE RUSSELL, assistant head of the department of prints and drawings, served as adjunct professor in the art department of The American University in the fall term, giving a course on seventeenth-century landscape painting. She organized the survey exhibition in the West Building print galleries and gave a lecture to the volunteer docents on the purposes of the survey shows. Her catalogue, *Claude Lorraine 1600-1682*, received the Alfred H. Barr, Jr., award for exemplary museum scholarship from the College Art Association of America.

LYNN RUSSELL, lecturer, gave a talk titled "Food in Art" for Lord and Taylor, Chevy Chase, Maryland. She was also a participant in a session on docent training for the American Association of Museum's meeting in June.

JENNIFER SAVILLE, lecturer, as a volunteer for the Corcoran Gallery of Art, presented a slide lecture on the Hudson River School for volunteer docent training in preparation for *A New World: Masterpieces of American Painting 1760-1910*.

MARIANNA SHREVE SIMPSON, associate dean of the Center for Advanced Study in the Visual Arts, gave a course in the fall semester at Georgetown University on "Art and Artistic centers in the Islamic World." In the spring she presented a paper on "Narrative Allusion and Metaphor in the Decoration of Medieval Islamic Objects" at a symposium on "Pictorial Narrative in Antiquity and the Middle Ages," cosponsored by the Center for Advanced Study and the Department of the History of Art at The Johns Hopkins University, and a paper at Williams College on "A Book and its Patron: the Production of a Deluxe Manuscript in Sixteenth-Century

Iran." She served as a panelist for the Division of General Programs at the National Endowment for the Humanities and as an outside evaluator for the Museum Program of the National Endowment for the Arts. Ms. Simpson received the 1984 Distinguished Alumna of the Year award from the Holton-Arms School. During the summer she served as a consultant to the Walters Art Gallery in Baltimore, with responsibility for Islamic manuscripts in that collection to be included in the 1984-1985 exhibition *Illuminated Manuscripts: Masterpieces in Miniature*. At the end of the summer she gave lectures during a tour of the western Mediterranean organized by the alumni associations of Yale University and The Johns Hopkins University.

MICHAEL R. SKAIKA, program assistant, conservation, served as a project consultant to the Jane Voorhees Zimmerli Art Museum in New Brunswick, New Jersey, for the implementation of a computerized art collections management system.

FRANCES P. SMYTH, editor-in-chief, again served as co-chair of the American Association of Museum's Publications Competition and as a judge for a competition held by the Council for the Advancement and Support of Education. She spoke to the Museum Store Association convention in San Antonio on "Distribution Options for Museum Publications."

SHELLEY STURMAN, acting head of object conservation, completed her second year as a director of the American Institute for Conservation (AIC) and produced a brochure for national distribution by the AIC on "Guidelines for Selecting a Conservator." She continued experimentation on humectants in the conservation of leather and related products and was invited to present results at the triennial meeting of the International Council of Museums (ICOM) in Copenhagen. The poster sessions at the annual meeting of the AIC in Los Angeles were again chaired by Ms. Sturman.

MARY SUZOR, acting registrar, gave lunchtime lectures at the National Portrait Gallery and the National Museum of American Art on "Imagery and Dreams: The Naive Paintings of Erastus Salisbury Field." She was guest curator at the Museum of Fine Arts, Springfield, Massachusetts, for a print survey exhibition "The Finest Fifty."

LAURIE WEITZENKORN, assistant curator in the Index of American Design, delivered a lecture entitled "An Introduction to Folk Art and Its Roots" at Flor-

ida Atlantic University, Boca Raton, in conjunction with an exhibition. She also spoke to the Pottstown, Pennsylvania, Rotary Club on American folk painting and gave a lecture/tour of the exhibition *American Painting in the South: 1564 to 1980*, held at the Virginia Museum of Fine Arts, Richmond, for the Smithsonian Institution. In June she judged a high school art competition for the Congressional Arts Caucus.

ARTHUR K. WHEELOCK, JR., curator of northern baroque painting, was promoted to associate professor of art history at the University of Maryland, where he teaches on a part-time basis. Last year he taught a graduate seminar on Dutch prints and drawings and another seminar on the Haarlem School. He also held a four-month CASVA National Gallery of Art curatorial fellowship and spent two months of that period in the Netherlands to begin writing a manuscript about the relationship of Vermeer's painting techniques to his style of painting. During the year he also continued to serve on the visiting committee for the Williams College Art Museum. He gave the following outside lectures: "Vermeer and his Vision of Reality," Art Gallery of Ontario, Toronto; "Vermeer and his Vision of Reality," Metropolitan Museum of Art; "Attribution and Connoisseurship Problems with the Dutch Paintings in the National Gallery of Art," Art Seminar Group, Baltimore; lecture series on the Haarlem School, Smithsonian Resident Associates Program; "Rembrandt and Rubens in the 17th Century," Corcoran School of Art; "Games in Dutch Art: Innocent Pleasures or Moral Exemplars?" symposium on "Forms of Play in the Early Modern Period," Center for Renaissance and Baroque Studies, University of Maryland; "Technical Examinations of Dutch 17th-Century Paintings," colloquium in honor of Horst Janson, Ossaupaw, Georgia; "Netherlandish Paintings at the National Gallery of Art," Interdisciplinary Conference on Netherlandic Studies, Washington; "Pentimenti in Vermeer's Paintings: Changes in Style and Meaning," symposium on "Hollandische Genremalerei im 17. Jahrhundert," Gemäldegalerie, Berlin.

WILLIAM JAMES WILLIAMS, lecturer, led day trips for the Smithsonian Resident Associates to the Barnes Foundation outside Philadelphia and to the *Masters of Seventeenth-century Dutch Genre Painting* exhibition at the Philadelphia Museum. He spoke to The Alexandria Forum, Virginia, on "History Paintings by Early American Artists."

JEAN C. WILSON, research assistant to the Kress Professor, presented a paper on "The Profession of Painting in Late Medieval Bruges" at the University of Michigan, received her Ph.D. from The Johns Hopkins University with the dissertation "Adrien Isenbrant Reconsidered: The Making and Marketing of Art," and was awarded an Andrew W. Mellon Postdoctoral Fellowship in the Humanities at Cornell University for 1984-1986.

JULIA WISNIEWSKI, interlibrary loan and cataloguing technician, received an MLS from Catholic University School of Library and Information Science in May and gave a demonstration of DIALOG at the National Museum of American Art in June.

CHRISTOPHER WITH, lecturer, was a commentator for the session on "German-American Artistic Perspectives" at the seventh annual conference of the Western Association for German Studies, University of Wisconsin, Madison. He gave a lecture, "Fin de Siècle Painting in Vienna, 1880-1914," as part of a Smithsonian Resident Association lecture series on "Vienna at the Turn-of-the-Century" at the Freer Gallery auditorium, Washington. Another lecture, for the Baltimore Lecture Group, was titled "Jean Arp, His Art and His Age," and he lectured on "Karl Bodmer and the European Influence" at the Amon Carter Museum, Fort Worth, Texas. He introduced the screening of a movie on the artist Marc Chagall at the National Museum of American History and also translated an article for the Watteau exhibition catalogue.

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BACKLUND, CAROLINE H. Foreword. *Art Research Methods and Resources: A Guide to Finding Art Information*, by Lois Swan Jones (Dubuque, Kendall/Hunt, 1984, 2d ed. revised and enlarged).

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———. contributor. *Leonardo's Last Supper: Precedents and Reflections* (Washington, National Gallery of Art, 1983).

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1983.97.1

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# MUSIC AT THE GALLERY

Thirty-eight Sunday evening concerts were given in the East Garden Court between 1 October 1983 and 30 September 1984. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the American Federation of Musicians. The nine Sunday concerts from 1 April through 27 May comprised the 41st American Music Festival held at the Gallery. The National Gallery Orchestra conducted by Richard Bales played ten of the Sunday concerts.

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

The traditional prelecture recorded music on Sunday afternoons was continued. All Sunday evening concerts were broadcast in their entirety by radio station WGMS on both AM and FM.

Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete 1983-1984 schedule of the Sunday evening concerts follows:

- 2 October—National Gallery Orchestra
- 9 October—National Gallery Orchestra
- 16 October—Aldo Mancinelli, pianist
- 23 October—Barbara and Gerhardt Suhrstedt, piano duettists
- 30 October—Bonnie Mangold, cellist; Marilyn Garst, pianist
- 6 November—John Wirt, classical guitar
- 13 November—Ann Wiczorowski, contralto; Russell Woollen, pianist
- 20 November—National Gallery Orchestra
- 27 November—The Stringart Quartet and Gene Montooth, oboe
- 4 December—Alan Smith, cellist; Diana Smith, pianist
- 11 December—Enrique Graf, pianist

- 18 December—National Gallery Orchestra; George Manos, pianist
- 8 January—National Gallery Orchestra; Music of Vienna
- 15 January—Dieran Jamgochian, baritone; Karl Schrock, pianist
- 22 January—American Vocal Ensemble, Douglas Major, director
- 29 January—Steven Smith, pianist
- 5 February—Berenice Lipson-Gruzen, pianist
- 12 February—Althea Robinson, pianist
- 19 February—Geraldine O'Grady, violinist; Frank Conlon, pianist
- 26 February—Udo Reinemann, baritone; David Selig, pianist
- 4 March—Howard University Chorale; J. Weldon Norris, director
- 11 March—National Gallery Orchestra; Merlin Petroff, clarinet soloist
- 18 March—Elizabeth Kirkpatrick, soprano; Charles Stier, clarinetist; Philip Hosford, pianist
- 25 March—Timothy Butler, cellist; Jeffrey Calman, pianist

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## *Forty-first American Music Festival: 1 April - 27 May*

- 1 April—National Gallery Orchestra
- 8 April—Jan Pompilo, flutist, and assisting artists
- 15 April—The Tremont String Quartet
- 22 April—Sylvia Glickman, pianist
- 29 April—Yvar Mikhashoff, pianist
- 6 May—The Manchester String Quartet
- 13 May—Musikanten, Kerry Krebill, director
- 20 May—National Gallery Orchestra
- 27 May—National Gallery Orchestra

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## *Short Piano Series VI:*

- 3 June—Polly Ferman
- 10 June—Richard Neher
- 17 June—Margaret Otwell
- 24 June—Michael Caldwell
- 1 July—National Gallery Orchestra, Patriotic Concert



Komei Abe and Richard Bales in rehearsal

#### WORLD PREMIERES

- KOMEI ABE  
String Quartet No. 11, 27 November 1983
- RICHARD DIRKSEN  
Six Choral Exercises, 22 January 1984
- GARETH JAMES  
She was a Phantom of Delight, 13 May 1984
- EMERSON MEYERS  
"Antiquities," 11 March 1984
- LEWIS NIELSON  
White Rose, 8 April 1984
- JERZY SAPIEYEVSKI  
Nocturnes, 18 March 1984
- ANTOINE TISNE  
Boréal, 29 January 1984

#### FIRST WASHINGTON PERFORMANCES

- T. J. ANDERSON, JR.  
Five Portraits of Two People, 23 October 1983
- JOHN BEALL  
Piano Fantasy, 29 January 1984
- ALVIN CURRAN  
For Cornelius, 29 April 1984

MICHEL-RICHARD DELALANDE  
Simphonies pour les Soupers du Roy: Deuxième Fantaisie,  
2 October 1983

BURT FENNER  
Smither Music, 29 January 1984

VINCENT FROHNE  
Verlust, Opus 37, 16 October 1983

JACK GOTTLIEB  
Downtown Blues for Uptown Halls, 18 March 1984

KEITH JARRETT  
String Quartet, 15 April 1984

DONALD JENNI  
Music per Flauto e Clavicembalo, 8 April 1984

BEN JOHNSTON  
String Quartet No. 4 "Amazing Grace," 15 April 1984

BEN JOHNSTON  
String Quartet No. 5, 15 April 1984

HOWARD HANSON  
Symphony No. 5, 9 October 1983

LEE HOBY  
Ten Variations on a Schubert Landler, 11 December 1983

FREDERICK KOCH  
"River Journey" Suite, 20 May 1984

WILLIAM MAYER  
Enter Ariel, 18 March 1984

ROBERT PALMER  
Symphony No. 2, 1 April 1984

REID PATTERSON  
Movement, 6 May 1984

FREDERIC RZEWSKI  
Piano Piece No. 4, 29 April 1984

JAMES SELLARS  
Concertorama: Toccata, 29 April 1984

ROBERT SHAFER  
e.e. cummings poems, 13 May 1984

PETER WARE  
Artua, 6 May 1984

MARILYN ZIFFRIN  
Orchestra Piece, 1 April 1984

#### FIRST UNITED STATES PERFORMANCE

KOMEI ABE  
Sinfonietta, 20 November 1983

# PUBLICATIONS SERVICE

During this year 55,376 catalogues of special exhibitions were sold to the visiting public, and sales of posters related to these exhibitions amounted to 60,926 copies. In addition, 10,169 copies of scholarly publications of related subject matter were purchased. The publications service also sold 10,907 permanent exhibition catalogues.

The most popular special exhibition was *The Orientalists: Delacroix to Matisse*, for which 5,078 catalogues, 4,418 petit journals, and 2,609 posters were sold. The Modigliani, Watteau, and Folding Image exhibitions all had strong sales. Publications service maintains a considerable inventory of backlist catalogues from these and many other special exhibitions.

Ninety-four subjects from the permanent collection were added to the printed reproduction selection this year, thirty-one from the graphics collections and sixty-three from other collections. A total of 2,172,583 reproductions were purchased by the public. The publications service also sold 61,244 copies of books on art and other related subjects. The number of visitors who purchased printed reproductions, exhibition catalogues, books, and related educational materials was 466,281.

Through the worldwide mail order service, 6,648 requests for merchandise were filled. Telephone requests for information about available materials amounted to 6,895, and 4,102 letters were received requesting additional information about services offered. Christmas card and notecard sales amounted to 94,830 cards sold through the mail and to the visiting public.

The publications fund added three new support staff supervisors for the sales floor program. Revenues generated as a direct result of sales were used to lend support to the comprehensive catalogue and

special exhibition program not funded by federal funds.

Pietro da Cortona. *The Virgin and Child Appearing to Saint Martina*. Gift of David Edward Finley and Margaret Eustis Finley, 1984.6.1



# BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

Major improvements have been made in the air conditioning systems in the various temporary exhibitions. Many of the shop areas have been reorganized to provide better and more efficient working conditions. Much new furniture has been constructed by the carpenters' shop for installation in various offices. The electrical shop has worked many hours installing outlets and cables for the numerous word processors and CRTs in the office areas.

A few landscape changes occurred in the exterior plantings. Many of the boxwoods were moved from the plaza area and relocated to the side of the West Building along Constitution Avenue. The plaza was then lined with 500 white azaleas. These plants will extend our spring color after the magnolias have flowered in early spring. In other areas, four more American hollies were added to the screen of plants at the fountains on the south side of the West Building. A new greenhouse in the southeast moat area of the West Building is being completed for the growing season beginning in the fall of 1984. The structure will be of aluminum and glass construction with all automatic controls for temperature and photo period regulation. It will be used to grow poinsettias and other flowering plants requiring high light, along with hibiscus and lantana.

Although special exhibits this year did not require any extensive plantings, there were several shows which required plant material located throughout. Flowers and plant materials were supplied for dinners and receptions, the most elaborate one being the American Association of Museums' reception, held in both buildings. The highlight was the massive display of mountain laurel in the Rotunda of the West Building.

The overall strength of the protective staff remained the same during fiscal year 1984. A new manual was distributed to all members of the pro-

ductive staff during this fiscal year. This manual describes in detail the duties and responsibilities of all positions on the protective staff.

On 21 October 1983, a fire drill was held in both buildings. Gallery staff and members of the protective staff participated in this drill. The protective staff worked closely with representatives of the United States Secret Service and the Department of State to provide security for a number of high-ranking government officials and dignitaries from both the United States and foreign countries who visited the Gallery.

Installation of a card access security system was started. Card readers have been installed at all employee entrances, and the central console monitoring computer has been installed. We are in the process of testing the system and issuing identification cards to all members of the Gallery staff.

Work on the halon fire suppressing system has been completed in the photo archives area of the East Building. The ionization smoke detectors in both buildings have been tested on two occasions during the past fiscal year. All were found to be operating correctly.

Electric magnetic locks have been installed on the emergency exits from the East Building and connecting link. In the event of an emergency that requires the building to be evacuated, the security console operator can release these locks immediately to ensure that all staff can exit from the building safely.

Security on the windows in the East Building has been updated. New sensing devices have been installed on the majority of the ground floor windows to eliminate false alarms and improve the security in the area.

During fiscal year 1984, a total of 4,859,172 persons visited the Gallery.



American School, *Martha Eliza Stevens Paschall*, Gift of Mary Paschall Young Doty and Katharine Campbell Young Keck, 1983.95.1

# FINANCIAL STATEMENTS



1801 K STREET, N.W.  
WASHINGTON, DC 20006  
202 296-0800

November 27, 1984

To the Board of Trustees  
National Gallery of Art

In our opinion, the accompanying balance sheets and the related statements of activity and changes in fund balances present fairly the financial position of the National Gallery of Art at September 30, 1984 and 1983, 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*

## BALANCE SHEETS SEPTEMBER 30, 1984 and 1983

	1984			1983*
	Non-Federal	Federal	Total Funds	Total Funds
<b>ASSETS</b>				
Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)	\$ 953,328	\$ 7,621,922	\$ 8,575,250	\$ 9,357,619
Investments (Note 2)	69,036,828	—	69,036,828	62,182,947
Publications inventory, at the lower of cost or market	1,899,504	—	1,899,504	1,919,757
Receivables (Note 4)	2,594,605	—	2,594,605	2,373,848
Buildings and equipment (Note 5)				
Non-federal funds	123,203,153	—	123,203,153	123,578,682
Federal funds	—	17,286,904	17,286,904	15,577,564
Collections (Note 1)	—	—	—	—
Total assets	<u>\$197,687,418</u>	<u>\$24,908,826</u>	<u>\$222,596,244</u>	<u>\$214,990,417</u>
<b>LIABILITIES AND FUND BALANCES</b>				
<i>Liabilities:</i>				
Accounts payable and accrued expenses	\$ 203,503	\$ 1,611,593	\$ 1,815,096	\$ 2,327,484
Undelivered orders (Notes 1 and 6)	—	5,037,873	5,037,873	5,208,978
Unobligated appropriations (Note 1)	—	972,456	972,456	1,858,781
Deferred grants and pledges	749,381	—	749,381	672,480
Total liabilities	<u>952,884</u>	<u>7,621,922</u>	<u>8,574,806</u>	<u>10,067,723</u>
<i>Fund balances (Notes 3 and 5):</i>				
Unrestricted	5,574,217	—	5,574,217	4,722,504
Restricted	67,957,164	—	67,957,164	61,043,944
	73,531,381	—	73,531,381	65,766,448
Capital invested in buildings and equipment	123,203,153	17,286,904	140,490,057	139,156,246
Total fund balances	<u>196,734,534</u>	<u>17,286,904</u>	<u>214,021,438</u>	<u>204,922,694</u>
Total liabilities and fund balances	<u>\$197,687,418</u>	<u>\$24,908,826</u>	<u>\$222,596,244</u>	<u>\$214,990,417</u>

\*Reclassified for comparative purposes.

STATEMENTS OF ACTIVITY AND CHANGES IN FUND BALANCES FOR THE YEARS ENDED  
SEPTEMBER 30, 1984 and 1983

	1984			1983*
	Non-Federal	Federal	Total Funds	Total Funds
<b>SUPPORT AND REVENUES:</b>				
U.S. Government appropriation (Note 1)	\$ —	\$35,522,783	\$35,522,783	\$32,361,343
Net return on investments (Note 2)	8,015,891	—	8,015,891	7,545,290
Gifts and bequests	7,260,687	—	7,260,687	8,443,935
Publication sales	3,739,879	—	3,739,879	3,238,898
Other	224,511	—	224,511	179,372
Total support and revenues	<u>19,240,968</u>	<u>35,522,783</u>	<u>54,763,751</u>	<u>51,768,838</u>
<b>OPERATING EXPENSES:</b>				
<i>Programs:</i>				
Art purchases	3,813,673	—	3,813,673	1,197,152
Curatorial	966,870	3,896,329	4,863,199	4,478,407
Special exhibitions	937,410	1,322,696	2,260,106	3,058,330
Editorial and photography	—	651,153	651,153	702,896
Research services	239,185	1,432,412	1,671,597	1,554,914
Educational services	460,287	2,065,378	2,525,665	2,329,788
Fellowships	120,339	—	120,339	116,983
Music	116,153	87,095	203,248	183,194
Publications	4,286,592	—	4,286,592	3,590,252
Total program expenses	<u>10,940,509</u>	<u>9,455,063</u>	<u>20,395,572</u>	<u>17,211,916</u>
<i>Operations, Security and Administration:</i>				
Operations and maintenance	88,686	10,165,554	10,254,240	9,708,424
Security	—	5,790,824	5,790,824	5,372,764
Administration, fiscal and legal	444,118	3,357,131	3,801,249	3,308,875
Total operations, security and administration	<u>532,804</u>	<u>19,313,509</u>	<u>19,846,313</u>	<u>18,390,063</u>
Total operating expenses	<u>11,473,313</u>	<u>28,768,572</u>	<u>40,241,885</u>	<u>35,601,979</u>
<b>SUPPORT AND REVENUES NET OF OPERATING EXPENSES</b>	<u>7,767,655</u>	<u>6,754,211</u>	<u>14,521,866</u>	<u>16,166,859</u>
Fixed asset expenditures (Note 5)	<u>2,722</u>	<u>6,754,211</u>	<u>6,756,933</u>	<u>5,705,369</u>
Net increase for the year (Note 3)	<u>7,764,933</u>	<u>—</u>	<u>7,764,933</u>	<u>10,461,490</u>
<b>FUND BALANCES, EXCLUDING CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT:</b>				
Beginning of year	<u>65,766,448</u>	<u>—</u>	<u>65,766,448</u>	<u>55,304,958</u>
End of year	<u>\$73,531,381</u>	<u>\$ —</u>	<u>\$73,531,381</u>	<u>\$65,766,448</u>

\*Reclassified for comparative purposes.

NOTES TO THE FINANCIAL STATEMENTS FOR  
THE YEARS ENDED SEPTEMBER 30, 1984 AND  
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 (see Note 3).

*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 the related goods or services have not been received. Such amounts relate principally to building and equipment obligations and such amounts are available until expended (see Note 6).

The Gallery receives a normal "one-year" appropriation from Congress for the operations of the Gallery. Normal one-year appropriations which are not obligated or expended must be returned to the U.S. Treasury. The Gallery also receives "no-year" appropriations for the repair, renovation and restoration of the West Building and for special exhibitions. No-year appropriations for special exhibitions began in fiscal 1984. No-year appropriations which are not obligated or expended are retained until expended. The following table summarizes the Federal funding activity for the normal one-year appropriation for operations of the Gallery for the years ended September 30, 1984 and 1983 and are as follows:

	1984	1983
Appropriation	\$28,779,000	\$28,237,000
Obligated	(1,010,679)	(1,085,779)
Expended	(27,765,778)	(27,150,238)
Returned to U.S. Treasury	<u>\$ 2,543</u>	<u>\$ 983</u>

In addition, previously obligated funds of \$161,367 and \$976,277 in 1984 and 1983, respectively, were deobligated and returned to the U.S. Treasury.

The following table summarizes the Federal funding activity for the no-year appropriations for repair, renovation and restoration of the West Building and special exhibitions for fiscal years 1983 and 1984.

	1984	1983
No-year balance carried forward from the prior year	<u>\$1,858,781</u>	<u>\$1,084,106</u>
Appropriation West Building renovation	4,250,000	4,900,000
Special exhibitions	<u>1,610,000</u>	<u>—</u>
Total current year appropriation	<u>5,860,000</u>	<u>4,900,000</u>
Total funds available	<u>7,718,781</u>	<u>5,984,106</u>
Obligated/expended West Building renovation	5,423,629	4,125,325
Special exhibitions	<u>1,322,696</u>	<u>—</u>
	<u>6,746,325</u>	<u>4,125,325</u>
No-year balance carried forward to the next year	<u>\$ 972,456</u>	<u>\$1,858,781</u>

*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. Certain gifts and bequests are accepted by the Gallery with the understanding that the principal be retained intact. Gains or losses arising from the disposition of investments are accounted for as changes in the fund balances.

*Investments*—Investments are carried on the Balance Sheet in the aggregate at the lower of cost or market value.

*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 Collections, and only current year purchases, and not donations in-kind, are reflected in

the Statements of Activity and Changes in Fund Balances.

**Fixed Assets**—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress for that purpose, and no value has been assigned in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. Equipment, furniture and computer software is also recorded at cost and depreciated on a straight-line basis over estimated useful lives which range from three to twenty-five years.

**Income Taxes**—The Gallery is exempt from income taxation under the provisions of §501(c)(3) of the Internal Revenue Code.

**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.

## Note 2—Investments

The Gallery has three pooled investment 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 that funds will be available to meet current operating expenses.

At September 30, 1984 and 1983, the aggregate cost and market values of the investments for each of the pools were as follows:

<i>Investment Pool</i>	<i>September 30, 1984</i>		<i>September 30, 1983</i>	
	<i>Cost</i>	<i>Market</i>	<i>Cost</i>	<i>Market</i>
Capital Appreciation Fund	\$25,750,308	\$26,488,007	\$21,110,635	\$24,037,083
Balanced Fund	31,026,211	32,979,499	28,193,750	33,659,662
Special Purpose Fund	7,260,309	7,262,809	7,878,562	7,895,975
	64,036,828	66,730,315	57,182,947	65,592,720
Permanent loan to U.S. Treasury	5,000,000	5,000,000	5,000,000	5,000,000
Total	<u>\$69,036,828</u>	<u>\$71,730,315</u>	<u>\$62,182,947</u>	<u>\$70,592,720</u>

A summary of the investment portfolio by type of security follows:

<i>Carrying Value by Type of Investment:</i>	<i>September 30</i>	
	<i>1984</i>	<i>1983</i>
Permanent loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000
Other U.S. Treasury obligations	21,078,576	22,199,965
Short-term certificates of deposit and commercial paper	3,664,142	4,418,094
Bonds and notes	4,978,477	3,437,567
Common stocks	34,315,633	27,127,321
Total carrying value	<u>\$69,036,828</u>	<u>\$62,182,947</u>

A detailed listing of all securities held by the Gallery as of September 30, 1984 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 National Gallery of Art to the U.S. Treasury. This loan bears interest at the average monthly rate for long term funds, less 1/4%, paid by the U.S. Treasury (ranging from approximately 10% to 12% during fiscal year 1984). Interest income on this loan was \$620,156 in 1984 and \$541,806 in 1983.

The following table summarizes the components of the net return on investments:

	<i>Year Ended September 30</i>	
	<i>1984</i>	<i>1983</i>
Interest and dividends	\$5,223,791	\$4,535,097
Realized gains, net	2,792,100	3,010,193
Net return on investments	<u>\$8,015,891</u>	<u>\$7,545,290</u>

### Note 3—Composition of Non-Federal Funds

The functional composition of Non-Federal Funds and related revenues were as follows:

<i>Fund Balances and Revenues</i>	<i>Fund Balances</i>			<i>Revenues</i>	
	<i>September 30 1984</i>	<i>Net Increase (Decrease)</i>	<i>September 30 1983</i>	<i>Year Ended September 30</i> <i>1984</i> <i>1983</i>	
<i>Restricted</i>					
Art purchases	\$29,204,884	\$3,648,872	\$25,556,012	\$ 7,596,752	\$10,030,027
Special exhibitions	1,564,247	32,017	1,532,230	914,219	1,037,858
Research and education	7,519,354	300,030	7,219,324	1,248,936	1,325,761
Conservation	1,708,612	1,618,179	90,433	1,659,123	107,098
General administration	19,236,039	1,322,508	17,913,531	2,622,508	2,423,258
Other	4,913	(9,594)	14,507	30,298	3,943
	<u>59,238,049</u>	<u>6,912,012</u>	<u>52,326,037</u>	<u>14,071,836</u>	<u>14,927,945</u>
Capital construction funds	3,165,839	152,978	3,012,861	248,849	148,386
Publications fund	5,553,276	(151,770)	5,705,046	4,124,048	3,785,791
Total restricted	<u>67,957,164</u>	<u>6,913,220</u>	<u>61,043,944</u>	<u>18,444,733</u>	<u>18,862,122</u>
<i>Unrestricted</i>	5,574,217	851,713	4,722,504	796,235	545,373
Total	<u>\$73,531,381</u>	<u>\$7,764,933</u>	<u>\$65,766,448</u>	<u>\$19,240,968</u>	<u>\$19,407,495</u>

### Note 4—Receivables

The following items were included in receivables:

	<i>September 30</i>	
	<i>1984</i>	<i>1983</i>
Accrued investment income	\$1,571,207	\$1,383,139
Accounts receivable	274,020	283,229
Pledges and gifts receivable	749,381	707,480
Total receivables	<u>\$2,594,608</u>	<u>\$2,373,848</u>

### Note 5—Buildings and Equipment

Changes in the capital invested in buildings and equipment during the year were as follows:

	<i>1984</i>			<i>1983</i>
	<i>Non-Federal</i>	<i>Federal</i>	<i>Total Funds</i>	<i>Total Funds</i>
Fixed asset expenditures	\$ 2,722	\$ 6,754,211	\$ 6,756,933	\$ 5,705,369
Amounts obligated included in undelivered orders (Note 6)	—	(4,263,265)	(4,263,265)	—
Net expenditures	2,722	2,490,946	2,493,668	5,705,369
Retirements	(255,084)	—	(255,084)	(23,947)
Depreciation charges	(123,167)	(781,606)	(904,773)	(724,993)
Amounts obligated in prior years returned to U.S. Treasury	—	—	—	(126,481)
Net increase (decrease)	(375,529)	1,709,340	1,333,811	4,829,948
Balance, beginning of year	123,578,682	15,577,564	139,156,246	134,326,298
Balance, end of year	<u>\$123,203,153</u>	<u>\$17,286,904</u>	<u>\$140,490,057</u>	<u>\$139,156,246</u>

Commencing in fiscal 1984, the Gallery began adding fixed asset additions to the building and equipment category at the time the amounts are expended, rather than at the time the amounts are obligated, as was done in prior years.

The buildings and equipment category on the Balance Sheets consists of the following:

	September 30, 1984			September 30, 1983
	Non-Federal	Federal	Total Funds	Total Funds
Buildings	\$122,239,969	\$ 6,699,165	\$128,939,134	\$126,389,520
Equipment	1,587,725	11,659,759	13,247,484	9,700,131
Construction in Progress	4,862	3,051,370	3,056,232	6,897,125
	123,832,556	21,410,294	145,242,850	142,986,776
Accumulated depreciation on equipment	(629,403)	(4,123,390)	(4,752,793)	(3,830,530)
	<u>\$123,203,153</u>	<u>\$17,286,904</u>	<u>\$140,490,057</u>	<u>\$139,156,246</u>

#### Note 6—Undelivered Orders

Undelivered Orders represent the balance of purchase orders and contracts for goods or services which have not been received. These obligations are expected to be paid from the following Federal appropriations:

	September 30	
	1984	1983
One-year appropriations	\$1,054,663	\$1,147,410
No-year appropriations	3,983,210	4,061,568
Total undelivered orders	<u>\$5,037,873</u>	<u>\$5,208,978</u>

#### Note 7—Retirement Benefits

All permanent employees of the Gallery, both Federal and Non-Federal, hired prior to January 1, 1984 participate in the Civil Service Retirement System (CSR) and those hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and CSR.

The Gallery funds all retirement contributions on a current basis and accordingly, there are no unfunded retirement costs. Total pension expense of the Gallery was approximately \$1,147,000 and \$1,080,000 for the years ended September 30, 1984 and 1983, respectively.

#### Note 8—Summary of Investments

The following is a detailed listing of all securities held by the Gallery as of September 30, 1984.

Face Value	Interest Rate	Maturity Date	Description	Total Market	Total Cost
\$ 5,000,000	Variable	None	PERMANENT LOAN TO U.S. TREASURY	\$ 5,000,000	\$ 5,000,000
			OTHER U.S. TREASURY OBLIGATIONS		
100,000	11.75 %	11/15/85	United States Treasury Notes	100,000	91,750
600,000	10.375	5/15/85	United States Treasury Notes	597,000	588,203
1,520,000	8.75	11/15/88	United States Treasury Notes	1,352,800	1,233,338
2,160,000	8.25	5/15/88	United States Treasury Notes	1,922,400	1,750,857
900,000	10.75	8/15/90	United States Treasury Notes	837,000	891,367
465,000	8.25	8/15/85	United States Treasury Notes	453,375	415,744
300,000	8.25	5/15/90	United States Treasury Notes	253,500	281,625
1,700,000	10.0	12/31/86	United States Treasury Notes	1,632,000	1,667,031
2,800,000	10.5	6/30/87	United States Treasury Notes	2,688,000	2,759,750
1,500,000	11.5	10/15/90	United States Treasury Notes	1,440,000	1,497,656
2,720,000	10.5	11/15/92	United States Treasury Notes	2,448,000	2,619,656
150,000	9.0	2/15/87	United States Treasury Notes	141,000	129,844

<i>Face Value</i>	<i>Interest Rate</i>	<i>Maturity Date</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
800,000	14.375	4/15/89	United States Treasury Notes	852,000	805,000
500,000	14.125	12/31/85	United States Treasury Notes	515,000	498,125
2,500,000	10.0	6/30/85	United States Treasury Notes	2,475,000	2,473,828
500,000	10.625	7/31/85	United States Treasury Notes	497,500	496,172
420,000	7.25	8/15/92	United States Treasury Bonds	319,200	339,375
2,800,000	11.3	12/29/84	United States Treasury Bills	2,539,255	2,539,255
<u>22,435,000</u>			Subtotal Other U.S. Treasury Obligations	<u>21,063,030</u>	<u>21,078,576</u>
			SHORT-TERM CERTIFICATES OF DEPOSIT AND COMMERCIAL PAPER		
800,000	11.35 %	10/10/84	General Electric, c/p	800,000	800,000
700,000	10.75	10/26/84	GMAC, c/p	700,000	700,000
1,100,000	10.75	10/16/84	Texaco Fin Service, c/p	1,100,000	1,100,000
200,000	11.35	10/11/84	Gulf Oil Finance Corporation, c/p	200,000	200,000
400,000	11.375	10/4/84	Household Finance Company, c/p	400,000	400,000
464,142	10.60		Scudder Cash Investment Trust	464,142	464,142
<u>3,664,142</u>			Subtotal Short-Term Certificates of Deposit and Commercial Paper	<u>3,664,142</u>	<u>3,664,142</u>
			MEDIUM-TERM BONDS AND NOTES		
500,000	9.55 %	12/3/84	Federal Farm Credit Bank	500,000	460,938
150,000	8.0	6/15/85	Monsanto Company Note	146,250	119,994
150,000	7.30	7/15/85	General Motors Acc Note	144,750	125,264
150,000	9.55	6/1/86	Philip Morris Inc. Notes	143,250	137,478
250,000	10.85	5/1/89	Norwest Corporation Floating Rate Note	242,500	247,266
235,000	4.50	1/1/90	Bethlehem Steel Corporation	157,450	230,638
2,500,000	12.375	5/1/91	Federal Home Loan Mortgage Corporation	2,462,500	2,489,844
<u>3,935,000</u>			Subtotal Medium-Term Bonds and Notes	<u>3,796,700</u>	<u>3,811,422</u>
			LONG-TERM BONDS AND NOTES		
250,000	9.20 %	7/15/04	Standard Oil of Indiana	188,750	260,000
165,000	4.875	1/1/06	New York Telephone Company Ref.	70,125	165,000
125,000	7.75	6/1/11	Michigan Bell Telephone Co. Deb.	75,625	121,563
250,000	8.25	8/1/13	South Central Bell Telephone Co. Deb.	161,250	239,867
<u>790,000</u>			Subtotal Long-Term Bonds and Notes	<u>495,750</u>	<u>786,430</u>
			CONVERTIBLE BONDS AND STOCK EQUIVALENTS		
450,000	7.75 %	3/15/03	MCI Com. Corp. Sub. Conv. Deb.	283,500	380,625
<u>450,000</u>			Subtotal Convertible Bonds and Stock Equivalents	<u>283,500</u>	<u>380,625</u>
<u>5,175,000</u>			Subtotal Bonds and Notes	<u>4,575,950</u>	<u>4,978,477</u>

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
	COMMON STOCK		
12,200	Air Products and Chemicals, Inc.	\$ 533,750	\$ 382,963
6,000	Alcan Aluminum Ltd.	159,000	228,600
7,000	Alexander & Alexander	153,125	124,950
4,000	American Broadcasting Companies, Inc.	277,500	258,363
24,000	American Greetings	738,000	603,000
8,100	American Home Products Corporation	393,863	182,888
10,000	Anheuser Busch	678,751	615,345
11,000	ARA Services	732,875	574,475
10,400	Avery International	315,900	282,753
15,500	Barry Wright Corporation	465,000	494,798
20,000	Baxter Travenol Laboratories, Inc.	287,500	593,500
9,600	Bearings, Inc.	328,800	276,477
4,185	Bell South Corporation	132,874	121,759
7,500	Best Products Co., Inc.	103,125	79,375
2,500	Betz Laboratories, Inc.	79,375	72,171
11,300	Bristol Myers	521,213	499,585
12,600	Burlington Northern, Inc.	609,525	553,556
27,500	CSX Corporation	673,750	425,123
36,400	Central & South West Corporation	737,100	653,074
9,300	Chubb Corporation	438,262	444,451
17,000	Consolidated Foods	524,875	488,026
3,450	Continental Group	198,806	112,709
13,600	Cox Communications, Inc.	657,900	508,686
16,000	Duke Power Company	442,000	404,850
3,500	Dun and Bradstreet	212,625	206,413
10,800	E. I. DuPont de Nemours	535,951	572,822
6,800	Eaton Corporation	350,200	238,112
20,000	Jack Eckerd Corporation	527,500	455,750
10,000	First Bank System Inc.	270,000	268,500
6,700	Foxboro Company	204,350	249,408
11,150	Gannett Co. Inc.	519,869	384,138
3,000	Genentech Inc.	92,250	105,000
14,200	General Dynamics	852,000	513,277
12,300	Gillette Company	631,913	596,680
14,000	GTE Corporation	572,251	579,400
15,900	H.J. Heinz Company	667,800	602,805
11,600	Hercules, Inc.	372,651	342,660
750	Hewlett-Packard, Co.	28,031	30,164
4,400	Holiday Inns, Inc.	171,050	153,763
5,800	Honeywell Inc.	336,400	341,703
8,300	Houghton Mifflin Company	239,663	202,893
14,800	Harvey Hubbell Inc.	519,851	467,449
2,500	IBM	310,625	78,274
8,500	Ingersoll-Rand Co.	362,313	471,754
11,000	Interpublic Group of Companies, Inc.	368,500	297,550
24,000	Jefferson Pilot	831,000	703,863
10,100	Kerr-McGee Corporation	319,413	356,730
7,800	Kroger Co.	296,400	265,155
4,500	Litton Industries	303,750	303,513
18,100	Lockheed Corporation	814,500	727,877
8,700	Marsh & McLennan	417,600	419,445
7,600	Masco Corporation	189,043	189,737

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
10,800	McDonalds	\$ 544,050	\$ 501,120
11,700	McGraw-Hill, Inc.	525,038	465,186
6,100	MCI Communications	45,750	149,006
12,100	Midcom Corporation	477,950	452,973
4,900	Monsanto Co.	222,950	173,280
6,700	Motorola, Inc.	247,063	150,193
14,700	Murphy Oil Corporation	455,700	477,963
10,600	NCR Corporation	247,775	321,246
13,700	National Data Corporation	133,575	217,913
18,000	Nicolet Instrument	243,000	350,939
10,600	Northern Telecom Ltd.	398,825	191,332
20,000	Northwest Corporation	545,000	517,000
6,000	Noxell Corporation	285,750	204,750
6,700	Parker Hannifin	219,425	206,695
10,000	Pepsico Inc.	437,500	399,750
15,800	Pfizer Inc.	554,975	623,493
7,700	Philip Morris Inc.	600,600	501,270
14,100	Pillsbury Company	558,713	505,471
20,000	PHH Group, Inc.	470,000	397,700
7,000	Quaker Oats	486,500	415,672
4,400	RCA Corporation	157,850	149,490
9,800	R.J. Reynolds	650,476	570,849
9,100	Royal Dutch Petroleum	473,200	447,198
8,300	Rubbermaid Inc.	322,663	310,005
12,000	Schering Plough Corporation	427,500	449,788
6,800	Schlumberger Ltd.	312,800	337,284
12,000	Scientific Atlanta	105,000	248,363
10,197	Scudder Dev. Corporation	556,255	589,878
55,509	Scudder International Fund	1,191,218	1,281,250
6,200	Security Pacific Corporation	309,225	306,545
3,495	Southwestern Bell Corporation	225,864	211,389
19,800	Super Value Store	606,375	611,280
4,400	Taft Broadcasting	283,800	238,200
16,500	Telecommunications	338,250	309,134
5,500	Texas Pacific Land Trust	185,625	45,604
12,300	Time Inc.	510,450	479,589
11,800	Tracor Inc.	295,000	285,093
5,200	Unocal Corporation	203,450	98,410
3,495	U.S. West Inc.	220,185	206,687
6,500	U.S. Tobacco Co.	227,500	242,100
19,200	Viacom International	624,000	568,233
	Subtotal Common Stock	<u>37,427,193</u>	<u>34,315,633</u>
	Total	<u>\$71,730,315</u>	<u>\$69,036,828</u>

# ROSTER OF EMPLOYEES AND DOCENTS

Acampura, Ralph A.  
 Acklin, Alton Lee  
 Adams, Alvin L.  
 Adams, Isabelle  
 Adams, Joyce A.  
 Adderholdt, Karen E.  
 Adler, Julianne I.  
 Ahmed, Rukan O.  
 Akers, Phyllis O.  
 Alarcon, Antonio C.  
 Alexander, Harold  
 Allen, Christy A.  
 Allen, Richard, Jr.  
 Allen, Robin Ann  
 Allen, S. L.  
 Allen, Wilbur, Jr.  
 Allen-Roberts, K. D.  
 Allison, James C., Jr.  
 Alston, Gerald F.  
 Amiot, Carolyn Engel  
 Amt, Richard C.  
 Anderson, James H.  
 Anderson, John W.  
 Anderson, Lionel  
 Anderson, Maurice  
 Anderson, Nathaniel V.  
 Anderson, Vernon C.  
 Andrews, Tyrone E.  
 Androsik, Lynn M.  
 Anson, Gordon O.  
 Antoniou, Evanthia  
 Appenfelder, Allan L.  
 Applebaum, Vasiliki G.  
 Arbizu, Linda Kay  
 Arnold, Quentin Parr  
 Artis, Cleveland R.  
 Arzadon, Yolanda M.  
 Ash, Nancy E.  
 Ashton, Kendrick F.  
 Aspron, Martha H.  
 Aukard, Steven P.  
 Aynes, Linda L.  
  
 Backlund, Caroline H.  
 Bailey, Daniel J.  
 Bailey, William  
 Baker, Michael E.  
 Bales, Richard H.  
 Banks, James M.  
  
 Banks, Tyrone  
 Bard, Helen M.  
 Bardley, Sammy J.  
 Barksdale, Dora D.  
 Barnes, Joseph J.  
 Barnes, Susan J.  
 Barnes, Willie C.  
 Barnett, Boyd C., Jr.  
 Barry, Lester Leroy  
 Bartfield, Ira A.  
 Bartfield, Kathryn K.  
 Battle, Mary J.  
 Battle, Stacey V.  
 Bauer, Frank K.  
 Baumann, Christopher A.  
 Bayer, Diane R.  
 Baytop, William D.  
 Beason, Dean A.  
 Becker, Robert G.  
 Belfield, Tod D.  
 Bell, Gracie E.  
 Bell, Gwendolyn Y.  
 Bell, Reginald E.  
 Bellofatto, Roberta  
 Belt, Stephanie T.  
 Belton, Ellie M.  
 Benjamin, James R.  
 Bennett, Julie A.  
 Bennett, Mike  
 Benoit, Robert T., Jr.  
 Berl, Paulette S.  
 Bernard, Barbara  
 Bernard, Kathryn A.  
 Berrie, Barbara H.  
 Bethune, Nathaniel, Jr.  
 Bigley, Ann Margaret  
 Bishop, Lawrence  
 Bisset, Sheila M.  
 Blake, J. W.  
 Blake, Shirley J.  
 Bland, Robert E.  
 Blankenbaker, Eileen W.  
 Bloom, Michael B.  
 Booker, Nelson  
 Boomer, George A.  
 Bottoms, Michael A.  
 Bonton, Margaret I.  
 Bowe, Pamela A.  
  
 Bowen, Robert L., Jr.  
 Bowman, Delorace  
 Bowman, David L.  
 Bowser, William R.  
 Boyd, Charles T.  
 Boyes, Carol A.  
 Boyette, Tonni C.  
 Boykin, James S.  
 Bozeman, Ira S.  
 Bozeman, Todd A.  
 Braddock, A. C.  
 Braddock, Alan  
 Brandon, Damell  
 Brantley, Donald E.  
 Brennan, William F.  
 Brinson, Curtis  
 Brinston, Keith L.  
 Brisbon, Vandy  
 Briscoe, Donald R.  
 Britt, George W.  
 Broad, Thomas P.  
 Brooks, Arlene  
 Brooks, Carolyn M. C.  
 Brooks, George L.  
 Brooks, Johnnie M. C.  
 Brooks, Robert C.  
 Broom, Keith  
 Brown, Angelo B.  
 Brown, Beverly L.  
 Brown, Catherine F.  
 Brown, Cleven O.  
 Brown, David A.  
 Brown, Dwight L.  
 Brown, Gloria C.  
 Brown, J. Carter  
 Brown, Juanita D.  
 Brown, Kenneth A.  
 Brown, Michael B.  
 Brown, Ronald Lee  
 Brown, Sylvester, Jr.  
 Brown, Thomas W.  
 Browner, Paul, Jr.  
 Bryant, Larry  
 Bryant, Michael G.  
 Buchanan, Ernest, Jr.  
 Buckalew, Kathleen M.  
 Burch, Curtis L.  
 Burch, Virginia B.  
 Burgess, Brenda L.  
  
 Burigan, Florentina I.  
 Burnett, David  
 Burton, Adelaide O.  
 Burton, George R.  
 Butler, Alvin E.  
 Butler, Edwin T.  
 Butler, Lawrence  
 Butler, Michael L.  
 Bynum, Rosa A.  
 Byrd, Felton W.  
 Byrd, James B.  
 Byrd, Judson  
 Byrd, Murriel W.  
  
 Cacas, Rita M.  
 Cain, Shirley D.  
 Campbell, Alvia R.  
 Campbell, Carl  
 Campell, Carl  
 Cantey, John  
 Caputo, Michele M.  
 Cardwell, Alan S.  
 Carman, Sharon Dale  
 Carmean, E. A., Jr.  
 Carr, Albert, Jr.  
 Carroll, Louis L.  
 Carson, Robert J.  
 Carter, Donald M.  
 Carter, James A.  
 Carter, Joseph R.  
 Carter, Sheila  
 Cassells, Keith B.  
 Catucci, Angelo J.  
 Cavanagh, Carroll J.  
 Ceasar, Raleigh  
 Cederholm, Kermit  
 Cha-Camp, Marcia  
 Chamberlain, Carolyn K.  
 Chambers, Harry Lamont  
 Chapman, Bernard L.  
 Chapman, Gretl  
 Charles, Philip A., Jr.  
 Chobanoff, Ivan S.  
 Chotner, Deborah R.  
 Christensen, Carol A.  
 Christiansen, Anne F.  
 Chuang, Wayloun  
 Gikovsky, Nicolai, Jr.  
 Cina, Dianne K.  
  
 Claggett, Frederick  
 Clark, Clifton L.  
 Clark, Henry  
 Clark, James W.  
 Clay, Carlton B.  
 Clay, Susan Elaine  
 Clayton, Willie Mae  
 Clearwaters, Gladys A.  
 Clemons, Bernard  
 Clifton, James D.  
 Cline, Judith L.  
 Cloyd, Danny L.  
 Cluster, Edwin A., Sr.  
 Coates, Margie L.  
 Cochins, Walter R.  
 Cogswell, John S.  
 Cohen, Diana F.  
 Cole, David B.  
 Cole, Wendy A.  
 Coleman, Barbara A.  
 Coleman, Elsie  
 Coleman, Tawanda K.  
 Collins, Jane S. D.  
 Collins, Phillip T.  
 Collins, Sarah  
 Coman, Florence E.  
 Conyers, Robert L.  
 Cook, Betty J.  
 Cook, Susanne L.  
 Cooke, Diana O.  
 Cooke, Milton N.  
 Copeland, Barbara A.  
 Copeland, Joseph W.  
 Corbitt, Robert J.  
 Costanzo, Luisa F.  
 Cotton, Paul  
 Gozzens, Frederick L.  
 Govey, Victor C. B.  
 Cowan, Ophelia C.  
 Cowart, William J., III  
 Cox, Bascom S.  
 Cox, Gretl W.  
 Cox, Milton E.  
 Coyle, Laura A.  
 Craig, William E.  
 Cramer, Janice P.  
 Crawford, Allen Lee  
 Crawford, Geraldine  
 Crawford, Willie E.

Creighton, Sandra M.  
 Crickenberger, Fred W.  
 Cristwell, Venus M.  
 Cronin, Charles P.  
 Croog, Elizabeth A.  
 Currie, Susan H.  
 Curry, Anita  
 Cutler, Deborah J.  
  
 Dale, Paul J.  
 Daniels, Maygene Frost  
 Dantignac, Paul N.  
 Dark, Marsha P.  
 Daugherty, Welden  
 Davenport, Joseph E.  
 Davidock, Peter, Jr.  
 Davis, Jack, Jr.  
 Davis, Judy A.  
 Davis, Michael E.  
 Davis, Reginald  
 Davis, Zetta Mae  
 Dawkins, James  
 Dawkins, Oswald  
 Day, Bruce A.  
 Dav, Franklin D.  
 Dean, Sandra M.  
 Decur, Rick B.  
 Defreuce, Franklind  
 DeGrazia, Diane M.  
 Delano, Juan F.  
 Denell, Emily K.  
 Denker, Eric  
 Dennis, Lyle E.  
 Desantis, Pia  
 Devolt, George  
 Dewald, Marquita  
 Dews, James  
 Diffenderfer, Marion  
 D'Italia, William  
 Dixon, Michael G.  
 Dobbs, Lewis  
 Dodson, William E.  
 Donaldson, Dennis N.  
 Donnelly, Catherine B.  
 Donohue, Maura Cathleen  
 Donovan, P. A.  
 Doty, Mary Louise B.  
 Doumato, Lamia  
 Dozier, Michael  
 Drummond, Frank  
 Dubar, George T.  
 Dudley, Mary L.  
 Duggin, David H.  
 Dunn, Robert T.  
 Dunning, Roger Anthony  
 Dupuis, Julia T.  
 Dwan, A. A.  
 Dyson, Thomas R.  
 Dyrt, Michael J.  
  
 Ebb, Frank R., Jr.  
 Edelstein, J. M.  
 Eder, Elizabeth K.  
 Edwards, Ernest Joe  
 Edwards, Howard C.  
 Edwards, Jerome R.  
 Edwards, Raymond  
  
 Eldridge, Schuyler T., III  
 Ellis, Delois  
 English, Joseph G.  
 Estes, Ronald L.  
 Etienne, Louberta M.  
 Evans, Gregory L.  
 Evans, Lavern  
 Evans, Robert N.  
 Evans, Samuel L.  
 Evans, Virtus E.  
 Everett, Gwendolyn F.  
 Everly, Floyd F.  
  
 Fabing, Suzannah J.  
 Fantasia, John J.  
 Fantozzi, Lawrence Lee  
 Farmer, Joseph M.  
 Farr, Susan  
 Faul, Dorothy W.  
 Feeley, Cindy  
 Feigenbaum, Gail  
 Feldman, Frances L.  
 Ferber, Elise V. H.  
 Ferguson, Benjamin C.  
 Ferguson, Eugene A.  
 Ferrante, Antonio  
 Ferrell, Joyce A.  
 Ferrillo, Lynn B.  
 Fialkoff, Arlene J.  
 Fichtner, Harry J.  
 Figgins, Frank L.  
 Finch, Carol L.  
 Fine, Ruth E.  
 Finney, Sherry  
 Fisher, Earl  
 Fisher, Edward  
 Fisher, Jane Irene  
 Fisher, Sarah L.  
 Fisher, Sterling W.  
 Flagg, Peter J.  
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 Fontana, Sarah E.  
 Ford, Charles  
 Ford, Gregory Kim  
 Forrest, Alex M.  
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 Fountain, Darnell  
 Francis, Jarvis  
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 Franklin, E. L.  
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 Freedberg, Sydney J.  
 Friday, Frederick U.  
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 Frisby, James  
 Fuller, David L.  
  
 Gadson, Jacob N., Sr.  
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 Gallagher, Cecelia A.  
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 Gamble, Jimmy  
  
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 Gill, Terrence R.  
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 Givens, Walter T.  
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 Hatton, William H.  
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 Hawkins, William E.  
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 Henry, Geraldine L.  
 Herbert, James D.  
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 Hutton, John  
 Hutton, Richard W.  
  
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 Jones, Robert L.  
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 Kelly, Stinson  
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 King, James C.  
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 Koznowsky, David  
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 Lopez, Juan E.  
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 Lynch, Amos D.  
  
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 Marshall, Keith R.  
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 Marshall, Lawrence G.  
 Marshall, Patricia A.  
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 Martin, Roland M.  
 Mason, Paul F.  
 Mason, Rusty  
 Massey, Debra K.  
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 Mastracci, J. E.  
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 Matthews, Sylvia E.  
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 McCoy, Rudolph V.  
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 McFarland, Curtus  
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 McGill, Thomas F. J., Jr.  
 McIntyre, Pamela J.  
 McKinnic, Benjamin  
 McLeod, Andre M.  
 McLeod, Angela E.  
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 McMillan, Rhonda R.  
 McNeil, Ronald  
 McNew, C. W.  
 McPhatter, Wade F.  
 Melton, Charles W.  
 Menson, Willard  
 Mergler, Harry F.  
 Merrill, Ross M.  
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 Mewborn, Michael  
 Meyer, Frank Joseph, Jr.  
 Michael, Harold E., Jr.  
  
 Michaelson, Joan M.  
 Midgette, Joseph T.  
 Miles, John A.  
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 Miller, Carrington W.  
 Miller, Daniel E.  
 Miller, Leroy  
 Millon, Henry A.  
 Mills, Donald  
 Mingo, Zery G.  
 Minnifield, Grant K.  
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 Mitchell, Melvin G.  
 Monroe, Preston C., Jr.  
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 Montgomery, Noreen A.  
 Montgomery, Stanley D.  
 Montgomery, Timothy E.  
 Moody, Charles S.  
 Moody, Henry H.  
 Moody, Ronald J.  
 Moon, Edward C.  
 Moon, Melvin J. R.  
 Moon, Willie B.  
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 Moore, Dianne  
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 Morehead, Jimmy  
 Moreno, L. L.  
 Moreno, Leroy R.  
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 Morgan, Julius  
 Morley, Rozanne  
 Morris, James L.  
 Morris, Jasper  
 Morris, Sara E.  
 Morrison, Cleveland S.  
 Moss, Anthony B.  
 Moss, Robert  
 Muhgunza, Mahmoud C.  
 Muise, Michelle  
 Munford, Jacqueline B.  
 Murphy, Moses A.  
 Murray, Evelyn  
 Murray, Robert F.  
 Mutts, Clifton R.  
  
 Naranjo, José A.  
 Nash, Veronica F.  
 Nashwinter, Robert B.  
 Navat, Lauri R.  
 Nealy, John  
 Nelson, Clarence E., Jr.  
 Nelson, Elliott B.  
 Ness, Melanie B.  
 Newby, James A.  
 Nirk, Nora L.  
 Nolan, John W.  
 Norman, Albert J.  
 Norman, Willie T.  
 Norris, John C.  
  
 O'Brien, Dane  
 O'Callaghan, T. A.  
 Odums, Willie F.  
 Offer, Rita  
 Olin, Brenda B.  
 Olivetti, Gertrude  
 Olson, John H.  
 O'Neil, Peggy M.  
 Onley, Munwell T.  
 Ordonez, Maria E.  
 O'Reilly, Rosemary C.  
 Ortiz, Hector E.  
 Ott, John E.  
 Owens, Billy R.  
 Owens, Carlotta J.  
  
 Page, Sheila  
 Palmer, John W.  
 Palumbo, Nick  
 Parker, Frederic G.  
 Parker, Willie J.  
 Parker, Willie J.  
 Parks, Leslie, Jr.  
 Parsons, Margaret B.  
 Pastan, Amy  
 Patterson, William F.  
 Payne, Reginald W.  
 Payne, Ronald B.  
 Pena, Jesus J.  
 Perkins, Larry D.  
 Perlin, Ruth R.  
 Perry, Bennie A., Jr.  
 Perry, Edna D.  
 Peters, Michael D.  
 Peterson, Joe W.  
 Pettiford, Linda Iris  
 Phibbs, Hugh C.  
 Philfer, Jamal R.  
 Philbrick, Ruth Rowe  
 Phillips, James E.  
 Pickett, Vanelle P.  
 Pierce, Evelyn K.  
 Piner, Gail A.  
 Pitler, Susan L.  
 Pittman, Craig J.  
 Pittman, Fletcher  
 Plesecia, Lauren W.  
 Plush, James J.  
 Poindexter, Beatrice D.  
 Poliszuk, John F., Jr.  
 Pollock, Lucia Ellen  
 Pope, Tommy, Jr.  
 Poston, Willie J.  
 Pratt, Henry, III  
 Pratt, John T.  
 Price, Marla J.  
 Pridgen, Leslie R.  
 Pridgen, Princess V.  
 Probus, Mary Anne  
 Proctor, Delores V.  
 Pully, Mary P.  
 Purnell, Joann S.  
 Putman, Michael H.  
  
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 Quander, Michael J.  
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 Queen, Walter E.  
 Queenroe, Elroy E.  
 Quinn, Catherine F.  
  
 Rachwald, Anna M.  
 Ramsey, Eldridge B.  
 Randall, Judith S.  
 Randall, Ronald L.  
 Randolph, Gloria S.  
 Raspberry, Cassandra A.  
 Rathbone, Eliza E.  
 Ravenel, Gaillard F.  
 Ray, Earl P.  
 Ray, Lee James  
 Reaves, Jerry L.  
 Reddrick, Provine C.  
 Redman, Dion L.  
 Reed, Gary  
 Reeves, Marvin  
 Reeves, Sallie M.  
 Reichard, Muriel Moody  
 Reis, Joseph J.  
 Reynard, Keith J.  
 Reynolds, Ernest G.  
 Reynolds, R. Wayne  
 Rhoades, Floyd M.  
 Rice, Danielle  
 Rice, Robert L., Jr.  
 Richard, Mervin J., Jr.  
 Richard, Robert V., II  
 Richardson, Vernon  
 Richardson, Vernon W.  
 Richardson, William R.  
 Riggles, Allan L., Jr.  
 Riggs, George W.  
 Riley, Oscar  
 Riley, William B., Jr.  
 Ritchie, Charles M.  
 Philbrick, Ruth Rowe  
 Rittterpusch, Susan A.  
 Roache, William H.  
 Roberts, Edward O.  
 Roberts, Michael L.  
 Robertson, Stanley  
 Robie, Carol E.  
 Robinson, Andrew G.  
 Robinson, Morris B.  
 Robinson, Robert L.  
 Robinson, Samuel L.  
 Robison, Andrew C., Jr.  
 Roche, William R.  
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 Rogue, Jeannette V.  
 Rollins, Thomas  
 Rose, Joseph E.  
 Ross, Danielle  
 Rowe, Kenneth K.  
 Rucker, Norman H.  
 Rushing, Eugene E.  
 Russell, H. Diane  
 Russell, Lynn P.  
  
 Saito, Richard E.  
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 Sanders, Sharon L.  
 Sanks, V. A.

- Santiago, Diane A.  
 Sassani, Michael B.  
 Savage, D. J.  
 Saville, Jennifer  
 Savoy, Thomas J.  
 Sax, Athena A.  
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 Schiavone, Frank M.  
 Schneider, Beth B.  
 Schneider, Laura T.  
 Schrepel, Patricia A.  
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 Scott, Eugene C.  
 Scott, Evelyn M.  
 Scott, Michael J.  
 Scott, Milton A.  
 Scott, Patricia A.  
 Scott, Wilford W.  
 Scott, William D.  
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 Shen, Sze-Tsung  
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 Sheppard, Anthony  
 Shirriol, Tijuana C.  
 Shive, S. L.  
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 Short, John T.  
 Short, Robert B.  
 Silberfeld, Kay  
 Simmons, Calvin P.  
 Simmons, Darry D.  
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 Simpkins, Alvin  
 Simpson, Marianna S.  
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 Skinner, Eugene E.  
 Slodd, Nathaniel E.  
 Smalls, Franklin  
 Smalls, Sam, Jr.  
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 Smith, Billy H.  
 Smith, James A., Sr.  
 Smith, Larry L.  
 Smith, Laura E.  
 Smith, Leroy R.  
 Smith, Lester H.  
 Smith, Mary A.  
 Smith, Vernon L.  
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 Smyth, Maryrose  
 Snowden, Rubina M.  
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 Snyder, Terrence W.  
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 Spencer, Donald L.  
 Spicer, Buddie R.  
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 Stensland, Jean B.  
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 Stevens, James T.  
 Stevenson, Eric V.  
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 Turner, Sarah E.  
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 Vogel, James C.  
 Von Reibham, Elinor A.
- Waddington, Harry W.  
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 Walker, John M.  
 Walker, Paul Steven  
 Walker, Robert F.  
 Wallace, Margaret  
 Walls, David M.  
 Walton, Anne F.  
 Walton, Ronald G.  
 Wanza, Yves M.  
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 Warrick, Michael D.  
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 Washington, Henry B.  
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 Washington, Tyrone  
 Washington, Virginia S.  
 Watkins, Terry L.  
 Watona, Pauline M.  
 Watson, Edward L.  
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 Webster-Bey, Ronald D.  
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 Webster, Queen E.  
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 White, Wendy R.
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 Williams, Alfred, Jr.  
 Williams, Bessie A.  
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 Williams, Daniel R.  
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 Williams, Lynn  
 Williams, Mark V.  
 Williams, Paul D.  
 Williams, Raymond T.  
 Williams, Richard M.  
 Williams, Vincent B.  
 Williams, William J.  
 Williamson, Donald R.  
 Willis, Anthony  
 Willis, Bennie W.  
 Wilmerding, John  
 Wilner, Rebecca  
 Wilson, Bruce  
 Wilson, Diane L.  
 Wilson, Gail L.  
 Wilson, George  
 Wilson, James C.  
 Wilson, Jean C.  
 Wilson, Mary E.  
 Wilson, Michael  
 Wilson, Patrick A.  
 Wilson, William D.  
 Wilson, Willie R.  
 Winston, Don E.  
 Winston, Frances C.  
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 With, Christopher B.  
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 Woodall, George O.  
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 Wright, Richard B.  
 Wright, Sheila A.  
 Wright, Willie L.  
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- Yakush, Mary L.  
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 Young, Zsa Zsa
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 Pauline Gilstrap  
 Enza Gorges  
 Linda Graham  
 Nancy Gray  
 Emmie Griggs  
 Susan Grigsby  
 Helena Gunnarsson
- Patricia Hadley  
 Nancy Hafer  
 Joan Hall  
 Ludwine Hall  
 Nancy Harris  
 Linda Harrison  
 Kappy Hendricks  
 Patsy Hicks  
 Shannon Hobbs  
 Jane Hochberg  
 Mimi Hodsoll  
 Betsy Holleman  
 Ione Hong  
 Ann Howard  
 Ann Hsiao

Maryan Hurtt	Anne Prange
Lydia Hutchinson	Anastasia Pratt
Edie Izenberg	Sharon Quinn
Miriam Jacobson	Anne Imelda Radice
Joan Jordano	Nancy Rankin
Evelyn Katz	Sonja Rasmussen
Carolyn Kelloff	Sally Ray
Mary Kelly	Anna Rhodes
Mary Lou Kenary	Margot Riddick
Ilze King	Carol Robie
Carol Kuehl	Marilyn Rodenhuis
Barbara Kurtz	Isabel Rodriguez
Anne Lancaster	Wynefred Rogerson
Jacqueline Landfield	Sarah Rohrer
Jean Langley	Jo Roland
Anne Lanman	Myriam Rollert
Karen Leete	Maja Rothenbuhler
Brenda Levenson	Deborah Rucci
Christine Liger	Sheila Ruffine
Mary Liipfert	Lorrie Samburg
Harriet Looney	Vicki Sant
Kay Looney	Helen Santini
Jean Loper	Leota Sarraf
Franchia Loren	Marie Noelle Scaduto-Mendola
Brenda Lowe	Mary Schaad
Lucyle Mace	Gabriele Schmid
Ruth Manchester	Sylvia Shafroth
Ann Marino	Dee Shoemaker
Myriam Martin	Joan Silverman
Patricia Martin	Antonia Smiley
Terry Matan	Joy Stigger
Karen Mathis	Ruth Stokoe
Virginia Mayo	Patricia Strohm
Anne McAllister	Mary Sullivan
Jill McKee	Nancy Swain
Rebekah McKenna	Sue Taylor
Maria Teresa Merriam	Ida Tracy
Betty Mezines	Ginger Vanderver
Renee Mikus	Irit Vasbinder
Blanche Miller	Mary Ann Verrill
Margaret Miller	Joy Vige
Eleanor Monahan	Mary Visscher
Jo Ann Newman	Heather Walker
Elizabeth Niederman	Krystyna Wasserman
Joan Nolan	Christie Weeks
Saka Noma	Maria Elena Weissman
Marjorie O'Neil	Anne West
Linn Ong	Carol West
Cecelia Ouspensky	Elizabeth Wildhack
Louise Owen	Martha Wildhack
Patrisia Owens	Mary Wilkinson
Susana Palmieri	Betty Wilson
Martha Parker	Margot Wilson
Connie Patrick	Fran Winston
Piera Pearce	Jean Wolf
Ella Pelish	Dorothy Wright
Annabel Perlik	
Maxie Phillips	
Helen Powers	

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