NATIONAL GALLERY OF ART

1984 Annual Report
CONTENTS

7 PREFACE
12 ORGANIZATION
15 DIRECTOR'S REVIEW OF THE YEAR
29 DONORS AND ACQUISITIONS
57 LENDERS
62 LOANS TO EXHIBITIONS
69 EDUCATIONAL SERVICES
69 Department of Tours and Lectures
74 Department of Extension Programs
76 CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS
85 OTHER DEPARTMENTAL REPORTS
85 Curatorial Departments
92 Division of Records and Loans
94 Changes of Attribution
98 Library
102 Photographic Archives
102 Conservation Division
106 Editors Office
106 Exhibitions and Loans
107 Department of Installation and Design
109 Gallery Archives
110 Photographic Services
111 STAFF ACTIVITIES AND PUBLICATIONS
121 MUSIC AT THE GALLERY
123 PUBLICATIONS SERVICE
124 BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE
126 FINANCIAL STATEMENTS
136 ROSTER OF EMPLOYEES AND DOCENTS
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

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

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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.

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.

_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._

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 Tintorettos 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._
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 Altdorfer'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
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.
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 of 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
installations 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.

Finally, one exhibition combined painting and drawing to create an art-historical landmark. Watteau exhibition, 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.
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Women of St. Barnabas Church

William and Eleanor Wood Prince
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Ian Woodner
Mr. and Mrs. Stanley Woodward
Mrs. Lowe Yost

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Z-Bank of Vienna
Julius L. and Anita Zelman Fund
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ACQUISITIONS

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

PAINTINGS

Anonymous, American School, 19th century
Martha Eliza Stevens Paschall, c. 1830
oil on canvas, 1.335 x 1.028 (52% x 40%)
1983.93.1
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% x 36 x ½)
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% x 24% x ½)
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, .415 x .543 (16½ x 21½)
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 (48½ x 40¼)
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 40½)
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 (23½ x 29 x ½)
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)

Kupka, František, Czechoslovakian, 1871–1957
Organization of Graphic Motifs II, 1912–1913
oil on canvas, 2.00 x 1.94 (78¼ x 76½)
1984.51.1
Ailsa Mellon Bruce Fund and gift of Jan and Media Mladek

Marc, Franz, German, 1880–1916
Siberian Dogs in the Snow, 1909–1910
oil on canvas, 0.805 x 1.14 (31½ x 44½)
1983.97.1
Gift of Mr. and Mrs. Stephen M. Kellen

Knaths, Otto Karl, American, 1891—1971
Marble Mantel, 1966
oil on canvas, .762 x 1.277 x .025 (30 x 50½ x 1)
1984.29.1
Paul Mellon Collection

Krasner, Lee, American, 1908—1984
Cobalt Night, 1962
oil on canvas, 2.375 x 4.099 (93½ x 161¼)
1984.40.1
Gift of Lila Acheson Wallace

Giuseppe Cesari (called Cavaliere d’Arpino), Martyrdom of Saint Margaret, Gift of David Edward Finley and Margaret Eustis Finley, 1984.4.1
Peale, Charles Willson, American, 1741–1827
John Boyle Bordley, 1770
oil on canvas, 2.01 x 1.476 x .062 (79 1/2 x 58%) x 1/16)
1984.1.2
Gift of The Barra Foundation, Inc.

Pollock, Jackson, American, 1912–1956
Number 7, 1951
oil on canvas, 1.435 x 1.676 (56 1/4 x 66)
1984.21.1
Gift of the Collectors Committee

Sisley, Alfred, French, 1839–1899
First Snow at Venay-Naudon (Premiere Neige à Venay-Naudon), 1878
oil on canvas, .495 x .651 x .019 (19 1/2 x 25 1/2 x 1/4)
1983.98.1
Gift of Lili-Charlotte Sarnoff, in memory of her grandfather, Mr. Louis Koch

Paolo Callier (called Veronese) I, Italian, 1528–1588
The Martyrdom and Last Communion of Saint Lucy, c. 1632
oil on canvas, 1.397 x 1.734 (55 x 68 1/2)
1984.28.1
The Morris and Gwendolyn Cafritz Foundation

Anonymous, English School, 17th century
1983.30.1
Gift of Paul Mellon

Bernardi, Giovanni, Italian, 1496–1533
Christ Expelling the Moneychangers from the Temple, c. 1540s
engraved rock crystal, .108 x .069 (4 1/4 x 3/4)
1984.5.1
Gift of David Edward Finley and Margaret Eastus Finley

Cortona, Pietro da, Italian, 1596–1669
The Virgin and Child Appearing to Saint Martin, c. 1650
gilt bronze relief, .508 x .383 (20 x 15 1/2 approx. 2 1/4)
1984.6.1
Gift of David Edward Finley and Margaret Eastus Finley

Maillol, Aristide, French, 1861–1944
Torse de Venus, c. 1918/1928
bronze, height 1.553 (61 1/2)
1984.27.1
Gift of Jan P. Carey

Segal, George, American, 1921–
The Dancers, 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, 1907–1971
Torso, 1960/1969
bronze, .634 x .390 x .254 (24 1/2 x 15 1/2 x 10)
1983.54.1
Gift of the Z-Bank of Vienna

Sculpture

Anonymous, English School, 17th century
1983.30.1
Gift of Paul Mellon

Baudouin, Pierre-Antoine, French, 1723–1769
Le Modele honnete gouache
1983.100.1
Gift of Ian Woodner

Real, Gifford, American, 1879–1956
The John Davis Hatch Collection
Beccafumi, Domenico, Italian, 1486–1551
Anatomical Studies
pen and brown ink
1883.71.3
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

Bleeker, Gerrit Claesz., Attributed to, Dutch, active 1628–1656
Head of an Old Man
black and white chalk
1984.3.2
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Bluemner, Oscar F., American (born Germany), 1867–1938
Kola, Maria Capitol
pen and black ink over graphite
1984.7.11
The John Davis Hatch Collection

Boree, Adolph
Woman’s Head
black chalk
1984.7.19
The John Davis Hatch Collection

Braakens, Felix, French, 1833–1914
Jacob Meyer-Heine Seated by a Window
black chalk
1984.3.5
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Breenhurgh, Bartholomew, Dutch, 1599 (? )–1657
Tops of Plamonts
brown wash
1984.3.6
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Bull, Charles Livingston, American, 1874–1912
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
1984.74.4
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

Casilear, John William, American, 1841–1893
San Remo, 1888
graphite and pen and brown ink
1984.7.23
The John Davis Hatch Collection

Castillo, Antonio del, Spanish, 1663–1667
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
1981.7.26
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
1984.4.1
Julius S. Held Collection

Church, Frederick Stuart, American, 1842–1923
Hyde, 1886
graphite, gray and black chalk with white heightening
1984.7.27
The John Davis Hatch Collection

Clevy, Franz, British, 1582–1638
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  
1984.1,7  
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Costigan, John, American, 1883–1972
* Harvest Time* black crayon  
1984.7.28  
The John Davis Hatch Collection

Crous, José de, American (born Spain), 1841–73
* Kid* pen and black ink  
1984.7.30  
The John Davis Hatch Collection

Dahl, Johan Christian Clausen, German, 1788–1857
* The Nativity Family* pen and brown ink over graphite  
1985.1.4  
Julius S. Held Collection

Daudé-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  
1984.1.7-31.a,b  
The John Davis Hatch Collection

Davies, Arthur Bowen, American, 1862–1928
* Nude Woman* black chalk  
1984.1.5  
Julius S. Held Collection

Davies, Arthur Bowen, American, 1862–1928
* The Madonna and Child with Saints John and Josie.* black chalk  
1984.7.31  
Julius S. Held Collection

Danzig, Michael, American, 1900
* Village Arrival of the Rabbi* black chalk  
1984.7.10  
The John Davis Hatch Collection

Davies, Arthur Bowen, American, 1862–1928
* Sketches of Male Heads* graphite  
1984.7.32  
The John Davis Hatch Collection

Davies, Arthur Bowen, American, 1862–1928
* Reclining Nude* pen and black ink with black chalk  
1984.7.33  
The John Davis Hatch Collection

Davies, Arthur Bowen, American, 1862–1928
* 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

Dietrich, Christian Wilhelm Ernst, German, 1712–1774
* Two Men Resting Near a Lake* black chalk with gray and brown wash  
1984.1.7  
Julius S. Held Collection

Dyck, Sir Anthony van, Flemish, 1599–1641
* Reclined Male Figures* brown wash heightened with white, graphite and black chalk  
1984.3.9  
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Elkins, Thomas, American, 1814–1916
* The Policeman in the Streets* brown wash heightened with white, graphite and black chalk  
1984.3.10  
The John Davis Hatch Collection

Ely, Kerr
* Doughboys Marching* black chalk  
1984.7.28  
The John Davis Hatch Collection

Elminger, John Whetten, American, 1827–1889
* Self-Portrait* graphite  
1984.7.38  
The John Davis Hatch Collection

Ehrenfried, Joseph, American (born Spain), 1859–1935
* The Apotheosis of Vitale* red chalk, pen and brown ink with gray and light brown wash  
1983.7.30.a,b  
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Engler, Josef von, Austrian, 1800–1876
* The Assassination of King Wenzel III* pen and black ink with gray and light brown wash  
1983.1.9  
Julius S. Held Collection

Gandolfi, Ubaldo, Italian, 1728–1781
* The Apotheosis of Vittoria* pen and brown ink with brown wash over black chalk  
1983.7.11  
Julius S. Held Collection/Emma P. and Fred Zipirk Memorial Fund

Dosso, Olim
* Mexican Indian Woman* black chalk  
1984.7.47  
The John Davis Hatch Collection
Street in Normandy
Studies for a Boatman
Market in Algiers
The John Davis Hatch Collection

Graphite and black chalk

Gavarni, Paul, French, 1804–1866
Standing Man
pen and brown ink with brown wash and white heightening
1831.30.4
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

Grant, Gordon Hope, American, 1875–1962
Fishing Wharfs
black crayon and brown wash
1984.7.12
The John Davis Hatch Collection

Greiner, Otto, German, 1869–1916
Studies of Men in Togas; verso: Studies of Monks
drawings
1984.1.10
Julius S. Held Collection

Greinerino (Giovanni Francesco Barbieri), Italian, c. 1591–1661
The Angel of the Annunciation; verso: Studies of Street Figures in Charleston
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, 1897–1918
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
graphite and black ink and watercolor
1984.7.45
The John Davis Hatch Collection

Hart, James MacDougall, American (born Scotland), 1828–1901
Pond Edge, 1858
graphite
1984.7.46
The John Davis Hatch Collection

Hart, William, American (born Scotland), 1823–1894
Shipwreck in Storm
graphite and black ink with black wash
1984.7.17
The John Davis Hatch Collection

Heintz, Joseph the Elder, German, 1564–1617
Giovanni da Bologna
black and red chalk
1984.3.11
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Heintzelman, Arthur William, American, 1891–1954
John Taylor Arms' Son, John
drawings
1984.7.30
The John Davis Hatch Collection

Heineck, Wilhelm, German, born 1892
Frauenbuch, 1935
graphite
1984.16.3
Gift of Mrs. PunLucas in memory of Frank Epping

Helicker, John Henry, American, 1899–1950
Solitude
drawings
1984.7.32
The John Davis Hatch Collection

Henri, Robert, American, 1865–1929
Girl Facing Left
drawings
1984.7.53
The John Davis Hatch Collection

Higgins, Eugene, American, 1874–1958
John T. Arms in His Studio, 1920
graphite with black and colored crayon
1984.7.54
The John Davis Hatch Collection

Holty, Carl Robert, American (born Germany), 1900–1973(?)
Two Men at a Table
drawings
1984.7.56
The John Davis Hatch Collection

Hornick, Erasmus, German, 16th century
Fancy Pitcher
colored chalk
1983.74.12
Julius S. Held Collection/Avalon Fund

Hovenden, Thomas, American (born Ireland), 1810–1895
Standing Young Girl
colored chalk
1984.3.12
Julius S. Held Collection/Avalon Fund

Hubbard, Alfred E.
Illustration for Kensworth
brush and black ink and gray wash over graphite
1984.7.58
The John Davis Hatch Collection

Hutty, Alfred Heber, American, 1877–1932
Bruce Herrick, 1946
graphite
1984.7.60
The John Davis Hatch Collection

Hutty, Alfred Heber, American, 1877–1932
Magnolia Gardens, Charleston, S.C.
graphite
1984.7.61
The John Davis Hatch Collection

Hutty, Alfred Heber, American, 1877–1932
Charleston Buildings
graphite
1984.7.62
The John Davis Hatch Collection

Hutty, Alfred Heber, American, 1877–1932
Sketches of Street Figures, Charleston
graphite
1984.7.63
The John Davis Hatch Collection

-Katz, Leo. American, 1887–?
Muses
pen and black ink with white heightening
1984.7.63
The John Davis Hatch Collection

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

*Sketch for Woodstock “Bather I”*
graphite
1981.7.67
The John Davis Hatch Collection

-Kirchner, Albert Emil. German, 1813–1885
*View of Tent*
pencil 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 Waggoners 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

-Jordaens, Jacob. Flemish, 1593–1678
“It is good candles which light the way.” 1610s
black and red chalk with white heightening and brown wash
1984.3.13
Julius S. Held Collection/Ailsa Mellon Bruce Fund

-Johnson, Eastman. American, 1824–1906
*Study for Portrait of Grover Cleveland*: verso; same
graphite and black crayon
1984.7.64.a,b
The John Davis Hatch Collection

-Jordan, Jacob, Dutch, 1615–1699
*Self-Portrait*. 1651
oil on canvas
1984.47.1
The John Davis Hatch Collection

-Juni, Richard. German, 1757–1837
*Horsemen Riding in Front of a Palace*
pencil and brown ink with brown wash
1981.7.65
The John Davis Hatch Collection

-Koch, Albin, Austrian, 1851–1917
*Hunting Scene*
pencil and red chalk with wash
1984.3.13
Julius S. Held Collection/Ailsa Mellon Bruce Fund

-Koch, Karl. Austrian, 1863–1920
*Two Men and a Woman in a Street Scene*
pencil and black ink
1984.1.12
Julius S. Held Collection

*The Log Cabin Alamo*
pencil and brown ink with brown wash
1984.7.65
The John Davis Hatch Collection

-Krailinger, Albert Emil. German, 1813–1885
*View of Trent*
graphite and brown ink with brown wash
1984.1.12
Julius S. Held Collection

-K牍ner, Albert Emil, German, 1813–1885
*View of Trent*
pencil 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 Waggoners 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

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pen and black ink with crayon
1984.7.71
The John Davis Hatch Collection

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*Ducktown Cab Co.*
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1984.7.72
The John Davis Hatch Collection

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1984.7.73.a,b
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black chalk
1984.7.74
The John Davis Hatch Collection

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1984.3.13
Julius S. Held Collection/Ailsa Mellon Bruce Fund

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*Study for Portrait of Grover Cleveland*: verso; same
graphite and black crayon
1984.7.64.a,b
The John Davis Hatch Collection

-Jordan, Jacob, Dutch, 1615–1699
*Self-Portrait*. 1651
oil on canvas
1984.47.1
The John Davis Hatch Collection

-Koch, Albin, Austrian, 1851–1917
*Hunting Scene*
pencil and brown ink with brown wash
1984.7.65
The John Davis Hatch Collection

-Kraeling, John, American, 1857–1946
*The Log Cabin Alamo*
pencil and brown ink with brown wash
1984.7.65
The John Davis Hatch Collection

-K牍ner, Albert Emil, German, 1813–1885
*View of Trent*
pencil and brown ink with gouache and white heightening
1984.1.12
Julius S. Held Collection

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Julius S. Held Collection

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watercolor
1984.7.70.a,b
The John Davis Hatch Collection

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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
1934-7.75
The John Davis Hatch Collection

Lahey, Richard, American, 1893-1979
Soldier, 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

Lahee, Richard, American, 1893-1979
Head of a Roman Soldier
black chalk with gray wash
1984-1.15
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Lanney, T., German
Road Through the Woods Near Kremsbach, 1805
pen and black ink with brown wash
1984-1.15
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Lathrop, Dorothy Puls, American, born 1891
Flying Squirrel
black crayon
1983-5.77
The John Davis Hatch Collection

Le Brun, Charles, French, 1619-1690
Head of a Roman Soldier
black and colored chalk
1983-3.15
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Lely, Sir Peter, British, 1618-1680
Self-Portrait
black chalk heightened with red
1984-3.73
The John Davis Hatch Collection

Liender, Paulus van, Dutch, 1731-1797
Ruins by a Woodland Stream
pen and black ink with gray wash
1983-3.77
Ailsa Mellon Bruce Fund

Linnell, George R., American, 1806-1933
Under the Trees
black crayon
1984-7.78
The John Davis Hatch Collection

Lati, Benedetto, Italian, 1666-1724
Head of a Bearded Man, 1715
pastel
1984-3.46
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Mander, Karl van, Dutch, 1548-1600
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, 1836-1907
Standing Woman in Profile
black crayon
1983-1.7.79
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), 1864-1919
Seine et Marne
graphite
1984-7.80
The John Davis Hatch Collection

Meissner, Leo, German, 1815-1905
Studies of a Man Drinking
1984-3.19
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Millet, Jean-Baptiste, French, 1831-1900
A Flight of Stone Steps in a Garden
graphite
1984-1.10
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Molto, Jean-Baptiste, French, 1831-1900
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), 1874-1930
Surging Body Blues
black crayon
1984-1.7.43
The John Davis Hatch Collection

Moran, Thomas, American (born England), 1837-1926
Hunter and Fleeing Deer
blue wash over graphite
1984-1.7.34
The John Davis Hatch Collection

Moser, Koloman, Austrian, 1868-1918
Allegory of Summer
pen and black ink with black wash and graphite
1983-7.43
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Moskowitz, Ira
Warm Sheephead Bay, Brooklyn, 1930
pen and black ink and watercolor
1984-7.95
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., American (born England), 1879-1961
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

Ornate 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
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piazzetta, Giovanni Battista</td>
<td>A Study for the Gerusalemme Liberata. 1738—1740</td>
<td>black and red chalk</td>
</tr>
<tr>
<td></td>
<td>Head of a Young Woman</td>
<td>1984.1.18</td>
</tr>
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<td></td>
<td>The John Davis Hatch Collection</td>
<td></td>
</tr>
<tr>
<td>Pitz, Henry Clarence</td>
<td>Two Studies of the Statue of Alexander and Bucephalus: Man with a Walking Stick, Seen in Profile; Buildings Along a Riverside</td>
<td>black chalk</td>
</tr>
<tr>
<td></td>
<td>The John Davis Hatch Collection</td>
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<tr>
<td>Piozzi, Emma</td>
<td>Naked Male with Hand on Hip</td>
<td>graphite</td>
</tr>
<tr>
<td></td>
<td>The John Davis Hatch Collection</td>
<td></td>
</tr>
<tr>
<td>Porter, Robert</td>
<td>The Harrow Inn</td>
<td>1984.1.20</td>
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<td></td>
<td>Head of a Mem</td>
<td>Julius S. Held Collection/Ailsa Mellon Bruce Fund</td>
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<td>The John Davis Hatch Collection</td>
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<tr>
<td>Pococke, Robert</td>
<td>View of Capri. 1841</td>
<td>1984.1.19</td>
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<td></td>
<td>The John Davis Hatch Collection</td>
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<tr>
<td>Pococke, Robert</td>
<td>Pen and black ink with gray wash and white heightening</td>
<td>1984.7.96</td>
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<td>The John Davis Hatch Collection</td>
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<tr>
<td>Palm, Gustav Wilhelm</td>
<td>View of Cerere. 1984</td>
<td>graphite and gray wash</td>
</tr>
<tr>
<td></td>
<td>The John Davis Hatch Collection</td>
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</tr>
<tr>
<td>Palmer, Herman</td>
<td>Dromedaries. London. 1922</td>
<td>pen and black ink with gray wash</td>
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<td></td>
<td>The John Davis Hatch Collection</td>
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<td>The John Davis Hatch Collection</td>
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<tr>
<td>Partridge, Roi</td>
<td>Two Studies of a Sculpture</td>
<td>red chalk</td>
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<td>The John Davis Hatch Collection</td>
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<td>Pechstein, Hermann Max</td>
<td>Eichendorff, Switzerland. 1806—1834</td>
<td>graphite</td>
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<td>The John Davis Hatch Collection</td>
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<td>Pennell, Joseph</td>
<td>Gray wash over graphite</td>
<td>1984.7.100</td>
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<td>The John Davis Hatch Collection</td>
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<td>Novelli, Pietro Antonio III</td>
<td>The Peep-Show</td>
<td>pen and brown ink with gray and brown wash over black chalk</td>
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<td>The John Davis Hatch Collection</td>
<td>1983.7.14.11</td>
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<td>1983.7.14.11</td>
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<td>Oakley, Violet</td>
<td>American. 1874—1882</td>
<td>black, red, and white chalk</td>
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<td>Picasso, Pablo</td>
<td>Landscape. 1921</td>
<td>pen and brown ink with gray wash</td>
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<td>Landscape. 1921</td>
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</tr>
</tbody>
</table>
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

Santa Rocco
black chalk
1984.3.40
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Croup of Male Figures Conversing
1984.3.41
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Seated Male Nude with Arm over Head, Seen from the Side
black chalk
1984.3.42
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Young Woman's Head in Profile
graphite
1984.3.43
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Lady Hamilton Playing a Lyre
gouache over graphite
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 heightening over graphite
1981.1.22
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

Salathé, Friedrich, Swiss, 1793–1861
Alpine Landscape
gouache over graphite
1984.4.24
Julius S. Held Collection

Sallaert, Antoine, active Brussels, c. 1590–
Saint George and the Dragon
brush and brown and white gouache
1984.7.109
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Sargent, John Singer, American, 1856–1925
Studies of Hands
black chalk
1984.3.56
Julius S. Held Collection

Schiede, Egon, Austrian, 1890–1918
Dr. Ernst Wagner
black chalk
1984.3.57
Julius S. Held Collection

Schmidt, Martin Johann, Austrian, 1718–1801
Satyrs and Nymphs
pen and brown ink with correction in lead white
1984.4.11
Julius S. Held Collection

Schult, 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 Putti
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
Baroque 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, 1893–1946
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
1984.7.118
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Sully, Thomas, American (born England), 1783–1872
Suffer the Little Children
gouache
1984.7.119
The John Davis Hatch Collection

Self-Portrait
gouache over graphite
1984.7.120
The John Davis Hatch Collection

Sweelinck, 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
1984.7.121
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
1984.3.61
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Tiziani, Pellegrino (attributed to), Italian, 1527–1596
Travels and Adventures
pen and brown ink with brown wash over black chalk
1981.3.66
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Tiepolo, Giovanni Domenico, Italian, 1727–1801
God the Father Accompanied by Angels
pen and black ink with brown wash over black chalk
1981.3.66
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
1984.3.66
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Tresham, Henry (attributed to), British, 1751–1814
Psyche Giving Her Gown to Charon
pen and brown ink with gray wash over black chalk
1981.3.69
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Urbana, 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
1981.36.1
Pepita Milmore Memorial Fund

Vedder, Elihu, American, 1836–1923
Mounted Arabs
black crayon
1983.1.121
The John Davis Hatch Collection

Vraex, Sebastian, Dutch, 1573–1647
Three Revelers and a Gardener
pen and brown ink with brown wash over black chalk
1981.3.61
Julius S. Held Collection/Ailsa Mellon Bruce Fund

Weir, Robert W., American, 1803–1889
Study for "The Bailey Family"
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

Waud, Alfred R., American, 1828–1891
The Duties of Saint Louis
graphite with white heightening and pen and black ink
1981.7.123
The John Davis Hatch Collection

Wor, Robert W., American, 1803–1889
Study for "The Bailey Family"
graphite with pen and black ink
1984.7.124
The John Davis Hatch Collection

Waukowitz, Abraham, American, 1878–1965
Standing Figure, 1905
black chalk
1984.1.122
The John Davis Hatch Collection

Walkowitz, Abraham, American, 1878–1965
Standing Figure, 1905
black chalk
1984.1.122
The John Davis Hatch Collection

Walkowitz, Abraham, American, 1878–1965
Standing Figure, 1905
black chalk
1984.1.122
The John Davis Hatch Collection

The Crucifixion
pen and black ink with blue, black, and red chalk
1981.3.73
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
1984.3.71
Julius S. Held Collection/Avalon Fund

Vagabond Family: verso: Cross-section of a Gothic Church
pen and brown ink with brown and blue wash
1981.3.75.a,b
Julius S. Held Collection/Avalon Fund
Anonymous, North Italian. *Christ Carrying the Cross*, Pepita Milmore Memorial Fund, 1984.12.1

**PRINTS**

**Aldobrada, 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*, 1540–1550
woodcut with hand coloring
1984.12.1
Pepita Milmore Memorial Fund

**Appian, Adolphe**, French, 1813–1898
*Port of San Remo*, 1878
etching
1984.38.1
Ailsa Mellon Bruce Fund

**Arntz, Gerdi**, German, 1900
*Letter K for the series ABC*
linocut
1984.109.103
Cornelius Van S. Roosevelt Collection

**Bacar, Jiri**, Czechoslovakian
1929–1968
*DE–b*, 1965
drypoint
1984.9.1
Gift of Jacques Baruch Gallery in honor of Harold Joachim

**Basan, Pierre-François**, French, 1728–1797
*Louis le Bien Aime* (Portrait of Louis XVI)*
engraving
1984.99.1
Gift of John O'Brien

*The Virgin Mary*, 1973
lithograph
1984.106.1
Anonymous Gift

**Beckman, Hubert**, Dutch, 1696–1754
*The Martyrdom of Saint Apollonia*
drypoint
1984.109.101
Cornelius Van S. Roosevelt Collection

**Benning, W.**, German, 1510–1527
*Letter F for the series ABC*
woodcut
1983.109.101
Cornelius Van S. Roosevelt Collection

**Blake, William**, British, 1757–1827
illustrations for *Virgil's Aeneid*
bound volume of reproductions of woodcuts and drawings
1983.103.3
Gift of William B. O'Neal

**Bodkin, Niccolo**, Italian, c. 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

**Brasseul, Gerhard**, German, 1800–1868
*Adam and Eve in the Garden of Eden*, 1818
woodcut
1983.109.134
Cornelius Van S. Roosevelt Collection

**Braunger, Gerhard**, German, 1800–1868
*The Christ Child with the Virgin Mary, 1817*
woodcut
1983.109.135
Cornelius Van S. Roosevelt Collection

**Breudel, Rodolphe**, French, 1785–1805
*L'Enfant Qui Vole* (The Child Stealer)*
lithograph
1983.87.1
Ailsa Mellon Bruce Fund

**Cornelius Van S. Roosevelt Collection**

**Gifts**

**Hasan, Pierre-François**, French, 1728–1797
*Louis le Bien Aime* (Portrait of Louis XVI)*
engraving
1984.99.1
Gift of John O'Brien

*The Virgin Mary*, 1973
lithograph
1984.106.1
Anonymous Gift

**Bekman, Hubert**, Dutch, 1696–1754
*The Martyrdom of Saint Apollonia*
drypoint
1984.109.101
Cornelius Van S. Roosevelt Collection

**Benning, W.**, German, 1510–1527
*Letter F for the series ABC*
woodcut
1983.109.101
Cornelius Van S. Roosevelt Collection

**Blake, William**, British, 1757–1827
illustrations for *Virgil's Aeneid*
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Gift of William B. O'Neal

**Bodkin, Niccolo**, Italian, c. 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

**Brasseul, Gerhard**, German, 1800–1868
*Adam and Eve in the Garden of Eden*, 1818
woodcut
1983.109.134
Cornelius Van S. Roosevelt Collection

**Braunger, Gerhard**, German, 1800–1868
*The Christ Child with the Virgin Mary, 1817*
woodcut
1983.109.135
Cornelius Van S. Roosevelt Collection

**Breudel, Rodolphe**, French, 1785–1805
*L'Enfant Qui Vole* (The Child Stealer)*
lithograph
1983.87.1
Ailsa Mellon Bruce Fund

**Cornelius Van S. Roosevelt Collection**

**Gifts**
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

Dala, 1894
etching
1983.107.4
Gift of Professor Daniel Bell

Isles of Loch Maree, 1923
etching
1983.107.5
Gift of Professor Daniel Bell

Killin, 1929
etching
1983.107.6
Gift of Professor Daniel Bell

Balquhidder, 1931
etching
1983.107.7
Gift of Professor Daniel Bell

Tarff, 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 Scaur of Eigg, 1934
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 Bresdin, 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
Castiglione, Giovanni Benedetto, Italian, 1616 - 1670
Joseph Awakened by the Angel
engraving
1983.107.18
Gift of Professor Daniel Bell

Barlow, No. I, 1892
ingraving
1983.107.19
Gift of Professor Daniel Bell

Thames Wharf, 1890
ingraving
1983.107.20
Gift of Professor Daniel Bell

The Steps, 1892
ingraving
1983.107.21
Gift of Professor Daniel Bell

Scene with Large Village House
engraving
1983.107.22
Gift of Professor Daniel Bell

Castiglione, Giovanni Benedetto, Italian, 1616 - 1670
Times of the Day: Evening, after Martin de Vos
engraving
1983.106.3
Anonymous Gift

Gozza, Francesco, Italian, 1605 - 1692
Virgin and Angels Watching over the Sleeping Infant Jesus
engraving
1984.50.2
Ailsa Mellon Bruce Fund

Dalenoord, Jenny, Dutch, 1918 -
Letter D for the series ABC
woodcut
1983.109.2
Ailsa Mellon Bruce Fund

Darwin, Erasmus, British, 1731 - 1802
Botanic Garden, 1795
bound volume with twenty-eight illustrations
engravings and etchings
1983.105.1 - a - n
Gift of William E. O'Neal

Daudigny, Charles-François, French, 1817 - 1878
Two Horses at the Watering-Place
engraving
1981.42.1
Ailsa Mellon Bruce Fund

Daudle, Jean, French, 1703 - 1763
Michel Baron, after de Troy
engraving
1983.99.1
Gift of John O'Brien

Louis VI, after Rigaud
engraving
1983.99.2
Gift of John O'Brien

Louis X, after Lemoyne
engraving
1983.99.3
Gift of John O'Brien

Di Chirico, Giorgio, Italian (b. Greece), 1888 -
Baggi Mistereosi
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

Bouquet, Albrecht, German, 1471 - 1526
Title Page Border, v. 1: 1513
woodcut
1983.20.1
Ailsa Mellon Bruce Fund

Edwards, George, British, 1694 - 1773
Federa 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 Tail feathers, 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
linocut
1983.109.1
Cornelius Van S. Roosevelt Collection

Still Life
linocut
1983.109.2
Cornelius Van S. Roosevelt Collection

Self-Portrait, 1917
linocut
1983.109.3
Cornelius Van S. Roosevelt Collection

Jug
linocut
1983.109.4
Cornelius Van S. Roosevelt Collection

Self-Portrait, 1918
linocut
1983.109.5
Cornelius Van S. Roosevelt Collection

Life Force, 1919
linocut
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
Inkstone cut
1983.109.11
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Sundial
woodcut
1983.109.12
Cornelius Van S. Roosevelt Collection

Regular Division of the Plane I (Regelmatige Vlakverdeling), 1957
Cornelius Van S. Roosevelt Collection

Regular Division of the Plane II (Regelmatige Vlakverdeling), 1957
Cornelius Van S. Roosevelt Collection

Regular Division of the Plane III (Regelmatige Vlakverdeling), 1957
Cornelius Van S. Roosevelt Collection

Regular Division of the Plane IV (Regelmatige Vlakverdeling), 1957
Cornelius Van S. Roosevelt Collection

Regular Division of the Plane V (Regelmatige Vlakverdeling), 1957
Cornelius Van S. Roosevelt Collection

Regular Division of the Plane VI (Regelmatige Vlakverdeling), 1957
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.19
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.20
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.21
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.22
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.23
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.24
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.25
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.26
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.27
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.28
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.29
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.30
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.31
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.32
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.33
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.34
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.35
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.36
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.37
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.38
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.39
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.40
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.41
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.42
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.43
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.44
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
woodcut
1983.109.45
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
Cornelius Van S. Roosevelt Collection

Emblemata VIII. Perfume (Flor de Pascua), 1921
Cornelius Van S. Roosevelt Collection
"Never Think Before You Act" (Fler de Pascua), 1921
woodcut 1983.109.53
Cornelius Van S. Roosevelt Collection
Fulfilment (?1) (Fler de Pascua), 1951
woodcut 1983.109.54
Cornelius Van S. Roosevelt Collection
Plane-filling Motif with Birds, 1951
Linoleum cut 1983.109.61
Cornelius Van S. Roosevelt Collection
Fisli, 1983.109.65
Cornelius Van S. Roosevelt Collection
woodcut
Cornelius Van S. Roosevelt Collection
woodcut
Fisli, 1983.109.66
Cornelius Van S. Roosevelt Collection
woodcut
Cornelius Van S. Roosevelt Collection
Birth announcement card of Jan Christoffel Escher, 1928
woodcut 1983.109.60
Cornelius Van S. Roosevelt Collection
Birth announcement card of Arthur Eduard Escher, 1928
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
woodcut 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, 1963
woodcut 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, 1939
wood engraving 1983.109.68
Cornelius Van S. Roosevelt Collection
Invitation, 1931
wood engraving 1983.109.69
Cornelius Van S. Roosevelt Collection
"Fl is een Muis" (Mouse), 1953
woodcut 1983.109.70
Cornelius Van S. Roosevelt Collection
New Year's greeting card, 1947 (Nederlandsche Exlibris-Kring) 1946
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. 1917
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
"Niine Congres Posteal UNIVERSAL, 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, 1941
woodcut 1983.109.78
Cornelius Van S. Roosevelt Collection
Birth announcement card of Arthur Eduard Escher, 1928
woodcut 1983.109.79
Cornelius Van S. Roosevelt Collection
Luna
wood engraving 1983.109.80
Cornelius Van S. Roosevelt Collection
Tree, 1926
woodcut 1983.109.81
Cornelius Van S. Roosevelt Collection
Trees and Animals, 1953
wood engraving 1983.109.82
Cornelius Van S. Roosevelt Collection
Fish and Frogs, 1939
wood engraving 1983.109.68
Cornelius Van S. Roosevelt Collection
Invitation, 1931
wood engraving 1983.109.69
Cornelius Van S. Roosevelt Collection
"Fl is een Muis" (Mouse), 1953
woodcut 1983.109.70
Cornelius Van S. Roosevelt Collection
New Year's greeting card, 1947 (Nederlandsche Exlibris-Kring) 1946
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. 1917
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
"Niine Congres Posteal UNIVERSAL, 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, 1941
woodcut 1983.109.78
Cornelius Van S. Roosevelt Collection
Birth announcement card of Arthur Eduard Escher, 1928
woodcut 1983.109.79
Cornelius Van S. Roosevelt Collection
Luna
wood engraving 1983.109.80
Cornelius Van S. Roosevelt Collection
Tree, 1926
woodcut 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
Good Bye, 1935
woodcut 1983.109.84
Cornelius Van S. Roosevelt Collection
Bookplate: R.I.H. (Roosje In gen Housz), 1919
woodcut 1983.109.85
Cornelius Van S. Roosevelt Collection
Bookplate: Busman Kist, 1916
woodcut 1983.109.86
Cornelius Van S. Roosevelt Collection
Bookplate: M.C. Escher
woodcut 1983.109.87
Cornelius Van S. Roosevelt Collection
Tea Bells
Linocut 1983.109.88
Cornelius Van S. Roosevelt Collection
White Cat,
Linocut 1983.109.89
Cornelius Van S. Roosevelt Collection
Hen with Egg
Linocut 1983.109.90
Cornelius Van S. Roosevelt Collection
Baby,
Linocut 1983.109.91
Cornelius Van S. Roosevelt Collection
Chrysanthemum,
Linocut 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 1923.109.95
Cornelius Van S. Roosevelt Collection
Young Thrush,
Linocut 1983.109.96
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

Tuccia,
etching
1917
1983.106.4
Cornelius Van S. Roosevelt Collection

Le Bouquet d'arbres dans Ruisseau,
etching
1919
1983.104.1
Anonymous Gift

Rialto
etching
1918
1983.109.98
Anonymous Gift

Harpignies, Henri Joseph,
1819-1916
French, 1854-1894
etching and drypoint
1983.109.10
Gift of William B. O'Neal

The Triumphs of Temper (Another World)
wood engraving and woodcut
1984.31.1
Gift of Dr. and Mrs. Julius S. Piver

Regelmatige Vlakverdeling.
linoleum cut
1983.109.101
Cornelius Van S. Roosevelt Collection

The Borger Oak. Ooslerbeek.
linoleum cut
1983.109.115
Cornelius Van S. Roosevelt Collection

Geszte Violet.
lithograph
1979
1983.103.12, 13
Gift of William B. O'Neal

Sewanee, William.
1745-1820
British, 1745-1820
Wood engraving
1983.109.12
Gift of William B. O'Neal

Half of a baby
linoleum cut
1983.110.1
Cornelius Van S. Roosevelt Collection

Self-Portrait
linoleum cut
1983.110.2
Seymour and Iris Schwartz Collection

The River-Cod. Tiber with the Ilr and the Vestal Tauria. After Van Jan van der Straet:
engraving
1983.106.4
Anonymous Gift

View of the Mulf from the Castle Tower
lithograph
1981.11.1
Gift of the Smithsionian Resident Associate Program

Two Poplars on a Hilltop
drypoint
1983.109.115
Gift of Kentucky Educational Television (special collection)

Portrait of G. Escher-Uniker (Jette). 1925
woodcut
1983.110.7
Seymour and Iris Schwartz Collection

Gift of William B. O'Neal

Gieson, Johann Theodorus., Dutch, 1900-
Letter O in the series ABC
wood engraving
1983.109.10
Cornelius Van S. Roosevelt Collection

Gelder, Dirk van., Dutch, 1847-
Letter X for the series ABC
wood engraving
1983.109.126
Cornelius Van S. Roosevelt Collection

Goecue, Norbert., French, 1854-1891
Rinal
tching and drypoint
1983.106.5
Anonymous Gift

Gay, John., British, 1665-1732
Fables, 1709
two bound volumes with engraved illustrations
1983.103.12, 13
Gift of William B. O'Neal

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 Cooper, 1803
three bound volumes with engraved illustrations
1983.103.6, 7, 8
Gift of William B. O'Neal

Regelmatige Vlakverdeling.
linoleum cut
1983.110.11
Seymour and Iris Schwartz Collection

Gavarni, Paul., French, 1804-1866
"Une de ces minee pitbub:es..." (eloquence de la chair), 1843
lithograph illustration
1983.103.1
Gift of Dr. Ruth B. Benedict

Habrerer, E. Winston.
Two Poplars on a Hilltop
drypoint
1983.109.115
Gift of Kentucky Educational Television (special collection)

Harriques, Henri Joseph., French,
1819-1916
Le Bouquet d'Arbres au Rougeau, 1849
etching
1981.19.1
Alsa Mellon Bruce Fund

Hartley, Marsden., American
Koefelberg Oberamergau, 1934
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 Cooper, 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 engravings 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 (Pool of Angelica Paris Street Scene)
four lithographs
1983, 114.1
Gift of Dorothy J. and Benjamin B. Smith
Gift of Mr. and Mrs. Stuart P. Feld
Hockney, David, British, 1937—
Lithographic Water Made of Lines (Pool II-B), 1973
lithograph
1983, 114.1
Gift of the Reader's Digest Association, Inc.
Geography Book (Felicite'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
Godina, 1723
soft ground and hard ground etching
1983, 115.2
Gift of Lila Acheson Wallace
Don Cobb, 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 Foulis, engraved and mezzotint
1983, 106.2
Anonymous Gift
Hollar, Wenceslaus, Czechoslovakian, 1607—1677
Angelica Cathedra, 1649
etching and engraving
1983, 85.1
Altsa Mellon Bruce Fund
Kanemitsu, Matsumi, American, 1922—
fifteen lithographs
1983, 114.3 through 1983, 114.5
Gift of Dorothy J. and Benjamin B. Smith
Kasten, Karl, American, 1916—
fifteen etchings
1983, 114.52 through 1983, 114.66
Gift of Dorothy J. and Benjamin B. Smith
Kelley, Donald, American, 1939—
eight lithographs
1983, 114.67 through 1983, 114.74
Gift of Dorothy J. and Benjamin B. Smith
Kelly, James, American, 1913—
fourteen lithographs
1983, 114.75 through 1983, 114.88
Gift of Dorothy J. and Benjamin B. Smith
Kerckhoven, L.arkin, American (?), 1933—
three lithographs
1983, 114.89 through 1983, 114.91
Gift of Dorothy J. and Benjamin B. Smith
Kerslake, Kenneth, American, 1930—
one lithograph
1983, 114.92
Gift of Dorothy J. and Benjamin B. Smith
Kohn, Gabriel, American, 1910—1975
seventeen lithographs
1983, 114.96 through 1983, 114.112
Gift of Dorothy J. and Benjamin B. Smith
Kohn, Miseh, American, 1916—
one lithograph
1983, 114.113
Gift of Dorothy J. and Benjamin B. Smith
Kontroolos, Aris, Greek (?), 1938—
four lithographs
1983, 114.114 through 1983, 114.117
Gift of Dorothy J. and Benjamin B. Smith
Kruiningen, Harry van, Dutch, 1906—
Letter K for the series ABC
lithograph
1983, 109.13
Cornelius Van S. Roosevelt Collection
Kruisheenck, Nicholas, American, 1929—
nineteen lithographs
Gift of Dorothy J. and Benjamin B. Smith
Laing, Gerald, British, 1936—
one lithograph
1983, 114.137
Gift of Dorothy J. and Benjamin B. Smith
Landau, Jacob, American, 1917—
eleven lithographs
1983, 114.138 through 1983, 114.139
Gift of Dorothy J. and Benjamin B. Smith
Larkin, Eugene, American, 1921—
six lithographs
1983, 114.140 through 1983, 114.154
Gift of Dorothy J. and Benjamin B. Smith
Larmessin, Nicholas de, the Younger, French, 1684—1753
Louis XIV. engraved
1983, 99.5
Gift of John O'Brien
Law, William, III
two lithographs
1983, 115.155 and 1983, 115.156
Gift of Dorothy J. and Benjamin B. Smith
Lecce, Jason, American, 1931—
three lithographs
1983, 115.157 through 1983, 115.159
Gift of Dorothy J. and Benjamin B. Smith
Leightner, Johann-Sebastien, German, 1715—1795
Patturus albus erubescens maximus, after Edwards, hand-colored engraving
1983, 105.14
Collection of Dr. and Mrs. George B. Green
Patturus minor varius vomula occidentalis, after Edwards, hand-colored engraving
1983, 105.15
Collection of Dr. and Mrs. George B. Green
Patturus minor guttare fusco occidentalis, after Edwards, hand-colored engraving
1983, 105.16
Collection of Dr. and Mrs. George B. Green
Patturus varius minor Mexicanus, after Edwards, hand-colored engraving
1983, 105.17
Collection of Dr. and Mrs. George B. Green
Lemon, Jack
two lithographs
Gift of Dorothy J. and Benjamin B. Smith
Le Pautre, Jean, French, 1618—1682, and others
folio with 105 engraved plates
1983, 8.9
Mark Millard Architectural Collection
Levec, John, American, 1921—
theme lithographs
1983, 117.162 through 1983, 117.170
Gift of Dorothy J. and Benjamin B. Smith
Au Prado
Above the City,

one lithograph
Letter T  for the series

Gift of Dorothy J. and Benjamin B. Smith

Mauve,
Dutch, 1485–1488
engraving
c. 1485–1488

Gift of Mr. and Mrs. Paul Anbinder

Mauve, Dick van
Letter U for the series ABC

Gift of Dorothy J. and Benjamin B. Smith

Matton, Edouard, French, 1832–1883
At Prado
etching and aquatint
1883.109.123

Ailsa Mellon Bruce Fund

Mantegna, Andrea, Italian, 1431–1506
The Battle of the Sea Gods (left half), c. 1485–1486
engraving
1983.10.16

Gift of Dorothy J. and Benjamin B. Smith

Maryan, S., American, 1927–1977
thirty lithographs
1984.34.205 through 1984.34.231

Gift of Dorothy J. and Benjamin B. Smith

Masurovsky, Gregory
twenty-six lithographs
1981.31.235 through 1981.31.260
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

Maute, 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
1981.31.262 through 1981.31.294
Gift of Dorothy J. and Benjamin B. Smith

McKeeney, Byron, American, 1936–
two lithographs
1984.34.205 and 1984.34.206
Gift of Dorothy J. and Benjamin B. Smith

Méissner, Leo, American, 1895–1977
Oracle Mountains, Arizona
wood engraving
1981.7.82

The John Davis Hatch Collection

Mervyn, Charles, French, 1821–1898
St.-Etienne-du-Mont, 1882
etching
1983.189.1
Ailsa Mellon Bruce Fund

Mesquita, Samuel Jessurun de, Dutch, 1896–c. 1944
Landed, 1927
etching with wash
1983.109.133

Cornelius Van S. Roosevelt Collection

Mikus, Eleazar, American, 1927–

thirty lithographs
1981.34.297 through 1981.34.326
Gift of Dorothy J. and Benjamin B. Smith

Millant, Jean, American, 1910–

nineteen lithographs
1981.34.327 through 1981.34.345
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
1981.34.316 through 1981.34.340
Gift of Dorothy J. and Benjamin B. Smith

Montenegro, Enrique

four lithographs
1981.34.330 through 1981.34.353
Gift of Dorothy J. and Benjamin B. Smith

Morin, Jean, French, before 1600–1660
Anne of Austria, after Philippe de Champagne
etching, engraving, and stippling
1981.25.1
Ailsa Mellon Bruce Fund

Anne of Austria, after Philippe de Champagne
etching, engraving, and stippling
1981.25.2
Ailsa Mellon Bruce Fund

Araud d'Andilly, after Philippe de Champagne
etching, engraving, and stippling
1981.25.3
Ailsa Mellon Bruce Fund

Charles de Viois, Duc d'Angoulème, after Philippe de Champagne
etching, engraving, and stippling
1981.25.4
Ailsa Mellon Bruce Fund

Saint Charles, Cardinal Borromeo, after Philippe de Champagne
etching, engraving, and stippling
1981.25.5
Ailsa Mellon Bruce Fund

Saint Charles, Cardinal Borromeo, after Philippe de Champagne
etching, engraving, and stippling
1981.25.6
Ailsa Mellon Bruce Fund

Renoir, Grisberger
etching, engraving, and stippling
1981.25.7
Ailsa Mellon Bruce Fund

Armand de Bourbon-Gonti, after Justus van Egmont
etching, engraving, and stippling
1981.25.8
Ailsa Mellon Bruce Fund

Théophile Brachet de la Millière, after Philippe de Champagne
etching, engraving, and stippling
1981.25.9
Ailsa Mellon Bruce Fund

Anne Sophie Herbert, after Sir Anthony van Dyck
etching, engraving, and stippling
1981.25.10
Ailsa Mellon Bruce Fund

Gilbert de Choiseul du Plessis Praslin, after Philippe de Champagne
etching, engraving, and stippling
1981.25.11
Ailsa Mellon Bruce Fund

Gilbert de Choiseul du Plessis Praslin, after Philippe de Champagne
etching, engraving, and stippling
1981.25.12
Ailsa Mellon Bruce Fund

François Potier, Marquis de Géres, after Philippe de Champagne
etching, engraving, and stippling
1981.25.13
Ailsa Mellon Bruce Fund

Jean François Paul de Gondi, after Philippe de Champagne
etching, engraving, and stippling
1981.25.14
Ailsa Mellon Bruce Fund

Henri de Lorraine, Duc de Guise, after Justus Sustermans
etching, engraving, and stippling
1981.25.15
Ailsa Mellon Bruce Fund

Henri de Lorraine, Comte d'Harcourt, after Philippe de Champagne
etching, engraving, and stippling
1981.25.16
Ailsa Mellon Bruce Fund

Jean du Verger de Hauranne, after Philippe de Champagne
etching, engraving, and stippling
1981.25.17
Ailsa Mellon Bruce Fund

Jean du Verger de Hauranne, after Philippe de Champagne
etching, engraving, and stippling
1981.25.18
Ailsa Mellon Bruce Fund
Louis XIII, after François Clouet
etching, engraving, and stippling
1984.25.19
Ailsa Mellon Bruce Fund

Henry II, after Ferdinand Elle I
etching, engraving, and stippling
1984.25.20
Ailsa Mellon Bruce Fund

Henry IV, after Philippe de Champaigne
etching, engraving, and stippling
1984.25.21
Ailsa Mellon Bruce Fund

Corneille Jansenius, Bishop of Ypres
etching, engraving, and stippling
1984.25.22
Ailsa Mellon Bruce Fund

Laurens. Marquis de Maison
etching, engraving, and stippling
1984.25.23
Ailsa Mellon Bruce Fund

Michel de Marillac, after Philippe de Champaigne
etching, engraving, and stippling
1984.25.24
Ailsa Mellon Bruce Fund

Jacques le Mercier, after Philippe de Champaigne
etching, engraving, and stippling
1984.25.25
Ailsa Mellon Bruce Fund

Nicolas de Neufville, Marquis de Villeroy.
etching, engraving, and stippling
1984.25.26
Ailsa Mellon Bruce Fund

Jacques Tubercel, after Philippe de Champaigne
etching, engraving, and stippling
1984.25.27
Ailsa Mellon Bruce Fund

Jean Baptiste Amador Vignerod, after Philippe de Champaigne
etching, engraving, and stippling
1984.25.28
Ailsa Mellon Bruce Fund

Antoine Vitré, after Philippe de Champaigne
etching, engraving, and stippling
1984.25.29
Ailsa Mellon Bruce Fund

Moses, Ed., American, 1926—sixteen lithographs
1984.34.1 through 1984.34.36
Gift of Dorothy J. and Benjamin B. Smith

lithograph
1984.35.1
Gift of Dorothy J. and Benjamin B. Smith

Murer, Christopher, Swiss, 1558—1614
woodcut
1984.35.1
Pepita Milmore Memorial Fund

The Good Samaritan
woodcut
1984.35.2
Pepita Milmore Memorial Fund

The Baptism of the Eunucli
woodcut
1984.35.3
Pepita Milmore Memorial Fund

The Raising of Lazarus
woodcut
1984.35.4
Pepita Milmore Memorial Fund

Parable of the Laborers in the Vineyard
(Acts 12:24)
woodcut
1984.35.5
Pepita Milmore Memorial Fund

The People Incited Against Christ
woodcut
1984.35.6
Pepita Milmore Memorial Fund
Christ and the Disciples Entering a City Gate  
woodcut  
1984.35.20  
Pepita Milmore Memorial Fund  

Christ and the Adultress 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 11:1—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  

Nanjo, 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  
1984.34.110 through 1984.34.147  
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
Noli, 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, 1935—
ten lithographs
1984.34.460 through 1984.34.469
Gift of Dorothy J. and Benjamin B. Smith

Oliveira, Nathan, American, 1928—
fourteen lithographs
1984.34.570 through 1984.34.573
Gift of Dorothy J. and Benjamin B. Smith

Ortman, George, American, 1926—
double-page plates
1984.34.481 through 1984.34.504
Gift of Dorothy J. and Benjamin B. Smith

Parker, Robert Andrew, American, 1927—
woodcut
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 (2d), 1940—
two lithographs
1984.34.563 and 1984.34.564
Gift of Dorothy J. and Benjamin B. Smith

Pettet, William, American, 1942—
deep lithographs
1984.34.565 through 1984.34.576
Gift of Dorothy J. and Benjamin B. Smith

Phillips, Peter, British, 1939—
one lithograph
1981.34.577
Gift of Dorothy J. and Benjamin B. Smith

Pinc, Otto, German, 1928—
twenty-five lithographs
1984.34.578 through 1984.34.602
Gift of Dorothy J. and Benjamin B. Smith

Piranesi, Francesco, Italian, 1756—1810
Differenze Vues de Quelques Restes de Trois Grands Edifices... de Pesto, 1787
bound volume
1983.118.1
Mark Millard Architectural Collection

Piranesi, Giovanni Battista, Italian, 1720—1778
Carceri d'Inreiizione, c. 1761
sixteen engravings
1983.138.2-17
Mark Millard Architectural Collection

Price, Kenneth, American, 1935—
ine lithographs
1984.34.621 through 1984.34.629
Gift of Dorothy J. and Benjamin B. Smith

Price, Kenneth, American, 1935—
one lithograph
1984.34.630
Gift of Dorothy J. and Benjamin B. Smith

Ruscha, Edward, American, 1937—
Placards and Melodies
etching
1983.104.2
Gift of Dr. Ruth B. Benedict

Rahman, Ina
Letter L for the series ABC
woodcut
1983.109.111
Cornelius Van S. Roosevelt Collection

Reddy, N. Krishna, American (?), 1925—
one lithograph
1984.34.641
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

Ricci, Marco, Italian, 1670—1729
Cattle and Figures at a Farm Yard Stream
etching
1983.382.1
Alisa Mellon Bruce Fund

Riley, Bridget, British, 1931—
Elanse
1983.112.1
The Princeton Club o f 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, 1914—
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, 1921—
Letter Q for the series ABC
woodcut
1984.34.631
Gift of Dorothy J. and Benjamin B. Smith

Rossi, Giovanni Giacomo de, Italian, 1600—1699
Villa Pamphilia Eiusque Palatii cum suis Prospectibus Statuans, Fontes, Vicaria, Theatern, areolare Plantarum, Variorum Ordines, cum easdem Villae absoluta Describitione, 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

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

Sloane, John, American, 1871—1951
The Green Hour
etching
1983.106.6
Anonymous Gift

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
1984.34.941 through 1984.34.944
Gift of Dorothy J. and Benjamin B. Smith

Soutman, Pieter Claesz., Dutch, c. 1589—1657
Saint Francis, after Francesco Bassano
etching
1981.50.1
Ailsa Mellon Bruce Fund

Steene, Heddle, American, 1916—
twenty-eight lithographs
1984.34.970 through 1984.34.992
Gift of Dorothy J. and Benjamin B. Smith

Steward, Donn, American, 1921—
one lithograph
1984.38.2
Ailsa Mellon Bruce Fund

Suavus, Lambert, Flemish, c. 1510—1567
The Blind Prince
engraving
1984.38.2
Ailsa Mellon Bruce Fund

Sugarmann, George, American, 1912—
twenty-one lithographs
1984.34.919 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
1983.34.971 through 1983.34.992
Gift of Dorothy J. and Benjamin B. Smith

Tasso, Torquato, Italian, 1544—1595
La Gerusalemme Liberata
1771
bound volume with etched and engraved illustrations
1983.91.1
Ailsa Mellon Bruce Fund

Ting, Walgsee, American, 1929—
fifteen lithographs
1983.34.983 through 1983.34.1007
Gift of Dorothy J. and Benjamin B. Smith

Townley, Hugh, American, 1923—
fifty-four lithographs
1984.34.1083 through 1984.34.1101
Gift of Dorothy J. and Benjamin B. Smith

Trowa, Ernest, American, 1927—
Falling Man
collage
1984.111.3
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
1983.34.1063 through 1983.34.1068
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

Valloton, Felix, Swiss, 1865—1925
Le Modiste
woodcut
1983.90.1
Ailsa Mellon Bruce Fund

Van Leyden, Ernest, American, 1892 (?)—?
nineteen lithographs
1983.34.1073 through 1983.34.1091
Gift of Dorothy J. and Benjamin B. Smith

Verkolje, Jan, Dutch, 1653—1693
A Spaniel Jumping
mezzotint
1984.22.2
Ailsa Mellon Bruce Fund

Wade, Jan, Dutch, 1879—1946
Delevenselijke Aventuren van Scholastica
1933
bound volume with 17 woodcut illustrations by Escher
1983.109.132
Cornelius Van S. Roosevelt Collection

Wolff, Cor de, Dutch, 1889—
Letter J for the series ABC
woodcut
1983.109.112
Cornelius Van S. Roosevelt Collection

Wolff, Emerson, American, 1914—
nine lithographs
1981.34.1163 through 1981.34.1171
Gift of Dorothy J. and Benjamin B. Smith

Wolf, Charley, Dutch, 1889—
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

Wuzech, 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

Zammit, Norman, American, 1931—
nine lithographs
1984.34.1206 through 1984.34.1209
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
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Willard Gallery
Ian Woodner
Ian Woodner Family Collection

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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 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
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Oxford, The Governing Body, Christ Church
Oxford, The Visitors of the Ashmolean Museum of Art and Archaeology
Southampton 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
Orléans, 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

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

NORWAY
Oslo, Nasjonalgalleriet

THE NETHERLANDS
Amsterdam, Rijksmuseum
Amsterdam, Rijksprentenkabinet, Rijksmuseum
Haarlem, Teylers Museum
The Hague, Haags Gemeentemuseum
Rotterdam, Museum Boymans-van Beuningen

THE NETHERLANDS
OUDENAARDE, Gallerie Rudolf Zwirner

VENICE, Fondazione Giorgio Cini

VATICAN CITY

WINDSOR, Her Majesty Queen Elizabeth II, Royal Library
York City Art Gallery

References:
Richard S. Zeisler Collection
André El Zenny
Galerie Rudolf Zwirner

FEDERAL REPUBLIC OF GERMANY
Berlin, Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie
Berlin, Staatliche Museen Preussischer Kulturbesitz, Kupferstickkabinett
Berlin, Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie
Berlin, Staatliche Museen Preussischer Kulturbesitz, Museum für Völkerkunde
Berlin, Staatliche Schlosser und Gärten, Schloss Charlottenburg
Darmstadt, Hessisches Landesmuseum
Frankfurt-am-Main, Städtische Galerie im Stüdelschen 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

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 Commune 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 Quaderna 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 Arqueológico 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 Museet
- 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
LENDERS OF WORKS OF ART DISPLAYED WITH THE GALLERY COLLECTIONS

COLLECTION OF MR. AND MRS. BERNARD BERNSTEIN
Harry Bertoia, Toned Sculpture

KURT ALLEN BIRD
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 Miro, The Farm

ESTATE OF HANS HOFMANN
Hans Hofmann, Joy Sparks of the Gods

COLLECTION OF MR. AND MRS. RAYMOND J. HOBART
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 Guinman, 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 Bossehart, 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

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

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
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
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 Row
Edgar Degas, Study for Woman Taken Unawares
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 an Armchair, Wiping Her Left Arm (two)
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

Edgar Degas, Study for Dancer Putting on Her Stocking
Edgar Degas, Study for Dancer Holding Her Right Foot in Her Right Hand

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 IV?)

Edgar Degas, Study for Dancing 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 Row
Edgar Degas, Study for Woman Taken Unawares
Edgar Degas, Study for Dancer Holding Her Right Foot in Her Right Hand (two)
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Edgar Degas, Study in the nude for the Dressed Ballet Dancer
Edgar Degas, Study for The Tub
Edgar Degas, Study for The Masseuse

MARIETTE M. VAN REEK AND OLTMANN G. SIEMENS

COLLECTION OF LOIS AND GEORGES DE MENIL
Anthony Caro, Prairie
Anthony Caro, First Watch
Helen Frankenthaler, Seawall
Morris Louis, Veil
Michael Steiner, Knooss

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. NEUMAN COLLECTION
Paul Klee, Capriccio in February

ALFRED STIEGLITZ COLLECTION, LENT BY GEORGIA O'KEEFE
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 RIKSMUSEUM, AMSTERDAM
G. A. Berkheyde, Town Hall of Amsterdam
P. Wouwerman, The Riding School
J. Longhbach, 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

COLLECTION OF LOIS AND GEORGES DE MENIL
Anthony Caro, Prairie
Anthony Caro, First Watch
Helen Frankenthaler, Seawall
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J.C. Verspronck, Portrait of a Man

COLLECTION OF CANDIDA AND REBECCA SMITH, COURTESY OF M. KNOEDLER & COMPANY, NEW YORK
David Smith, Zig VII
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, Commissariat-generaal voor de internationale Cultuurle 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 Coves
Raoul Dufy, The Basin at Deauville

London, Royal Academy of Arts
Giovanni Battista Moroni, Titian’s Schoolmaster
Titian, Ramuccio Farmese
Giuseppe Scolari, The Entombment

London, Royal Academy of Arts
THE ORIENTALISTS: DELACROIX TO MATISSE, 24 March—27 May 1984
Henri Matisse, Palm Leaf, Fantaisie

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 Bertola, Massacre of the Innocents
Anonymous North Italian, Apollo
Anonymous Ferrarese, Mary Magdalen
Lodovico Carracci, Adoration of the Shepherds
Lodovico Carracci, Alexander and Thais
Parmigianino, Lucretia
Federico Barocci, Two Studies of Nude Youths (recto), Mary Magdalen (verso)

Rome, Académie de France à Rome
DAUMIER ET ROUAULT, 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—13 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 CEZANNE, 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, Fantasmas
Circulated to: The Solomon R. Guggenheim Museum, New
York; New York, 11 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 Cezanne, Mont St. Victoire
Heni-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—11 August 1984
Paul Cezanne, Mont Sainte-Victoire
Henri-Edmond Cross, Coast Near Antibes
Auguste Renoir, Oarsmen at Chatou
Georges Seurat, Seascape at Port-en-Bessin, Normandy
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Auguste Renoir, Oarsmen at Chatou
Georges Seurat, Seascape at Port-en-Bessin, Normandy

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 JOHNSON, 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,
3 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 ROSENBAUM: TWO PHILADELPHIA BOOKMEN.
14 September 1983—31 January 1984
Gardner Cox, Leaning 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 Perigoun, The Elder, The Botger of the Château
de Valentinou, 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 Domes (marble)
Rembrandt van Ryn, Joseph Accused by Potiphar's Wife
Pieter Bruegel, The Festival of Saint George

ST. PETERSBURG, Museum of Fine Arts
PRASSO AQUATINTS, 3 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 BELLows: THE PERSONAL SIDE, 16 March—6 May 1984
George Bells, My Family

ILLINOIS
Champaign, Krannert Art Museum, University of Illinois
RAPHAEL AND THE RUINS OF ROME, 12 November 1983—
22 January 1984
Giovanni del Cappo, Vero (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, Door Knocker with Two Dolphins,
Cornucopia (bronze)
After Giovanni Paladino, Modern Restrike, Leo V (bronze)
Attributed to Severo da Ravenna, Reliefs from a Casket (bronze)
After Riccio, Fettered Satyr (bronze)
Unattributed, 16th century (?), Clement VII (bronze)
Unattributed, 19th century, Round Relief of Satyr and
Bacchante from Martelli Mirror (electrotype, probably copper)
Ugo da Carpi, Satare
Ugo da Carpi, David Slaying Goliath
Grodano Imperiale, Aldobrandii 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, Pentent 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, 1400-1600, FROM NORTH AMERICAN COLLECTIONS, 8 October - 19 December 1983
Paulo Farinati, Head of a Boy
Gian Lorenzo Bernini, Portrait of a Young Man
Notre Dame, The Notre Dame Museum of Art, University of Notre Dame
RELIGIOUS NARRATIVE IN ROME FROM JULIUS II TO CLEMENT VIII, 11 September—23 October 1983
Giovan Battista Franco, Melchisedech Offering Bread and Wine to Abraham
Giovan 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, 1 March—29 April 1984

KENTUCKY
Louisville, The J.B. Speed Museum
Jean-Auguste-Dominique Ingres, Monsieur Marcotte
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, 13 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, Joel Killing Sisera
Jan Welleens de Cock, Stragglers
Dierck Vellert, Temptation of Christ
Franz Grabbe, Life of Saint John

Boston, Museum of Fine Arts
A NEW WORLD: MASTERPIECES OF AMERICAN PAINTING, 1760-1910, 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

Springfield, Museum of Fine Arts
ERASTUS SALISBURY FIELD, 1805—1880, 5 February—1 April 1984
Erastus Salisbury Field, Ark of the Covenant
Erastus Salisbury Field, He Turned Their Waters into Blood
Erastus Salisbury Field, Bied Le Doit
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—1 September 1984

MICHIGAN
Ann Arbor, The University of Michigan Museum of Art
THE ARTISTIC REVIVAL OF THE WOODCUT IN FRANCE, 1850-1900, 4 November 1983—8 January 1984
Paul Gauguin, L'Univers est creé
Paul Gauguin, L'Univers est créé
Félix E. Vallotton, Le Bain
Félix E. Vallotton, La Manifestation
Henri Rivière, Les Rochers
Emile 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—1993, 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
NEW YORK
Flushing, The Queens Museum
JOSPEH TERNRACH, CONSERVATOR-COLLECTOR, 27 August 1984—27 January 1985
Etienne-Maurice Falconet, Madame de Pompadour as the Venus of the Doves (marble)
Moderno of Nicolo Fiorentino, Giovanni Pico della Mirandola (bronze)
Florentine School, c. 1464-1470, Cassino de Medici (bronze)
Italian, after Donatello, Virgin and Child between Two Candelabra (bronze)
Italian School, before c. 1550, Laura de Noves (wood)
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 Motives 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 the Circuit of the Doves, 1 October—26 December 1983
Davidd Smith, Cabi XX (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, Whitney Museum of American Art
THE DRAWINGS 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, Luches
James McNeill Whistler, F.R. Leyland
James McNeill Whistler, Nocturne, Dance House
James McNeill Whistler, Mrs. 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

New York, Whitney Museum of American Art
REFLECTIONS OF NATURE: FLOWERS IN AMERICAN ART, 29 February–20 May 1984
Arshile Gorky, One Year the Milkreed

Memorial Art Gallery of the University of Rochester
Pierre Bonnard, The Artist’s Sister and Her Children

OHIO
The Mansfield Art Center
THE AMERICAN FIGURE: VANDELYN TO BELLows, 11 March–8 April 1984
George Bellows, Club Night

PENNSYLVANIA
Greensburg, The Westmoreland County Museum of Art
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 Reconciling His Dreams
Lucas van Leyden, Joseph Interpreting Pharaoh’s Dream
Lucas van Leyden, Abigail before David

Philadelphia Museum of Art
Adriaen van Ostade, The Cottage Doorway
Jan Vermeer, Woman Holding a Balance

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 Beissler, Margarette Balbus (silver)
Mathes Gebel, Hieronymus Holzschuher (silver)
German, first half 16th century, Seated Boy Holding a Bird (bronze)
Hans Schwarz, Melchior Pfinzing (bronze)
Circulated to: Spencer Museum of Art, University of Kansas, Lawrence, 7 November–16 December 1983; University Art Museum, University of California, Santa Barbara, 13 February–13 March 1984

Fort Worth, Kimbell Art Museum
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
GRAFIC ART IN THE AGE OF MARTIN LUTHER, 30 October–11 December 1983
Isaiah 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 “Juaker Jörg”*
Lucas Cranach the Elder, *Luther as Augustinian Friar*
Lucas Cranach the Elder, *Luther and His Giving Communion*
Albrecht Dürer, *Man of Sorrows*
Albrecht Dürer, *The Four Horsemen of the Apocalypse*

Madison, Madison Art Center

  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*

Wisconsin

Cody, Buffalo Bill Historical Center

  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 Yeatsport Davenport*
  Michaël van Mierevelt, *Portrait of a Lady with a Ruff*

**Federal Republic of Germany**

Bonn, United States Embassy
  Alexej von Jawlensky, *Murnau*
  Jacob Lawrence, *Daybreak—A Time in 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, *Mrs. Joseph Chamberlain*
  Gilbert Stuart, *Dr. William Hartigan?*
  Thomas Sully, *John Quincy Adams*
  Jeremiah Thens, *Mrs. Catharina*

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 Chantahochie 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, *Portait 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*
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 Riddle*

**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 Bailstone, 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, Touched 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 Reher's Farm
Amzi Emmons Zeliff, The Burnyard

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

Washington, The Secretary of Education
American School, New England Farm in Winter
Mary Gallery, Anady (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 Hazeleau
Attributed to Sturtevant Hamblin, Little Girl with Pet Rabbit
Ammon 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, Furadouro
Aaron Bohrod, Old State Capitol (returned)
George Catlin, three paintings of Indian life
George Catlin 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 Frieske, Memories
Childe Hassam, Oyster Shanty

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
American School, Portrait of a Man
British School, Honorable Sir Francis N.P. Burton (?)
James Fredrickham, Ebenzer Newhall
After Stuart, William Constable
Fairfax, George Mason University
Alfredo Hagedorn, Untitled (Going Up) (steel)
Lila Katzen, Antecedent (steel)

TEMPORARY EXCHANGE LOANS

ENGLAND
Southampton Art Gallery
Paul Cezanne, 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
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 recently 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 WGMS 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; Laisa 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; Larry Mergler, northern European painting; Larry Perkins, graphic arts; Athena Sax, library; Jill Steinberg, sculpture; Lisa Wainwright, twentieth century; Diane Wilson, library.

**STATISTICAL SUMMARY**

<table>
<thead>
<tr>
<th>Type of Educational Event</th>
<th>Number</th>
<th>Gross Attendance</th>
</tr>
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<tbody>
<tr>
<td>Introduction to the Collection</td>
<td>699</td>
<td>23,751</td>
</tr>
<tr>
<td>Tour of the Week</td>
<td>230</td>
<td>11,133</td>
</tr>
<tr>
<td>Painting of the Week</td>
<td>587</td>
<td>11,677</td>
</tr>
<tr>
<td>Specially Scheduled Tour or Lecture</td>
<td>1,245</td>
<td>35,831</td>
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<tr>
<td>Scheduled Visit for Area School Children</td>
<td>2,288</td>
<td>28,899</td>
</tr>
<tr>
<td>Scheduled Tour in a Foreign Language</td>
<td>55</td>
<td>1,339</td>
</tr>
<tr>
<td>Sunday Auditorium Programs</td>
<td>51</td>
<td>13,470</td>
</tr>
<tr>
<td>Scheduled Film Programs</td>
<td>616</td>
<td>78,814</td>
</tr>
<tr>
<td>Recorded Tours (number used)</td>
<td>25,724</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>5,771</td>
<td>230,638</td>
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</tbody>
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**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 I. 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 BAROLSKY**, 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 HAVERTAMP-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 KRISZKY, 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-CAYE, 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 Siene Cathedral”
BENNARD 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”
TERESIO 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 Park landscape”
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”
ELIGNE V. THAW, author and art dealer, New York
“Jackson Pollock and the Art of Drawing”
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”
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”
1965 Sir Isaiah Berlin, “Sources of Romantic Thought”
1968 Stephen Spender, “Imaginative Literature and Painting”
1969 Jacob Bronowski, “Art as a Mode of Knowledge”
1971 T.S.R. Boase, “Vasari, the Man and the Book”
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”
1979 John Rewald, “Cézanne and America”
1980 Peter Kidson, “Principles of Design in Ancient and Medieval Architecture”
1982 Leo Steinberg, “The Burden of Michelangelo’s Painting”
1983 Vincent Scully, “The Shape of France”
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 accesses (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 Jute 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 gentility, 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 Cotnet-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 Tenochtitlán; 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 Tenochtitlán, 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 CINDY 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 Tenochtitlán; 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 regular (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 program 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 automated 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

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<tr>
<th></th>
<th>Showings</th>
<th>Total Estimated Audience</th>
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<td>Color Slide Programs</td>
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<td>GRAND TOTAL</td>
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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 pre-doctoral 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 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 Broderlamb’

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

JOHNNY B. 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. RHINE
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

ARTHUR 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 Postmodern Perspective

LINDA DOCHERTY*
[University of North Carolina, Chapel Hill]
Lawrence and Barbara Fleishman 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 Justice 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 Paleo-Christian Revival on the Art Patronage of Pope Clement XI

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]
Chester Dale Fellow, 1982-1984
Research topic: Eugene Delacroix and the Significance of Finish in Romantic Painting

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

LAWRENCE W. NICHOLS
[Columbia University]
Robert H. and Clarice Smith Fellow, 1983-1984
Research topic: The Paintings of Hendrick 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-XXXIV) were held during 1983-1984 in the seminar room on
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 HAGOPIAN 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 BARCILON, 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
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

YOSHIKI 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: Medallie and Related Arts

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

MARTHA A. MCCORY, 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 ZEIKLIES-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
  Camelió 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. LOCHNAN, 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, encyclopaedias, 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 preceding 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 Computense, 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
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 Triumphant Entry of Henry IV, lent by Mr. Kurt A. Brod; Emanuel de Witte, Church Interior, lent by Mariette M. van Beck 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; Isaack 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 the 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 Co wart, 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 research 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
of Gallery works included selections of drawings recently acquired from the Julius Held collection and the John Davis Hatch collection, as well as continuing historical surveys of major artists’ prints.

The highlight of our thematic exhibitions was Watteau: 1684-1721, organized jointly by the Gallery and the Louvre, a spectacular survey of his finest paintings and drawings and the first major international loan exhibition devoted to the artist. Our section, on the drawings, saw the first serious attempt to deal simultaneously with the extraordinary quality of Watteau’s work and with the thorny and hitherto unsolved problems of its chronology. Organized solely by a department member, Correggio and His Legacy: Sixteenth-Century Emilian Drawings was the first exhibition to survey this rich century of draftsmanship in Emilia. The exhibition portrayed the quality of numerous artists’ drawings and had the honor of being shown also in Parma, where many of the artists’ major works were originally made.

A number of exhibitions were organized by guest curators, with extensive involvement by department members. Piazzetta: A Tercentenary Exhibition of Drawings, Prints, and Books surveyed the diverse types of the artist’s drawings, including his gorgeous genre heads, his preparatory drawings, and especially his extensive designs for illustrated books and suites of prints. Master Drawings from the Woodner Collection contained only a fraction of its holdings, selected for quality and beauty, to portray the taste and interests of one of the most active collectors of our day, and a great friend of the Gallery. In conjunction with the exhibition here, a feature film was produced on The Art of Collecting Drawings, including sections on the museum’s early donors, as well as on Mr. Woodner’s approach and on the preparations for our installation and our opening of the exhibition. Early German Drawings from a Private Collection showed the finest survey of such works remaining in private hands and was augmented by a number of the Gallery’s own drawings to give a comprehensive picture of this period, which is very rare in American collections. Renaissance Drawings from the Ambrosiana: 1370-1600 was the first time any of these important Italian and German drawings had been shown in America and contained especially interesting examples of unusual north Italian artists. Each of the above exhibitions was accompanied by a scholarly catalogue.

Acquisitions this year were highlighted by four
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 1830-1940, 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 Vanveltli’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-
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 powerful 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 Steiglitz 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 Munch-museet, 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 Lacomini 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.

<table>
<thead>
<tr>
<th>Number and Former Attribution</th>
<th>Changed to</th>
</tr>
</thead>
<tbody>
<tr>
<td>1980.61.1</td>
<td>Boston Limner</td>
</tr>
<tr>
<td>Portrait of William Metcalf, 1717</td>
<td>Attributed to the Pollard Limner, William Metcalf (?), c. 1730</td>
</tr>
<tr>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<tr>
<td>1961.9.66</td>
<td>Dirck Bouts</td>
</tr>
<tr>
<td>Portrait of a Donor, c. 1455</td>
<td>Follower of Dirck Bouts, c. 1470/1475 (object date)</td>
</tr>
<tr>
<td>Samuel H. Kress Collection</td>
<td></td>
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<tr>
<td>1937.1.2 a-c</td>
<td>Attributed to Cimabue</td>
</tr>
<tr>
<td>Christ between Saint Peter and Saint James Major</td>
<td>Follower of Cimabue</td>
</tr>
<tr>
<td>Andrew W. Mellon Collection</td>
<td></td>
</tr>
<tr>
<td>1942.9.17 a-c</td>
<td>Gerard David</td>
</tr>
<tr>
<td>The Saint Anne Altarpiece</td>
<td>Gerard David and Workshop of Gerard David</td>
</tr>
<tr>
<td>Widener Collection</td>
<td></td>
</tr>
<tr>
<td>1960.6.11</td>
<td>Manner of Anthony van Dyck</td>
</tr>
<tr>
<td>Twelve Apostles</td>
<td>After Sir Anthony van Dyck</td>
</tr>
<tr>
<td>Timken Collection</td>
<td>after 1660 (object date)</td>
</tr>
<tr>
<td>1956.3.2</td>
<td>Flemish School</td>
</tr>
<tr>
<td>Geosan van Bonhutsen. 1542</td>
<td>Antwerp artist, 16th century</td>
</tr>
<tr>
<td>Gift of Lewis Einstein</td>
<td>Portrait of an Almoner of Antwerp, 1542</td>
</tr>
<tr>
<td>1952.5.32</td>
<td>School of Amsiens</td>
</tr>
<tr>
<td>The Expectant Madonna with Saint Joseph, c. 1437</td>
<td>Flemish School, late 15th century</td>
</tr>
<tr>
<td>Samuel H. Kress Collection</td>
<td></td>
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<tr>
<td>1952.2.18</td>
<td>Antwerp School</td>
</tr>
<tr>
<td>The Martyrdom of Saint Catherine, c. 1540</td>
<td>Imitator of Flemish artist, 15th century</td>
</tr>
<tr>
<td>Samuel H. Kress Collection</td>
<td>Probably early 20th century (object date)</td>
</tr>
<tr>
<td>1953.3.3 a-b</td>
<td>Ambrosius Benson</td>
</tr>
<tr>
<td>Nicoes de Henocoteer, 1543</td>
<td>Gainsborough Dupont, c. 1790-1797 (object date)</td>
</tr>
<tr>
<td>Gift of Adolph Caspar Miller</td>
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<tr>
<td>1953.3.1</td>
<td>Ambrosius Benson</td>
</tr>
<tr>
<td>Wife of a Member of the de Henocoteer Family</td>
<td>Anonymous Netherlandish, 16th century</td>
</tr>
<tr>
<td>Gift of Adolph Caspar Miller</td>
<td>The Healing of the Paralytic, c. 1560/1590</td>
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<tr>
<td>1980.62.10</td>
<td>John Hesselsius</td>
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<tr>
<td>Margaret Robins, c. 1745</td>
<td>American School</td>
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<tr>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
<td>Margaret (?), Robins, c. 1745</td>
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<tr>
<td>1952.5.41</td>
<td>Hispano-Dutch School</td>
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<tr>
<td>Adoration of the Magi</td>
<td>North Netherlandish artist, 15th century</td>
</tr>
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<td>Samuel H. Kress Collection</td>
<td></td>
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<td>Number and Former Attribution</td>
<td>Changed to</td>
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<tr>
<td>-------------------------------</td>
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<tr>
<td>1942.9.36 Italian School, 16th century Baldassare Castiglione</td>
<td>Giuliano Bugiardini Portrait of a Man, c. 1530</td>
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<tr>
<td>1959.9.3 Master of Flemalle and Assistants Giovanni di Pietro di Martino</td>
<td>Follower of Robert Campin, c. 1440-1460 (object date)</td>
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<tr>
<td>1952.2.14 Master of Saint Giles</td>
<td>Master of Saint Giles and Assistant of Master of Saint Giles Episodes from the Life of a Bishop Saint</td>
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<tr>
<td>1961.9.28 Nathaniel Mayhew John Harrison, 1823</td>
<td>Attributed to Frederick Mayhew, c. 1823 (object date)</td>
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<tr>
<td>1961.9.23 Hans Memling The Presentation in the Temple, c. 1463</td>
<td>Master of the Prado Adoration of the Magi, c. 1470-1480 (object date)</td>
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<tr>
<td>1942.9.61 Rembrandt van Rijn The Descent from the Cross, 1651</td>
<td>After Rembrandt van Rijn c. 1655 (object date)</td>
</tr>
<tr>
<td>1942.9.61 Rembrandt van Rijn Head of an Aged Woman, 1657</td>
<td>Follower of Rembrandt van Rijn c. 1613 (object date)</td>
</tr>
<tr>
<td>1942.9.58 Rembrandt van Rijn Head of Saint Matthew, probably 1661</td>
<td>Follower of Rembrandt van Rijn Possibly 1660s (object date)</td>
</tr>
<tr>
<td>1942.9.66 Rembrandt van Rijn The Philosopher, c. 1650</td>
<td>Follower of Rembrandt van Rijn or possibly Willem Drost c. 1655 (object date)</td>
</tr>
<tr>
<td>1942.9.63 Rembrandt van Rijn Study of an Old Man, c. 1645</td>
<td>Style of Rembrandt van Rijn Possibly 18th century (object date)</td>
</tr>
<tr>
<td>1961.9.36 Jan van Scorel The Rest on the Flight into Egypt, c. 1530</td>
<td>Attributed to the Master AvB (Arent van Bolten?)</td>
</tr>
<tr>
<td>1957.14.21 Riccio A Seated Nymph</td>
<td>Anonymous Italian, 16th century; Northern Italian School</td>
</tr>
<tr>
<td>1957.14.32 Riccio Bound Satyr</td>
<td>After Andrea Riccio</td>
</tr>
<tr>
<td>1957.14.96 Hatim (Mamluk-Syrian?) A Bowl</td>
<td>Attributed to Anonymous Italian, 16th century; Anonymous Netherlandish, 16th century, or Anonymous German, 16th century</td>
</tr>
<tr>
<td>1957.14.119 Italian (Venetian?) Doorknocker</td>
<td>Anonymous Italian, 15th century, or Anonymous Italian, 16th century; probably Paolian School</td>
</tr>
<tr>
<td>1957.14.127 Donatello A Satyr and a Bacchante</td>
<td>After Anonymous Italian, 19th century; Mantuan School</td>
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<tr>
<td>1957.14.214 Italian, 15th century The Three Sons with Their Father's Body</td>
<td>Anonymous Italian, 15th century, or Anonymous Italian, 16th century</td>
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<td>Number and Former Attribution</td>
<td>Changed to</td>
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<tr>
<td>-------------------------------</td>
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<tr>
<td>1957.14.542</td>
<td>Anonymous German, 17th century</td>
</tr>
<tr>
<td>German, late 16th or early 17th century</td>
<td>1957.14.543</td>
</tr>
<tr>
<td>Spring and Summer</td>
<td>Samuel H. Kress Collection</td>
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<tr>
<td>1957.14.547</td>
<td>Flemish Artist, 16th century</td>
</tr>
<tr>
<td>German, late 16th or early 17th century</td>
<td>1957.14.562</td>
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<tr>
<td>Autumn and Winter</td>
<td>Samuel H. Kress Collection</td>
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<tr>
<td>1957.14.571</td>
<td>Master P.G.</td>
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<tr>
<td>Anonymous German, 16th century</td>
<td>'Nuremberg'?</td>
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<tr>
<td>Christ and Nicodemus</td>
<td>Samuel H. Kress Collection</td>
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<tr>
<td>1957.14.676</td>
<td>Attributed to Giancristoforo Romano</td>
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<tr>
<td>Circle of Giancristoforo Romano</td>
<td>1957.14.795 a,b</td>
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<tr>
<td>Beatrice of Aragon</td>
<td>Samuel H. Kress Collection</td>
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<tr>
<td>Nero, Roman Emperor, A.D. 54-68</td>
<td>1957.14.796 a,b</td>
</tr>
<tr>
<td>Nero Seated Before a Wine Urn</td>
<td>Medalist of the Roman Emperors, possibly</td>
</tr>
<tr>
<td>(reverse)</td>
<td>Antonio di Pietro</td>
</tr>
<tr>
<td>(reverse)</td>
<td>Averlino, called Filarete</td>
</tr>
<tr>
<td>Samuel H. Kress Collection</td>
<td>1957.14.797 a,b</td>
</tr>
<tr>
<td>Hadrian (obverse),</td>
<td>Antonio di Pietro</td>
</tr>
<tr>
<td>Hadrian Nude Mounted (reverse)</td>
<td>Averlino, called Filarete</td>
</tr>
<tr>
<td>Samuel H. Kress Collection</td>
<td>1957.14.798 a,b</td>
</tr>
<tr>
<td>Marcus, Mounted in Armor (reverse)</td>
<td>Marcus Mounted in Armor (reverse)</td>
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<tr>
<td>Samuel H. Kress Collection</td>
<td>Samuel H. Kress Collection</td>
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<tr>
<td>1957.14.832 a,b</td>
<td>Giovanni Candida</td>
</tr>
<tr>
<td>Giovanni Paladino</td>
<td>After Giovanni Paladino</td>
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<tr>
<td>Julius II, Pope (obverse),</td>
<td>Leo X (reverse),</td>
</tr>
<tr>
<td>Reverse Shield with Tracht and</td>
<td>Liberty Emptying Money from a Horn (reverse)</td>
</tr>
<tr>
<td>Crossed Keys (reverse)</td>
<td>Samuel H. Kress Collection</td>
</tr>
<tr>
<td>1957.14.972 a,b</td>
<td>Italian, 16th century</td>
</tr>
<tr>
<td>Antinous (obverse)</td>
<td>Attributed to Anonymous</td>
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<tr>
<td>Man Riding a Griffin (reverse)</td>
<td>Italian, 16th century</td>
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<tr>
<td>Samuel H. Kress Collection</td>
<td>Andrea Spinelli</td>
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<tr>
<td>1957.14.1111 a,b</td>
<td>Eternity (obverse),</td>
</tr>
<tr>
<td>Francis I (obverse),</td>
<td>Fame (reverse)</td>
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<tr>
<td>Unicorn Purifying Water of Stream</td>
<td>1957.14.1112 a,b</td>
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<tr>
<td>Samuel H. Kress Collection</td>
<td>1957.14.1113</td>
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<tr>
<td>1957.14.1114</td>
<td>Antonio di Pietro</td>
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<tr>
<td>Isabella (Elizabeth) de Valois</td>
<td>Giancristoforo Romano</td>
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<td>Samuel H. Kress Collection</td>
<td>1957.14.1237 a,b</td>
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<tr>
<td>Italian, 16th century</td>
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<td>Filippo I (obverse),</td>
<td>Shield of Savoy (reverse)</td>
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<td>Samuel H. Kress Collection</td>
<td>1957.14.1238 a,b</td>
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<td>Carlo II (obverse),</td>
<td>Crowned Shell (reverse)</td>
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<td>Antignate School</td>
<td>Samuel H. Kress Collection</td>
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<tr>
<td>Giovanni II Bentivoglio (obverse),</td>
<td>1957.14.1255 a,b</td>
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<tr>
<td>Shield Surmounted by Eagle (reverse)</td>
<td>1957.14.1259 a,b</td>
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<td>(reverse)</td>
<td>Antignate School</td>
</tr>
<tr>
<td>(reverse)</td>
<td>1961.9.95</td>
</tr>
<tr>
<td>Saint Cosmas and Saint Damianus (reverse)</td>
<td>1957.14.972 a,b</td>
</tr>
<tr>
<td>(reverse)</td>
<td>Samuel H. Kress Collection</td>
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<tr>
<td>Antignate School</td>
<td>After Giovanni Paladino</td>
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<tr>
<td>Saint Cosmas and Saint Damianus (reverse)</td>
<td>Italian, 16th century</td>
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<tr>
<td>(reverse)</td>
<td>Bolognese School</td>
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<tr>
<td>(reverse)</td>
<td>1957.14.1259 a,b</td>
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<td>Samuel H. Kress Collection</td>
<td>Florence, 16th century</td>
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<tr>
<td>1961.9.95</td>
<td>Benvenuto Cellini</td>
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<tr>
<td>North Italian School</td>
<td>Anonymous Italian, 14th century</td>
</tr>
<tr>
<td>Madonna and Child with Two Angels</td>
<td>1957.14.972 a,b</td>
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<tr>
<td>Samuel H. Kress Collection</td>
<td>anonymous Italian, 14th century, Veronese School</td>
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### DECORATIVE ARTS
(arranged by accession number)

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<tbody>
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<td><strong>1942.9.310</strong></td>
<td>Attributed to Anonymous Italian, 16th century, or attributed to Anonymous Spanish, 16th century</td>
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<tr>
<td><strong>1942.9.329</strong></td>
<td>Salimbene di Pietro Andreoli</td>
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### GRAPHICS
(arranged by accession number)

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<td>B-25,550 Lady in Pink with Tortoise-Shell Comb</td>
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<td>Johann Michael Seligmann</td>
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<td>Hjalmar Mömter</td>
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<td>B-32,277 P. Callaes The Hodloc</td>
<td>Louis H.S. Calwaert Rosenwald Collection 1980</td>
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<td>B-32,537 Pietro Miliani Fabriano The Madonna della Sedia, after Raphael</td>
<td>Pietro Miliani Papermaking Firm</td>
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<td>B-33,303 Carl Schniewind Season’s Greetings</td>
<td>Misch Kohn Rosenwald Collection 1980</td>
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**LIBRARY**

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 periods 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 students, 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.

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, approximately 6,000, were reviewed and any apparent problems double-checked. There was extensive shifting and shelfreading of the books to provide additional room for expansion and to locate missing items. At the same time a high level of service to readers was maintained.

In the area of reference services, greater assistance 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.

**DIALOG** remains an important tool for reference work. Most heavily used databases were Dissertation Abstracts, Art Bibliographies Modern, Biography, Master Index, and America: History and Life. The li-
brary 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 Kubel 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 requests from other libraries.


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 cataloguing and processing for approximately 5,000 titles from the special collections and the cataloguing 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, shelflisting, 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 individuals 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, former director of the Detroit Institute of Arts, 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 Klopper 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 Phillbrick, 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: Beiträge 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 Archäologie 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 SCIPIO, 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 SCIPIO 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 OCLC on-line database 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:

- *Bestiary*. Ms. Ashmole 1511. Ein bibliisches tier-und Vogelbuch des mittelalters (Graz, Akademisches Druck Verlag, 1982).

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

- *Collection M. P. Rotkirn* (St. Petersburg, 1911).
- *Collezione d inversioni rappresentanti l’antica Basilica di S. Paolo prima dell’incendio* (1823).
- *The Carrie 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 of Kensington* (London, 1758).
- *Die Kunstsammlungen ihrer majestat der Kaiserin und Konigin Friedrich* (Berlin, 1896).
- *Museo della Reale Accademia di Montauro descritte e illustrato del dottor Giovanni Labus...* (Mantua, 1837).
- *Die Medaillen und Munzen des Gesammthauses Wittelsbach* (Munich, 1897).
- *Katalog einer Ridinger Sammlung* (Vienna, 1910).
- Domenico Belleri, *Sposizione delle pitture in muro del ducale palazzo nella Nobil Terra di Sessuolo...* (Modena, 1784).

Some significant works on individual artists which were purchased include:

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 Soane'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 ITS 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

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<td>13</td>
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<td>Added vertical file material</td>
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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 imaging 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 overpaint 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 Isaac 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 florescence, 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 Roverzano, Putti Bearing Inscribed Tablet; the two wooden polychrome figures attributed to Nino Pisano, Archangel Gabriel and The Vir-
gin Annunciata; 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 semiannual 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 530-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 TENOCITITLÁN
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 GTE 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 addition to designing and installing seventeen temporary exhibitions. Working in collaboration with the Vitetta 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 redetailed 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
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 Constantinople, 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-
development. 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.E.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) (Bergen 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.
HE NRY 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 Krieble 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 convenor 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 (CIRIS/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 ARLES/NA, was appointed chairman of the Art Documentation advisory board of ARLES/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 BALE S, 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 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.


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 Gouper 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.

CARRIOL 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.


JANE COLLINS, cataloguing librarian, served as recorder for the session on the development and application of the Art and Architecture Thesaurus at the ARIS/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 Kunstgeschichtliche 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. EDLESTEIN, 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.

SHELELY 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. GRASSELLI, 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 AR LIS/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 ALA/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 AR LIS/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 AR LIS/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 Western Decor 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-
tury” 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 “Botticellis 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 managers 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 USIA 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 Lorrain 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 SHREEVE 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,” co-sponsored 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. SKALKA, 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, Ossapaw, 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 “Holländische 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.

**SCHOLARLY PUBLICATIONS**


DENKER, ERIC. annotated bibliography for Drawing Near: Whistler Etchings from the Zelman Collection, by Ruth Fine (Los Angeles, Los Angeles County Museum of Art, 1984).


FINE, RUTH. Drawing Near: Whistler Etchings from the Zelman Collection (Los Angeles, Los Angeles County Museum of Art, 1984).

FLETCHER, SHELLEY. "Two Monotype-pastels by Degas at the NGA." Print Quarterly 1, no. 1 (March 1984), 53-55.


———. "Titian and Marsyas." FMR 1, no. 4 (1984), 53-64.


———. "Notes on Problems and Irregularities." Art Documentation 3, no. 3 (fall 1984), 93.

GROSSMAN, SHELDON. Caravaggio, The Deposition from the Vatican Collections (Washington, National Gallery of Art, 1984).


MANN, DONNA. "American Naive Paintings at the National Gallery of Art." Antique Market 4, no. 6 (June 1984), 20-24.


PRICE, MARLA. "About Juan Gris." The Washington
Gallery/Museum News 1, no. 2 (October 1983), 3.


—. “The Role of Music in the Development of Mark Tobey’s Abstract Style.” Arts Magazine 58 (December 1983), 94-100.

—. Mark Tobey: City Paintings (Washington, National Gallery of Art, 1984).


SKALKA, MICHAEL, contributor. Margaret Bourke-White: The Humanitarian Vision (Syracuse, Joe and Emily Lowe Art Gallery, 1983).


Artibus et Historiae, no. 6 (1982), 9-36.


—. Dutch Painting in the National Gallery of Art (Washington, National Gallery of Art, 1984).


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. Lammot Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the American Federation of Musicians. The nine Sunday concerts from 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 pre-lecture 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:

1. 2 October—National Gallery Orchestra
2. 9 October—National Gallery Orchestra
3. 16 October—Aldo Mancinelli, pianist
4. 23 October—Barbara and Gerhardt Suhrestedt, piano duettists
5. 30 October—Bonnie Mangold, cellist; Marilyn Garst, pianist
6. 6 November—John Wirt, classical guitar
7. 13 November—Ann Wieczorowski, contralto; Russell Woodlen, pianist
8. 20 November—National Gallery Orchestra
9. 27 November—The String Quartet and Gene Montooth, oboe
10. 4 December—Alan Smith, cellist; Diana Smith, pianist
11. 11 December—Enrique Graf, pianist
12. 18 December—National Gallery Orchestra; George Manos, pianist
13. 8 January—National Gallery Orchestra; Music of Vienna
14. 15 January—Dieran Jamgochian, baritone; Karl Schrock, pianist
15. 22 January—American Vocal Ensemble, Douglas Major, director
16. 29 January—Steven Smith, pianist
17. 5 February—Berenece Lapson-Gruzen, pianist
18. 12 February—Althea Robinson, pianist
19. 19 February—Geraldine O'Grady, violinist; Frank Conlon, pianist
20. 26 February—Udo Reinemann, baritone; David Selig, pianist
21. 4 March—Howard University Chorale, J. Weldon Norris, director
22. 11 March—National Gallery Orchestra; Martin Petroff, clarinet soloist
23. 18 March—Elizabeth Kirkpatrick, soprano; Charles Stier, clarinettist; Philip Hosford, pianist
24. 25 March—Timothy Butler, cellist; Jeffrey Calman, pianist

Forty-first American Music Festival: 1 April - 27 May
25. 1 April—National Gallery Orchestra
26. 8 April—Jan Pomplio, flutist, and assisting artists
27. 15 April—The Tremont String Quartet
28. 22 April—Sylvia Glickman, pianist
29. 29 April—Yvar Mikhashoff, pianist
30. 6 May—The Manchester String Quartet
31. 13 May—Musikanten, Kerry Krebbl, director
32. 20 May—National Gallery Orchestra
33. 27 May—National Gallery Orchestra

Short Piano Series VI:
34. 3 June—Polly Ferman
35. 10 June—Richard Neher
36. 17 June—Margaret Otwell
37. 24 June—Michael Caldwell
38. 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 SAPIEJEWSKI
Nocturnes, 18 March 1984

ANTOINE TISNE
Boréal, 29 January 1984

FIRST UNITED STATES PERFORMANCE

KOMEI ABE
Sinfonietta, 20 November 1983

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, 13 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
c.e. cummings poems, 13 May 1984

PETER WARE
Artua, 6 May 1984

MARILYN ZIFFRIN
Orchestra Piece, 1 April 1984

FIRST WASHINGTON PERFORMANCES

T. L. ANDERSON, JR.
Five Portraitures of Two People, 23 October 1983

JOHN BEALL
Piano Fantasy, 29 January 1984

ALVIN CURIAN
For Cornelius, 29 April 1984
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 Eastis Finley, 1984.6.1
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 protective 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.
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.
**BALANCE SHEETS SEPTEMBER 30, 1984 and 1983**

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<td><strong>ASSETS</strong></td>
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<td>Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)</td>
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<td>62,182,947</td>
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<td>Publications inventory, at the lower of cost or market</td>
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<td>—</td>
<td>1,899,504</td>
<td>1,919,757</td>
<td></td>
</tr>
<tr>
<td>Receivables (Note 4)</td>
<td>2,594,605</td>
<td>—</td>
<td>2,594,605</td>
<td>2,373,848</td>
<td></td>
</tr>
<tr>
<td>Buildings and equipment (Note 5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-federal funds</td>
<td>123,203,153</td>
<td>—</td>
<td>123,203,153</td>
<td>123,578,682</td>
<td></td>
</tr>
<tr>
<td>Federal funds</td>
<td>—</td>
<td>17,286,904</td>
<td>17,286,904</td>
<td>15,577,564</td>
<td></td>
</tr>
<tr>
<td>Collections (Note 1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total assets</td>
<td>$197,687,418</td>
<td>$24,908,826</td>
<td>$222,596,244</td>
<td>$214,990,417</td>
<td></td>
</tr>
<tr>
<td><strong>LIABILITIES AND FUND BALANCES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$203,503</td>
<td>$1,611,593</td>
<td>$1,815,096</td>
<td>$2,327,484</td>
<td></td>
</tr>
<tr>
<td>Undelivered orders (Notes 1 and 6)</td>
<td>—</td>
<td>5,037,873</td>
<td>5,037,873</td>
<td>5,208,978</td>
<td></td>
</tr>
<tr>
<td>Unobligated appropriations (Note 1)</td>
<td>—</td>
<td>972,456</td>
<td>972,456</td>
<td>1,858,781</td>
<td></td>
</tr>
<tr>
<td>Deferred grants and pledges</td>
<td>749,381</td>
<td>—</td>
<td>749,381</td>
<td>672,480</td>
<td></td>
</tr>
<tr>
<td>Total liabilities</td>
<td>$952,884</td>
<td>$7,621,922</td>
<td>$8,574,806</td>
<td>$10,067,723</td>
<td></td>
</tr>
<tr>
<td><strong>Fund balances (Notes 3 and 5):</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>5,574,217</td>
<td>—</td>
<td>5,574,217</td>
<td>4,722,504</td>
<td></td>
</tr>
<tr>
<td>Restricted</td>
<td>67,957,164</td>
<td>—</td>
<td>67,957,164</td>
<td>61,043,944</td>
<td></td>
</tr>
<tr>
<td>Capital invested in buildings and equipment</td>
<td>123,203,153</td>
<td>17,286,904</td>
<td>140,490,057</td>
<td>139,156,246</td>
<td></td>
</tr>
<tr>
<td>Total fund balances</td>
<td>$196,734,534</td>
<td>$17,286,904</td>
<td>$214,021,438</td>
<td>$204,922,694</td>
<td></td>
</tr>
<tr>
<td>Total liabilities and fund balances</td>
<td>$197,687,418</td>
<td>$24,908,826</td>
<td>$222,596,244</td>
<td>$214,990,417</td>
<td></td>
</tr>
</tbody>
</table>

*Reclassified for comparative purposes.
STATEMENTS OF ACTIVITY AND CHANGES IN FUND BALANCES FOR THE YEARS ENDED SEPTEMBER 30, 1984 and 1983

<table>
<thead>
<tr>
<th></th>
<th>1984 Non-Federal</th>
<th>1984 Federal</th>
<th>1984 Total Funds</th>
<th>1983* Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SUPPORT AND REVENUES:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation (Note 1)</td>
<td>$ —</td>
<td>$35,522,783</td>
<td>$35,522,783</td>
<td>$32,361,343</td>
</tr>
<tr>
<td>Net return on investments (Note 2)</td>
<td>8,015,891</td>
<td>—</td>
<td>8,015,891</td>
<td>7,545,290</td>
</tr>
<tr>
<td>Gifts and bequests</td>
<td>7,260,687</td>
<td>—</td>
<td>7,260,687</td>
<td>8,443,935</td>
</tr>
<tr>
<td>Publication sales</td>
<td>3,739,879</td>
<td>—</td>
<td>3,739,879</td>
<td>3,238,898</td>
</tr>
<tr>
<td>Other</td>
<td>224,511</td>
<td>—</td>
<td>224,511</td>
<td>179,372</td>
</tr>
<tr>
<td><strong>Total support and revenues</strong></td>
<td>19,240,968</td>
<td>35,522,783</td>
<td>54,763,751</td>
<td>51,768,838</td>
</tr>
<tr>
<td><strong>OPERATING EXPENSES:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Programs:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art purchases</td>
<td>3,813,673</td>
<td>—</td>
<td>3,813,673</td>
<td>1,197,152</td>
</tr>
<tr>
<td>Curatorial</td>
<td>966,870</td>
<td>3,896,329</td>
<td>4,863,199</td>
<td>4,473,407</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>937,410</td>
<td>1,322,696</td>
<td>2,250,106</td>
<td>3,058,330</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>—</td>
<td>651,153</td>
<td>651,153</td>
<td>702,896</td>
</tr>
<tr>
<td>Research services</td>
<td>239,185</td>
<td>1,432,412</td>
<td>1,671,597</td>
<td>1,554,914</td>
</tr>
<tr>
<td>Educational services</td>
<td>460,287</td>
<td>2,065,378</td>
<td>2,525,665</td>
<td>2,329,788</td>
</tr>
<tr>
<td>Fellowships</td>
<td>120,339</td>
<td>—</td>
<td>120,339</td>
<td>116,983</td>
</tr>
<tr>
<td>Music</td>
<td>116,153</td>
<td>87,095</td>
<td>203,248</td>
<td>183,194</td>
</tr>
<tr>
<td>Publications</td>
<td>4,286,592</td>
<td>—</td>
<td>4,286,592</td>
<td>3,590,252</td>
</tr>
<tr>
<td><strong>Total program expenses</strong></td>
<td>10,940,509</td>
<td>9,455,063</td>
<td>20,395,572</td>
<td>17,211,916</td>
</tr>
<tr>
<td><strong>Operations, Security and Administration:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td>88,686</td>
<td>10,165,554</td>
<td>10,254,240</td>
<td>9,708,424</td>
</tr>
<tr>
<td>Security</td>
<td>—</td>
<td>5,790,824</td>
<td>5,790,824</td>
<td>5,372,764</td>
</tr>
<tr>
<td>Administration, fiscal and legal</td>
<td>444,118</td>
<td>3,357,131</td>
<td>3,801,249</td>
<td>3,308,875</td>
</tr>
<tr>
<td><strong>Total operations, security and administration</strong></td>
<td>532,804</td>
<td>19,313,509</td>
<td>19,846,313</td>
<td>18,390,063</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>11,473,313</td>
<td>28,768,572</td>
<td>40,241,885</td>
<td>35,601,979</td>
</tr>
<tr>
<td><strong>SUPPORT AND REVENUES NET OF OPERATING EXPENSES</strong></td>
<td>7,767,655</td>
<td>6,754,211</td>
<td>14,521,866</td>
<td>16,166,859</td>
</tr>
<tr>
<td>Fixed asset expenditures (Note 5)</td>
<td>2,722</td>
<td>6,754,211</td>
<td>6,756,933</td>
<td>5,705,369</td>
</tr>
<tr>
<td>Net increase for the year (Note 3)</td>
<td>7,764,933</td>
<td>—</td>
<td>7,764,933</td>
<td>10,461,490</td>
</tr>
</tbody>
</table>

**FUND BALANCES, EXCLUDING CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT:**

<table>
<thead>
<tr>
<th></th>
<th>1984 Non-Federal</th>
<th>1984 Federal</th>
<th>1984 Total Funds</th>
<th>1983* Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of year</td>
<td>65,766,448</td>
<td>—</td>
<td>65,766,448</td>
<td>55,304,958</td>
</tr>
<tr>
<td>End of year</td>
<td>873,531,381</td>
<td>$ —</td>
<td>$873,531,381</td>
<td>$655,766,448</td>
</tr>
</tbody>
</table>

*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:

<table>
<thead>
<tr>
<th></th>
<th>1984</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriation</td>
<td>$28,779,000</td>
<td>$28,237,000</td>
</tr>
<tr>
<td>Obligated</td>
<td>(1,010,679)</td>
<td>(1,085,779)</td>
</tr>
<tr>
<td>Expended</td>
<td>(27,768,321)</td>
<td>(27,150,238)</td>
</tr>
<tr>
<td>Returned to U.S. Treasury</td>
<td>$2,543</td>
<td>$983</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th></th>
<th>1984</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriation West Building renovation</td>
<td>$4,250,000</td>
<td>$4,900,000</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>1,610,000</td>
<td>—</td>
</tr>
<tr>
<td>Total current year appropriation</td>
<td>5,860,000</td>
<td>$4,900,000</td>
</tr>
<tr>
<td>Total funds available</td>
<td>7,718,781</td>
<td>5,984,106</td>
</tr>
<tr>
<td>Obligated/expended West Building renovation</td>
<td>5,423,629</td>
<td>4,125,325</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>1,322,696</td>
<td>—</td>
</tr>
<tr>
<td>Total current year appropriation</td>
<td>6,746,325</td>
<td>4,125,325</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital Appreciation Fund</td>
<td>$25,750,308</td>
<td>$26,488,007</td>
<td>$21,110,635</td>
<td>$24,037,083</td>
</tr>
<tr>
<td>Balanced Fund</td>
<td>31,026,211</td>
<td>32,979,399</td>
<td>28,193,750</td>
<td>33,659,662</td>
</tr>
<tr>
<td>Special Purpose Fund</td>
<td>7,260,309</td>
<td>7,262,300</td>
<td>7,878,502</td>
<td>7,895,975</td>
</tr>
<tr>
<td>Permanent loan to U.S. Treasury</td>
<td>64,036,828</td>
<td>66,730,315</td>
<td>57,182,947</td>
<td>65,592,720</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>869,036,828</strong></td>
<td><strong>871,730,315</strong></td>
<td><strong>862,182,947</strong></td>
<td><strong>870,592,720</strong></td>
</tr>
</tbody>
</table>

A summary of the investment portfolio by type of security follows:

<table>
<thead>
<tr>
<th>Type of Investment</th>
<th>September 30, 1984</th>
<th>September 30, 1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Other U.S. Treasury obligations</td>
<td>21,078,576</td>
<td>22,199,963</td>
</tr>
<tr>
<td>Short-term certificates of deposit and commercial paper</td>
<td>3,664,142</td>
<td>4,118,004</td>
</tr>
<tr>
<td>Bonds and notes</td>
<td>4,978,177</td>
<td>3,437,567</td>
</tr>
<tr>
<td>Common stocks</td>
<td>34,315,633</td>
<td>27,127,321</td>
</tr>
<tr>
<td><strong>Total carrying value</strong></td>
<td><strong>869,036,828</strong></td>
<td><strong>862,182,947</strong></td>
</tr>
</tbody>
</table>

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 ½%, 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:

<table>
<thead>
<tr>
<th>Year Ended September 30</th>
<th>1984</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest and dividends</td>
<td>$8,223,791</td>
<td>$4,535,097</td>
</tr>
<tr>
<td>Realized gains, net</td>
<td>2,792,100</td>
<td>3,010,193</td>
</tr>
<tr>
<td><strong>Net return on investments</strong></td>
<td><strong>$8,015,891</strong></td>
<td><strong>$7,545,290</strong></td>
</tr>
</tbody>
</table>

130.
**Note 3—Composition of Non-Federal Funds**

The functional composition of Non-Federal Funds and related revenues were as follows:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Restricted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art purchases</td>
<td>$29,204,884</td>
<td>$3,648,872</td>
<td>$25,556,012</td>
<td>$7,590,752</td>
<td>$10,030,027</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>1,364,247</td>
<td>32,017</td>
<td>1,532,230</td>
<td>914,219</td>
<td>1,037,858</td>
</tr>
<tr>
<td>Research and education</td>
<td>7,519,354</td>
<td>300,030</td>
<td>7,219,324</td>
<td>1,248,936</td>
<td>1,325,761</td>
</tr>
<tr>
<td>Conservation</td>
<td>1,708,612</td>
<td>1,618,179</td>
<td>90,433</td>
<td>1,659,123</td>
<td>107,098</td>
</tr>
<tr>
<td>General administration</td>
<td>19,236,039</td>
<td>1,322,508</td>
<td>17,913,531</td>
<td>2,622,508</td>
<td>2,423,258</td>
</tr>
<tr>
<td>Other</td>
<td>4,913</td>
<td>(9,594)</td>
<td>14,507</td>
<td>30,298</td>
<td>3,943</td>
</tr>
</tbody>
</table>

|                          | 59,238,049        | 6,912,012               | 52,326,037        | 14,071,836                  | 14,927,945                 |
| 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          | 67,957,164        | 6,912,012               | 61,043,944        | 18,444,733                  | 18,862,122                 |
| Unrestricted              | 5,574,217         | 851,713                 | 4,722,504         | 796,235                     | 545,373                    |

| Total                    | $73,531,381       | $7,764,933              | $65,766,448       | $19,240,968                 | $19,407,495                |

**Note 4—Receivables**

The following items were included in receivables:

<table>
<thead>
<tr>
<th></th>
<th>September 30 1984</th>
<th>September 30 1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued investment income</td>
<td>$1,571,207</td>
<td>$1,383,139</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>274,020</td>
<td>283,229</td>
</tr>
<tr>
<td>Pledges and gifts receivable</td>
<td>749,381</td>
<td>707,480</td>
</tr>
</tbody>
</table>

| Total receivables  | $2,594,608        | $2,373,848        |

**Note 5—Buildings and Equipment**

Changes in the capital invested in buildings and equipment during the year were as follows:

<table>
<thead>
<tr>
<th></th>
<th>1984</th>
<th>1983</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed asset expenditures</td>
<td>$2,722</td>
<td>$6,754,211</td>
</tr>
<tr>
<td>Amounts obligated included in undelivered orders (Note 6)</td>
<td>—</td>
<td>(4,263,265)</td>
</tr>
<tr>
<td>Net expenditures</td>
<td>2,722</td>
<td>2,490,946</td>
</tr>
<tr>
<td>Retirements</td>
<td>(255,084)</td>
<td>—</td>
</tr>
<tr>
<td>Depreciation charges</td>
<td>(123,167)</td>
<td>(781,606)</td>
</tr>
<tr>
<td>Amounts obligated in prior years returned to U.S. Treasury</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Net increase (decrease)</td>
<td>(375,529)</td>
<td>1,709,340</td>
</tr>
<tr>
<td>Balance, beginning of year</td>
<td>123,578,682</td>
<td>139,156,246</td>
</tr>
<tr>
<td>Balance, end of year</td>
<td>$123,203,153</td>
<td>$17,286,904</td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th></th>
<th>September 30, 1984</th>
<th>September 30, 1983</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non-Federal</td>
<td>Federal</td>
</tr>
<tr>
<td>Buildings</td>
<td>$122,239,969</td>
<td>$6,699,165</td>
</tr>
<tr>
<td>Equipment</td>
<td>1,587,725</td>
<td>11,659,759</td>
</tr>
<tr>
<td>Construction in Progress</td>
<td>4,862</td>
<td>3,051,370</td>
</tr>
<tr>
<td></td>
<td>123,832,556</td>
<td>21,410,294</td>
</tr>
<tr>
<td>Accumulated depreciation on equipment</td>
<td>(629,403)</td>
<td>(4,123,390)</td>
</tr>
<tr>
<td></td>
<td>$123,203,153</td>
<td>$17,286,904</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th></th>
<th>September 30</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1984</td>
</tr>
<tr>
<td>One-year appropriations</td>
<td>$1,054,663</td>
</tr>
<tr>
<td>No-year appropriations</td>
<td>3,983,210</td>
</tr>
<tr>
<td>Total undelivered orders</td>
<td>$5,037,873</td>
</tr>
</tbody>
</table>

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 (CSRS) and those hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and CSRS.

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.

<table>
<thead>
<tr>
<th>Face Value</th>
<th>Interest Rate</th>
<th>Maturity Date</th>
<th>Description</th>
<th>Total Market</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 5,000,000</td>
<td>Variable</td>
<td>None</td>
<td>PERMANENT LOAN TO U.S. TREASURY</td>
<td>$ 5,000,000</td>
<td>$ 5,000,000</td>
</tr>
</tbody>
</table>

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
<table>
<thead>
<tr>
<th>Face Value</th>
<th>Interest Rate</th>
<th>Maturity Date</th>
<th>Description</th>
<th>Total Market</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>800,000</td>
<td>14.375</td>
<td>4/15/89</td>
<td>United States Treasury Notes</td>
<td>852,000</td>
<td>805,000</td>
</tr>
<tr>
<td>500,000</td>
<td>14.125</td>
<td>12/31/85</td>
<td>United States Treasury Notes</td>
<td>515,000</td>
<td>498,125</td>
</tr>
<tr>
<td>2,500,000</td>
<td>10.0</td>
<td>6/30/85</td>
<td>United States Treasury Notes</td>
<td>2,475,000</td>
<td>2,473,828</td>
</tr>
<tr>
<td>500,000</td>
<td>10.625</td>
<td>7/31/85</td>
<td>United States Treasury Notes</td>
<td>497,500</td>
<td>496,172</td>
</tr>
<tr>
<td>420,000</td>
<td>7.25</td>
<td>8/15/92</td>
<td>United States Treasury Bonds</td>
<td>319,200</td>
<td>339,375</td>
</tr>
<tr>
<td>2,800,000</td>
<td>11.3</td>
<td>12/29/84</td>
<td>United States Treasury Bills</td>
<td>2,539,255</td>
<td>2,539,255</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>22,435,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Subtotal Other U.S. Treasury Obligations</td>
<td>21,063,030</td>
<td>21,078,576</td>
</tr>
<tr>
<td>800,000</td>
<td>11.35%</td>
<td>10/10/84</td>
<td>General Electric, C/P</td>
<td>800,000</td>
<td>800,000</td>
</tr>
<tr>
<td>700,000</td>
<td>10.75</td>
<td>10/26/84</td>
<td>GMAC, C/P</td>
<td>700,000</td>
<td>700,000</td>
</tr>
<tr>
<td>1,100,000</td>
<td>10.75</td>
<td>10/16/84</td>
<td>Texaco Fin Service, C/P</td>
<td>1,100,000</td>
<td>1,100,000</td>
</tr>
<tr>
<td>200,000</td>
<td>11.35</td>
<td>10/11/84</td>
<td>Gulf Oil Finance Corporation, C/P</td>
<td>200,000</td>
<td>200,000</td>
</tr>
<tr>
<td>400,000</td>
<td>11.375</td>
<td>10/4/84</td>
<td>Household Finance Company, C/P</td>
<td>400,000</td>
<td>400,000</td>
</tr>
<tr>
<td>464,142</td>
<td>10.60</td>
<td></td>
<td>Scudder Cash Investment Trust</td>
<td>464,142</td>
<td>464,142</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Subtotal Short-Term Certificates of Deposit and Commercial Paper</td>
<td>3,664,142</td>
<td>3,664,142</td>
</tr>
<tr>
<td>500,000</td>
<td>9.55%</td>
<td>12/3/84</td>
<td>Federal Farm Credit Bank</td>
<td>500,000</td>
<td>460,938</td>
</tr>
<tr>
<td>150,000</td>
<td>8.0</td>
<td>6/15/85</td>
<td>Monsanto Company Note</td>
<td>144,750</td>
<td>125,264</td>
</tr>
<tr>
<td>150,000</td>
<td>7.30</td>
<td>7/15/85</td>
<td>General Motors Ace Note</td>
<td>143,250</td>
<td>137,478</td>
</tr>
<tr>
<td>150,000</td>
<td>9.55</td>
<td>6/1/86</td>
<td>Philip Morris Inc. Notes</td>
<td>242,500</td>
<td>247,266</td>
</tr>
<tr>
<td>250,000</td>
<td>10.85</td>
<td>5/1/89</td>
<td>Norwest Corporation Floating Rate Note</td>
<td>157,450</td>
<td>230,638</td>
</tr>
<tr>
<td>250,000</td>
<td>4.50</td>
<td>1/1/90</td>
<td>Bethlehem Steel Corporation</td>
<td>2,462,500</td>
<td>2,489,844</td>
</tr>
<tr>
<td>2,500,000</td>
<td>12.375</td>
<td>5/1/91</td>
<td>Federal Home Loan Mortgage Corporation</td>
<td>3,796,700</td>
<td>3,811,422</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Subtotal Medium-Term Bonds and Notes</td>
<td>3,796,700</td>
<td>3,811,422</td>
</tr>
<tr>
<td>250,000</td>
<td>9.20%</td>
<td>7/15/04</td>
<td>Standard Oil of Indiana</td>
<td>188,750</td>
<td>260,000</td>
</tr>
<tr>
<td>165,000</td>
<td>4.875</td>
<td>1/1/06</td>
<td>New York Telephone Company Ref.</td>
<td>70,125</td>
<td>165,000</td>
</tr>
<tr>
<td>125,000</td>
<td>7.75</td>
<td>6/1/11</td>
<td>Michigan Bell Telephone Co. Deb.</td>
<td>75,625</td>
<td>121,563</td>
</tr>
<tr>
<td>250,000</td>
<td>8.25</td>
<td>8/1/13</td>
<td>South Central Bell Telephone Co. Deb.</td>
<td>161,250</td>
<td>239,867</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Subtotal Long-Term Bonds and Notes</td>
<td>495,750</td>
<td>786,430</td>
</tr>
<tr>
<td>450,000</td>
<td>7.75%</td>
<td>3/15/03</td>
<td>MCI Com. Corp. Sub. Conv. Deb.</td>
<td>283,500</td>
<td>380,625</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Subtotal Convertible Bonds and Stock Equivalents</td>
<td>283,500</td>
<td>380,625</td>
</tr>
<tr>
<td>5,175,000</td>
<td></td>
<td></td>
<td>Subtotal Bonds and Notes</td>
<td>4,575,950</td>
<td>4,978,477</td>
</tr>
</tbody>
</table>

SHORT-TERM CERTIFICATES OF DEPOSIT AND COMMERCIAL PAPER

MEDIUM-TERM BONDS AND NOTES

LONG-TERM BONDS AND NOTES

CONVERTIBLE BONDS AND STOCK EQUIVALENTS
<table>
<thead>
<tr>
<th>Shares</th>
<th>Description</th>
<th>Total Market</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>12,200</td>
<td>Air Products and Chemicals, Inc.</td>
<td>$533,750</td>
<td>$382,963</td>
</tr>
<tr>
<td>6,000</td>
<td>Alcan Aluminum Ltd.</td>
<td>159,000</td>
<td>228,600</td>
</tr>
<tr>
<td>7,000</td>
<td>Alexander &amp; Alexander</td>
<td>153,125</td>
<td>124,950</td>
</tr>
<tr>
<td>4,000</td>
<td>American Broadcasting Companies, Inc.</td>
<td>277,500</td>
<td>258,363</td>
</tr>
<tr>
<td>24,000</td>
<td>American Greetings</td>
<td>738,000</td>
<td>603,000</td>
</tr>
<tr>
<td>8,100</td>
<td>American Home Products Corporation</td>
<td>393,863</td>
<td>182,888</td>
</tr>
<tr>
<td>10,000</td>
<td>Anheuser Busch</td>
<td>678,751</td>
<td>615,345</td>
</tr>
<tr>
<td>11,000</td>
<td>ARA Services</td>
<td>732,875</td>
<td>574,475</td>
</tr>
<tr>
<td>10,400</td>
<td>Avery International</td>
<td>315,900</td>
<td>282,753</td>
</tr>
<tr>
<td>15,500</td>
<td>Barry Wright Corporation</td>
<td>465,000</td>
<td>194,798</td>
</tr>
<tr>
<td>20,000</td>
<td>Baxter Travenol Laboratories, Inc.</td>
<td>287,500</td>
<td>593,500</td>
</tr>
<tr>
<td>4,500</td>
<td>Bearings, Inc.</td>
<td>328,800</td>
<td>276,477</td>
</tr>
<tr>
<td>4,185</td>
<td>Bell South Corporation</td>
<td>132,874</td>
<td>121,759</td>
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<tr>
<td>7,500</td>
<td>Best Products Co., Inc.</td>
<td>103,125</td>
<td>79,375</td>
</tr>
<tr>
<td>2,500</td>
<td>Betz Laboratories, Inc.</td>
<td>79,375</td>
<td>72,171</td>
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<tr>
<td>11,300</td>
<td>Bristol Myers</td>
<td>521,213</td>
<td>499,585</td>
</tr>
<tr>
<td>12,600</td>
<td>Burlington Northern, Inc.</td>
<td>609,525</td>
<td>553,556</td>
</tr>
<tr>
<td>27,500</td>
<td>CSX Corporation</td>
<td>673,750</td>
<td>425,123</td>
</tr>
<tr>
<td>36,400</td>
<td>Central &amp; South West Corporation</td>
<td>737,100</td>
<td>653,074</td>
</tr>
<tr>
<td>9,300</td>
<td>Clubb Corporation</td>
<td>438,262</td>
<td>444,451</td>
</tr>
<tr>
<td>17,000</td>
<td>Consolidated Foods</td>
<td>524,075</td>
<td>483,026</td>
</tr>
<tr>
<td>3,450</td>
<td>Continental Group</td>
<td>198,906</td>
<td>112,709</td>
</tr>
<tr>
<td>13,600</td>
<td>Cox Communications, Inc.</td>
<td>657,900</td>
<td>508,686</td>
</tr>
<tr>
<td>16,000</td>
<td>Duke Power Company</td>
<td>442,000</td>
<td>404,850</td>
</tr>
<tr>
<td>3,500</td>
<td>Dun and Bradstreet</td>
<td>212,625</td>
<td>206,413</td>
</tr>
<tr>
<td>10,800</td>
<td>E. I. DuPont de Nemours</td>
<td>535,951</td>
<td>572,822</td>
</tr>
<tr>
<td>6,800</td>
<td>Eaton Corporation</td>
<td>350,200</td>
<td>238,122</td>
</tr>
<tr>
<td>20,000</td>
<td>Jack Eckerd Corporation</td>
<td>527,500</td>
<td>455,750</td>
</tr>
<tr>
<td>10,000</td>
<td>First Bank System Inc.</td>
<td>270,000</td>
<td>268,500</td>
</tr>
<tr>
<td>6,700</td>
<td>Foxboro Company</td>
<td>204,350</td>
<td>249,406</td>
</tr>
<tr>
<td>11,150</td>
<td>Gannett Co., Inc.</td>
<td>519,869</td>
<td>384,138</td>
</tr>
<tr>
<td>3,000</td>
<td>Genentech Inc.</td>
<td>92,250</td>
<td>105,000</td>
</tr>
<tr>
<td>14,200</td>
<td>General Dynamics</td>
<td>852,000</td>
<td>513,277</td>
</tr>
<tr>
<td>12,300</td>
<td>Gillette Company</td>
<td>631,913</td>
<td>596,680</td>
</tr>
<tr>
<td>14,000</td>
<td>Gulf Corporation</td>
<td>572,251</td>
<td>579,400</td>
</tr>
<tr>
<td>15,900</td>
<td>H.J. Heinz Company</td>
<td>667,000</td>
<td>602,805</td>
</tr>
<tr>
<td>11,600</td>
<td>Hercules, Inc.</td>
<td>372,651</td>
<td>342,660</td>
</tr>
<tr>
<td>750</td>
<td>Hewlett-Packard, Co.</td>
<td>28,031</td>
<td>30,164</td>
</tr>
<tr>
<td>4,400</td>
<td>Holiday Inns, Inc.</td>
<td>171,050</td>
<td>153,763</td>
</tr>
<tr>
<td>5,800</td>
<td>Honeywell Inc.</td>
<td>336,400</td>
<td>341,703</td>
</tr>
<tr>
<td>8,300</td>
<td>Houghton Mifflin Company</td>
<td>239,063</td>
<td>202,893</td>
</tr>
<tr>
<td>14,800</td>
<td>Harvey Hubbell Inc.</td>
<td>519,851</td>
<td>467,449</td>
</tr>
<tr>
<td>2,500</td>
<td>IBM</td>
<td>310,625</td>
<td>78,274</td>
</tr>
<tr>
<td>8,500</td>
<td>Ingersoll-Rand Co.</td>
<td>362,313</td>
<td>471,754</td>
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<tr>
<td>11,000</td>
<td>Interpublic Group of Companies, Inc.</td>
<td>368,500</td>
<td>297,550</td>
</tr>
<tr>
<td>24,000</td>
<td>Jefferson Pilot</td>
<td>383,000</td>
<td>703,863</td>
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<tr>
<td>10,100</td>
<td>Kerr-McGee Corporation</td>
<td>319,413</td>
<td>356,730</td>
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<tr>
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<td>Kroger Co.</td>
<td>296,400</td>
<td>265,155</td>
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<tr>
<td>4,500</td>
<td>Litton Industries</td>
<td>303,750</td>
<td>303,513</td>
</tr>
<tr>
<td>18,100</td>
<td>Lockheed Corporation</td>
<td>814,500</td>
<td>727,877</td>
</tr>
<tr>
<td>8,700</td>
<td>Marsh &amp; McLennan</td>
<td>417,600</td>
<td>419,445</td>
</tr>
<tr>
<td>7,600</td>
<td>Masco Corporation</td>
<td>189,043</td>
<td>189,737</td>
</tr>
<tr>
<td>Shares</td>
<td>Description</td>
<td>Total Market</td>
<td>Total Cost</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------</td>
<td>--------------</td>
<td>------------</td>
</tr>
<tr>
<td>10,800</td>
<td>McDonalds</td>
<td>$544,050</td>
<td>$501,120</td>
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<tr>
<td>11,700</td>
<td>McGraw-Hill, Inc.</td>
<td>525,038</td>
<td>465,186</td>
</tr>
<tr>
<td>6,100</td>
<td>MCI Communications</td>
<td>45,750</td>
<td>149,006</td>
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<tr>
<td>12,100</td>
<td>Midcom Corporation</td>
<td>477,950</td>
<td>452,973</td>
</tr>
<tr>
<td>4,900</td>
<td>Monsanto Co.</td>
<td>222,950</td>
<td>173,280</td>
</tr>
<tr>
<td>6,700</td>
<td>Motorola, Inc.</td>
<td>247,063</td>
<td>150,193</td>
</tr>
<tr>
<td>14,700</td>
<td>Murphy Oil Corporation</td>
<td>455,700</td>
<td>477,963</td>
</tr>
<tr>
<td>10,600</td>
<td>NCR Corporation</td>
<td>247,775</td>
<td>321,246</td>
</tr>
<tr>
<td>13,700</td>
<td>National Data Corporation</td>
<td>133,575</td>
<td>217,913</td>
</tr>
<tr>
<td>18,000</td>
<td>Nicolet Instrument</td>
<td>243,000</td>
<td>350,939</td>
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<tr>
<td>10,600</td>
<td>Northern Telecom Ltd.</td>
<td>398,825</td>
<td>191,332</td>
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<tr>
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<td>Northwest Corporation</td>
<td>545,000</td>
<td>517,000</td>
</tr>
<tr>
<td>6,000</td>
<td>Noxell Corporation</td>
<td>285,750</td>
<td>204,750</td>
</tr>
<tr>
<td>6,700</td>
<td>Parker Hannafin</td>
<td>219,425</td>
<td>206,695</td>
</tr>
<tr>
<td>10,000</td>
<td>PepsiCo Inc.</td>
<td>437,500</td>
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Subtotal Common Stock  37,427,193  34,315,633

Total  $71,730,315  $69,036,828
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Joan Jordan  Nancy Rankin
Evelyn Katz  Sonja Rasmussen
Carolyn Kellogg  Sally Ray
Mary Kelly  Anna Rhodes
Mary Lou Kenary  Margot Riddick
Ibe King  Carol Robie
Carol Kuehl  Marilyn Rodenhuis
Barbara Kurtz  Isabel Rodriguez
Anne Lancaster  Wyntfred Rogerson
Jacqueline Landfield  Sarah Rohrer
Jean Langley  Myriam Rollert
Karen Leete  Maja Rothenhahler
Brenda Levenson  Deborah Rucci
Christine Liger  Sheila Ruffine
Mary Lipfert  Lorrie Samburg
Harriet Looney  Vicki Sant
Kay Looney  Helen Santini
Jean Loper  Leota Sarraf
Franchia Loren  Marie Noelle Scaduto-Mendola
Karen Leete  Mary Schaad
Brenda Lowe  Gabriele Schmidt
Lucy Macc  Sylvia Shatroth
Ruth Manchester  Dee Shoemaker
Ann Marino  Joan Silverman
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Patricia Martin  Joy Stigger
Renee Mikus  Ruth Stokoe
Tansey Martin  Patricia Strohm
Karen Mathis  Mary Sullivan
Virginia Mayo  Nancy Swain
Anne McAllister  Sue Taylor
Jill Mcke  Ida Tracy
Rebekah McKenna  Maria Teresa Merrian
Betty Mezines  Ginger Vanderver
Renee Mikus  Irit Vashinder
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
Betty Mezines  Anne West
Saka Noma  Carol West
Marjorie O'Neil  Elizabeth Wildhack
Linn Ong  Martha Wildhack
Cecelia Ouspensky  Mary Wilkinson
Louise Owen  Betty Wilson
Patricia Owens  Margot Wilson
Susana Palmieri  Fran Winston
Martha Parker  Joan Wolf
Connie Patrick  Dorothy Wright
Piera Pearce  Bills Pelish
Elia Perlik  Annabel Perlik
Maxie Phillips  Mary Lou Kenary
Helen Powers  Ilze King

140